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## TRABAJO DE FIN DE GRADO

Translation *À la Carte*. An Analysis of  
Spanish Restaurant Menus and the  
Techniques Involved in the English  
Translation of *Salmorejo* and *Calamares*.

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## ABSTRACT

The translation of menus is not a popular academic subject in the field of culinary translation, which can be deduced from the scarce literature available. However, it is an interesting area of translation as it comprises both textual and translational factors, such as the functions of a menu as a text type (i.e., informative and persuasive), and the source and target cultures involved in the process of menu translations. Taking these two viewpoints into account, the aim of the present study is to analyze the translation techniques applied in the Spanish-English translation of some of the most popular dishes in Spanish menus (i.e., *salmorejo* and *calamares*) in different Spanish touristic areas (i.e., inland versus coastal areas). Our results show that, in the translation of both terms, the techniques used are intended to be more persuasive, but more informative only in the case of *salmorejo*, although these results may be influenced by the touristic area where the menus are offered.

Keywords: persuasive function, informative function, Spanish menus, English translation, translation techniques, touristic areas.

La traducción de menús no es un tema académico muy popular en el campo de la traducción gastronómica, lo cual se deduce por la poca literatura disponible. Sin embargo, es un área interesante de la traducción ya que comprende tanto elementos textuales como traductológicos, tales como las funciones de un menú como tipo textual (informativa y persuasiva), y las culturas de origen y destino que intervienen en el proceso de la traducción de menús. Tomando ambas perspectivas, el objetivo de este estudio es analizar las técnicas de traducción empleadas en la traducción español-inglés de algunos de los platos más populares de los menús españoles (*salmorejo* y *calamares*) en diferentes áreas turísticas de España (interior *versus* costa). Nuestros resultados muestran que en la traducción de ambos términos las técnicas empleadas pretenden ser más persuasivas, pero más informativas sólo en el caso de *salmorejo*, lo cual podría verse influido por la zona turística donde se ofrecen los menús.

Palabras clave: función persuasiva, función informativa, menús en español, traducción al inglés, técnicas de traducción, áreas turísticas.



## Table of contents

1. Introduction .....	6
2. The Textual Features of Restaurant Menus .....	7
2.1. Menus as Text Types .....	7
2.2. Spanish <i>versus</i> English Menus .....	10
2.2.1. Format and Pattern of Restaurant Menus.....	10
2.2.2. Terminology in Restaurant Menus: Linguistic-fillers.....	12
2.2.3. Spanish Menus as Original Texts and their Translation into English .	13
3. How Spanish Restaurant Menus Are Translated into English?.....	18
3.1. Quality in the Translation of Menus.....	18
3.2. Translation Techniques in the Translation of Menus .....	20
4. Objectives .....	23
5. Methodology .....	24
5.1. Data and Corpus Compilation .....	24
5.2. Representativity and Extraction of Terminology .....	25
5.3. Classification of Terms and Translation Techniques .....	27
6. Analysis: Results and Discussion .....	32
6.1. The Translation of <i>Salmorejo</i> .....	32
6.2. The Translation of <i>Calamares</i> .....	35
6.3. Interpretation of the Results .....	38
7. Conclusion .....	40
8. Bibliography .....	42



## 1. INTRODUCTION

The translation of menus is a very common practice in Spanish restaurants, which have the aim to keep not only the Spanish clientele, but also to get new international customers. In this way, new foreign clients are offered a different approach to Spanish culture and tradition through the palate and the most characteristic ingredients of our cuisine.

However, although it is so widely practiced, there is very little literature on research studies based on the analysis of menu translations. This is a considerable inconsistency, since, if gastronomy is so important in Spain, in both cultural and economic terms, how is it possible that we have so little documentation on the translation of our menus? Apparently, thanks to new technologies, every restaurant has the possibility of creating its own translations without the necessity to hire a professional, so it is an occupation that could hardly be devoted exclusively to menus.

Hence, the present study is intended to approach the importance of the translations of restaurant menus. The objective is to analyze, by means of menus as textual types, their characteristics and design, and throughout a compilation of texts, what techniques are used to translate certain terms into English that are deeply rooted in our gastronomic culture. In this way, we will be able to find out which are the most influential factors when translating a menu (e.g., the location of the restaurants, the influence of the type of tourism, the quality of the translations themselves, or even the translator's own preferences).

Every investigation emerges out of a concern. For this reason, in the case of the current dissertation, the interest arises from the scarcity of studies on the menu translation topic, being Spain a country with such gastronomic richness, which leads us to think that there are some aspects that are overlooked when it comes to elaborating a menu and its translation into any language, in this particular case, English. Likewise, it would be interesting for me to study how Spanish restaurant menus are translated into English, suggesting improvements (if any) to the different establishments.

## **2. THE TEXTUAL FEATURES OF RESTAURANT MENUS**

There is a key characteristic in a restaurant menu that reflects its fully communicative purpose: its textual design. This is not an aspect that should be ignored, since a textual design also influences the way in which a menu and its contents are organized, that is, disposed in niches. Consequently, the form that the translation of a menu will take must also be adjusted to this layout. Additionally, it is important to look at types of texts in general, to see to which typology do restaurant menus belong. Similarly, the characteristics of both Spanish and English restaurant menus must be taken into consideration to know how these text types coincide and differ in the two languages (or cultures), as these characteristics may influence the way in which the translator approaches the source text.

### **2.1. Menus as text types**

Domínguez Puig (2017) refers to other scholars' (Catford, 1965; Reiss, 1971; Wilss, 1977) idea that translation and text typology are highly related, not only in the world of gastronomy, but also in translatology. These experts also agree on the importance of knowing the types of texts and how they work when translating them since, on this basis, the translator will decide which are the most appropriate techniques to use when dealing with any text. In fact, in the specific case of restaurant menus, these are classified within the translation of culinary texts, but they are texts that also involve a large number of cultural elements that could represent a greater difficulty when it comes to generating a translation.

As it happens with menus, each text has its own characteristics, so these are the features that enable us to classify each text within a text typology. But here arises the problem of the wide range of text typologies, and as Domínguez Puig (2017) argues, it is practically impossible to arrive at a single classification that includes all the different text types that exist. However, Domínguez Puig (2017) brings us closer to an adaptation proposed by Castellà (1992), based on Adam's (1992) typology, which serves us perfectly to identify which textual typology restaurant menus are located in. A summary of Domínguez Puig's adaptation is illustrated in table 1.



**Table 1. Text typologies (adaptation from Domínguez Puig (2017))<sup>1</sup>**

<b>Text type</b>	<b>Function</b>	<b>Examples</b>
<b>Conversational</b>	Questioning, promising, giving thanks, threatening, apologizing, etc.	Face-to-face conversations, surveys, interviews, colloquiums, social gatherings, interrogations, theatrical, novel and cinematographic dialogues, etc.
<b>Descriptive</b>	Providing information about the state of diverse matters	Descriptions in literary texts, tourist guides, shopping brochures, advertisements, composite sketches, etc.
<b>Narrative</b>	Reporting on actions and events	Spoken narratives, novels, short stories, comics, news, chronicles, reports, films, radio novels, weather report, etc.
<b>Directive</b>	Directing, ordering, or advising	Instructions for the use of appliances, for workout exercises, recipes, laws, etc.
<b>Predictive</b>	Informing about future circumstances or events	Prophecy, horoscopes, budgets, part of electoral programs, weather forecasts, etc.
<b>Explanatory</b>	Giving information about ideas or concepts in a didactic attitude	Explanatory pamphlets, political and religious speeches, proverbs and sayings, lectures, scientific articles, most academic texts (textbooks, exams, notes), etc.
<b>Argumentative</b>	Exposing and refuting opinions, convincing, persuading	Essays, judicial and political oratory, sermons, part of advertising resources, opinion articles and editorials, debates and round tables, etc.
<b>Rhetorical</b>	Creating beauty or achieving certain effects on the recipients through language	Poetry, some jokes, riddles, sayings, advertising slogans, etc.

Considering table 1, and taking into account the statements in Domínguez Puig (2017), restaurant menus cannot be included within a single category, but within multiple ones simultaneously. Therefore, bearing in mind both the characteristics and the effects

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<sup>1</sup> The content of this table was adapted and translated into English by the author of the present final year project.

that these texts try to reproduce in the reader when reading a menu, they could be included within descriptive and rhetorical texts, respectively, and, even, in argumentative ones. The reasoning behind this double (maybe triple) classification is that, on one hand, restaurant menus are a means by which a series of dishes are described, while trying to cause an effect on the reader. In this case, the effect is created in the form of advertising by words and rhetoric. On the other hand, they can also be used as a means of conviction, that is, in the form of an argumentative text, although this is a less common function, since it is not so usual to encounter written pieces of text as a means of persuasion next to the name of the dishes. However, some names of dishes may be descriptive-argumentative texts as they are meant to inform but at the same time to convince the clients to choose certain dishes.

Similarly, Hrubá (2015) also agrees that it is impossible to take restaurant menus as a single text type because, frequently, gastronomic translation involves different and diverse combinations of styles and characteristics, within which the language itself may vary, like, for instance, from a higher degree of formality to a more informal one using colloquial expressions. What this scholar is sure of is that restaurant menus do not have a single function either: their main function is that of being informative (and so they would be basically informative texts), but they also have a persuasive function, as mentioned above. Therefore, depending on how the context, the register and the style converge within this text type, the menu itself will be the restaurant's claim to attract customers.

