
Features of translation in culinary shows: in case of English and Russian languages

Gayratova Rano Gayrat qizi
rgayratova80@gmail.com
Independent researcher,
Urganch state university

Annotation *The article studies the translation peculiarities of gastronomic and media discourse through the lens of cooking shows as a distinctive form of culinary media text. The study analyzes how these programs, which combine educational content with entertainment value, have evolved into a significant cultural phenomenon with specific linguistic and communicative features. Cooking shows represent a specialized discourse that incorporates culinary vocabulary, food preparation techniques, and cultural-historical contexts within a semi-scripted media format. The article also explores the difficulties encountered while translating the discourse of culinary shows. When translating in cooking shows, we also note the structural features inherent in the translation of culinary recipes: the translation of the name, ingredients, kitchen utensils, and the cooking process. The article studies the techniques and methods of translating these names of ingredients and used phrases in speech in the process of cooking shows. Moreover, this research delves into the multimodal aspects of cooking shows, where verbal communication is intricately woven with visual cues, paralinguistic features, and the overall performance of the host, presenting nuanced challenges for effective translation. It further analyzes how the distinctive linguistic traits and carefully constructed personas of celebrity chefs significantly shape the gastronomic narrative, thereby influencing translation choices aimed at preserving authenticity and fostering viewer engagement across diverse cultural landscapes.*

Keywords *Culinary, food names, cultural, linguistics, dish, menu, translation, language, equivalence, media*

Особенности перевода в кулинарных шоу: на примере английского и русского языков

Гайратова Раъно Гайрат кизи
rgayratova80@gmail.com
Независимый исследователь,
Ургенчский государственный университет

Аннотация *В статье изучаются особенности перевода гастрономического и медиа-дискурса через призму кулинарных шоу как отличительной формы кулинарного медийного текста. Исследование анализирует, как эти программы, которые сочетают образовательный контент с развлекательной ценностью, превратились в значительный культурный феномен со специфическими лингвистическими и коммуникативными особенностями. Кулинарные шоу представляют собой специализированный дискурс, который включает в себя кулинарную лексику, методы приготовления пищи и культурные-исторические контексты в полу сюжетном медиа-формате. Статья также исследует трудности, возникающие при переводе дискурса кулинарных шоу. При переводе в кулинарных шоу также отмечены структурные особенности, присущие*

переводу кулинарных рецептов: перевод названия, ингредиентов, кухонной утвари и процесса приготовления. Статья изучает методы и способы перевода этих имён ингредиентов и используемых фраз в речи в процессе кулинарных шоу. Кроме того, это исследование углубляется в мультимодальные аспекты кулинарных шоу, где вербальная коммуникация тесно связана с визуальными подсказками, паралингвистическими особенностями и общей производительностью хозяина, представляя нюансированные проблемы для эффективного перевода. Далее анализируется, как отличительные лингвистические черты и тщательно сконструированные *personas* знаменитостей шеф-поваров значительно формируют гастрономический рассказ, тем самым влияя на выбор перевода, направленный на сохранение подлинности и поощрение вовлечения зрителей в различные культурные ландшафты.

Ключевые слова

Кулинария, названия продуктов, культура, лингвистика, блюдо, меню, перевод, язык, эквивалентность, медиа

**Pazandachilik ko'rsatuvlarining
tarjima jihatlarini: Ingliz va Rus
tillar misolida**

G'ayratova Rano G'ayrat qizi
rgayratova80@gmail.com
Mustaqil izlanuvchi,
Urganch davlat universiteti

