



The Culture of Food: Analysing the relationship between food, culture, language and translation. A case study of the novel *Like Water for Chocolate*

Author: Madison K. Dearie

Supervisor: Andrew S. Walsh

06/06/2019

Faculty of Humanities and Social Sciences

Department of Translation and Interpretation and Multilingual Communication

Bachelor's Degree in Translation and Interpretation

Pontifical University Comillas

Madrid, Spain

Table of Contents

1.	Introduction.....	1
2.	State of the Art.....	4
2.1.	Food and Translation.....	6
3.	Theoretical Framework.....	10
4.	Objectives and Research Questions.....	19
5.	Methodology.....	20
6.	Discussion and Analysis.....	21
6.1.	Gastronomical Proverbs and Idioms.....	21
6.2.	Gastronomical Metaphors.....	27
6.3.	Recipes: Dish Names, Ingredients and Preparation.....	33
6.4.	Gastronomical Terminology.....	40
7.	Findings and Conclusions.....	42
8.	Bibliography.....	45-51

1. Introduction

Originally published in Spanish in 1989, *Como agua para chocolate* was written by first-time author Laura Esquivel (Mexico, D.F., 1950). Its popularity in the Spanish speaking-world soon led to a film adaptation of the same name—its script also written by Esquivel and directed by her husband, Alfonso Arau. That same year (1992), the novel was translated into English by Carol and Thomas Christensen as *Like Water for Chocolate: A Novel in Monthly Installments, with Recipes, Romances and Home Remedies*. Thanks to the success of the English translation, the film went on in 1993 to become the highest grossing foreign film ever released in the U.S. at that time. (Berkman, 1993, par. 2)

The novel follows the life of Tita, the youngest daughter of the large De la Garza family. Set in Mexico at the turn of the twentieth century against the backdrop of the Mexican Revolution (1910-1920), (History.com Editors, 2009) Tita's struggle to claim her independence from her mother and from family traditions closely reflects that of her compatriots' desire to reject the old order's dictatorship and claim Mexico for themselves. Tita, the novel's protagonist, wishes to pursue true love, independence and individuality, while her mother, the chief antagonist of the novel, stands in the way of her fulfilment. From the start, this mother-daughter relationship is fraught with contention. Mama Elena never fully bonds with her daughter, provides no nurturing, and instead treats her with disdain. To replace the love and nurturing missing from her life, Tita turns to food, which both nurtures her and allows her in turn to nurture others. Food becomes an outlet for her emotions.

Tita's story is divided into twelve chapters, each named after a calendar month and each starting with a recipe central to the events encompassed in that chapter—similar to serial narratives published in women's magazines of the time. It is through these recipes that we are brought into the emotional life of the characters. The reader must experience the world of the novel as Tita does, through the filter of the role and power of food, allowing the recipes to be their guide. This can be seen even in the title, *Like Water for Chocolate*, a Spanish idiom, "that's obscure even in Spanish-speaking countries outside of Mexico, [which] dates back to the Aztecs and refers to the exact moment when water reaches the perfect temperature for melting chocolate..." (Pristin, 1993)

In Mexico, chocolate is made not with milk but with near-boiling water. The director of the film adaptation, Alfonso Arau, and husband of the author, Laura Esquivel, explained it: “So, when you are like water for chocolate, you are about to explode in two ways: first, if you are furious, and second, if you are erotically excited.” (Pristin, 1993) Tita then is ‘like water for chocolate’ because she is simmering, she has nearly reached her boiling point.

Magical realism, that oxymoronic literary style which combines ‘magic’ and ‘realism’, plays an important role in the novel. (Bortolussi, 2003) Born in the atmosphere of a region seeking to define its own identity in the face of postcolonial modernization, magical realism is a product of the European colonization of Latin America. It is the combining of the religious myths of the indigenous populations of South America with those of the Catholic Church. In fact, this literary genre of narrative fiction is often called *Fabulism* in reference to the fables, myths and allegories of old it perpetuates. Magical realism expresses a realistic world view but one which adds or reveals magical elements. (Rave, 2003) It is the presenting of magical events as if they were everyday occurrences that gives the literary mode its name and adds a layer of depth, of meaning, to said events. One of the most famous examples of magical realism is Gabriel García Márquez’s *100 Years of Solitude* and its notion of time as a fluid concept. (Hart, 2003) García Márquez’s novel was a cross-cultural success thanks to its translators. In fact, the author worked closely with two of the translators of his novels: Edith Grossman and Gregory Rabassa. García Márquez praised Rabassa’s translation of *100 Years of Solitude* saying it was even better than the original which had won García Márquez the Nobel Prize for Literature in 1982. (Lowe, 2007)

In *Like Water for Chocolate* the ordinary, earthy act of cooking becomes a sort of alchemy, a magically transformative element. This can be seen in the way the novel gives the common elements of water, wind and fire transformative powers. While still inside her mother’s belly, Tita was so sensitive to onions being chopped that she began to cry, nearly flooding the house with her tears and expelling her from her mother’s womb. The tears are also prophetic of the difficulties that await her. Tita’s lover’s wife dies from an excess of flatulence and Tita and Pedro, the lover, once they are finally able to consummate their love, become so consumed with passion that they set the ranch on fire, burning it down to the ground and roasting the lovers within it.

Food is at the heart of this novel, as such, the language that expresses it also plays a vital role in the telling of the story. This is where problems arise. During an interview with one of the novel's translators, Thomas Christensen, he was asked "When you were translating the best-seller, *Like Water for Chocolate*, what problems did you encounter? Given that the main theme of the novel is gastronomy, which has a highly cultural component, were there more challenges than with any other novel?" In response, he said:

The biggest challenge was that the publisher initially wanted us to find English alternatives for all the Mexican cooking words, like *comal*, *metate*, and so on. We thought these words were necessary ingredients for flavoring the work, and fortunately the publisher relented...There are cultural, conceptual, and connotative issues as well. Alastair Reid, the New Yorker writer and prolific translator, told me that he didn't think the title *Like Water for Chocolate* would work in English, because readers would not understand the reference. He said he had spent a long time trying to think of an alternative without coming up with anything he liked. The publisher for a while wanted to call the book *Boiling Point*. But we wanted to retain the original flavor and ultimately prevailed (partly because *Boiling Point*, fortunately, had already been used). (López Armas, 2018)

As previously stated, gastronomy and culture are closely intertwined. A culture's food—how, what and when it eats can have layers of depth that are only visible to those who both speak that language and understand that culture. When translating a novel where food, and the language used to talk about it, have an enormous cultural significance, but are also key pieces of plot and character development, as is the case in *Like Water for Chocolate*, it is vital that the translator understand how the culture, language and food of the original text interact in order to convey their meaning to the audience of the target text.

The translation of gastronomical language has largely been ignored by translation scholars despite the role of food increasingly being used to define culture in novels. This can be seen in everything from best-sellers like *Eat Pray Love* to box-office hits like *Eat, Drink, Man, Woman* or *Under the Tuscan Sun*. One of the few academic papers on the topic of culture and gastronomical translation, written by researchers from the University of Bologna in Italy, acknowledges this reality in their article entitled, *Food and Translation, Translation and Food*, in which they write:

Food, the cornerstone of life, lies at the heart of our cultural identity. Vital for our health and well-being, our awareness of its economic, cultural and social significance - how the language of food and related practices travel across languages and cultures cannot be disregarded. Despite a rapidly expanding market for translation of food related texts: cookery books and TV programmes, magazines and food labels, to name just a few, and despite fast-paced evolving eating habits and phenomena, the relationship between food, culture and translation remains under-researched. (Chiaro, Rossato, 2015, p. 237)

This end-of-degree dissertation hopes to build on the work of Chiaro and Rossato by analysing the relationship between food and culture and identifying ways to translate that relationship to non-native readers.

2. State of the Art

In 1826, French physician Anthelme Brillat-Savarin wrote, “Dis-moi ce que tu manges, je te dirai ce que tu es.” [Tell me what you eat, and I will tell you what you are.] (Dursteler, 2003) Today, we would say ‘You are what you eat,’ a phrase which only entered the average American’s vocabulary thanks to a United Meat Markets 1920s advertisement for beef. (Hamblin, 2014) Clearly, food is a cultural product. In his book *Food is Culture*, author Massimo Montanari essentially states that all things relating to food—the capture of game, the cultivation of crops, the preparation of the meal and even its consumption—represent cultural acts. It has always been this way, our hunter gatherer ancestors ‘choices’ were determined by a culture of economics (what was available) and medicine (what was digestible and nutritional). With the passing of time, food became a more complex cultural product shaped not just by economics and medicine but also by climate, geography, the pursuit of pleasure, and later, the desire for better health.

Today, “in a society of plenty, [food] tends to weaken its specifically nutritional valence, thereby emphasizing instead the other, so-called accessory signifiers.” (Montanari, 2006, pp. 182-183) For instance, food is often used as an indicator of social standing, and of religious and political identity. Novels like *Dining on Turtles: Food Feasts and Drinking in History*, *Consider the Fork* and *What She Ate: Six Remarkable Women and the Food that Tells Their Stories* are evidence of this. Written by Laura Shapiro, *What She Ate*, for example, centres on the plates and palates of six

prominent women, social figures in their own right, all from different centuries and continents, and what their tastes reveal about them and their cultures. What culinary novels like Shapiro's also reveal are the social structures and traditions which develop around the preparation and eating of a meal.

Montanari uses the example of the table at mealtime, who gathers around it, who is seated and where they are seated. In medieval and Renaissance times, the table was rectangular, a shape perfect for defining hierarchical relationships and distances (the exception being King Arthur's Round Table which gained fame thanks to its uncommon, democratic shape). In those days, when an absolute monarchy was the norm, a head of state might eat alone so as to prove his otherness and differentiate himself from his courtiers. (Montanari, 2006, pp. 188-189) These days this power play is still evident at diplomatic or political banquets and events, for instance, where separating is unnecessary only when the purpose is to symbolically showcase the absence of a hierarchy in the group and that of the table around which it gathers.

The table is not just a symbolic image of hierarchy or lack thereof, but also as a cultural reality. Human beings do not simply eat and drink at the table, we eat and drink together. This added aspect of socializing takes a meal from the simple, functional level to a higher level of added communicative value, the act is now imbued with meaning. On all social levels, in fact, sharing a table is an early sign of being accepted into a group as a member, of being accepted into that culture and community. 'A seat at the table' is the first introduction to the culinary practices and customs of a community's food culture.

As a product, food is either a resource of the region or imported in, its accessibility varies from person to person for a number of reasons (such as economics, location, and legal prohibitions). It can also be accepted or rejected depending on the tastes of individuals or groups or due to cultural choices (for instance, the rejection of animal products by vegans or the rejection of pork by those of the Jewish faith). In order to convey these acceptances or rejections, to prepare or obtain these products, a shared language is a necessity.

2.1. Food and Translation

“In the Romagna region ‘Let’s go home’ [*Andiamo in casa*] traditionally meant ‘Let’s go to the kitchen’.” (Montanari, 2006, p. 184) While the concept of food and home being one and the same is easily understood by other cultures, it is not a concept so profoundly embedded in them that they have an expression for it, as the Italians do. Language develops in order to explain our reality, so if we do not have the vocabulary necessary to describe a specific reality, it is because it either does not exist in that culture or because it does not hold a place of importance in it. If we consider the food of a region to be a reality, then we can say that the language of said region will convey that reality. Nowhere but in Spain, for instance, does there exist the concept of the *sobremesa*, a period of time after a heavy meal where guests linger around the table finishing their conversations before getting back to their routines. (*Diccionario panhispánico de dudas*, 2005) This is what makes the art of translating cultural realities, like cuisine, such a challenging task. Language and culture are so closely intertwined that one almost cannot exist without the other. *In the Language of Food: A Linguist Reads the Menu*, author and linguist Dan Jurafsky asks the following questions:

Why do we fancy something sweet at the end of a meal—so much so that we have influenced Chinese restaurants in the United States (U.S.) to offer one when their own culture didn’t even have a word for ‘dessert,’ let alone a fortune cookie? (Jurafsky, 2015, pp. 3-4)

He answers this question by examining the history of dessert, its origins rooted in Andalusia, Baghdad, and Persia and by investigating:

...the grammar of cuisine, the idea that eating sweets at the end of a meal (rather than, say, the beginning) is rooted in the implicit structures that define each modern cuisine in the same way grammar rules help define a language. The language of food helps us understand the interconnectedness of civilizations and the vast globalization that happened, not recently, as we might think, but centuries or millennia ago, all brought together by the most basic human pursuit: finding something good to eat. (Jurafsky, 2015, p. 4)

Montanari came to a similar conclusion:

...food acquires full expressive capacity thanks to the rhetoric that in every language is its necessary complement. A Rhetoric is the adaptation of speech to the argument, to the affects one wants to arouse or create. If the discourse is food, that means the way in which it is prepared, served and eaten. (Montanari, 2006, pp. 200-201)

In their aforementioned article, *Food and Translation, Translation and Food*, authors Delia Chiaro and Linda Rossato took this idea even further comparing translation to the preparing of a dish.