When taking into consideration this text typology issue, it is important that the translator is aware of all these features related to descriptive, rhetorical and possibly argumentative texts, in both the original and target menus, i.e., Spanish and English menus in our case. In this sense, in order to keep the main essence of a textual type, it is advisable for a translator to stick to the usual features found in both original and target menus. For that reason, in section 2.2, the main features of Spanish and English menus will be described.

## 2.2. Spanish *versus* english menus

Restaurant menus are types of texts that also follow a layout, just like many other text types. Although restaurants are free to design their menu, the person in charge of designing it has to take into account a series of considerations: not only the dishes to be included, but also the dimensions and a register that must be defined. Normally, menus have a standard organization because it is culturally fixed (Hrubá, 2015); therefore, in the following section, some textual and functional aspects that both Spanish and English menus cover (i.e., format, structure and terminology) will be illustrated, following Hrubá's (2015) description.

### 2.2.1. Format and pattern of restaurant menus

Hrubá (2015) points out that, generally speaking, the standard format of a restaurant menu is similar to that of a catalogue in almost any language or culture, that is, we can find an informative and persuasive text in which a list of products is included and, sometimes, they are supported by other specifications, or even visual aids, to help the customer with his/her decision. More precisely, restaurant menus do not only include a list of dishes, but there is some additional information describing them, such as the ingredients, the cooking method, the price, etc. But they all agree on one thing: they must be brief but easy to understand.

Additionally, as mentioned above, many menus include visual aids, such as images of some meals, although this is not the case for all of them, as it depends on the criteria of the menu's designer. These visual elements also include capital letters, titles and font types, which are a very important component, not only to attract customers, but also for the comprehension of the text, since they must be eye-catching, but not hinder the reading comprehension. An example of attractive but understandable menus are those of *Can Gavella* and *Chiringuito Eulogia* (figures 1 and 2, respectively), which, even though they are very different from each other, serve to illustrate that the attractiveness of a menu does not depend on the economic status of the restaurant, but simply on the desire to make it eye-catching.

**PARA PICAR**  
STARTERS | ZUM NASCHEN



<b>Croquetas de tinta de chipirón</b> 	11.00
Squid ink croquettes / Krokette mit Tinte kleiner Tintenfische	
<b>Pimientos de padrón</b>	9.00
Fried "Padrón" peppers / "Padrón" kleine frische grüne Paprika	
<b>Langostinos crujientes en panko (6 und)</b> 	11.00
Crispy Prawns wrapped in panko (6 pieces) Krausprige Garnelen in Pankotieg (6 Stück)	
<b>Chipirones</b> 	12.00
"Chipirones". Deep fried baby squid "Chipirones". Frische kleine Tintenfische	
<b>Calamares a la andaluza</b> 	12.00
Deep fried squid rings / Tintenfischringe paniert	
<b>Carpaccio de bacalao</b> 	12.00
Cod Carpaccio / Kabeljau-Carpaccio	
<b>Almejas al vino blanco</b> 	12.00
Clams in a white wine sauce / Venusmuscheln in Weisswein	
<b>Pulpo a la parrilla</b> 	16.00
Grilled Octopus / Gebrühte Krake	
<b>Mejillones al vapor</b> 	13.00
Steamed mussels / Dampfgekarte Meeresmuscheln	
<b>Gambas al ajillo</b>	14.00
Prawns in garlic oil / Garnelen in Knoblauchöl	



Figure 1. Can Gavella's menu

**Pescado • Fish**

	1/2	Ración
<b>Pez espada • Swordfish</b>		14€
<b>Lenguado a la plancha • Grilled sole</b>		14€
<b>Calamar a la plancha</b> Según tamaño		12/14€
Grilled squid Depends on size		
<b>Gambas pil-pil • Fried prawns "pil-pil"</b>		9€
<b>Chirlas • Clams</b>		10€
<b>Ortiga fritas • Fried nettles</b>		10€
<b>Calamares • Fried squid</b>		6€ 11€
<b>Puntillitas • Small squids</b>		8.5€ 15€
<b>Rosada • Pink cusk-eel</b>		7.5€ 12€
<b>Gallo • Rooster fish</b>		7.5€ 12€
<b>Chanquetes • Whitebait fish</b>		5.5€ 9€
<b>Gambas plancha • Grilled prawns</b>		7€ 14€
<b>Boquerones • Anchovy</b>		6€ 12€
<b>Choquitos • Medium squid</b>		6€ 10€
<b>Cazón en adobo • Marinated dogfish</b>		5.5€ 9€
<b>Almejas de carril • Carril Clams</b>		15€



Figure 2. Chiringuito Eulogia's menu

Both menus are visually attractive, specially that in figure 2 because of the use of a more colourful design. The list of dishes is displayed following a similar pattern although the greater number of dishes in the second menu makes the size letter be smaller.

The problem is that, although restaurants are interested in making their menus both understandable and eye-catching, they do not have unlimited space. In any case, although it is recommended that menus should be brief, many choose to use descriptive elements that do not expand on the information about the dish, but merely as a way of indirectly persuading the customer (e.g., colour contrasts or images of remarkable dishes, or even a fish, as the menu in figure 2).

In some other cases, the persuasive elements are more of a linguistic nature and so specific terms associated to natural, homemade or traditional products are used. Some instances in these menus can be seen in *Restaurante Puerta de Sevilla's* and *La Taberna de Monroy's* menus (figures 3 and 4, respectively), where rhetorical words like *freshly* and *casero/homemade* are included as part of the dish description.

**PANES** ideal to accompany any dish


	<b>Freshly baked artisan</b> bread assortment served with Extra Virgin Olive Oil (10 pieces)	2,00
	Crusty Bread with Garlic and Tomato	1,20

Figure 3. Persuasive effect in *Restaurante Puerta de Sevilla's* menu

Foie **casero** con confitura de frambuesa y helado  
de higo..... 20,00 €  
*Homemade foie with raspberry ham and fig ice cream*

**Figure 4. Persuasive effect in *La Taberna de Monroy*'s menu**

These effective words, usually referred to as *linguistic-fillers*, are commonly used in restaurant menus and their specific function will be addressed in the next section.

### **2.2.2. Terminology in restaurant menus: Linguistic-fillers**

According to Hrubá (2015, p. 27), linguistic-fillers are “appealing words which represent the persuasive function in menus”; that is to say, the use of terms that do not give further information, but simply expand the description with the intention of capturing the customer’s attention, such as by means of adjectives (*tasty, fresh...*) or past participles -which usually describe a cooking method- (*roasted, boiled...*).

But, as stated by the same author, the use of linguistic-fillers depends on the restaurants’ cache. While a cheap restaurant uses several attractive adjectives or short expressions that are added next to the dishes in order to make it more eye-catching to do so on an expensive restaurant’s menu would be less common, or even sometimes unthinkable, since it already has a cache that determines what the cuisine is like, so it does not need an additional description to capture the public’s interest. But in general, what it has been observed (Floreak, 2014), is that most of the instances including linguistic-fillers are normally used by cheaper or middle-priced restaurants in comparison to more expensive ones, though it is not impossible to find them also in middle-priced restaurants, as we can see in figure 5 below.

JAMÓN IBÉRICO CORTADO A CUCHILLO  
Iberian ham **cut with a knife**

**Figure 5. Instance of linguistic-filler in a middle-priced restaurant: *Restaurante Herbe*'s menu**

Similarly, we have *buzz words*, whose objective is the same as the use of linguistic-fillers; nevertheless, in the particular case of buzz-words, the expressions are influenced by popular gastronomy, such as those exposed in Roux (2015): *artisanal, fresh, local, sustainable*. Or even in the texts themselves we are analysing, both in English and Spanish: *tradicional/traditional, saludable/healthy*, etc.

Finally, menus tend to use terminology from other languages in order to increase the attractiveness of their gastronomic products or culinary methods. French and Italian terms are clear examples of this persuasive function, as they have a connotation of good quality and high status. Some examples of foreign terms typically found in both Spanish and English restaurant menus are the following: *sauté, ratatouille, meunière, antipasti, carpaccio, foie, risotto, puntalette, affogato, puree, calamari, fungi*, etc.

As it can be observed, the common components of English or Spanish restaurant menus are usually related to the format or pattern when displaying the information and also to the typical linguistic terms that make the information more persuasive to the clients. As the purpose of the present project is to analyze the translation of certain terms from Spanish into English, the differences between the Spanish menus and their translation into English have also been addressed in more detail in the following section.

### **2.2.3. Spanish menus as original texts and their translation into English**

Although we can find numerous characteristics concerning the design and linguistics involved in menus, it is essential to know some features of Spanish and English menus to learn more about these text types and thus, how to approach their translation.