Translation begins with an alien text made up of words that are strung together through syntax, in turn upheld by grammar; similarly, a foreign dish consists of a number of unusual ingredients, combined in such a way as to create a dish that is acceptable within a diverse culinary culture. Both cook and translator must examine the original recipe or text, find the right ingredients or words and consider strategies that will make the dish or script appealing to readers or diners. (Chiaro & Rossato, 2015, p. 238)

Strategies like the omitting or substituting of an 'ingredient' when necessary. The translator is much like a mother to the target reader. "Just as a mother pre-masticates food, similarly, the translator will physically break down the text and transform it into a satisfactory and easily digestible form." (Chiaro & Rossato, 2015, p. 238).

This is just the beginning though, as they see it, the twenty-first century is emerging as a fluid society, one "in which borders and cultures appear to be slowly merging not only into a multicultural melting pot but also, as far as culinary habits are concerned, into a huge transcultural cooking pot in which translation plays a major role..." (Chiaro & Rossato, 2015, p. 238) In today's society, one could say food mania has taken over. The sheer amount of translated food related content, such as cookbooks, cooking programs, food websites, etc. is proof of this and with it comes, for the first time, easy access to the cuisines of others. The study of these cuisines, their eating habits and even their food semantics, is nothing new in the fields of Anthropology, Sociology and Cultural Studies. However, linguists and translation scholars have overall failed to examine the relationship between food and language in different cultures and communities.

Despite the fact that, in reality, translators are perfectly positioned for this sort of cross-cultural compare and contrast analysis. Only a translator, someone with the necessary cultural and linguistic knowledge of both the original and the target culture and language would be able to make distinctions like the following made by Chiaro and Rossato:

...even apparently universal concepts (and objects) such as cookbooks, are taken up a notch lexically in French, a language that has two terms, *livre de cuisine* and *livre de recettes*. The colloquial term ‘foodie’, on the other hand, may well only exist in the English language. Gourmand, fine fourchette and gastronome connote a sense of sophistication that is simply missing in the term ‘foodie’. While ‘foodie’ smacks of egalitarianism and street credibility, the French terms reflect an ocean of history and refined tradition lacking in the English equivalents. ‘Foodie’ culture also carries connotations of novelty and possible transience, reflected in the fashion for menus on blackboards which, while denoting freshness, also underscore ephemerality. (Chiaro & Rossato, 2015, pp. 239-240)

All of the observances made by Chiaro and Rossato are related to food semantics. Semantics is the linguistic and philosophical study of meaning, and it examines the relationship between signifiers, as well as, their denotation. When this study is applied to food language, we are provided not just with cultural information, but also historical. For example, a Czech student from the Department of English and American Studies, Philosophy Faculty, wrote in his essay, *The Semantics of Food in Czech and English*:

An English dated slang equivalent to the Czech *žrádlo* is CHOW. In Chinese cuisine, it was a meat dumpling, but as a loanword in English it acquired a wider meaning – food: It was ten o’clock before we finally got our chow... Let’s now proceed to the food served at different times of the day, that is the meals. MEAL is an example of the widening of the meaning. Originally it was ‘edible grain’, a sense surviving e.g. in oatmeal. It comes from the IE base *mel-* ‘grind’, see *mlíti* in Czech. Meal in English, however, may be also linked with OE *mael* ‘measure’ (see German -*mal*, e.g. *einmal*), fixed time, time for taking food. (Peprník, 2003, p. 66).

By analysing the semantics of just a few words: ‘chow’ and ‘meal’, we have learned 1) that at one time, the U.S. had enough interaction with Chinese culture that it was necessary to adopt words from their language in order to explain food/cultural concepts that, before that interaction, were

not necessary in American food culture. We also learned that 2) while in English today, ‘meal’ is any sit-down eating experience, originally it referred to a specific grain one would eat as a meal. A grain that today, most English-speakers would only eat at one mealtime, breakfast. The changing of that word’s connotation from a food item to a period of time/experience, reveals English’s Germanic influence. In essence, the study of food semantics, not only shows us the present-day culture of that language, but it also produces a timeline for us of that culture’s historical development. That is in fact, the entire premise of Bill Bryson’s classic 1990 study of language, *Mother Tongue*.

Thus, with the connection between language, food and culture being discussed more so than ever before in books like *Spanish Lessons: Beginning a New Life in Spain* by Derek Lambert, *A Late Dinner* by Paul Richardson or *A Moveable Feast: Life-Changing Food Adventures Around the World* by Don George, it is an ideal time to examine the role of the translator in this field. In the case of *Like Water for Chocolate*, as previously mentioned, food is a key device for both character development and plot—it is the ‘meat and potatoes’ of the novel. It is also profoundly revealing of Mexican culture and traditions. Particularly at that time period in Mexico, most daily routines and customs concerned the preparation of food. As such, it is the job of the translator to convey, to ‘dish-out’, these meaning-laden recipes to the audience of the target text.

The success of both the English version of the novel—an American bestseller—and the acclaimed film adaptation of the same name—it was nominated for a Golden Globe Award for Best Foreign Language Film—are in large part proof of the successful conveying of ideas and traditions of one culture to another by its translators. Particularly the adaptation to the big screen given that foreign films, more often than not, do not draw sizable American audiences. (Berkman, 1993) The U.S. market is largely hostile towards subtitles and dubbing. Indeed, the only time in its history that foreign films thrived was in the 1950s and 1960s due to the fact that foreign films during this period were one of the few forms of entertainment that featured sex and sexuality (Mingant, 2007) at a time when the U.S. was experiencing a transformation of sexual mores. A notable example was Federico Fellini’s 1961 film “La Dolce Vita” which was seen by an unprecedented 22.7 million Americans. (Pristin, 1993)

The success of “Like Water for Chocolate” with English-speaking audiences in the 1990s, a far more liberal time and one during which American movie-goers were not flocking to see foreign films, is a true anomaly. Besides the effective translation by Carol and Thomas Christensen, other reasons for its ability to cross the Mexican-U.S. border, for its popularity, include the fact that the novel clearly helped boost sales and created a considerable ‘hype’ around the movie. Another reason could be that the story borrows “from genres which travel well: telenovela (melodrama), fairy tale and tragedy, and while the setting is obviously Mexican and rural, providing attractive local colour to urban populations, the film aims to appeal at an emotional level. It is this emphasis on simplified emotional states that allows cultural production to transcend national borders, as Hollywood film-makers know only too well.” (Shaw & Rollet, 1994) In essence, the film’s cultural aspect, its otherness, is part of its appeal. As is the story’s universality, at its core, *Como agua para chocolate* is both a hero’s journey and a family saga. Two storylines which transcend all cultural realities. More than this, however, is its emotionality. In the film’s opening-day review, the *New York Times* wrote: “Miracles...are presented almost matter of factly by the film’s producer and director, Alfonso Arau...Strong passions produce sparks and lightning; a colossal knitted bedspread that expresses Tita’s misery takes on epic proportions; one party scene somehow carries the celebrants 20 years forward in time. All of this is presented with the simplicity of a folk tale, with exaggerated events blending effortlessly into those that seem real.” (Maslin, 1993)

3. Theoretical Framework

In order to analyse the translation of our source text, the novel *Como agua para chocolate*, from Spanish to English, a better-understanding of the field of literary translation is necessary. The study of translation itself as an academic subject (rather than as a historical theoretical debate) began only as recently as the second half of the twentieth century. Before the creation of Translation Studies, the role of the translator was, however, just as important as it is today. During the Middle Ages, the translator was the transmitter of sacred texts. S/he was essentially a philologist, making vital lexical contributions to newly developed languages. Saint Jerome who is well known for the Vulgate, his translation of the Bible into Latin, is a noteworthy example. During the Renaissance, translators instead transmitted aesthetic ideas. Later, from the time of

Romanticism up until the nineteenth century, which saw the birth of the concept of nation-states, the translator used language to develop and promote the idea of a national identity. (Aja, Tema 2)

Clearly, the role of the translator is closely linked with culture and history. In fact, all of our knowledge of the past has been obtained through the interpretation of the written word. Texts give us the facts: what, when, where. Yet, it is how we assess and interpret that history that decides its meaning. It is, by nature, a subjective act. Nevertheless, our only way of learning about the past is through these written texts, many of which come to us already translated. The role of the translator is not just to transmit a reality, but also to interpret. Translations are a reinterpretation of one reality using the linguistic, aesthetic and cultural keys of another. (Steiner, 1975)

Any model of communication is at the same time a model of translation, of a vertical or horizontal transfer of significance. No two historical epochs, no two social classes, no two localities use words and syntax to signify exactly the same things, to send identical signals of valuation and inference. Neither do two human beings. (Steiner, 1975, p. 45)

The primary debate in Western translation theory concerns whether translators should apply a ‘word-for-word’ rendering, which is also called, ‘literal’ translation or a ‘sense-for-sense’ translation. In technical or legal translation, often word-for-word is a better method given that it is highly critical that target text say no more nor no less than the source. Whenever necessary, the translator may add a footnote to the document in order to better explain a foreign concept to the target reader. In literary translation, this is not the case due to the fact that footnotes break the flow of the story and remind the reader that they are reading a translation. According to Robert Larose in his work, *Théories contemporaines de la traduction*, “*La légitimité d’une traduction ne doit pas être mesurée en termes de signification lexicale mais d’impact global du message sur le récepteur.*” [The legitimacy of a translation must not be measured in terms of lexical meaning but by the overall impact of the message on its receiver.] (Larose, 1989, p. 200)

The analysing of a translation, of its legitimacy, can be done on both the micro and macro level. An analysis of the translation strategies, i.e. the translator’s intention for a text, their global plan of action, would naturally be on the macro level. And the micro level then would involve the

examining of translation procedures, i.e. the methods applied by the translator when formulating an equivalence in the target text for an individual element in the source text. In 1973, Vinay and Darbelnet proposed seven translation procedures: loan, calque, literal translation, transposition, modulation, equivalence and adaptation. (Aja, Tema 4) They are defined as follows:

Loan – When translating we come across a metalinguistic vacuum, the translator may choose to adapt a word or concept from the source text to the target text. The majority of linguistic borrowings in a language’s lexical repertory came to be so through the loan translation method. To illustrate my point, in Spanish, *chip*, *versta*, *florín* and *menú* are all examples of linguistic borrowings in Spanish that are now accepted by the RAE (Royal Academy of Spanish Language).

Calque – A calque is an attempt to respect the phrasing and syntactic structures of the source language, but while translating literally the terms used, creating in the target language a new expression. For example: ‘occupational therapy’ in English becomes *terapia ocupacional* [therapy occupational] in Spanish and *sangre azul* [literally blood blue] becomes ‘blue-blood’ in English.

Literal Translation – is just that, translating literally. However, doing so may produce the following results: a) the creation of a false friend, b) the literal translation does not make sense in the target language, c) the literal translation is impossible due to structural issues, particularly syntactic ones, or d) it does not match with target language’s metalinguistics because of a difference in style, culture or register. In any of these cases, the solution would be one of the following: transposition, modulation, equivalence and adaptation.

Transposition – When the morphosyntactic structures of the source and target languages vary, it is necessary to replace the passage without changing the overall message. This transposition can be made either by translator’s choice or out of necessity, like when the morphological traits of the language require it. Examples of obligatory transpositions include:

Source Language	Target Language	Transposition
Information about staying safe	Información sobre seguridad [Information about security]	Verb → Noun
I’m interested in buying a car	Quiero comprar un coche [I want to buy a car]	Gerund → Infinitive

An example of discretionary translations (applied by choice of the translator or for stylistic purposes, but with no formal necessity) could be the following:

Source Language	Transposition	Literal Translation
I shall escape great sufferings	Me evito grandes sufrimientos [I avoid great sufferings]	Me evitaré grandes sufrimientos [I will/shall avoid great sufferings]

Transposition affects the superficial structure of the language, as such, it does not affect the messages produced by the deeper structure.

Modulation – Is a transformation of the message, produced in particular by a change in point of view or a slight semantic difference caused when the literal translation of the passage is correct from a morphological or syntactic view, but of inadequate linguistic use in the target language. Contrary to transposition, modulation does affect the content of the message and not its superficial structure. Modulation, in general, affects lexicon, style and register. Like transposition, it can be either discretionary or obligatory.

Examples of obligatory modulations:

Source Language	Modulation
Still life	Naturaleza muerta [Nature dead]
One way	Sentido único [Direction/way only/unique]

Examples of discretionary modulations:

Source Language	Modulation	Literal Translation
All you need is love	Lo único que necesitas es amor	Todo lo que necesitas es amor
She was the youngest daughter of the most indulgent father	Era la hija menor del padre más indulgente que se pueda imaginar	Era la hija menor del padre más indulgente

Equivalence – According to Vinay and Darbelnet, equivalence goes beyond the lexical and morphosyntactic levels in order to capture the entirety of the message being conveyed. Equivalence deals with semantics, not syntagmas (as in transposition) or lexicon (like with modulation). (Vinay & Darbelnet, 1973) This method is most often applied to interjections and phraseological elements of the text like proverbs and expressions.