To begin with, it is important to comprehend what is meant by the term *menu*, as different concepts may be expressed by the same term in English and in Spanish. As Hrubá (2015) states, in English, *menu* refers to the daily menu, i.e., the dishes are grouped in such a way that they are not interchangeable, to which a determined price is fixed. But, on the other hand, the term *menu* in Spain can have several meanings; it may refer to the daily menu, as in English, but as explained in Schulfer (2019) and Schulfer (2020) there are different types of menus, so that in Spain it could also refer to *à la carte menu*; therefore, the two types differ merely by the stylistic point of view. This means that it

depends on the way the items are arranged in the menu, regardless of whether it is expensive or more affordable, or whether it is more or less formal, since what it distinguishes a fixed menu from an *à la carte menu* is just that distribution. In the case of the present study, as the stylistic aspect will not be addressed, only *à la carte* menus will be the texts under analysis. Likewise, it will not be considered whether the restaurant offering each menu is expensive or cheap, since other aspects such as the geographical area in which the restaurant is located (i.e., a more or less touristic area) will be examined.

With this concept of Spanish menu in mind, in Spain, menus include dishes within sections that usually follow a standard organization, occupying a strategic place on the list those that the restaurant managers are interested in selling (Rioja, 2016). However, not only the organization of the dishes, but also the register, are essential characteristics of Spanish menus. This does not mean that English menus are not strategic, as they are, but for this study, as we are dealing with Spanish menus and their translations into English, the organization of the English version in translated menus keeps completely the structure adopted by the Spanish ones, and so no changes are made at this textual level. In fact, if we take a look at the menus in figures 5 and 6 (both from *Restaurante Cabreira*, in Madrid), we can observe that there are hardly stylistic differences between the Spanish version (original text) in figure 6 and the English version (target text) in figure 7.

<p><b>PISCADOS Y MARISCOS</b></p> <p>Calamares ..... 14 €</p> <p>Palpo a la Gallega ..... 15 €</p> <p>Boquerones fritos ..... 9 €</p> <p>Boquerones en vinagre ..... 7 €</p> <p>Chipironcitos fritos ..... 12 €</p> <p>Chipirones a la plancha ..... 12 €</p> <p>Patas de calamar ..... 8 €</p> <p>Fritos de rape ..... 20 €</p> <p>Fritos de merluza ..... 20 €</p> <p>Merluza a la plancha ..... 20 €</p> <p>Bonito con tomate ..... 12 €</p> <p>Cocochas de merluza ..... 24 €</p> <p>Gambón al ajillo ..... 12 €</p> <p>Gambas blancas a la plancha ..... 20 €</p> <p>Gambas rojas a la plancha ..... 22 €</p> <p>Lomos de anchoa del Cantábrico ..... 16 €</p> <p>Anchoas con boquerones ..... 14 €</p> <p>Mejillones al vapor (consultar) ..... 10 €</p> <p>Mejillones a la marinera (consultar) ..... 11 €</p> <p>Almejas a la sartén (consultar) ..... 14 €</p> <p>Almejas a la marinera (consultar) ..... 15 €</p> <p>Berberechos al vapor (consultar) ..... 14 €</p> <p>Navajas a la plancha (consultar) ..... 12 €</p> <p><i>Siempre hay platos fuera de carta, consulte al personal!</i></p>	<p><b>ENSALADAS</b></p> <p>Ensalada mixta (Lechuga, tomate, cebolla, atún y huevo duro) ..... 9 €</p> <p>E. de rúcula con parmesano (Rúcula, parmesano laminado y vinagre balsámico) ..... 7 €</p> <p>E. de escarola con parmesano (Escarola, cebolla, miel y parmesano laminado y vinagre balsámico) ..... 9 €</p> <p>E. de tomate con cebolla (Tomate y cebolla) ..... 8 €</p> <p>E. de tomate con atún (Tomate, cebolla y atún) ..... 9,5 €</p> <p>E. de tomate con anchovas (Tomate, cebolla, atún y anchovas del Cantábrico) ..... 13 €</p> <p>E. de pimientos asados (Pimientos asados hechos en casa, atún, y cebolla) ..... 10 €</p> <p><b>Más Raciones</b></p> <p>Patatas Cabreira (patatas fritas con ajo, perejil y vinagre) ..... 5 €</p> <p>Patatas Churri (patatas de tortilla resacas con huevo y ajo) ..... 8 €</p> <p>Tortilla de patata ..... 7 €</p> <p>Croquetas ..... 9 €</p> <p>Berenjenas fritas con miel ..... 7 €</p> <p>Salmoneto ..... 5,5 €</p> <p>Medio salmorejo ..... 3,5 €</p> <p>Pimientos de Padrón ..... 6 €</p> <p>Espárragos trigueros a la plancha ..... 8 €</p> <p>Espárragos trigueros con jamón ibérico ..... 14 €</p> <p>Champiñón Cabreira (Con ajo, perejil y jamón) ..... 7 €</p> <p>Pisto con huevo ..... 10 €</p> <p><i>Pan y servicio de mesa (precio por persona) 1 €</i></p> <p><i>Existe una carta de cócteles a disposición de nuestros clientes</i></p>	<p><b>CARNES</b></p> <p>Callos de Fina ..... 15 €</p> <p>Filete de ternera con patatas fritas ..... 11 €</p> <p>Escalope de ternera con patatas fritas ..... 12 €</p> <p>Entrecot (300 gr) con patatas ..... 16 €</p> <p>Zarpató (500 gr) con patatas ..... 25 €</p> <p>Morcilla de Burgos ..... 7 €</p> <p>Churizo frito ..... 7 €</p> <p>Chorizos (Chorizo y morcilla) ..... 7 €</p> <p>Chuletas de cordero de lechal con patatas ..... 15 €</p> <p>Mollejas de cordero a la plancha ..... 14 €</p> <p><b>IBÉRICO</b></p> <p>Jamón Ibérico de bellota 100% ..... 24 € ..... 13 €</p> <p>Lomo Ibérico de bellota ..... 18 € ..... 10 €</p> <p>Chorizo Ibérico de bellota ..... 12 € ..... 6,5 €</p> <p>Salchichón Ibérico de bellota ..... 12 € ..... 6,5 €</p> <p>Cecina de Astorga ..... 11 € ..... 6 €</p> <p>Queso curado ..... 11 € ..... 6 €</p> <p><b>PASTES</b></p> <p>Flan de queso ..... 4 €</p> <p>Tarta de queso ..... 5 €</p> <p>Mousse de chocolate blanco ..... 6 €</p> <p>Mousse de chocolate negro ..... 6 €</p> <p>Naranja preparada ..... 4 €</p> <p>Piña natural ..... 5 €</p> <p>Mango natural ..... 3 €</p> <p>Helado Magnum de Frigo ..... 3 €</p> <p>Queso de tetilla con carne de membrillo ..... 7 €</p> <p><i>Todos nuestros platos están elaborados con aceite de sésame extra</i></p>
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Figure 6. Organization of *Restaurante Cabreira*'s menu in Spanish

<b>FISH AND SEAFOOD</b>		<b>SALAD</b>		<b>MEATS</b>	
Fried squids.....	14 €	Mixed salad (lettuce, tomato, onion, olives, tuna and hard-boiled egg).....	9 €	"Callos" (beef tripe).....	15 €
Octopus.....	15 €	Rocket salad with parmesan (rocket, parmesan slices, and balsamic vinegar).....	7 €	Steak with potatoes.....	11 €
Fried anchovies.....	9 €	Escarole salad with parmesan (escarole, tomato, onion, rocket, parmesano and balsamic vinegar).....	9 €	Breaded steak with potatoes.....	12 €
Marinated anchovies.....	7 €	Tomato and onion salad (tomato and onion).....	8 €	Grilled entrecôte (300 gr) with potatoes.....	16 €
Fried baby squid.....	12 €	Tomato and tuna salad (tomato, tuna and onion).....	9,5 €	Grilled entrecôte (500 gr) with potatoes.....	25 €
Grilled baby squids.....	12 €	Tomato, onion, tuna and anchovies salad.....	13 €	Fried Black pudding.....	7 €
Fried squid tentacles.....	8 €	Grilled red peppers salad (grilled red peppers home made, tuna, and onion).....	10 €	Fried sausage.....	7 €
Fried monkfish.....	20 €	<b>OTHER DISHS</b>		Black pudding and fried sausage.....	7 €
Fried hake.....	20 €	Pataloes "Cabrera" (fried with garlics, parsley and vinegar).....	5 €	Lamb chops with potatoes.....	15 €
Fried hake.....	20 €	Pataloes "churri" (potatoes with onion, egg and garlic).....	8 €	Lamb "mollejas".....	14 €
Tuna with tomato.....	12 €	Spanish omelette.....	7 €	<b>ICECREAM</b>	
"Crocchas" (gullet of hake).....	24 €	Croquettes.....	9 €	Iberian ham.....	24 €
King prawns in olive oil with garlic.....	12 €	Fried aubergines with honey.....	7 €	Iberian "lomo".....	18 €
Grilled white prawns.....	20 €	Salmorejo (Tomato puree).....	5,5 €	Iberian sausage.....	12 €
Grilled red prawns.....	22 €	Half salmorejo (Tomato puree).....	3,5 €	Iberian salami.....	12 €
Santoka home anchovies.....	16 €	Green peppers fried.....	6 €	"Manchego" cheese.....	11 €
Smoked marinated anchovies.....	14 €	Grilled green asparagus.....	8 €	Cured beef from León.....	11 €
Steamed mussels (ask about availability).....	10 €	Grilled green asparagus with Iberian ham.....	14 €	<b>DESSERTS</b>	
Steamed mussels in sauce (ask about availability).....	11 €	Grilled mushrooms (with garlic, parsley and ham).....	7 €	Home made cheese crème caramel.....	4 €
Clams in sauce (ask about availability).....	14 €	Pisto Manchego with fried egg.....	10 €	Cheesecake.....	5 €
Clams in fish sauce (ask about availability).....	15 €			White chocolate mousses.....	6 €
Steamed cockles (ask about availability).....	14 €			Dark chocolate mousses.....	6 €
Grilled razor clams (ask about availability).....	12 €			Prepared orange (peeled and sliced, with sugar).....	4 €
				Natural pineapple.....	5 €
				Natural Mango.....	8 €
				"Magnum" Ice cream.....	3 €
				Cheese with quince.....	7 €
<i>All our dishes are made with extra virgin olive oil</i>		<i>Bread and table service (price per person) 1 €</i>		<i>There are always dishes off the menu, ask the waiter</i>	