Examples of equivalence:

Source Language	Modulation
Like two peas in a pod	Como dos gotas de agua [Like two drops of water]
Like a bull in a china shop	Como un elefante en una cacharrería [Like an elephant in a china shop]
“Ouch!”, cried the man	«¡Ay!», grita el hombre [“¡Ah!”, cries the man]

Adaptation – The most extreme situation one can encounter during the translation process is that a situation or spatial dimension does not exist in the target culture, therefore, it is up to the translator to find a solution for how to transmit the message from the source language. Gastronomy, toponymy, greetings, family relations, non-verbal language, social habits, plays on words and song lyrics are all areas where a translator will need to apply an adaptation. The wider the cultural gap between the source language and the target language, the more frequent the use of adaptations. Example:

Source Language	Adaptation	Literal Translation
She is living now at Mile End Road	Ella vive ahora en Mile End Road	Vive ahora en una calle de mala fama, Mile End Road

In a single translation, multiple procedures can be used, and some translations may result from a combination of methods that is sometimes difficult to discern.

Despite the many different methods of translation, in Translation Studies, there do exist universals of translation. (Aja, Tema 3) Universals of translation are known as “specific features which typically occur in translated rather than original texts and are thought to be independent of the specific language pair involved in the process of translation.” (Baker, 1993, p. 243) One such universal of translation states that translation advances by means of a continuous process of loss and compensation. (Eco, 2003, pp. 56, 73) This means that for every cultural nuance that is ‘lost in translation’ (examples include: puns, cultural references, linguistic variations, etc.) there is an addition made, created by the translator, in order to compensate for that loss. This is particularly important in literary translation where the translator must take care to recreate the ambience of the novel. If the audience of the original version of the novel would feel, for instance, sad at this point in the story, then the translator must find a way of evoking that feeling in the audience of the target text.

Other universals of translation include: 2) cohesion of target text being greater than that of the original, 3) clarity of translated message being greater than that of the original, 4) proneness to linguistic interference (calques) in the translation, and 5) Translationese, (Hatim & Munday, 2004) concept which defines the translated language, characterized by a lack of naturalness in the translated text, poor expression, presence of syntactic constructions and lexical uses which denote the presence of the source language.

In regard to this specific case study, the novel, *Como agua para chocolate*, the main issue is that of all literary translations and one of the oldest debates in translation theory: do I bring the reader to the book or the book to the reader? Previously, in the second half of the twentieth century, translation topics focused on the debate of word-for-word vs. sense-for-sense translation. However, those theories neglected the practical aspects of successful communication and the culture bases of the target and source texts. In the 1960s, Eugene Nida developed another method, one which did take culture into account. He determined that there were two keys methods the translator must utilize: formal equivalence and dynamic equivalence. The first is concerned with making sure the message in the target language matches as closely as possible the elements of the source text. The second, seeks instead an equivalent effect over structure. According to Nida, when the two methods are incompatible, the dynamic equivalent should generally receive first consideration, given that the ultimate goal of a translation is to achieve a naturalness of expression. It is the difference between translating the English idiom, ‘a cat-and-dog life’ with Google translator and getting *una vida de gato y perro* [literally a life of cat and dog] as the result, a sentence with absolutely no meaning in Spanish. Or instead, a translator employing first dynamic equivalence and then formal equivalence in order to give you *están todo el día como el perro y el gato*. (Aja, Tema 5)

The decision regarding how to determine when to employ these methods depends on the aim and audience of the text, also called the skopos. It is the skopos that determines whether a translation will be oriented towards the source text (in this instance, formal equivalence will be the primary translation method) or whether it will be oriented towards the target text (using primarily dynamic equivalence). The first choice is often adequate for the translation of poetry, philosophical and religious texts. It tends towards the maintaining of grammatical units, terminological

coherence and the use of footnotes to make up for the lack of equivalences and adaptations. The second choice is based on the principals of naturalness and familiarity. Areas of conflict between formal and dynamic equivalence include: certain stylistic figures and parables, comparisons ('white as snow'), as well as, diatopic (dialects), diaphasic (style/register used based on communication setting) and diastratic (based on social group) language variations. (Aja, Tema 5)

So then, in the case of *Like Water for Chocolate*, to combat these points of friction, the author must ask themselves: do I foreignize the story, making it sound exotic, or do I domesticate it, so that it reads naturally to the reader? In both options, there is an innate risk of cultural nuances being lost in translation. Foreignization has worked well for literary translators in the past, Gregory Rabassa, translator of *100 Years of Solitude*, was praised by the author Gabriel García Márquez in *The Paris Review* (1981):

INTERVIEWER

How do you regard translators?

GARCÍA MÁRQUEZ

I have great admiration for translators except for the ones who use footnotes. They are always trying to explain to the reader something which the author probably did not mean; since it's there, the reader has to put up with it. Translating is a very difficult job, not at all rewarding, and very badly paid. A good translation is always a re-creation in another language. That's why I have such great admiration for Gregory Rabassa. My books have been translated into twenty-one languages and Rabassa is the only translator who has never asked for something to be clarified so he can put a footnote in. I think that my work has been completely re-created in English. There are parts of the book which are very difficult to follow literally. The impression one gets is that the translator read the book and then rewrote it from his recollections. That's why I have such admiration for translators. They are intuitive rather than intellectual... (Piepenbring, 2016)

Rabassa opted for foreignization when translating García Márquez's books to great success. Today, this is common in literary translation when the source language is Spanish and the target language English given that this language/culture combination tends to translate well and is also translated frequently. Beginning with Thomas Shelton's 1612 translation of the classic novel, *Don Quijote* (1605), which over the centuries, has been translated into English so many times that

one can now even read studies on *La serie de traducciones de “El Quijote” y su influencia en el desarrollo de la literatura inglesa* [The series of translations of Don Quixote and their influence on the development of English literature]. (Álvarez Calleja, 2007) However, the practice of foreignization in Spanish to English translations, did not truly become popular until the Latin American Boom of the 1960s and 1970s with the wide circulation of Latin American authors in the West. (González Echevarría & Hill, 2011) This influx of Latin American novels led English translators to opt for exoticism when translating these novels in order to retain the works’ appurtenance to the literary movement. *Like Water for Chocolate* was born of that time.

Other than to prove a novel pertains to a certain literary movement, one other motivator for choosing foreignization is character development. The perfect example of this can be found in Ernest Hemingway’s 1940 novel, *For Whom the Bell Tolls*, written originally in English, but set in Spain, Hemingway chose to use transliteration or to translate literally Spanish idioms into English. “In other words, although the novel is mostly written in English, it is implied that the characters are speaking in Spanish...through experimental linguistics, Hemingway manipulates English and Spanish syntax and vocabulary to convey the impression that the characters are speaking Spanish.” (Wymeersch, 2015, p. 33) For example, on page 111 of the novel, a character states, “Down with the miscalled Republic and I obscenity in the milk of your fathers.” (Hemingway, 1940, p. 111) A very literal translation of *Me cago en la lecha/tus muertos/tu puta madre/etc.* [I shit in the milk/on your ancestors/on your [expletive] mother], a typical Spanish saying which simply expresses frustration. In Hemingway’s original novel (not the translation, but the original), foreignization is used as a character development strategy. It establishes the character of the country and people of Spain (from the author’s point of view) as well as helps to alienate the reader who no doubt does not recognize the Spanish expressions, thus causing the reader to identify with the main character and narrator, Jordan, a fellow outsider. (Wymeersch, 2015)

In *Like Water for Chocolate*, food itself is a character and language is used to characterize it. Food pushes along the plot, triggers the metamorphosis of the characters and establishes the setting of the novel as a particular time and place. In short, it is one of many culturemes present in the novel. Culturemes are verbal or non-verbal elements laden with a specific cultural importance. When translating a text from its source language into the target language this contact of cultures causes certain problems for the translator. This concept is the last piece of theoretical framework,

necessary in order to analyse the translation of the novel. Culturemes that need to be addressed when translating can be: norms (holidays, traditions, politeness or lack thereof), ideas (religious, economical, educational, folklore, proverbs, etc.) or materials (food being the best example). In terms of gastronomy, culturemes can be: dishes, ingredients, utensils, preparation or even the eating or sharing of the meal itself. (Katan, 1999) The concept of appropriate dinner conversation or dinner etiquette can vary greatly from language to language and culture to culture, as such, it can be considered a cultureme. The connotations of a cultureme are what make them so incredibly difficult to translate. One example is the Spanish word *alcázar* meaning a castle, palace or fortress. However, though the word is recognized in Spanish, it is of Arabic origin and pertains to eight centuries worth of history which cannot be encompassed in an English word that does not share that same history. The translator then must decide whether to use an English word and lose all the historical and therefore cultural connotations or instead use the loan word. (Aja, Tema 6)

The work of reference in dealing with culturemes is Molina Martínez's *El otoño del pingüino: Análisis descriptivo de la traducción de los culturemas* [A Descriptive Analysis of the Translation of Culturemes] (2006). Molina divides culturemes into six categories: a) cultural contrasts due to the natural environment (landscapes: desserts, snow, ocean, etc.), b) cultural heritage, (historic or fictional figures, historical events, etc.), c) social cultural (politeness, formalities, clothing, greetings, non-verbal communication, personal space, flirting, physical contact, political, educational or professional organization), d) linguistic culture (proverbs, proper names, interjections, insults, slang, blasphemy), e) cultural faux friends (symbolic elements, colours), and f) cultural interjections (presence of foreign linguistic elements, for example, the use of common Spanish words like *hola*, *amigo*, *fiesta* in the English vocabulary).

In order to translate these culturemes, Molina proposes the following: a) adaptation of the cultureme (replacing the original cultural element with one from the target language's culture, for example, *fútbol* [Spanish soccer] becoming 'baseball' for an American audience), b) explanation of the cultureme (for example, 'Ramadan is the month of fasting in the Muslim faith'), c) using a calque, (example: 'fast food' becoming *comida rápida* in Spanish, an expression which syntactically makes little sense in the Spanish language), d) description (for example, 'Panettone, an Italian Christmas cake'), e) using an equivalent coined phrase (for instance, 'It's raining cats and dogs' being changed to the typical Spanish expression *Está lloviendo a cántaros* [It's raining

jugs]), f) using a linguistic borrowing (using the English word ‘lobby’ in a Spanish translation instead of the Spanish word *entrada*, so that the Spanish reader is able to recognize that the story is set in an English-speaking country), and g) substitution (translating ‘thank you’ for the gesture of covering ones heart with ones’ hands as is common in the Arab world). (Aja, Tema 6)

These concepts will be crucial to bear in mind when analysing the translation of the novel *Like Water for Chocolate*. Culturemes, along with, foreignization vs. domestication, skopos, formal vs. dynamic equivalence, universals of translation and the seven translation procedures proposed by Vinay and Darbelnet—as well as other complementary methods—are the theoretical framework this end-of-degree dissertation will be applying.

4. Research Questions and Objectives

The defining of research questions or objectives (i.e. *what* is to be studied) is an extremely important part of any research project, as is the research strategy (i.e. *how* to conduct the study) which will be addressed in the following section. Research questions or objectives are vital in determining the strategy that will be employed in order to either answer those questions or in order to validate or refute the established hypotheses. To formulate accurate research questions, it is necessary to ask whether the questions that are to be answered suit the research domain? Whether they are befitting of more profound research? To what degree will answering these questions contribute to the area of research? Do translators recognize these research questions as potentially providing the answers to real problems?

In this particular research project, the research domain is the field of food translation. The main research question is: *what are the difficulties of translating food and culture?* A question which has, despite the growing popularity of food literature, food shows and food focused films, largely gone unanswered. This immediately raises the follow-up question of *what is the goal of a food translator?* Other, secondary research questions, include:

SRQ1: *Should the translators aim to completely adapt the food and culture of the source text to that of the target so that it is more easily understood? Or should they allow it to retain its*

'otherness' in the hopes of nothing being 'lost in translation', while at the same time potentially risking losing their audience? Essentially, the question is whether to domesticate the target text or foreignize it.

SRQ2: *How can we translate food-related expressions? An obvious example is posed by the very title of the book.*

SRQ3: *What does one do when an ingredient does not exist in the target language?*

The research objectives that will be pursued in order to answer the research questions are as follows:

RO1: *Through an in-depth analysis of the novel "Como agua para chocolate" and its translation, "Like Water for Chocolate", determine the primary difficulties of a food translator.*

RO2: *Use said analysis to determine the aim of a translator when dealing with food and culture in relation to their audience.*

RQ3: *Analyse the content of the two novels in order to draw conclusions as to the differences in food and culture between the English-speaking world and the Spanish-speaking world.*

However, it is important to state that these are big questions, too big in fact to be answered in their entirety in this end-of-degree dissertation. Therefore, the purpose of this work is simply to move towards answering these questions, to lay the groundwork for further investigation.

5. Methodology

In order to meet the objectives defined above, a comparative and contrastive reading of the source and target texts will be necessary. This will be done in order to examine the differences and similarities between the original Spanish novel, *Como agua para chocolate* and its English

counterpart, *Like Water for Chocolate*. The main method of analysis then will be that of comparing and contrasting.