**Figure 7. Organization of *Restaurante Cabrera's* menu in English**

As we can see in both figures, the organization is identical, but there is something very characteristic in the place occupied by certain sections. Referring to what was observed during the creation of the corpus, in a Spanish menu it is usual to find first the cold cuts (or even the appetizers) as starters, and the fish and seafood just before or just after the meat section. Likely, the restaurant has chosen to exchange the cold cuts or the appetizers sections with the fish and seafood ones to give more prominence to the latter, since it could be what the restaurant is most interested in selling. In addition, just below the dishes, in green, there are a series of comments that not only give information to the customer, but also, make it more appealing to him/her, as we can see in figures 6 and also 7: the use of extra virgin olive oil is pointed out, probably also in order to denote quality in the preparation of the dishes, and therefore as a means of persuasiveness.

Besides, the register is also a fundamental aspect to keep in mind. In Spain, the seriousness of menus depends on the type of restaurant; in those that are cheaper, it is common to find titles or sections, or even names of dishes, written in a more informal and original way. In addition, some restaurant managers tend to play with the language using puns or subtle modifications in order to persuade the clientele even more, which of course makes translation more difficult, so variations or equivalents tend to be used by the



translator in the target text in order to maintain the persuasive effect in the target language. This is frequently done to highlight the charm of a certain location, as it happens in the restaurants of southern Spain. In fact, when looking for an English translation of those informal menus in Spanish, the translator may have problems as they are expressions that arise from the creativity and originality of the menu's compiler; so, they do not have a literal translation into English, and therefore it is necessary to make subtle adaptations, as shown in table 2, which includes some titles from *Candado Beach*'s restaurant menu, in Malaga.

**Table 2. Using original puns to highlight the cultural charm of a particular location**

<u>Source Text (Spanish)</u>	<u>Target Text (English)</u>
Muy malagueño	From Málaga
Como si fueran nuestros	We love outsiders
Somos de mar y también de campo	From the sea & from the land

As shown in table 2, in the first two examples it is clearer the creativity of the person who creates the Spanish menu, and likewise, also the originality of the translator, since he/she makes an adaptation so that it sounds the best and most natural as possible. On the other hand, in the third example, the adaptation is much more subtle and not so unique in comparison to the other instances, but equally you can clearly appreciate that it is not translated literally and still keeps the core of the message.

Contrary to figures 6 and 7, one can observe that, although a menu as a text type is usually brief and concise, translating a Spanish menu into English may not be so simple as it may seem, since we must take into account many aspects, and as Hrubá (2015, p. 28) claims, “not only from the linguistic point of view, but also from the point of view of marketing”. Therefore, the translator must play with both the informative and persuasive functions at the same time when translating, so that in this way the purpose of the original text is kept.

Now that we have discussed both the common and differential peculiarities present in Spanish menus and their English versions, it is important to point out more aspects, not so much stylistic and structural, as we mentioned so far, but more immersed in the

translation side and how these menus, in some way, can reflect the idea of a what a quality menu is.

### **3. HOW SPANISH RESTAURANT MENUS ARE TRANSLATED INTO ENGLISH?**

Although restaurant menus may belong to a less academic textual typology (and, maybe, this results in scarce research studies on the topic), their translations are a key component of any country's tourism, gastronomy and catering sector. In fact, from our viewpoint, translating restaurant menus is one of the essential means by which meaningful cultural, touristic and economic benefits are achieved. According to Schulfer (2019) and Schulfer (2020), as the type of menu we are dealing with stands for *à la carte menu*, the definition provided by Cambridge Dictionary determines it is a list of dishes in which each item and its price are independent, so that the customer is able to choose any meal separately, as it is not a set combination with a fixed price. Therefore, as clients must be informed about what a restaurant is offering, a menu should be as clear and concise as possible, so as not to confuse the customer with meaningless words, at the same time he/she is able to understand and decide what he/she would like to have. That is, the textual quality of the translation should equal (or even improve) the quality of the original menu.

#### **3.1. Quality in the translation of menus**

As Fallada Pouget (1999) points out, the resulting quality level in the translation of a menu is directly related to the quality that a restaurant itself provides, both in terms of the offered service standards, and in terms of how it is perceived by the socio-cultural environment. For this, it is important that the menu is endowed with high quality in the use of, not only specialized terminology from the field of gastronomy, but also of both the strategies and techniques chosen in its translation for a successful communication with (and persuasion to) non-native customers. However, it seems that the translation of nowadays' menus is often provided with a worse quality than those of decades ago, which may be related to the fact that globalization and language learning is making restaurant owners believe that anyone is qualified enough to make a "simple and easy" translation for a menu. For this reason, restaurant owners opt for cheaper and, consequently, poorer

translations of menus, just because they consider that a menu is not relevant enough to invest more money in (Suljic Petrc et al., 2019).

Contrary to this, it is important for us to stress that for a menu translator it is not only necessary to have a wide knowledge of the source language and the target language -in our case, Spanish and English respectively-, but also to be somehow involved in the field of gastronomy. In fact, as Fallada Pouget (1999) states, the translator should at least be able to take advantage of the technological resources that are nowadays widely available to get information and learn about the translation of menus. Otherwise, to obtain a translation of enough quality to make a foreign customer feel comfortable may become a difficult task, especially when the translation of these texts is addressed to an audience from which an immediate response is expected (i.e., to have nice food in a restaurant).

For this reason, translating menus does not only require the translator to have linguistic knowledge in the catering domain, but also cultural knowledge, both of the source language and of the target language, in order to create a translation that is as close as possible to both food cultures (Fallada Pouget, 1999). Consequently, it is essential to be well informed about the ingredients, the preparation and cooking methods, and the presentation of each dish, so that, together with the translator's cultural and gastronomic knowledge, the translation renders, in few words, everything that the client needs to know. The aim of a translated menu is, therefore, to avoid the need for the waiter to explain everything; that is why the menu is the main tool each restaurant has to communicate what it offers (Suljic Petrc et al., 2019), and hence what the menu has to do is simply that: to communicate and persuade. In this regard, a bad translation can make a customer not to choose that restaurant, or even lead him/her to make a bad decision on what he/she wants to take, as a result of not having understood it well, which would imply that the translated menu would miss the target of communicating the source information. For this reason, the quality of a menu translation may also affect the client's final decision, a determining factor that will be discussed in the next section.

Similarly, Beauvais, C. et al. (2011) determines that the level of quality of a text depends on the skill level of the writer, so that we could say that the quality of a translation depends not only on who has created the text in the source language, but also on who translates it into the target language. Furthermore, they also agree that those who have a

greater agility and ability to produce written texts are those who do so in a more sophisticated and better organized way. For this reason, a translator needs to show his/her ability to provide a good translation as well, which depends on how much time he/she spends on the text analysis. Likewise, they clarify that each person applies different techniques depending on the text they are going to approach, because as we have already discussed, each one has its own characteristics, and therefore, it is the criteria of the translator which decides on what techniques should be better to apply.

Consequently, Beauvais, C. et al. (2011) demonstrates that analyzing all the text features is essential for a good understanding of it. And equally, Breetvelt, I. et al. (1994) also mentions that being critical when assessing the quality of a text is key to help us translating it.

In conclusion, the issue of quality must also be addressed, as it depends on what each restaurant is able to offer to the public. This implies that a translator must be aware of many factors concerning the functions of the original text, but also of the translation strategies that he/she can use to comply the same functions as that of the original.

### **3.2. Translation techniques in the translation of menus**

Translation techniques are the tools that allow the translator to approach a text from the smallest to the largest unit, following a certain order, so that the translation resembles as much as possible the source text (Gil-Bardají, 2009). In the case of menu translations, we need techniques that provide a translation that communicates exactly the same information, as faithfully and naturally as possible, that we find in the original text. The purpose of using translation techniques when translating menus, is to be able to adapt the translation to the source text in order to achieve a good acceptability by the target culture -or foreign customer-. On the other hand, the translator also has a degree of freedom in which he/she can freely use any technique he/she may find convenient to ensure that the text is perfectly understandable to the target culture's audience.