First, I will analyse the content of the novel and its translation, both its contextual and textual elements. This will include everything from: food-related expressions, use (or lack thereof) of footnotes and a register of when the original Spanish word is maintained in the translation and when it is not. I will then examine one of the main cultural elements of this specific novel—the recipes that introduce every chapter and calendar month. I will analyse the translation of: the name of the dish, the ingredients used and its preparation. Finally, I will draw conclusions as to the cultural differences exemplified by the linguistic variations present in the source and target texts.

6. Discussion and Analysis

In order to best analyse the relationship between food and culture in the novel *Como agua para chocolate* and to identify the ways in which that relationship can be translated from one cultural-context and one language to another, it is necessary to divide this study into subsections. These will be: **gastronomical proverbs and idioms**, **gastronomical metaphors**, **recipes** (dish names, ingredients and preparation), and **gastronomical terminology**.

6.1. Gastronomical Proverbs and Idioms

Why, in English do we speak of ‘grilling someone for information’, as if they were a burger on the BBQ, but in Spanish you would *ponerles a caldo* [add them to the broth]? The two different expressions, despite sharing the same meaning, conjure up vastly different images: one, quintessentially American, a backyard BBQ, hamburgers and picnic tables, the other, a Spanish *abuela* in her kitchen, cooking up consommé for her grandchildren. Why do Americans express delight or approval by shouting out ‘hot dog!’ but the Spanish say *¡Ostras!* [oysters!] instead. Perhaps because the expression ‘hot dog’ most likely was the English-speaker’s attempt to spell ‘hot dachshund sausages’, which were being hawked at American sporting events in the late nineteenth century and which were brought over by the recent influx of German immigrants. (National Hot Dog and Sausage Council) While *¡Ostras!* is an abbreviation of *¡Ostras, Pedrín!*, an expression from a popular Spanish cartoon, *Roberto Alcázar y Pedrín*, which ran from 1941-

1976 and which would probably mean very little to today's generation of Spaniards despite the fact that they use the abbreviated expression daily. (Bautista Puerto, et al., 1941-1976)

Why do all English euphemisms for 'go to hell' require one actually *go* somewhere, 'go take a hike', 'go fly a kite', 'go jump in a lake', but in Spanish while they do have 'go take a walk' (*mandar a pasear*), they also have, and more frequently, use 'go fry some asparagus', 'go fry some churros', 'go fry some blood sausages' (*mandar a freír espárragos, a freír churros, a freír morcillas*). What might this comparison reveal about the two languages? The idiomatic expressions a culture uses are key in revealing the character and history of that culture. In the English-speaking world, when one is good, they are 'good as gold' because when banknotes were first introduced in the US they were not considered real, genuine money, but instead more like IOUs, a written promise to pay with coin. In fact, UK banknotes still bear the phrase "I promise to pay the bearer on demand the sum of ten pounds". (Martin, 2019) Meanwhile, in Spanish, one is *más bueno que el pan* [as good as bread], implying the genuineness of one's virtues. (Instituto Cervantes)

Oddly enough, despite the English language having some 100,000 more words than the Spanish language, English does not have many food-related expressions or idioms when compared to Spanish. Those that it does have generally have fallen into disuse. They are understood but dated. Expressions like [to] 'sell like hotcakes' (meaning to sell quickly), [to be] 'the big cheese' (an important person), [to get on the] 'gravy train' (a situation where you can make a lot of money for little effort) or [to be the] 'cream of the crop' (the best of the best) are the idioms of an older generation, which is why they reveal such an incredible amount about English culture and history.

In the 1800s, hotcakes were sold on Sundays at church bake sales, indicating the importance of religion in English-speaking countries. (Hendrickson, 1997) 'Cheese' or 'cheesy' was listed in John Camden Hotten's British *The Slang Dictionary* as early as 1863 as meaning "anything good, first-rate, genuine, pleasant or advantageous." (Hotten, 2016) He also recorded 'that's the Stilton' as a synonym for 'that's the cheese' (Stilton being a type of cheese named for the English town where it is produced). (Hotten, 2016) In the early twentieth century, this expression crossed the pond appearing in the works of the American author O. Henry and came to

be used to mean wealth or fame. (Henry, 1953) In the 1920s, ‘the big cheese’ instead referred to an important person who had achieved said wealth or fame. ‘Gravy train’ meanwhile originated in the U.S. where ‘gravy’ was used to mean something easy, cushy or simple to do. There is currently no evidence to support this theory, but it is believed that ‘gravy train’ was part of railroad lingo and meant an easy run that paid well. (Quinion, 2004) As for ‘cream of the crop’ one can guess it was most likely borrowed from the French *la crème de la crème* [literally the cream of the cream], but essentially meaning ‘the best of the best’. (Millay Walsh, 2017)

In the analysis of just a handful of gastronomical-idioms, one can unveil a bounty of cultural and historical elements. Logically, a comparison between these idioms with those of another culture, of another language, will reveal even further elements. The title of the latest cookbook by the British chef Jamie Oliver, *Jamie’s Comfort Food*, was not translated in the Spanish version—it was left in English. (Oliver, 2014) Why? Because there is no equivalent. The expression’s first known use was in the *Palm Beach Post*, the local newspaper for the city of Palm Beach, Florida, in a 1966 article on obesity which said, “Adults, when under severe emotional stress, turn to what could be called ‘comfort food’—food associated with the security of childhood, like mother’s poached egg or famous chicken soup’.” (Romm, 2015) Funnily enough, the title of the American book series *Chicken Soup for the Soul* was translated into Spanish quite literally, but rather unsuccessfully as to most Spanish readers *sopa de pollo* [chicken soup] does not carry any additionally sentimental connotations like it does in English. (Canfield & Hansem, 1996) The translators attempted to bring the novel to the audience, to make it more understandable to them, yet because the concept of chicken soup as a comfort food does not exist in Spanish, it only served to further confuse them. One could argue, perhaps, the concept of comfort food does not exist in Spain because they lack the history and culture of obesity that is prevalent in the U.S. In Spain, the closest concept to comfort food that exists is *comida de cuchara* [spoon food], this tends to be *platos de toda la vida* [meaning dishes that have been around forever, that one grew up with], none of which exist in an English-speaker’s cooking repertoire.

In *Como agua para chocolate*, there is a cornucopia of terms and expressions related to gastronomy. Yet, as I have discussed, they are not just cultural references, they are also symbols and metaphors sending the reader various implicit messages. In order to analyse the translation of

these expressions, it is necessary to understand and acknowledge the culture and connotations behind them. Beginning with the epigraph, in the original text a Mexican proverb is used:

Source Text	Translation
<i>A la mesa y a la cama</i> <i>Una sola vez se llama</i> (Esquivel, 2016, p. 5)	<i>To the table or to bed</i> <i>You must come when you are bid.</i> (Esquivel, 1993, p. 5)

The proverb most likely initially came from the Spanish *A la mesa y a la cama, sólo una vez se avisa* [To the table and to mass, you must come when called]. This proverb has no English equivalent, which is likely for a number of cultural reasons. The first being that while in both Mexico and Spain the populations are largely Catholic, in the U.S., according to the Pew Research Center, only one-fifth of the adult population is Roman Catholic. (Masci & Smith, 2018) In Great Britain, that number declines further, with only about 1 of every 12 people being Catholic. (BBC News, 2010) The second reason is that, in many countries, like Mexico and Spain, mealtime is traditionally sacred. Figures published by the Organization for Economic Co-operation and Development (OECD, 2009) showed that in Spain the average person spends 2 hours and 2 minutes at the table per day. While in the U.S. there are no laws setting the maximum length of the working week, as such, in a country where ‘time is money’, it is not unusual to see workers eating at their desks or on-the-go. At the University of Oxford, researchers found that in the U.K., “a third of weekday meals are eaten in isolation, and the average adult eats 10 meals out of 21 alone every week. Busy lives and hectic work schedules are the main causes of this solitary dining trend.” (Campbell, 2017)

Therefore, it is reasonable to claim that the Mexican proverb, as well as its Spanish counterpart, are a form of cultureme, specifically, the fourth type known as “linguistic culture” which can be: proverbs, proper names, interjections, insults and blasphemies. The novel’s translators chose not to adapt the cultureme to the target culture, bringing it ‘closer’ to the readers, nor to explain it, given that this is a novel of fiction, a story, and to explain the cultureme would break with that illusion. Instead they chose a calque, meaning to translate the proverb quite literally, essentially borrowing the proverb.

Another cultureme of the linguistic culture variety can be found on page 44 of the source text. Nacha sends Tita to bed telling her, *Solo las ollas saben los hervores de su caldo, pero yo advino los tuyos...* (Esquivel, 2016, p. 44) [Only the pots know the boils of their broth, but I divine what yours are...]. The Mexican Academy of Language has this sentence, up to the comma mark, registered as a proverb meaning that only s/he who lives/suffers the experience, can truly understand it. (Pérez Martínez) The translators deal with the cultureme in the following way:

Source Text	Translation
<i>Solo las ollas saben los hervores de su caldo, pero yo advino los tuyos...</i> (Esquivel, 2016, p. 44)	<i>Only the pan knows how the boiling soup feels, but I know how you feel...</i> (Esquivel, 1993, p. 35)

Once again, by using a calque, they create a near literal translation of the proverb. However, this time though, the translators' method was not chosen out of necessity i.e. the lack of an English equivalent. In English, there does exist a similar proverb, 'to walk a mile in their shoes', though the connotation is slightly different. In the Mexican proverb, the idea is one of only having pure understanding and empathy if one has experienced a situation at first hand, while in English it is an admonition not to judge, to have empathy for the experience of another. Additionally, the gastronomical aspect, which is key to the novel and its story, would have been lost.

Later on, when Tita tries to convince the servant Chenchá to stay instead of fleeing the De la Garza household and Mama Elena's wrath, a plea to which Chenchá responds, *Pero `orita pa` que quiero más agrura, si con el mole tengo* (Esquivel, 2016, p. 147) [But why would I want to more acidity if with the mole I already have]. This quote bares a strong resemblance to the Mexican proverb, *Pa' qué quiero más agruras, si con mi mole me basta* [But why would I want more acidity if with the mole I have plenty], which according to the *Refranero Mexicano* of the Mexican Academy of Language, *se aplica a situaciones problemáticas que se ven agobiadas por más problemas* [applies to problematic situations that are complicated further by even more problems]. (Pérez Martínez)

The translators chose to translate the proverb as follows:

Source Text	Translation
<i>Pero `orita pa` que quiero más agrura, si con el mole tengo.</i> (Esquivel, 2016, p. 147)	<i>But why should I want to add any more bitterness to the mole I've got?</i> (Esquivel, 1993, p. 123)

Once more, they decided to handle the cultureme using a calque, translating almost literally the Mexican proverb. It is comprehensible to the target audience, yet it will sound foreign (a foreignization strategy that seems to have worked well in this translation). The odd syntactical structure of the translation makes it sound both Spanish as well as pertaining to that of an older generation. However, a nuance that is lost is Chenchá's lower-class sociolect, shown in the source text by the shortening of words like *ahorita* [right now] to '*orita* and *para* [for] to *pa*'. This would be similar to the way in which a 'poor white' dialect, often found in the southern United States, might be conveyed on paper, for instance using 'y'all' as a stand-in for 'you all' or 'fixin' to' for 'fixing to', etc.

Another example of a calque being used by the translators in order to translate a Mexican idiom:

Source Text	Translation
<i>No entendí para nada la actitud de John, ¡parecía que tenía atole en las venas!</i> (Esquivel, 2016, p. 247)	<i>He couldn't understand John's attitude at all; he acted like he had mush in his veins.</i> (Esquivel, 1993, p. 209)

In this example, some information is lost due to the calque, *atole* is a Mexican cornflour drink, while 'mush' is a cornflour pudding. (Real Academia Española) The Mexican idiom 'to have *atole* in your veins' essentially means to show serenity in difficult moments, similar to the expression *tener sangre de horchata* [to have blood of *horchata*]. *Horchata* is a sweet, milky Mexican drink (originally from the Valencia region of Spain, no doubt where the idiom finds its origins) and, like *atole*, denotes a calm and easy manner. There is no similar idiom in English, gastronomical or otherwise. The closest might be 'to have ice water in one's veins' ('to be cold-blooded' is too negative, it implies being cutthroat), but ice water denotes cunning, clarity, while *horchata* or *atole* being made out of milky or mushy substances indicate a passivity in nature, an empty-headedness.

In all of these linguistic culturemes mentioned, the translators calqued the proverb. By doing so they foreignized the translation, instead of domesticating it, allowing the target text to retain its essence, its connotations of time and place. At the same time, they retain the essence of the novel, which is of course gastronomy. Had they attempted to create a coined-phraseological equivalent, they no doubt would have been forced to lose the gastronomical references, as would

happen in the case of *Solo las ollas saben los hervores de su caldo, pero yo advino los tuyos...* (Esquivel, 2016, p. 44) becoming ‘to walk a mile in their shoes’.

Where they chose not to employ this method further was with the idiom:

Source Text	Translation
<i>La verdad, a estas alturas, Tita también le importa un comino lo que la gente pensara al hacer pública la relación amorosa que existía entre Pedro y ella. (Esquivel, 2016, p. 254)</i>	<i>In fact, Tita no longer gave a damn either about what people would say when their love affair was made public. (Esquivel, 1993, p. 214)</i>

No importar un comino [not give a cumin] is cultural heritage, the idiom passed into the Mexican vocabulary due to Spanish colonialization. The cumin plant is typical to the Mediterranean and its seeds are very small and inexpensive. ‘To not give a cumin’ then, would mean essentially, as the translators have translated it, ‘not to give a damn’. However, by translating the idiom in this way, the gastronomical aspect and all that it implies (historical, geographical and cultural knowledge) is lost. Additionally, ‘a damn’ is not a physical unit which can be measured as is true of the cumin, therefore, a more accurate translation might be the English idiom ‘not care a whit’, ‘whit’ which means “the slightest bit.” (Merriam Webster Dictionary)

6.2. Gastronomical Metaphors

Before we are able to analyse the gastronomical metaphors present in the novel, we must first understand the functions of the metaphor. According to the Merriam-Webster Dictionary, the word ‘metaphor’ comes from the Greek word *metaphorá*, meaning ‘to transfer’, and is a figure of speech which replaces one word or phrase, denoting one idea, with another in order to express an analogy or likeness between the two. Merriam-Webster gives the example of ‘drowning in money’. In the field of translation, a more apt definition of metaphor is provided by Peter Newmark in *A Textbook of Translation*, in which he defines the metaphor as “any figurative expression: the transferred sense of a physical word (native as ‘to originate’, its most common meaning); the personification of an abstraction (‘modesty forbids me’ – ‘en toute modestie je ne peux pas’); the application of a word or collocation to what it does not literally denote, i.e. to describe one thing in terms of another.” (Newmark, 1988, p. 104)

The purpose of the metaphor, according to Newmark, are “twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic.” (Newmark, 1988, p. 104) In the case of this novel we will be studying the metaphors expressed through gastronomy which primarily serve to express feelings and thoughts, make comparisons and serve as symbols in themselves.

At the start of the novel, in January, when Tita’s love interest Pedro, accompanied by his father, asks Tita’s mother for her hand in marriage, he is informed that, as the youngest daughter, it is Tita’s duty not to wed and to continue on in the capacity of her mother’s caregiver. Mama Elena tells Pedro’s father that if he would truly like to see Pedro married, she could offer her daughter Rosaura in Tita’s place given that Rosaura is available and ready for marriage. Upon hearing this, Tita’s beloved second-mother figure, Chenchu, exclaims in consternation:

Source Text	Translation
<i>¡Su ‘amá habla d’estar preparada para el matrimonio, como si juera un plato de enchiladas!</i> (Esquivel, 2016, p. 20)	<i>Your ma talks about being ready for marriage like she was dishing up a plate of enchiladas!</i> (Esquivel, 1993, p. 16)

In the translation of the simile, the colloquialism for *mamá*, ‘*amá*, is retained by translating it to ‘ma’ instead of ‘mom’, however the lexicographical marker *juera* is lost. A lexicographical marker is defined by the Reverse Spanish Dictionary of the Royal Spanish Academy as being divided into various categories: the first type indicates grammatical category (class, gender, etc.), the second, language level (educated or common), the third, register of speech (colloquial, etc.) the fourth, technical context (astronomy, mathematics, linguistics), the fifth, geographical context (South America, Southern Spain, Cuba, etc.), the sixth, chronology (if the term is used infrequently, frequently, antiquated, etc.), the seventh, intention of the speaker (descriptive, ironic, etc.), the eighth, aim of the message (rudeness, euphemism, etc.). (Rodríguez Alberich, 2014) In our case, *juera* a slurring of the third-person subjunctive tense conjugation of the verb *ser* (meaning physically ‘to be’) *fuera* becomes *juera* when Chenchu is speaking, in order to indicate:

geographical context (Mexico), grammatical category (lower-class) and language level (uneducated). Similarly, her conjunction of the words *de* and *estar*, *d'estar*, also denote her lower-class status and lack of formal education, which the translators could have preserved by translating it to the American slang term ‘bout’ instead of ‘about’.

This omission is not problematic, given that, by retaining the original comparison between Mama Elena’s casual manner and the serving of enchiladas, the foreignness (Mexican-ness) of the setting is also retained and that it has already been well-established that Chenchá is not well-educated. However, it would not be practical to apply an omission of this sort to the metaphor that follows: *¡Y ni ansina, porque pos no es lo mismo que lo mesmo! ¡Uno no puede cambiar unos tacos por unas enchiladas así como así!* (Esquivel, 2016, p. 21) [essentially meaning ‘that’s not how it is, you can’t just exchange some tacos for some enchiladas as if it were nothing, as they were the same’]. Beginning with an examination of the first half of the quote, the statement: *¡Y ni ansina, porque pos no es lo mismo que lo mesmo!* offers quite a bit to unpack. *Ansina*, which means the same as *así* [in this way], again is a lexicographical marker indicating Chenchá’s rural, lower-class upbringing, as is *pos* the Mexican equivalent to the Spanish *pues* [meaning ‘well’ or ‘so’]. Again, both lexicographical markers are omitted as they are not necessary and nearly impossible to replicate in this instance.

Far more complicated is the phrase, *no es lo mismo que lo mesmo!* *Mismo* and *mesmo* both mean ‘the same’ and both originated from the Latin *medipsīmus*. *Mesmo* however is a colloquialism for *mismo* and one which has fallen into disuse. (Real Academia Española) The expression, created by the novel’s author, and which has gained in popularity since its publication, calls to mind the American song “Let’s Call the Whole Thing Off”, written by composers and lyricists Ira and George Gershwin for the 1937 film *Shall We Dance*.

You say eether and I say eyether
You say neether and I say nyther
...
You like potayto and I like potahto
You like tomayto and I like tomahto
Potayto, potahto, tomayto, tomahto
Let’s call the whole thing off

At first glance one might think, had the translators wanted to adapt the concept to an English readership—they could have replaced *no es lo mismo que lo mismo!* with ‘potayto potahto’ or ‘tomayto tomahto’, and that by doing so they would even be adding a gastronomical reference to the text. However, in the U.S. these idioms actually mean the opposite of that of the author, they are, in fact, often used to refute the importance of a distinction or correction, they imply triviality. Additionally, these differences in pronunciation sung about in the Gershwin song indicate regional and class differences in American English, differences which, of course, do not apply to the novel’s characters Rosaura and Tita as they are sisters and members of an upper-class Mexican family.

Nonetheless, the association between pronunciation and class distinction has all but disappeared in the U.S. in regard to the specific example above. In fact, younger generations would be unaware of the original intent of the song and would instead view the disparities in pronunciation as being simply due to personal or regional differences. Therefore, the translators could have used one or both of these idioms, but retained the meaning of the original text, by negating them. For example:

Source Text	Translation	Proposed Alternative
<i>¡Y ni ansina, porque pos no es lo mismo que lo mesmo!</i> (Esquivel, 2016, p. 21)	<i>And the worst thing is, they’re completely different!</i> (Esquivel, 1993, pp. 17-18)	But it ain’t the same thing! Potayto, potahto <i>nada!</i> /tomayto, tomahto <i>nada!</i>

It is important to note that in the translation I propose above, I have also changed the translation of *¡Y ni ansina, porque pos...* The original text does not say nor imply ‘and the worst thing is’, it only implies that Mama Elena talking about being ready for marriage as if it were like dishing up a plate of enchiladas is completely unacceptable, there is no comparison in level of acceptability, just a blanket-statement. Additionally, my proposed translation makes up for the loss of the lexicographical marker *pos*, and some of what its use infers, by employing the contraction ‘ain’t’, which both in the U.K. and in the U.S., indicates a lower-class standing. I further convey Chenchá’s language register through the use of the Spanish *nada*. Moreover, this linguistic borrowing also allows me to retain the foreignness of the original text. I feel comfortable with this decision given that *nada* is a basic Spanish word most English-speakers would be able to understand, especially in our globalized society today.

In regard to the gastronomical metaphor in itself:

Source Text	Translation
<i>¡Uno no puede cambiar unos tacos por unas enchiladas así como así!</i> (Esquivel, 2016, p. 21)	<i>You can't just switch tacos and enchiladas like that!</i> (Esquivel, 1993, p. 17)

An invention of the author (it is not a Mexican saying or proverb), this metaphor suggests the origins of the characters and story (Mexico) while also expressing the problem, in Chenchá's opinion, with Mama Elena's actions. Wisely, the translators chose to employ linguistic borrowings with this metaphor, they use the Mexican words 'tacos' and 'enchiladas' in the English translation, assuming that the reader will know these are both food items and that, because they have different names, they are clearly not the same, as such, the metaphor would still be comprehensible in English. This was a reasonable assumption by the translators, given that they are both Americans and in the United States, due to proximity to Mexico, tacos and enchiladas are so well-known these words have become cultural interjections, that is to say, they have been accepted into the English language (that is why I do not need to italicize them in this paper, a native English speaker will read them as if they were English).

In the United Kingdom, however, where this translation was also sold (in fact, even today, no British translation of the novel has been printed), at the time of the translation's publishing, these words were not as well-known. Nonetheless, the sentence prior to the metaphor makes it clear that these two foreign words are in fact food items ('...dishing up a plate of enchiladas!'), so, even if the British reader at the time of the novel's publication did not know that these are two products made with Mexican tortillas (with today's interconnected world, most cultures are aware of tortillas), they would still have been able to understand that tacos and enchiladas are not one in the same, and that one cannot replace the other as Mama Elena tries to replace one daughter, Tita, with another, Rosaura.

It was necessary to translate this gastronomical metaphor, this cultureme, with a linguistic borrowing, despite some readers not being able to connect completely with its meaning, because to not do so would have been to lose what is indispensable to the novel, the idea that food *is* culture in all its forms. Food reveals personal culture (Tita is a taco and Rosaura an enchilada, a comparison which may have more depth of meaning to a Mexican reader than to an English one)

and food also reveals geographically-tied culture (tacos and enchiladas pertain to the country of Mexico). An American version of this could be the scene in the American romantic-comedy *My Best Friend's Wedding* (1997), where Julia Roberts' character, Julianne, a woman in love with her best friend Michael, explains to said friend's fiancée, Kimmy, why it is she thinks he has decided to end their engagement:

Julianne: You're Michael. You're in a fancy French restaurant. You order...crème brûlée for dessert. It's beautiful. It's sweet. It's irritatingly perfect. Suddenly, Michael realizes he doesn't want crème brûlée. He wants something else.
 Kimmy: What does he want?
 Julianne: Jell-O.
 Kimmy: Jello-O! Why does he want Jell-O?!
 Julianne: Because he's comfortable with Jell-O! Jell-O makes him comfortable. I realize compared to crème brûlée...it's Jell-O...but maybe that's what he needs.
 Kimmy: I could be Jell-O...
 Julianne: No. Crème brûlée can never be Jell-O. YOU could never be Jell-O.
 Kimmy: I HAVE to be Jell-O!
 Julianne: You're never gonna be Jell-O.

In this scenario, according to Julianne, she is Jell-O and Kimmy is crème brûlée. This comparison is so quintessentially American it might not be totally understood in many other cultures (just as the enchiladas and tacos comparison may lose some of its impact to a non-Mexican audience). Jell-O in the US is considered a popular, but cheap dessert. It is fun, for children, a little silly-looking, inventive and would never be served in a formal setting (at least not since the 1960s). Crème brûlée, on the other hand, is elegant, adult dinner party food. It is the antithesis to Jell-O and all that it implies (Americanness, novelty, etc.), it is, in fact, not American, it is French and this foreign origin implies a great deal to Americans (history, culture, tradition, wealth). Culture is so tied to gastronomy that with one gastronomical metaphor, a writer (or translator) can invoke a whole host of connotations to the reader.

Taking the idea of Jell-O, while the brand may not exist in Mexico, the concept of a gelatine dessert does. Its connotations are vastly different though. When on page 152 of the original novel the author writes:

Source Text	Translation
<i>En cuanto Pedro la abrazó su cuerpo vibró como una gelatina.</i> (Esquivel, 2016, p. 152)	<i>When Pedro took her in his arms her body quivered like jelly.</i> (Esquivel, 1993, p. 126)

For this simile, the translators chose to use a calque, despite the fact that, in English, there does exist an idiom of identical meaning ‘shake like a leaf’, however, the gastronomical reference would be lost. No doubt they chose to calque because the expression ‘reduced to a quivering jelly’ does exist in English, and functions well in this case. However, I would argue that while it is true that ‘jelly’ is used in the original Mexican text, and clearly gelatine desserts are eaten there, most English readers would associate jelly with the U.S.—as in peanut butter and jelly—which is why another option might be to have used an adaptation, adapting instead the Castilian Spanish idiom *temblar como un flan* [to tremble like a flan] given that flan is a well-known dessert in the U.S. (the word even appears in English dictionaries) and one that is associated with Spanish-speaking countries. It may have originated in France but it is more often connected with Spain and Mexico, both countries where it is enormously popular.