As Domínguez Puig (2017) shows, one of the most popular techniques in the translation of menus is the literal translation, being as faithful as possible to the source text, so as to avoid distorting the meaning of the original text (e.g., *Anchoas de Santoña*

> *Anchovies from Santoña*). However, in more modern menus, there are also descriptions or clarifications, also known as amplification, that aim to provide the customer with the original term but followed by extra information about some of the ingredients that make up the dish, or even cooking techniques, which may be culturally unknown (e.g., *Salmorejo* > *Salmorejo 'Cold tomato soup' (egg, tuna and cured ham)*). In addition, it is also common to find borrowings, since some elements of the source text may not have a translation or an equivalent term in the target language, so the translator is forced to use the original term. However, borrowings may also be used if the translator is aware that a culinary term or technique is known to the customer (e.g., *romesco, cava, papillote*...).

However, although it is common to find these techniques in the translation of menus, from our own personal experience as customers, we have observed that other translation techniques are also employed with the purpose of making the text more descriptive for the reader of the target text. Therefore, on the basis of Molina, L. & Hurtado, A. (2002), it has been observed that in certain cases the translator uses reformulation (or adaptation) aiming to make the text more understandable for the target audience, simultaneously mixing two techniques: the omission of part of (or all) the original content, and the amplification to better adapt to the target culture. This reformulation technique can be observed when, for instance, *salmorejo cordobés* is translated into “*cold vegetables soup (cooked with garlic)*”. In this way, the translator does not try to avoid translating certain words, but rather some of these words differ from the original and are replaced by new ones he/she may consider more appropriate, so that the client understands what the dish consists specifically of.

Likewise, we can find different variations in the menu translation techniques, either where the text is approached in lesser or greater depth, adding additional information, even if it is not found in the original text; so that not only the dish is explained, but also its description serves as an advertisement, showing the most attractive features of each meal (Domínguez Puig, 2017).

In any case, as we are dealing with *à la carte* menus, we shall bear in mind that these offer several meals, among which we can find certain ones with such a cultural load that they cannot be translated literally, but which are so well known that translators opt for the term itself (or borrowing), or any other technique mentioned above (reformulation or

amplification). Thus, in the following sections we will be able to see how the terms under study in this project -*salmorejo* and *calamares*- (both of which carry an enormous cultural and gastronomic significance) have been approached by means of translation techniques.

## 4. OBJECTIVES

The aim of this project is to carry out an analysis of the translation of two specific terms that appear on 60 menus in Spanish -source language- and their translation into English -target language-. The focus of the study will be restricted to only two specific terms -*salmorejo* and *calamares*- because of both their cultural relevance for the Spanish culinary culture and the cooking method of these dishes, which may have a direct effect on the translation of both terms. For this reason, in the case of *salmorejo*, the instances will refer to the traditional preparation of the dish, which follows the Cordovan recipe - usually topped with diced hard-boiled egg and cured Iberian ham cubes-. Meanwhile, in the case of *calamares*, the instances will address the traditional Andalusian preparation - in rings or strips, coated in flour, and deep-fried-. Specifying the recipe, we will be able to examine if the translator has chosen a more descriptive translation rather than another different one, for example, to expand the original content.

Techniques described in section 3 (i.e., literal translation, borrowing, amplification and reformulation), will be taken into consideration for our analysis in order to find out what type of translation is mostly offered to the clients. As there is a different way to prepare both dishes depending on the touristic area in Spain (i.e., coastal area *versus* inland area), we suggest that this geographical or cultural factor may have an influence in the translations of each term, that is, the different type of tourists received by each area. In fact, if coastal areas receive more foreign tourism than inland areas (Statista Research Department, 2022), this situation may influence the quality and/or type of translations because of the higher exposure to the tourism sector in one area or the other. For that reason, we will also take into consideration the Spanish touristic area where the menus were translated into English as a variable of our analysis.

The analysis proposed will help us to determine the translation's quality in terms of how it has been tackled, since, as stated in Domínguez Puig (2017), just as the product does not adapt to the customer, the translation does not have to do so either, but merely provide the guest with a clear and comprehensible message, in order to assist the customer in his/her choice on the menu.



## 5. METHODOLOGY

The description of the methodology that was followed is divided into three sections, firstly showing how the data was compiled and how the corpus was built up. Then, the next section will include an illustration of how the extraction of the terminology was carried out. And finally, in the last section, it will be shown how the terminology was classified according to the translation techniques used in the texts that make up the corpus.

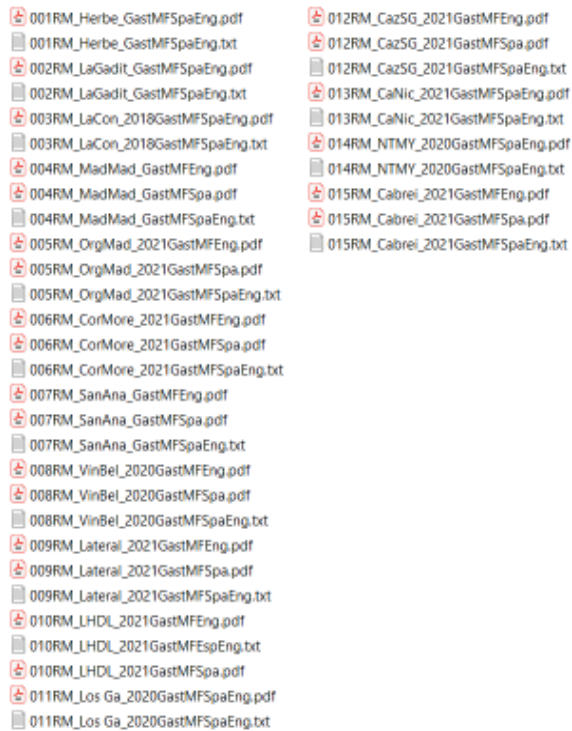
### 5.1. Data and corpus compilation

In this study, 60 current restaurant menus written in Spanish have been used, with their respective translations into English, of which 30 belong to inland areas (Valladolid and, mainly, Madrid), and the other 30 to coastal areas both on the eastern and southern parts of Spain (different parts of Andalusia and the Region of Valencia). In addition, each set of menus -inland or coastal- has been divided in half, so that 30 menus are dedicated exclusively to the term *salmorejo* and the other 30 to the term *calamares*, as table 3 illustrates.

**Table 3. Number of texts according to the term and the area of study**

	Inland Areas	Coastal Areas	
Salmorejo	15	15	30
Calamares	15	15	30
			<b>Total: 60</b>

Each restaurant menu has been selected completely randomly from restaurant websites such as *TripAdvisor* or *TheFork*, sorting by “Andalusian cuisine” and “Spanish cuisine”, selecting the two terms we will examine, all offered by restaurants located in Spain. Once every menu in Spanish and its corresponding translation into English -either in PDF or JPG version- were found, they were stored in a computer folder and classified with a tag, so that they were sorted by text number, text type (Restaurant Menu), abbreviated name of the restaurant, date -if any-, field (Gastronomy), subfield (Mediterranean Food) and language -or languages-, for instance, 014RM\_LaRag\_2021GastMFEspEng, or as figure 8 illustrates.



**Figure 8. Example of how the term *salmorejo* in inland areas was tagged**

Then, each menu was manually converted to .txt format and UTF-8 encoding, so that any terminology extractor to analyze the two target terms could be used, as well as any type of software to see how representative the corpus was.

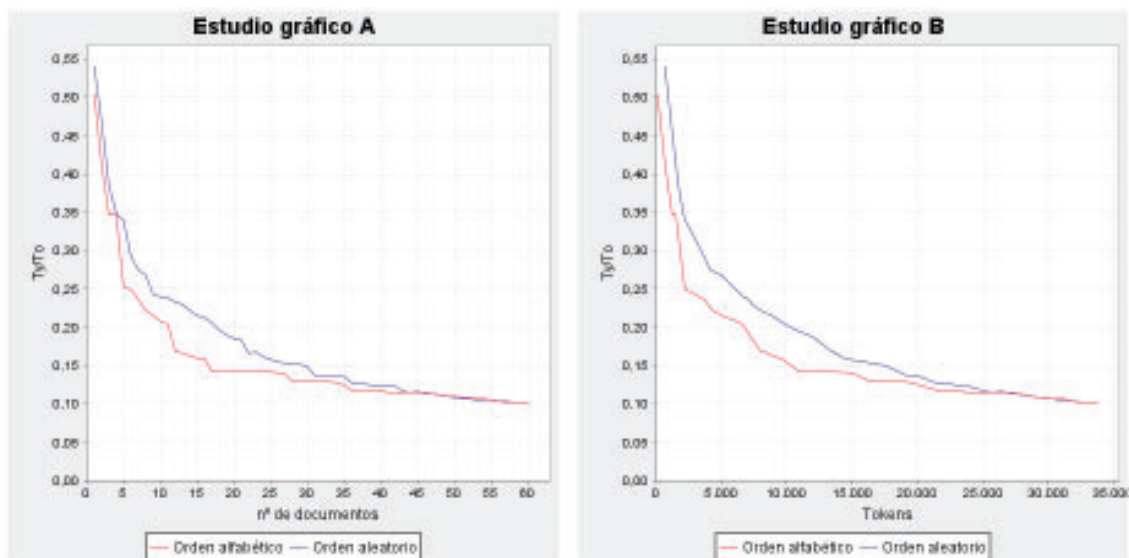
## 5.2. Representativity and extraction of terminology

Corpus representativeness and terminology are related to each other as, by means of terms, it owns all the linguistic properties of the language, i.e., the larger the corpus is, the more representative it will be, as it will be shown below.

To check the corpus representativeness of the 60 texts that have been gathered, an interface called *ReCor* (2010) was used because, although it works through *Java* and it is somewhat outdated, it is nevertheless free and quite useful to prove the representativeness of the present corpus. In this way, all the texts under this corpus were selected in .txt format and assigned a random letter and number to the output files to differentiate them once the results were obtained: A1, A2 and A3 respectively. Finally, once having obtained the data on the representativity of the corpus, the data were examined and the resulting

graph (see figure 9) provided by the interface showed that the corpus representativeness was adequate.

**Figure 9. Representativity of the corpus of the present study**



As shown in figure 9, the graphs show that the corpus, consisting of 60 texts and approximately 35,000 words, is representative. Now, the graph on the left illustrates that the corpus is representative starting from approximately 43 texts, while the graph on the right reveals that it would be representative starting from approximately 25,000 words. Therefore, both graphs show us that the corpus is more than enough adequate to be able to proceed with the analysis that we intend to carry out for the present study.

On the other hand, the terminology has been extracted using the online terminology extractor *SketchEngine* (2003). As a result, a bilingual corpus was created in the program itself with all the files previously transferred to .txt, with the aim of outputting a list of words from which the two target terms of the present study were going to be extracted. Once generated my list of words, which was sorted by lemmas, the “keywords” option was selected with the intention of visualizing the two terms we are interested in, and also their concordance lines using the Key Word in Context (KWIC) tool, so as to identify the complete term, exactly as it appears in each menu, for classification purposes.

### 5.3. Classification of terms and translation techniques

Having obtained our terms and concordance lines, the procedure moved on to create each term classification according to the technique used during the English translation process<sup>2</sup>. The classification of *salmorejo* is shown in tables 4 and 5, and of the term *calamares* in tables 6 and 7, according to coastal or inland areas in both cases and respectively. The translation techniques employed in each case are shown in the last column of each table with the aim of analyzing which translation techniques are the most used when the translator comes across a gastronomic text of this type.

**Table 4. Classification of the term *salmorejo* according to the translation technique used in coastal areas**

Coastal areas			
Text	Term	Translation	Technique
01	Salmorejo	Salmorejo	Borrowing
02	Salmorejo	Salmorejo	Borrowing
03	Salmorejo cordobés, jamón y huevo	“Salmorejo” (thick, creamy gazpacho served with ham and hard-boiled eggs)	Borrowing + amplification
04	Salmorejo	Salmorejo (Typical Andalucian Tomato Soup)	Borrowing + amplification
05	Salmorejo	Salmorejo (thick style of gazpacho)	Borrowing + amplification
06	Salmorejo	Cold tomato soup	Reformulation
07	Salmorejo cordobés (Con huevo y jamón)	Salmorejo: Tomato soup with cured ham and boiled egg	Borrowing + amplification
08	Salmorejo tradicional cordobés	Traditional “salmorejo cold soup” from Córdoba	Borrowing + literal translation + amplification
09	Salmorejo Cordobés, Jamón Ibérico y Huevo	Salmorejo Cordobes, Iberian Ham and Eggs	Borrowing + literal translation
10	Salmorejo Cordobés (receta tradicional de nuestra tierra, cordobesa)	Traditional gazpacho made with tomato	Borrowing + reformulation
11	Salmorejo al estilo cordobés	“Salmorejo” (thick tomato cream served cold)	Borrowing + reformulation
12	Salmorejo cordobés (atún, huevo, jamón)	‘Salmorejo’ Cold tomato soup (egg, tuna and cured ham)	Borrowing + literal translation + amplification
13	Salmorejo	Salmorejo (Cold tomato cream with garlic, day old bread and extra virgin olive oil)	Borrowing + amplification
14	SALMOREJO	SALMOREJO	Borrowing
15	Salmorejo. Elaborado con tomates de temporada, AOVE y pan blanco	Salmorejo (Spanish fresh soup). Made with untreated tomatoes, extra-virgin olive oil and white bread.	Borrowing + literal translation + amplification

<sup>2</sup> The original format (i.e., font type, inverted commas, etc.) was kept as it appeared in the original menus.

**Table 5. Classification of the term *salmorejo* according to the translation technique used in inland areas**

Inland areas			
Text	Term	Translation	Technique
01	SALMOREJO	Salmorejo (andalucian drinkable salad)	Borrowing + amplification
02	Salmorejo en crema con virutas de jamón y huevo	Salmorejo cream with ham and grated boiled eggs	Borrowing + literal translation
03	Salmorejo con huevo cocido y jamón serrano	Andalusian Salmorejo, boiled egg and cured ham	Borrowing + literal translation + amplification
04	Salmorejo Cordobés	Cordovan Salmorejo	Borrowing + literal translation
05	Salmorejo Cordobés	Salmorejo (cold andalusian tomato soup)	Borrowing + amplification
06	Salmorejo	“Salmorejo” Dip (a Traditional Creamed Tomato Dip from the Andalusian City of Cordoba)	Borrowing + amplification
07	Salmorejo con Huevo Campero y su Jamón Ibérico	Salmorejo (cold Tomato Soup) with free-range Egg and Iberico Ham shavings	Borrowing + literal translation + amplification
08	Salmorejo con tomate rosa de Bellota	“Salmorejo” made with pink tomatoes	Borrowing + reformulation
09	Salmorejo con huevo Campero y su Jamón Ibérico	Salmorejo (cold Tomato Soup)	Borrowing + reformulation
10	Salmorejo cordobés	Cold vegetables soup (cooked with garlic)	Reformulation
11	Salmorejo con jamón crujiente y huevo rallado	“SALMOREJO” WITH CRISPY IBERIAN HAM AND EGGS	Borrowing + literal translation
12	Salmorejo	Andalusian salmorejo	Borrowing + amplification
13	Salmorejo con picadillo	“Salmorejo” (a kind of gazpacho cream) with egg and ham	Borrowing + reformulation
14	Salmorejo y huevo	Tomato soup with egg	Literal translation + amplification
15	Salmorejo	Salmorejo (Tomato puree)	Borrowing + amplification

In tables 4 and 5, the two techniques (amplification and reformulation) that might seem similar at first glance have certain differences. *Borrowing + amplification*, such as example 4 in coastal areas (*salmorejo*), comprises information not contained in the original source, which only amplifies, as its name indicates, in order to further describe the Spanish borrowed term (*Salmorejo (Typical Andalusian Tomato Soup)*). In contrast,

in instance 9 from inland areas (*Salmorejo con huevo campero y su jamón ibérico*), we have considered that reformulation, and not amplification, is the technique that has been used because the translator removes the original material and interprets it by bringing it closer to the target culture (*Salmorejo (cold tomato soup)*).

The results derived from the translation of the term *calamares* are illustrated in tables 6 and 7.

**Table 6. Classification of the term *calamares* according to the translation technique used in coastal areas**

Coastal areas			
Text	Term	Translation	Technique
01	Calamares Fritos	Deep Fried Squid	Literal translation + amplification
02	CALAMARES FRITOS	FRIED SQUID RINGS	Literal translation + amplification
03	Calamares a la andaluza	Deep fried squid rings	Literal translation + reformulation
04	Calamares Fritos	Fried Squids	Literal translation
05	Calamares	Squid	Literal translation
06	Calamares	Squids	Literal translation
07	CALAMARES FRITOS	SQUIDS FRIED	Literal translation
08	Calamares	Fried squid	Literal translation + amplification
09	Calamares fritos	fried squid rings	Literal translation + amplification
10	CALAMARES	SQUID	Literal translation
11	Calamares fritos	fried squid	Literal translation
12	Calamares	Squid	Literal translation
13	Calamares Fritos	Fried Squids	Literal translation
14	CALAMARES FRITOS	FRIED SQUIDS	Literal translation
15	Calamares	Squid Rings	Literal translation + amplification

**Table 7. Classification of the term *calamares* according to the translation technique used in inland areas**

Inland areas			
Text	Term	Translation	Technique <sup>3</sup>
01	Calamares	Fried calamari	Borrowing + amplification
02	CALAMARES FRITOS	Fried calamari/squids	Borrowing + amplification
03	Calamarcitos	Grilled squid	Literal translation + amplification
04	Calamares fritos	Fried squid rings	Literal translation + amplification
05	Calamares fritos	Fried squid	Literal translation
06	Calamares	Fried squids	Literal translation + amplification
07	Calamares	Battered Squid Strips	Literal translation + amplification
08	Calamar frito	Fried breaded squid	Literal translation + amplification
09	Calamares a la Andaluza	Breaded Squid “Andalusian style”	Literal translation + amplification
10	Calamares fritos	Fried squids Andalusian style	Literal translation + amplification
11	Calamar	fried calamari	Borrowing + amplification
12	Calamares a la romana	Squid battered in flour	Reformulation
13	Calamares Frescos a la Andaluza	Deep-Fried Calamari (Fresh)	Borrowing + literal translation + reformulation
14	Calamares	Fried squids	Literal translation + amplification
15	Calamares	Fried Squid	Literal translation + amplification

In the case of tables 6 and 7, most examples include a literal translation in combination with amplification and reformulation, where the same argumentation followed in the case of *salmorejo* has been ensued. That is, in instance 8 from coastal areas (*calamares*) a combination of literal translation and amplification is used because the cooking method is added to the translation (*fried squids*). The combination of a literal translation with reformulation, by contrast, can be found in example 3 (*Calamares a la andaluza*) where

<sup>3</sup> In the particular case of *calamares*, the *borrowing* technique is attributed to the Italian form of the term itself, as a means of increasing the appeal of the dish (see section 2.2.2.).

the original material “*a la andaluza*” is adapted to a more transparent one in English (*deep fried rings*).