6.3. Recipes: Dish Names, Ingredients and Preparation

I would argue the translation of gastronomical metaphors and idioms, while complicated, prove less challenging than the translation of recipes. As we have seen, translators have a number of methods available to them for doing so. In order to properly translate an expression, one needs an understanding of the two languages employed, their cultures and a basis in translation. For the translation of recipes, however, additionally a very specialized vocabulary is required. Gastronomy is a technical field of translation—like engineering, law or biomedicine. Specialized terms in these fields have either little to no meaning in other contexts or have vastly different meanings. Take for example, ‘to dredge’. In layman’s terms, it means to clear the bed of a body of water through the scooping out of weeds, mud and rubbish using a machine called a dredger. (Collins English Dictionary, Def. 1) In the culinary world, ‘to dredge’ means to drag a wet ingredient through a dry one, like an egg-basted chicken breast through breadcrumbs. (Collins English Dictionary, Def. 2) Breaded chicken cutlets are to English-speakers’ what *pollo empanizado* is to Spanish-speakers.

One would think that gastronomy is a practical field—that gastronomical language is a specialized language of instruction used in the practice of the culinary arts—would mean there is always a translation for every term. In engineering, law or biomedicine this is the case—an

expression, an instruction, necessary for the engineering of say a bridge will exist in both English and Spanish. Often in technical fields, the Spanish translation will borrow from the English—this is common in computer language, for example. In the field of culinary translation, this is not always so. In an interview with Spanish Chef Sonia Fuentes Martín, a writer and recipe creator for the “Foods and Wines from Spain” section of the Spanish Institute of Foreign Trade’s Gastronomy Department, she spoke of just that—untranslatable culinary terminology.

According to Fuentes Martin, when cooking with chili peppers, as one often does in Mexican cuisine, it is necessary first to roll the pepper between ones’ hands in order to dislodge its seeds so that they can then be easily and safely removed. In Mexico, this is called *enojar el chile* [to anger the chili]. (Dearie & Fuentes Martín, 2019) In Spain, where chili peppers—or indeed, anything spicy—is generally not eaten, there exists no similar term because it is not needed. In English recipes, in the States for example where they share not just a border but also many dishes with Mexico, this instruction is given through explanation, ‘in order to remove the seeds, roll the pepper between your hands’. Before globalization, when one would need to go to Mexico for Mexican food, there was no need for an equivalent term in English because no one needed instructions on how to cook a chili. If one wanted fish and chips, they went to Britain, for burgers to the States, for paella to Spain. These days, however, we are an international society and, as such, food has gone international too.

One might say English-speaking countries have long been ahead of the trend in part due to their long histories of immigration. They have julienne (from the French) cut their vegetables, cooked their pasta al dente (from the Italian), eaten sushi (from the Japanese), and finished off a meal with a gelato (from the Italian, again) or a sherbet (from the Arabic) long before it was in vogue to do so. English has an extensive history as a smorgasbord (from the Swedish) of culinary borrowings from other languages whose cultures have been added to their melting pot. Even apple pie, the most American of foods, borrows its heritage from a variety of countries. (Eschner, 2017) Today, in our digital age, where globalization has reached all corners of the globe, other languages are now needing to adopt the linguistic elements of other cultures’ cuisines. The French have *le fast-food*, the Italians *il hamburger*, and the Spanish [*qoo-kees*] [cookies].

What then is a translator to do when they come across one of these untranslatable ingredients or instructions? It is the question sworn translators must constantly ask themselves whenever coming upon a law or governing body in the source culture that does not exist in the target one. To foreignize or to domesticate? To loan, calque, translate literally, use a transposition, a modulation, find an equivalent or an adaptation. (Vinay & Darbelnet, 1973) These were questions the translators of *Como agua para chocolate* had to ask themselves again and again when translating these linguistic cultural elements, or culturemes. Ultimately, they opted for a variety of different methods. By examining the names of the recipes alone and the ingredients used in their preparation, we can see evidence of four of Vinay and Darbelnet’s proposed translation procedures.

In the calendar months of February, April, May, August and November, the translators chose to employ adaptations:

Source Text	Translation (Adaptation)	Explanation
<i>Pastel Chabela</i>	<i>Chabela Wedding Cake</i>	<i>Pastel</i> in English means ‘cake’, <i>Chabela</i> is the proper name of the cake in Spanish, and which the translators choose to adapt in English. Additionally, in the recipe’s preparation in Spanish, the author describes it as <i>el pastel de boda de Pedro con Rosaura</i> (Esquivel, 2016, p. 33) [Pedro and Rosaura’s wedding cake], giving the translators license to add ‘wedding’ to the cake’s descriptor.
<i>Mole de guajolote con almendra y ajonjolí</i>	<i>Turkey Mole with Almonds and Sesame Seeds</i>	<i>Guajolote</i> in English is ‘turkey’, <i>almendra</i> ‘almond’ and <i>ajonjolí</i> are ‘sesame seeds’. ‘Mole’ meanwhile, according to Larousse Cocina is a Mexican stew made with a heavy and spicy sauce and usually served with meat. There exist many types of moles though the most widely known is <i>mole poblano</i> made with chilies and usually chocolate. Clearly, mole is part of Mexican cultural heritage and therefor does not exist in English. However, it became so widely known, it was added to the Merriam-Webster Dictionary in 1882. As such, a noun which started as an adaptation in translations became a loan word.
<i>Chorizo norteño</i>	<i>Northern-style Chorizo</i>	<i>Norteño</i> is one way, in Spanish, of indicating something comes from the north of the country. In English, in the world of cuisine, we would most often say a Northern-style dish—as the translators have done here. Chorizo is a seasoned, coarsely-ground pork sausage of which there are two versions: one, eaten in Spain, is seasoned with smoked paprika, the other, eaten in Mexico, is seasoned with chili powder and cumin or garlic. The translators could have chosen to generalize the noun and called it simply ‘sausage’ given that chorizo <i>is</i> a type of sausage.

		However, as this product has been heavily imported to English-speaking countries, the word ‘chorizo’ now appears in both the Merriam-Webster Dictionary and the Oxford English Dictionary.
<i>Champondongo</i>	<i>Champondongo</i>	This is a cut-and-dry example of an adaptation. This dish does not exist in English, so the authors chose to adapt it, borrowing the word.
<i>Frijoles gordos con chile a la Tezcucana</i>	<i>Beans with Chilli Tezcucana-style</i>	<i>Tezcucana</i> is the name for the people of the Texcoco municipality of Mexico. (Real Academia Española) It is a geographical cultureme, as such, it has no English equivalent. For this reason, the translators chose to adapt the term to English.

By adapting the culturemes present in these recipes—ingredients, dish names, style of preparation, etc.—the translators were able to retain the essence of the cuisine and novel, its Mexican-ness for lack of a better word. In short, they chose to foreignize the terms, occasionally out of necessity, but, most often, for stylistic purposes.

Another option would have been footnotes; however, I imagine this was discarded for two reasons. The first being it was unnecessary. Footnotes are used to fill-in the gaps for a reader when the translator believes they do not have enough cultural knowledge of the source text’s language to understand the concept. In *Como agua para chocolate*, the author does not simply mention dishes, she instructs the reader how to prepare them. Therefore, any confusion the reader may have about the dish is quickly explained away through context. The second reason I believe the translators chose not to rely on footnotes was because while yes, recipes are very much technical, instructive texts, the work, *Como agua para chocolate*, in itself is a piece of fiction, it tells a story. While the author does aim to provide readers with the information necessary to prepare the recipes that are guiding her story along, her primary goal, the skopos, and therefore, the translators’ as well, is to draw the readers into the world that has been created. Were the translators to use footnotes, they would break the illusion, the reader would become aware of the fact that this is just a story and worse yet, that it is a translated version of the story—neither are recommended in literary translation.

In the calendar months of October, September and July the translators made use of equivalents for the various culinary terms instead of adapting the source text terms.

Source Text	Translation (Equivalent)	Explanation
<i>Torrijas de natas</i>	<i>Cream Fritters</i>	<i>Torrijas</i> are the Mexican version of the Spanish dish—typical of Holy Week— <i>Torrijas</i> . In the novel’s case, they are made with <i>natas</i> [heavy cream]. This specific dish does not exist in the English-speaking world, at least, not with the same religious and cultural ties. However, <i>torrijas</i> are—as we can see from the recipe—technically-speaking ‘cream fritters’. (Coxall, 2018, p. 460) The translators could have used an adaptation in this case but I imagine chose not to because they had an easily available alternative—a functional equivalent. A cultural equivalent, in the U.S. at least, for an Easter dessert would more likely be carrot cake. (Byrn, 2016, pp. 222-223, 252) In the U.K. Simnel cake, perhaps. (Levene, 2016, pp. 51-52)
<i>Chocolate y rosca de reyes</i>	<i>Chocolate and Three Kings’ Day Bread</i>	<i>Rosca de Reyes</i> and ‘Three Kings’ Day Bread’ are one and the same. They are, in all technical-aspects, the same dish made with the same ingredients and also are, in both cultures, attached to the same holiday. They are perfect equivalents.
<i>Caldo de colita de res</i>	<i>Oxtail Soup</i>	<i>Caldo de colita de res</i> and ‘Oxtail Soup’ is another example of a near-perfect equivalent. In both Spanish-speaking and English-speaking countries, this dish is well-known and has a long history. The history of the dish is, of course, different between the two, but the end product is nearly the same. (O’Connell, 2014, pp. 63-64)

In the month of January, in order to translate the dish name, an obligatory transposition was necessary due to the fact that the morphological traits of the source and target language vary. As previously stated, transposition—whether obligatory or not—affects only the superficial structure of the sentence and not the message it conveys.

Source Text	Translation (Obligatory Transposition)	Explanation
<i>Tortas de navidad</i>	<i>Christmas Rolls</i>	Were this dish to be translated literally it would be ‘Rolls of/from Christmas’. According to English rules, this sentence is grammatically incorrect. As such, transposition is obligatory.

In the month of March, on the other hand, the transposition is discretionary, it has been done for stylistic purposes alone.

Source Text	Translation (Obligatory Transpositions)	Explanation
<i>Codornices en pétalos de rosas</i>	<i>Quail in rose petal sauce</i>	Were this dish to be translated literally, it would be called ‘quail in petals of roses’. Grammatically speaking, this would be correct. However, for aesthetic reasons, the translators chose to call it instead ‘Quail in rose petal sauce’.

In the months of December and June, Vinay and Darbelnet’s seven strategies proved inadequate. Instead, the translators turned to complementary procedures proposed by Jean Delisle (1999). For December’s recipe, they relied on amplification (as opposed to economizing) in order to cover the lexical gap created by the dish name in the source text.

Source Text	Translation	Explanation
<i>Chiles en nogada</i>	<i>Chiles in Walnut Sauce</i>	<i>Nogada</i> is a Mexican sauce made of walnuts and spices. In English, we have no single word to name this sauce, for this reason, the translators chose to amplify the term, describing it as ‘walnut sauce’.

In June, the translators relied on Delisle’s proposed procedure of explicitation (as opposed to implicitation) in order to introduce information from the source text that was implicit in the context.

Source Text	Translation	Explanation
<i>Masa para hacer fósforos</i>	<i>A Recipe for Making Matches</i>	Were the translators to have translated this recipe literally, it would read ‘dough for making matches’. This proves problematic because, in English, ‘dough’ can only be used for pizza, cookies, pie, etc. That is to say, dough applies strictly to food items, which matches are not. Spanish is more lenient when it comes to the use of the word ‘dough’ (<i>masa</i>). In order to avoid this obstacle, the translators took information which was implicit in the source text (that this <i>masa</i> is part of a recipe for making matches) and explicitly state it in English. This is done as a sort of clarification.

Additionally, in the case above, the translators also use the strategy of omission, they omit an element from the source text (*masa*) in order to avoid creating confusion for the reader. Had they not used an omission, only explicitation, the translation would read as ‘Recipe for making dough for matches’. That would be both wordy and off-sounding to readers given that, as I stated before, ‘dough’ in English would never be used in this context. Moreover, this omission allows

the translators to turn the recipe name into a pun which was not possible in the original. In Spanish, *fósforos*, in this context can only mean one thing, which in English would be “a short slender piece of flammable material (such as wood) tipped with a combustible mixture that bursts into flame when slightly heated through friction (as by being scratched against a rough surface)”—a match. (Merriam Webster Dictionary, Def. 3) Yet, the noun ‘match’, in English, also can mean “to provide with a counterpart,” “to put in a set possessing equal or harmonizing attributes,” or “to join or give in marriage.” (Merriam Webster Dictionary, Def. 2) That is to say, it has an additional romantic connotation. The chapter that contains this recipe deals with the budding relationship between Tita and the Dr John Brown, a spark which is lit with the help of these matches. As such, an English-speaker reading the chapter title/recipe for the first time, will assume it refers to a recipe for making romantic matches, which, in a way, it is.

These translation procedures and strategies can be seen throughout the novel. For many ingredients, the translators use calques and loanwords (for instance, the Mexican names for different types of peppers and chocolates are retained in English, while foreign products like *comal* are italicized), equivalents are found whenever possible for culinary terms (and gastronomical idioms)—the following is one such example:

Source Text	Translation
<i>Se espuma otra vez y cuando ha alcanzado el grado de cocimiento llamado de bola... Gertrudis leía la receta...no entendía...cuál era el punto de bola. ¡La que estaba verdaderamente hecha bolas era ella!</i> (Esquivel, 2016, p. 206)	<i>Skim it again, and when it has reached the stage of cooking called the ball stage... Gertrudis read this recipe...she didn't know...what this ball business was. She was the one who was all balled up!</i> (Esquivel, 1993, p. 173)

Despite the abundance of culturemes in the text due to its gastronomical nature, the novel's translators are well-versed in the art of translating and employ many different methods to bring the reader into the story, helping them to understand the content, while still maintaining the foreignness of its context. Where they run into issues, is not with the Spanish translation, but with the technical gastronomical vocabulary in English.

6.4. Gastronomical Terminology

In practice, most sworn translators do not hold law degrees, nor do all medical translators hold medical degrees, and most engineering translators do not tend to have engineering degrees. Therefore, part of the professional translator's job is self-teaching, creating glossaries of terms in order to become experts in fields they previously had no involvement with. However, in the aforementioned areas of translation, there are generally Master's programs available—courses aimed at translators in order for them to specialize in said material. This is not true of culinary translation. There is currently no formal training being offered, despite the fact that it is a distinctly technical field of translation as we have seen previously. Gastronomical translations are generally treated as general translations and translated by non-specialists. This means that, as is true in the case of *Como agua para chocolate*, these translators do not always have a strong enough command of the necessary technical vocabulary.

Their capableness in dealing with foreign gastronomical terms and highly technical culinary terms is the mark of a good translator—someone who knows how to research and create glossaries. Their mistranslation of simple English culinary terms is a sign of a general translator, or in this case, literary, taking on the task of a specialized translation without having the necessary specialized knowledge. Evidence of this can be found very clearly in chapter two, February: Chabela Wedding Cake. When preparing the fruit filling for the cake, it is described in Spanish as a *mermelada*. In Mexico, a *mermelada* is whole fruits or chunks of fruits that have been submerged in sugar for some 24 hours and which are then cooked acquiring a pureed-like consistency. (Larousse Cocina) The translators translate this as both 'jam' and 'marmalade', as if they were interchangeable. However, while they were correct in their assumption that *mermelada* is not 'jelly'—which has only a moderately thick consistency unlike *mermelada*—they were incorrect in their belief that 'jam' and 'marmalade' are one in the same. Both are made using whole or cut fruit and are considered thick fruit spreads, nevertheless, while *mermelada* can be made with any type of fruit, 'marmalade' is strictly for citrus fruits (Cambridge Dictionary). As such, only 'jam' would be the correct translation for *mermelada* given that, in the original text, their fruit spread is made from apricots or whatever other fruits they have on hand.

Source Text	Translation
...moverla hasta que toma punto de mermelada . (Esquivel, 2016, p. 39)	...stirring constantly, until the mixture forms a marmalade . (Esquivel, 1993, p. 32)
...preparar cantidades enormes de mermelada ...para aprovechar la fruta de la temporada... (Esquivel, 2016, p. 40)	...made enormous batches of jam , using whatever fruit was in season... (Esquivel, 1993, p. 32)
...el olor de los chabacanos la hizo remitirse a la tarde en que prepararon la mermelada . (Esquivel, 2016, p. 40)	...the smell of apricots transported her to the afternoon they made the marmalade ... (Esquivel, 1993, p. 32)

The translators make a similar faux-pas again in this same chapter with the recipe for the cake's *fondant*. The recipe given in the book—egg whites whipped with sugar which have been cooked beforehand over simmering water in order to fully dissolve the sugar—in English, would be classified as a ‘meringue frosting’. The novel’s translators, however, translate it in a number of different ways:

Source Text	Translation
...tenía que terminar el fondant para el pastel de boda de su hermana. (Esquivel, 2016, p. 43)	...she had to finish the frosting for her sister's wedding cake. (Esquivel, 1993, p. 35)
Para aplicarlo...y se cubre con él únicamente la parte superior del pastel. (Esquivel, 2016, p. 44)	To ice the cake...and frost only the top part of the cake with the fondant icing . (Esquivel, 1993, p. 35)
...yo termino el turrón . (Esquivel, 2016, p. 44)	...I'll finish the merengue icing . (Esquivel, 1993, p. 35)
...que me estás mojando el fondant ... (Esquivel, 2016, p. 44)	...you're getting the merengue watery... (Esquivel, 1993, p. 35)

In the source text, *turrón* is used to refer to the step of making the *fondant* when egg whites and sugar are whipped until they form a meringue (this is where the Spanish expression, *batir a punto de turrón* [to beat until reaching the nougat stage]. In English, this would then be called, simply ‘merengue’. Once the *turrón* becomes a *fondant* for the cake, it would, in English, be called a ‘merengue frosting’. (McGee, 2004, pp. 106-109) The translators use ‘frosting’ and ‘icing’, as well as their complementary verbs, interchangeably. Yet, icing is generally thinner than frosting as it is made with only icing sugar, milk and flavouring, while frosting has the added ingredient of either cream cheese or butter. A *fondant* in English is not the same as a *fondant* in Spanish. In English, a *fondant*, is a type of icing, like a ganache, just as buttercream is a type of frosting. (McGee, 2004, p. 680) Additionally, the act of ‘icing’ a cake, is a French technique where the icing is poured over the cake while a frosting is spread on. (TASTE, 2019)

This misunderstanding of culinary mechanics, clearly, does not prove overly problematic to the majority of the novel's readers given that the author and the translator's *skopos* is primarily literary. However, many readers have tried to follow the novel's recipes with some difficulty. On the Internet, one can find hundreds of forums with technical culinary questions, specifically citing *Like Water for Chocolate's* recipes. Gastronomical translation, quite clearly, is a technical field. It combines precise culinary vocabulary with a variety of culturemes (ingredients, dish names, dish origins, cooking methods) and gives grounds to the creation of false friends—all of which make it a challenge for general translation.

7. Conclusions

Ultimately, this end-of-degree dissertation builds on the assumption that English-speakers have a different relationship to food than Spanish-speakers—every culture does—and evidence of these differences can be found in one's linguistic heritage. English, generally, lacks food idioms and those that it does have, have often fallen into disuse. On the contrary, in Spanish-speaking countries, there exists an incredible amount and regular use—by all generations—of gastronomical idioms. Perhaps because Spanish-speaking cultures give greater emphasis to the social aspect involved with sharing a meal, as I have discussed previously, and as a result, the dishes themselves that are being shared take on more weight. This may explain why Spanish-speaking countries have elevated food to a level which English-speakers have not, or at least not of late. In English, bread is a humble foodstuff, while in Spanish bread is used what cannot be bettered or is 'as good as gold' when Spanish speakers say that somebody is *más bueno que el pan* [literally, 'better than bread']). In English, we 'bring home the bacon' but in Spanish they 'bring home the bread' (*ganar el pan*). In English, 'man does not live on bread alone', and even 'bread and butter' when considered together are only considered to represent basic necessities. Why might this be? Well, as the Spanish say *Pa'el hambre no hay pan duro*. Literally, 'for the hungry, there is no stale bread', meaning if you really wanted something, you would not be so picky. If we were to 'call a spade a spade' or 'bread bread and wine wine' (*llamar al pan pan y al vino vino*), Spanish is a language tied to cultures which heavily emphasize sociability, while English is not.

And yet, in both there exists a personal-relationship between the people of a culture and their gastronomy. Valencians may *mimar el arroz* [cuddle the rice], but English-speakers ‘coddle’ their eggs or fruit. Think back to the example of ‘comfort food’ and *comida de cuchara*. Gastronomy is a sensory field of linguistics—it invokes memories, tastes, smells, history and culture. This is why it is so difficult to translate food culture, because it is, often, untranslatable, at least in its entirety. “Traditional foods in particular are difficult to translate because they actually carry a lot of emotional meaning for any reader in the original language. Whenever one considers the translation in another language, it falls flat because it fails to evoke those same memories.” (Monaco, 2018, par. 10)

The purpose of this end-of-degree dissertation is an in-depth analysis of the novel *Como agua para chocolate*—comparing and contrasting the source text with its target text or translation—to determine the primary complications of this field and ways of resolving them. Ultimately, my research has reiterated the commonly-held belief that translators, when faced with a translation of any type, must first determine their skopos—gastronomy is no exception and in fact, may perfectly prove the rule. They must ask themselves, is the skopos, as in the case of *Like Water for Chocolate*, literary? This might be the case of a food memoir. Or is it instructional, as with a cookbook? By first answering this question, they will be able to decide whether to foreignize or domesticate their text, which, in turn, will permit them to develop a strategy for translating culturemes, like food-related expressions, metaphors, dish names, and ingredients. Culturemes, which may exist in one culture but not another (think of ‘Champondongo’), may exist but have no name (*nogada* becoming ‘walnut sauce’), or have a positive connotation in one language but not in another (‘beef au jus sandwiches’ are quite popular in English-speaking countries, yet, I imagine they would not be were the French translated literally into English as ‘beef in its juice’). In addition, my research has shown that another necessary question for the translator to pose is, ‘do I have the necessary vocabulary in the domain of gastronomy?’ This component, I would argue, has largely been ignored up to this point. One need look no further than Google for perfect examples of menu translations gone awry.

Finally, I would like to call attention to the fact that there remains further work to be done in this domain. This end-of-degree dissertation is but a partial answer to the many questions posed. By broadening analysis to include cookbook translations, food memoirs, menus and especially, food advertising, we will be able to better define the difficulties a food translator will encounter, strategies for resolving these issues, as well being able to foster the further study of culture and history through gastronomical linguistics. This could be accomplished through an examination of the marketing for the Spanish version of the novel *Como agua para chocolate* when compared with its English counterpart, the differences in the dust covers, the cover illustrations, the publisher blurbs, the novel's placement in bookshops—is it with cookbooks, travel, memoirs, fantasy, Latin American authors, or erotica? Additionally, other languages could be factored in—a compare and contrast analysis of the French translation of the novel, for example, its linguistic and cultural differences as related to gastronomy, its marketing strategy, and so on. In their article *Food and Translation, Translation and Food* (2015), Chiaro and Rossato called for further research into the relationship between food, culture, language and translation. This study has sought to contribute to their call for action.

8. Bibliography

- Álvarez Calleja, M. (2007). La serie de traducciones de El Quijote y su influencia en el desarrollo de la literatura inglesa. (M. Crespo Allué, Ed.). J. Barrio Marco (Ed.), *La huella de Cervantes y del Quijote en la cultura anglosajona*. (pp. 499-504). Valladolid, Spain: Universidad de Valladolid.
- Arrojo, R. (2018). Milton Park, Abingdon, Oxon: New York, New York: Routledge.
- Baker, M. (1993). Corpus Linguistics and Translation Studies: Implications and Applications. In *Text and technology: In Honour of John Sinclair* (pp. 233-250). Amsterdam, Pennsylvania: John Benjamins.
- Bassnett, S. (2011). Bristol, United Kingdom: Tonawanda, New York, New York: Multilingual Matters.
- Bautista Puerto, J., Jordán Jover, J., Amorós, F., Quesada, P., & Tortajada, V. (1941-1976). Roberto Alcázar y Pedrín [Cartoon]. Valencia, Spain: Editorial Valenciana.
- Berkman, M. (1993, August 6). "Like Water for Chocolate" breaks records. *Entertainment Weekly*. Retrieved from <https://www.atlasobscura.com/articles/why-bad-menu-translations-fails>
- Bhalla, J. & Suits, J. (2009). *I'm Not Hanging Noodles on Your Ears and Other Intriguing Idioms from Around the World*. Washington, D.C.: National Geographic.
- Bortolussi, M. (2003). *Introduction: Why We Need Another Study of Magic Realism* [Scholarly project]. Alberta, Canada: University of Alberta Libraries. Retrieved from <https://era.library.ualberta.ca/items/1c200e29-1db5-455c-bdbc-9347819d21f0/view/58745ca5-01a6-454a-9cc3-25b1d98609c6/CRCL30.2intro.pdf>
- Bryson, B. (1990). *Mother tongue*. London: Penguin Books.
- Byrn, A. (2016). *American Cake: From Colonial Gingerbread to Classic Layer. The Stories and Recipes Behind More Than 125 of Our Best-Loved Cakes*. Emmaus, Pennsylvania: Rodale, Inc.
- Campbell, G. (2017, March 15). Oxford University study shows social eating connects communities. *Oxford Mail*. Retrieved from <https://www.oxfordmail.co.uk/news/15158293.oxford-university-study-shows-social-eating-connects-communities/>
- Canfield, J., & Hansem, M. (1996). *Sopa de pollo para el alma* (10th ed.) (M. Guastavino, Trans.). Barcelona: Alba Editorial.
- Chiaro, D., & Rossato, L. (2015). Food and translation, translation and food. *The Translator*, 21(3), 237-243. doi:10.1080/13556509.2015.1110934

Class Notes: Teoría de la traducción. Professor: José Luis Aja. Tema 2.

Class Notes: Teoría de la traducción. Professor: José Luis Aja. Tema 3.

Class Notes: Teoría de la traducción. Professor: José Luis Aja. Tema 4.

Class Notes: Teoría de la traducción. Professor: José Luis Aja. Tema 5.

Class Notes: Teoría de la traducción. Professor: José Luis Aja. Tema 6.