Consequently, having classified all the terminology according to the translation technique that has been applied, in the following section the results of both *salmorejo* and *calamares* will be presented together with the interpretation of the results and comments on translation quality.



## 6. ANALYSIS: RESULTS AND DISCUSSION

The results obtained from the analysis of the terms compiled, according to both the translation technique used for each term and the area where the restaurant is located, are illustrated in figures 10 and 11 for the term *salmorejo*, and in figures 12 and 13, for the term *calamares*. Looking at all these figures, we can deduce there are many interesting aspects to comment on.

### 6.1. The translation of *salmorejo*

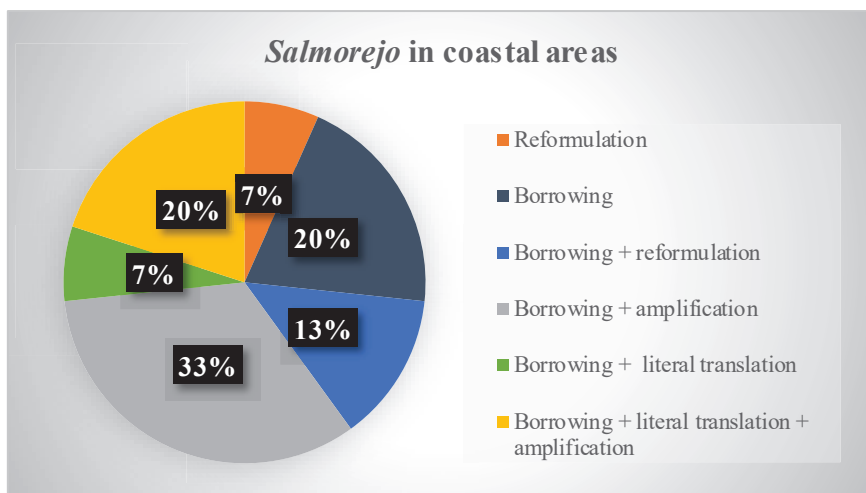


Figure 10. Results of the term *salmorejo* in coastal areas according to the translation technique employed

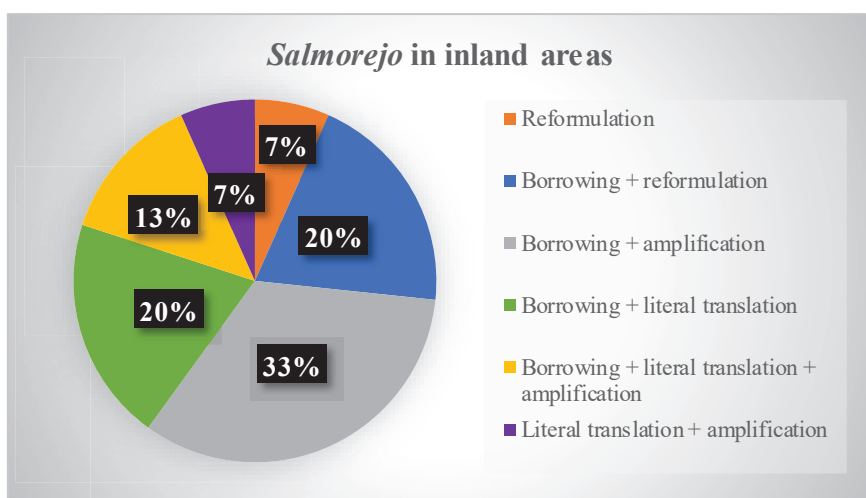


Figure 11. Results of the term *salmorejo* in inland areas according to the translation technique employed

The main results related to the translation of *salmorejo* refer, in general, to the fact that the most common technique for translating *salmorejo*, in both coastal and inland areas, is *borrowing + amplification* (33%), which shows that the term *salmorejo* appears as such in restaurant menus, but a small description is given next to it, so that the customer, in case he/she does not know the dish, can become more familiarized with what it contains (example 13).

13	Salmorejo	Salmorejo (Cold tomato cream with garlic day old bread and extra virgin olive oil)	Borrowing + amplification
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In second place, the most used techniques in coastal areas are *borrowing* (20%), which means that they leave the term intact, so that there is no extra information to explain the dish (example 1); and *borrowing + literal translation + amplification* (20%) (example 15).

01	Salmorejo	Salmorejo	Borrowing
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15	Salmorejo. Elaborado con tomates de temporada, AOVE y pan blanco	Salmorejo (Spanish fresh soup). Made with untreated tomatoes, extra-virgin olive oil and white bread.	Borrowing + literal translation + amplification
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Meanwhile, inland restaurants seem to prefer employing, as a second option, the *borrowing + reformulation* strategy (20%) (example 13) and the *borrowing + literal translation* (20%) (example 2).

02	Salmorejo en crema con virutas de jamón y huevo	Salmorejo cream with ham and grated boiled eggs	Borrowing + literal translation
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13	Salmorejo con picadillo	“Salmorejo” (a kind of gazpacho cream) with egg and ham	Borrowing + reformulation
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Comparing both geographical dispositions, we can see that, in inland restaurants, there is a preference for including a further description, apart from keeping in the translation of some characteristics of the dish that initially appear in the original menu,

therefore being more informative; while, in coastal areas, techniques involving both informative and persuasive effect are used, being the persuasive effect that of the *borrowing*, since *salmorejo* is a very well-known dish in cultural terms in these areas, and not so much on the inland ones, where the (only-)*borrowing* technique is not found.

Besides, the third most used technique in coastal areas is *borrowing + reformulation* (13%) (example 11). While in inland areas it is *borrowing + literal translation + amplification* (13%) (example 7). This seems to indicate that restaurants in these areas use the term *salmorejo* along with the characteristics of the dish while giving a more exhaustive description, basically following the same line as in the other more common techniques considered above.

11	Salmorejo al estilo cordobés	“Salmorejo” (thick tomato cream served cold)	Borrowing + reformulation
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07	Salmorejo con Huevo Campero y su Jamón Ibérico	Salmorejo (cold Tomato Soup) with free-range Egg and Iberico Ham shavings	Borrowing + literal translation + amplification
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Finally, the least used techniques in coastal areas are *borrowing + literal translation* (7%) and *reformulation* (7%) (examples 9 and 6, respectively), therefore directly adapting the text to the customer. Inland restaurants coincide in a way with coastal ones, whose least used techniques are *reformulation* (7%) and *literal translation + amplification* (7%) (examples 10 and 14, respectively).

09	Salmorejo Cordobés, Jamón Ibérico y Huevo	Salmorejo Cordobes, Iberian Ham and Eggs	Borrowing + literal translation
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06	Salmorejo	Cold tomato soup	Reformulation
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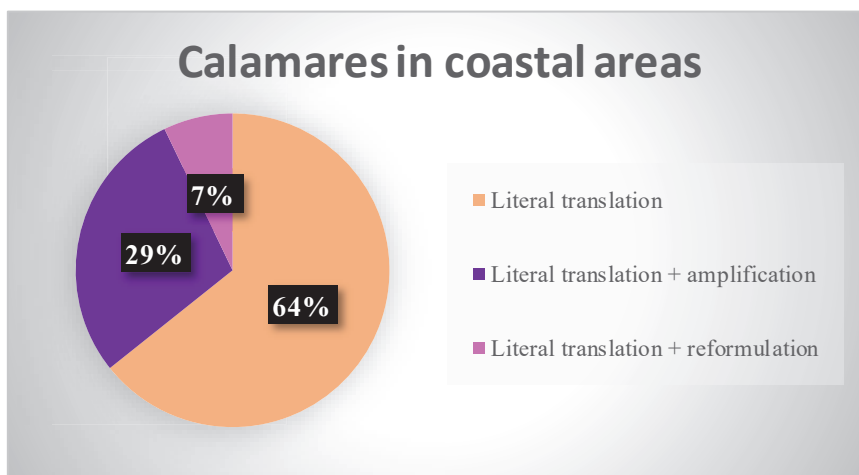
10	Salmorejo cordobés	Cold vegetables soup (cooked with garlic)	Reformulation
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14	Salmorejo y huevo	Tomato soup with egg	Literal translation + amplification
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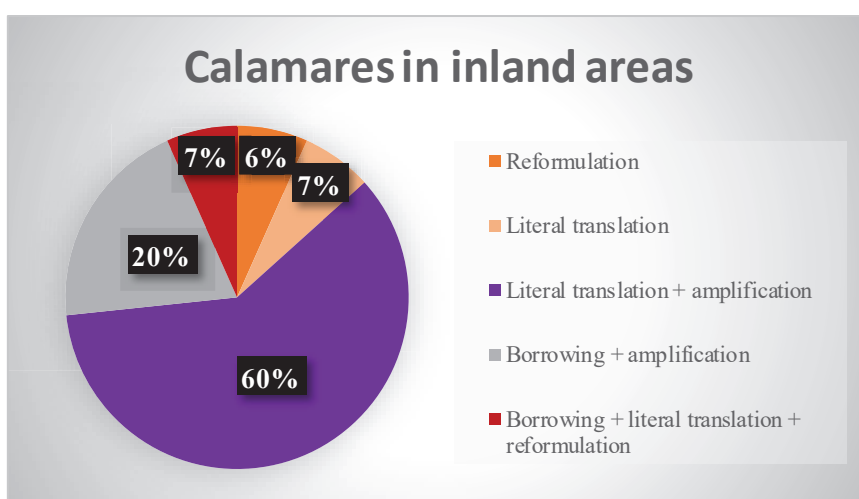
The fact that these techniques are almost inexistent, may be because, in general, the preference is to maintain the original term *salmorejo*, or at least, altogether with the description already made in the original text, as a result of the term itself to be more attractive for a foreign customer.

## 6.2. The translation of *calamares*

As for the main results related to the translation of *calamares*, figures 11 and 12 show the translation techniques used depending on the touristic area in Spain.



**Figure 12. Results of the term *calamares* in coastal areas according to the translation technique employed**



**Figure 13. Results of the term *calamares* in inland areas according to the translation technique employed**

Focusing on the term *calamares*, we can see that in coastal areas the most frequent technique is *literal translation* (64%). This, probably indicates that the majority of restaurants use this technique, not only to translate the term, but also to maintain all the information that already appears in the source text (example 4). On the other hand, inland restaurants mostly employ *literal translation + amplification* (60%), which means that not only they include the information already presented in the original text, but also give a further explanation of what the dish consists of, such as the preparation (example 7).

04	Calamares Fritos	Fried Squids	Literal translation
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07	Calamares	Battered Squid Strips	Literal translation + amplification
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Subsequently, we can observe that *literal translation + amplification* (29%) is the second most used technique in coastal areas (example 2), while for inland restaurants is *borrowing + amplification* (20%) (example 1).

02	CALAMARES FRITOS	FRIED SQUID RINGS	Literal translation + amplification
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01	Calamares	Fried calamari	Borrowing + amplification
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So far, these results point out to a great difference between the strategies used for *calamares* and those used for *salmorejo*, where *borrowing + amplification* was used in a proportion of 30%. As a literal translation is preferred in the case of *calamares*, this seems to indicate that this product is closer to the target culture in contrast with *salmorejo*, where not direct translation exists for this product as it is only culturally typical of the Andalusian cuisine.

Consequently, because of the existence of the same product in an English-speaking culture, it is understandable why the least used technique in coastal areas for *calamares* is *literal translation + reformulation* (7%) (example 3). Similarly, in inland areas, we can see that the use of *literal translation* (7%) with no other combination is not a popular choice (example 5), neither is the use of *borrowing + literal translation +*

*reformulation* (example 13), nor, once again, *reformulation* (6%), being the least used (example 12), as it occurred with the translation of *salmorejo* in both coastal and inland restaurants.

03	Calamares a la andaluza	Deep fried squid rings	Literal translation + reformulation
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05	Calamares fritos	Fried squid	Literal translation
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13	Calamares Frescos a la Andaluza	Deep-Fried Calamari (Fresh)	Borrowing + literal translation + reformulation
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12	Calamares a la romana	Squid battered in flour	Reformulation
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In sum, it is showed again that, in the case of *calamares*, restaurants do not feel attracted to rely on translations that differ so significantly from the original text, as the term is not completely unknown for the target clients (contrary to that of *salmorejo*). A deeper interpretation of these results and the comparison of the translation of both terms will be presented in the following section.

### 6.3. Interpretation of the results

To recall, for the translation of *salmorejo*, considering both areas simultaneously, 48% of the examples use the term alone as a borrowing or in combination with other techniques that are meant to expand the information related to this term. While in respect to *calamares*, what happens is that examples revolve around literal translation; in total, 45% of the examples include it as one of the main techniques used, alone or in combination, covering both coastal and inland areas.

We have observed that linguistic-fillers have been a relatively scarce element concerning appealing adjectives (*traditional, fresh, typical*), although not so much scarce in those instances where the cooking method (*boiled, fried, puree*) is included -especially in those regarding *calamares*-. However, in those instances where they are present, they

have been of great help in clarifying the function they undertake, both in *salmorejo* and in *calamares*. As for the persuasive function, typical of menus as text types (see section 2.1.), we have found that linguistic-fillers in both terms and geographical areas help with regard to the choice of the dishes, since they provide knowledge that not only explains the preparation of the dish or try to denote quality, but also boost the informative function. Therefore, as to the latter, although in both cases we find examples of translations that provide the reader, in many cases, with more information than appears in the original menu, it is in the case of *salmorejo* where the informative function has been enhanced the most, since not being such a well-known dish in inland areas (although this is currently changing) is reasonable enough to try to give a more exhaustive description of the product, so that the customer can know what is being offered.

On the other hand, the pattern of techniques has helped us to observe that, not so much the reformulation, but the amplification technique, provides greater appeal to the term *salmorejo* to be informative, with respect to *calamares*. At the same time, the translation techniques used with *salmorejo* are meant to be persuasive by using the original term, which is more exotic, and so it complies with one of the main functions of this text type (see section 2.1.). Meanwhile, in *calamares*, as they are mostly literal translations, the original term is not used because it does not give much impact; however, in other cases, the term in Italian (*calamari*) is used to persuade (see section 2.2.2.).

Hence, although linguistic-fillers are one more tool to improve both functions, we can determine, without a doubt, that it is the term that actually makes the text more informative or more persuasive depending on the proximity or remoteness of the dish to the target culture, being more persuasive in both cases, but with a special tendency for being more informative in the particular case of *salmorejo*.

Lastly, commenting on whether today's menus are professional enough as they pretend to be, or whether some sort of solution should be explored by restaurant owners to bring the text itself closer to the tourist, we need to consider that this is conditioned by the way a menu translation functions, not only as an informative device, but also as a persuasive one, due to the fact that restaurant menus are very similar to advertisements in function and style (Domínguez Puig, 2017) (see section 2.1.). This has been proven by our analysis as the translations of *salmorejo* are perfectly understood by a foreign client

by means of the addition of more information, but generally maintaining the original term. On the contrary, there are some aspects that could be improved in the translation of *calamares*, such as example 7 from coastal areas (*squids fried*) because, as presented in sections 2 and 3 in the present project, more information should be included in the description of a dish, contributing to the informative, and consequently, persuasive effects to be optimal. That is, the most important aspect is for the client to be able to understand what is being offered, as the main purpose for any restaurant is to accurately communicate about the product they provide.



## 7. CONCLUSION

Throughout this study, we have been able to verify different aspects that, despite the scarcity of literature, could provide interesting data for culinary translation, and more specifically, for the translation of menus, by means of a more rigorous knowledge of these textual types, of their importance for Spanish gastronomic culture, and through how they are adapted to other target cultures, such as the English one.

Besides, the elaboration of this corpus of 60 menus has offered us a broader vision of the techniques used by restaurants when they need their own menus to be translated. But more precisely, we have witnessed how two popular terms of our gastronomy, such as *salmorejo* and *calamares*, are translated all over the country, offering an approach to any tourist who, by means of English, wants to taste a little piece of our passion for cuisine. Similarly, we should consider the possibility that if the corpus were made up of a much larger number of texts, the translation techniques could vary.

Nevertheless, it is worth mentioning the importance of cultural equivalence between the source language and the target language. In other words, we have found that most of the cases of *salmorejo* the techniques used are mainly related to the use of borrowing with the combination of amplification and reformulation. By contrast, in the case of *calamares*, the results show that there is a preference for using the literal translation technique, which, in comparison to *salmorejo*, leaves the borrowing technique at a lesser level, being hardly employed at all. We have found out then that the different techniques used for both terms may have to do with the cultural closeness (or lack of it) among certain dishes. In other words, the term *salmorejo* has no translation into English, so in many cases there is tendency to keep the name as such. However, regarding *calamares*, there seems to exist a cultural equivalent in the English cuisine (*squids*) so a borrowing is avoided.

Additionally, it has been revealed that the geographical disposition has not been so much the direct cause of the use of certain translation techniques, since, as we were saying, both in the coastal and inland areas of *salmorejo* there is priority for the use of borrowing, while in both areas concerning *calamares*, the preference is oriented towards literal translation. This is why we can determine that what really influences the inclination towards the use of certain techniques is the term itself, being the geographical area a

determining factor that simply affects the bias towards being more persuasive, in both cases, or more informative, as occurs in the particular case of *salmorejo*.

Lastly, it is not only a question of the geographical locations or the terms themselves, but also of the translator's own preferences and skills, since the translator's own expertise and knowledge, together with the resources at his or her disposal, are what have determined the quality of the translations gathered in the corpus. In general, they have proved to be good translations, whose quality did not depend at all on the geographical area either, but rather on the essence that the translator wished to convey. However, in our opinion, some translations could have been handled differently to give it more persuasive effect. But, all in all, the objective of the translation of menus, which is successfully fulfilled, is for the customer to be able to understand the text, and consequently, what is being offered, while the restaurant accomplishes, as well, its main role: to inform and persuade through the senses and through translation.

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