Collins English Dictionary. (n.d.). Dredge [Def. 2]. In *Collins English Dictionary*. Retrieved May 1, 2019, from <https://www.collinsdictionary.com/dictionary/english/dredge>

Coxall, M. (2018). *Traditional Baking of Spain*. Andalusia, Spain: Cornelio Books.

Dursteler, E. R. (2012). *You Are What You Eat: Food and Identity in Europe Past and Present* [Scholarly project]. Provo, Utah: *Brigham Young University*. Retrieved from <http://kennedy.byu.edu/you-are-what-you-eat/>

Eschner, K. (2017, May 12). Apple Pie Is Not All That American. *Smithsonian Magazine*. Retrieved from <https://www.smithsonianmag.com/smart-news/why-apple-pie-linked-america-180963157/>

Fernández, M. A., M., R. N., & Ignacio, G. M. (1993). *Mesa mexicana*. Fundación Cultural Bancomer.

George, D. (2010). *A Moveable Feast: Life-Changing Food Adventures Around the World*. Franklin, Tennessee: Lonely Planet Publications.

González Echevarría, R., & Hill, R. (2011, April 24). Latin American literature. In *Encyclopædia Britannica*. Retrieved May 1, 2019, from <https://www.britannica.com/art/Latin-American-literature/The-20th-century>

Hamblin, J. (2014, April 2). “You are what you eat” is an idea nearly two centuries old. *Quartz*. Retrieved from <https://qz.com/194608/you-are-what-you-eat-is-an-idea-nearly-two-centuries-old/>

Hart, S. M. (2003). Magical Realism in the Americas: Politicised Ghosts in One Hundred Years of Solitude, The House of the Spirits, and Beloved. *Journal of Iberian and Latin American Studies*, 9(2), 115-123. doi:10.1080/1470184032000171759

Hatim, B. y Munday, J. (2004). *Translation*. An advanced resource book, London/ New York, Routledge.

Hemingway, E. (1940). *For Whom the Bell Tolls*. New York, New York: Charles Scribner's Sons.

- Hendrickson, R. (1997). Selling like hotcakes. In *The Facts on File Encyclopedia of Word and Phrase Origins*. Facts on File.
- Henry, O. (1953). *The Complete Works of O. Henry*. Garden City, New York: Doubleday & Company.
- History.com Editors. (2009, November 9). *Mexican Revolution*. Retrieved from <https://www.history.com/topics/mexico/mexican-revolution>.
- Hogan, P. (Director). (1997). *My Best Friend's Wedding* [Motion picture]. United States: Zucker Brothers Productions/TriStar Pictures.
- Hotten, J. C. (2016). Cheesy. *The Slang Dictionary*. Place of publication not identified: HANSEBOOKS.
- How many Catholics are there in Britain? (2010, September 15). *BBC News*. Retrieved from <https://www.bbc.com/news/11297461>
- How many Catholics are there in Britain? (2010, September 15). *BBC News*. Retrieved from <https://www.bbc.com/news/11297461>
- Instituto Cervantes. (n.d.). Pan con pan, comida de tontos. Retrieved May 01, 2019, from <https://cvc.cervantes.es/lengua/refranero/ficha.aspx?Par=59273&Lng=0>
- Ira and George Gershwin. (1937). *Let's Call the Whole Thing Off*.
- Jean Delisle et al. (1999) *Translation Terminology*. Amsterdam, Philadelphia: John Benjamins.
- Jean-Paul Vinay and J. Darbelnet. (1973) *Stylistique comparée du français et de l'anglais*. Paris: Didier.
- Jurafsky, D. (2015). *The Language of Food*. Hoboken, New Jersey: Wiley.
- Katan, D. (1999). *Translating Cultures*. Manchester: St. Jerome.
- Kiple, K. F. (2007). *A Movable Feast: Ten Millennia of Food Globalization*. Cambridge: Cambridge University Press.
- Kirkby, D. (2007). *Dining on turtles: Food feasts and drinking in history. 1. publ.* Melbourne: Palgrave Macmillan.
- Lambert, D. (2000). *Spanish lessons: Beginning a New Life in Spain*. London: Ebury.
- Larose, R. (1989). *Théories contemporaines de la traduction*. Sillery, Canada: Presses de l'Université du Québec.

- Lee, A. (Director). (1994). *Eat Drink, Man, Woman* [Motion picture]. Taiwan: MGM Home Entertainment.
- Levene, A. *Cake: A Slice of History* (2016). New York, New York: Pegasus Books.
- Lozada, C. (2014, April 18). 'Everything he wrote was gold': An interview with Gabriel García Márquez's translator. *The Washington Post*. Retrieved from https://www.washingtonpost.com/opinions/everything-he-wrote-was-gold-an-interview-with-gabriel-garcia-marquezs-translator/2014/04/18/b52d674a-c700-11e3-bf7a-be01a9b69cf1_story.html?noredirect=on&utm_term=.45b7bbc4a6fc
- López Armas, L. (2018, August 27). Interview with Thomas Christensen, literary translator [Web log interview]. Retrieved from <http://www.lauratraduccion.com/2017/08/interview-with-thomas-christensen.html>
- Marmalade. (n.d.). In *Cambridge Dictionary*. Retrieved May 1, 2019, from <https://dictionary.cambridge.org/dictionary/english/marmalade>
- Martin, G. (2019). *The meaning and origin of the expression: As good as gold*. Retrieved May 1, 2019, from <https://www.phrases.org.uk/meanings/40500.html>.
- Masci, D., & Smith, G. A. (2018, October 10). Retrieved May 1, 2019, from <https://www.pewresearch.org/fact-tank/2018/10/10/7-facts-about-american-catholics/>.
- Masci, D., & Smith, G. A. (2018, October 10). [Data concerning American Catholics.]. Unpublished raw data.
- Maslin, J. (1993, February 17). Review/Film; Emotions So Strong You Can Taste Them [Review of the movie *Like Water for Chocolate*]. *The New York Times*, p. C00013.
- McGee, H. (2004). *On Food and Cooking: The Science and Lore of the Kitchen*. New York, New York: Scribner.
- Mermelada. (n.d.). In *Larousse Cocina*. Retrieved May 1, 2019, from <https://laroussecocina.mx/palabra/mermelada/>
- Merriam Webster Dictionary. (n.d.). Chorizo. Retrieved May 1, 2019, from <https://www.merriam-webster.com/dictionary/chorizo>
- Merriam Webster Dictionary (n.d.). Match [Def. 2]. Retrieved May 1, 2019, from <https://www.merriam-webster.com/dictionary/match>
- Merriam Webster Dictionary (n.d.). Match [Def. 3]. Retrieved May 1, 2019, from <https://www.merriam-webster.com/dictionary/match>

- Merriam Webster Dictionary. (n.d.). Metaphor. Retrieved May 1, 2019, from <https://www.merriam-webster.com/dictionary/metaphor>
- Merriam Webster Dictionary. (n.d.). Mole [Def. 6]. Retrieved May 1, 2019, from <https://www.merriam-webster.com/dictionary/mole>
- Merriam Webster Dictionary. (n.d.). Whit. Retrieved May 1, 2019, from <https://www.merriam-webster.com/dictionary/whit>
- Millay Walsh, J. (2017, March 24). The Surprising Origins of Your Favorite Idioms. Retrieved May 01, 2019, from <https://www.mydomaine.com/origins-of-idioms>
- Mingant, Nolwenn. Hollywood's Global Outlook: Economic Expansionism and Production Strategy, *Revue LISA/LISA e-journal*, Vol. V - n°3, 99-110. 2007.
- Molina Martínez, L. (2006). *El otoño del pingüino: Análisis descriptivo de la traducción de las culturemas*. Castellón, Spain: Universitat Jaume-I.
- Montanari, M. (2006). *Food is culture*. New York, New York: Columbia University Press.
- Murphy, R. (Director). (2010). *Eat Pray Love* [Motion picture]. United States: Plan B Entertainment.
- National Hot Dog and Sausage Council. (n.d.). Hot Dog History. Retrieved May 01, 2019, from <https://www.hot-dog.org/culture/hot-dog-history>
- November, K. (2009). *Translation and national identity: The use and reception of Mauritian Creole translations of Shakespeare and Molière* (Unpublished master's thesis, 2009). Edinburgh: University of Edinburgh.
- O'Connell, L. (2014). *American Plate: A Culinary History in 100 Bites*. Naperville: Sourcebooks.
- OECD (2009), "Graph 2.6 - The French spend the most time eating and drinking: Eating time on an average day in minutes", *Society at a Glance 2009: OECD Social Indicators*, OECD Publishing, Paris, https://doi.org/10.1787/soc_glance-2009-graph2_6-en.
- Oliver, J. (2014). *Jamie's Comfort Food*. Strand, London: Penguin Books.
- Peprník, J. (2003, February). *The semantics of food in Czech and English* [Scholarly project]. Brno, Czech Republic: Masaryk Univerzita, Faculty of Arts. Retrieved from http://www.phil.muni.cz/angl/thepe/thepe_01_07.pdf
- Piepenbring, D. (2016, June 14). Gregory Rabassa, 1922–2016 [Editorial]. *The Paris Review*. Retrieved from <https://www.theparisreview.org/blog/2016/06/14/gregory-rabassa-1922-2016/>

- Pristin, T. (n.d.). 'Chocolate's' Success: A Sweet Era for Imports? [Review of the movie *Like Water for Chocolate*]. *Los Angeles Times*.
- Pérez Martínez, H. (n.d.). ¿pa' qué quiero más agruras, si con mi mole me basta? In *Refranero Mexicano*. Retrieved May 1, 2019, from <https://www.academia.org.mx/index.php/obras/obras-de-consulta-en-linea/refranero-mexicano>
- Quinion, M. (2004, June 26). Gravy train. Retrieved May 01, 2019, from <http://www.worldwidewords.org/qa/qa-gra4.htm>
- Rave, M. B. (2003). *Magical Realism and Latin America* (Doctoral dissertation, The University of Maine) [Abstract]. Orono, Maine: *DigitalCommons@UMaine*, 1-189. Retrieved from <https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1496&context=etd>.
- Real Academia Española. (n.d.). Atol. In *Diccionario De La Lengua Española*. Retrieved May 1, 2019, from <https://dle.rae.es/?id=4H4ZpAS>
- Real Academia Española. (n.d.). Mesmo. In *Diccionario De La Lengua Española*. Retrieved May 1, 2019, from <https://dle.rae.es/?id=P2vE6GR>
- Richardson, P. (2007). *A Late Dinner: Discovering the Food of Spain*. New York, New York: Scribner Book Company.
- Romm, C. (2015, April 3). Why Comfort Food Comforts. *The Atlantic*. Retrieved from <https://www.theatlantic.com/health/archive/2015/04/why-comfort-food-comforts/389613/>
- Root, W. & De Rochemont, R. (1981). *Eating in America*. New York, New York: HarperCollins.
- Root, W. (1980). *Food by Waverly Root: An Authoritative and Visual History and Dictionary of the Foods of the World*. New York, New York: Simon & Schuster.
- Shapiro, L. (2018). *What she ate: Six remarkable women and the food that tells their stories*. New York, New York: 4th Estate.
- Shaw, D., & Rollet, B. (1994). Como agua para chocolate: Some of the reasons for its success. *Travesia*, 3(1-2: The Border Issue), 82-92. doi:<https://www.tandfonline.com/doi/abs/10.1080/13569329409361826?journalCode=cjla19&>
- Sobremesa. (2005). In *Diccionario panhispánico de dudas*. Real Academia Española. Retrieved May 1, 2019, from <http://lema.rae.es/dpd/srv/search?key=sobremesa>
- Stanford University. (2012). *The Language of Food course syllabus*. Palo Alto, California. Dan Jurafsky.

- Steiner, G. (1975). *After Babel*. Oxford, United Kingdom: Oxford University Press. Retrieved from https://archive.org/stream/SteinerGeorge_201504/Steiner%2C%20George%20-%20After%20Babel%20%28Oxford%2C%201975%29_djvu.txt.
- Sublette, C. M., & Martin, J. D. (2016). *Devouring cultures: Perspectives on food, power, and identity from the Zombie Apocalypse to Downton Abbey*. Fayetteville, Arkansas: University of Arkansas Press.
- Tannahill, R. (1989). *Food in history*. United States: Crown.
- Translation Procedures* [Scholarly project]. (n.d.). Valencia, Spain : *Universitat De València*. Retrieved from <https://www.uv.es/tronch/Tra/TranslationProcedures.pdf>
- Wells, A. (Director). (2004). *Under the Tuscan Sun* [Motion picture]. United States: Walt Disney Studios Motion Pictures.
- What's the difference between frosting and icing? (2018, November 6). *TASTE*. Retrieved from <https://taste.co.za/frosting-vs-icing/>
- Wolfe, L. (2013). *Literary gourmet: Menus from masterpieces*. Argo-Navis.
- Wymeersch, J. (2015). "Can't You Hear He Speaks Spanish?" *The Theme of Language in Ernest Hemingway's For Whom the Bell Tolls* (Master's thesis, Ghent University, 2014-2015) (p. 33). Ghent, Belgium: Ghent University.