Annotatsiya

Ushbu maqola oshpazlik ko'rsatuvlarini kulinariya media matnining o'ziga xos shakli sifatida ko'rib chiqib, gastronomik va media diskursning tarjima xususiyatlarini o'rganadi. Tadqiqot ta'lim mazmunini ko'ngilochar qadriyatlar bilan uyg'unlashtirgan bu dasturlarning o'ziga xos lingvistik va kommunikativ xususiyatlarga ega bo'lgan muhim madaniy hodisaga aylanganini tahlil qiladi. Oshpazlik shoulari yarim ssenariy asosidagi media formatda oshpazlik lug'ati, taom tayyorlash usullari va madaniy-tarixiy kontekstlarni o'z ichiga olgan maxsus nutq hisoblanadi. Maqolada, shuningdek, oshpazlik ko'rsatuvlari diskursini tarjima qilishda yuzaga keladigan qiyinchiliklar ham ko'rib chiqiladi. Pazandalik ko'rsatuvlarida tarjima qilishda pazandalik retseptlari tarjimasiga xos bo'lgan tuzilish xususiyatlari: nom, masalliq, oshxona anjomlari va pishirish jarayoni tarjimasiga ham e'tibor qaratilgan. Maqolada pazandachilik shoulari jarayonida nutqda qo'llaniladigan ushbu masalliq nomlari va iboralarni tarjima qilish texnikasi va usullari o'rganilgan. Bundan tashqari, ushbu tadqiqot oshpazlik ko'rsatuvlarining ko'p qirrali jihatlarini chuqur o'rganadi. Bunda og'zaki muloqot vizual signallar, paralingvistik xususiyatlar va boshlovchining umumiy ijrosi bilan uzviy bog'liq bo'lib, samarali tarjima uchun nozik muammolarni yuzaga keltiradi. Shuningdek, mashhur oshpazlarning o'ziga xos til xususiyatlari va puxta ishlab chiqilgan shaxsiyatlari gastronomik bayonni sezilarli darajada shakllantirishi tahlil qilinadi. Bu esa turli madaniy muhitlarda asliyatni saqlash va tomoshabinlar e'tiborini jalb qilishga qaratilgan tarjima tanlovlariga ta'sir ko'rsatadi.

Kalit so'zlar

Pazandachilik, taom nomlari, madaniyat, tilshunoslik, taom, menyu, tarjima, til, ekvivalentlik, media

Introduction

Culinary programs using culinary vocabulary, where the history, useful characteristics, technology of cooking and serving dishes included in a particular menu are shown in a real or staged situation of the life episodes of the guests of the show, are very popular among viewers.

The purpose of this type of discourse is educational: cooking and studying the national characteristics of the cuisines of different peoples. A cooking show is most often filmed in a special "kitchen" in the studio, the participants of the show are the host and his guest / guests who cook dishes in real time under the camera. They try to choose the time of such shows in the morning, before lunch. The target audience of the cooking show is housewives, so the show includes participants talking about their personal lives, culinary preferences, and just tips on delicious and healthy food (Barkhudarov, 1975).

Cooking shows are broadcast on TV, and recordings of the show can be viewed online, so we can say that cooking shows are an example of gastronomic discourse and media discourse, where gastronomic communication is implemented.

The replicas of cooking shows are staged in advance, they follow a certain scenario, although there is always an element of impromptu in the dialogue of the participants in the discourse. These replicas of the cooking show script are culinary media texts studied by media linguistics. Culinary media text is characterized by the predominance of the Anglo-Saxon scientific tradition in the design of speech with terminological, conceptual lexical units, which has a direct connection with the work of the translator, facilitating it.

Methods

It is worth considering that the discourse of the cooking show differs from other gastronomic discourses in the presence of verbal communication, when it is necessary to

formulate remarks stylistically and genre-wise, rhetorically at ease from the point of view of the communicative situation of the text, which in turn are presented in the speech of the participants. During the dialogue, the prepared lines may change based on the speech situation (Archipov, 2000).

Culinary, also known as gastronomic, text has become a part of the media text of social and everyday communication since the second half of the 20th century. There was even an online announcement about the recruitment of training courses for cooking show hosts: "How to be a Food Presenter" ("How to become a cooking show host"). The main purpose of the course was to teach how to communicate with a food-loving audience, teach cooking, demonstrate culinary skills at events, and become a Food Presenter.

Thus, the combination of media and culinary communication has given new life to the advertising and promotion of food products and grocery brands.

The gastronomic media text is a new rapidly spreading phenomenon, it appeared as a result of technological progress. Currently, there are more and more neologisms related to food and digital technologies: digital food (цифровая еда), art food / food art (пищевое искусство), foodscapes (пищевые пейзажи).

The gastronomic text is presented in culinary reality shows, which have a socio-cultural function, advertising – economic, and sometimes political. The entertainment content of useful family entertainment programs is presented in the UK as *cooking show*, *cookery show*, *cooking program* (Akinfeev, 2008).

Results

Gastronomic culture is represented in traditional headings in magazines, specialized publications, radio shows, TV programs and TV channels, a large number of professional and amateur sites on social networks, programs on YouTube channels.

At the end of the twentieth century concepts like: *foodstyle*, *food art*, *art food* began to appear frequently, which are translated as *искусство еды, стиль еды или пищи, пищевое искусство, съедобное искусство*, which gave rise to a change in the field of photography and video industry: for the purpose of advertising on television or in magazines, specially trained professionals were engaged in filming food and ready-made food presented on television. A new conceptual framework began to form in gastronomic and media circles: food TV, nutrition policy, digital food, edible image, etc.

This has influenced the expansion of typological genres in linguogastronomy and media culture, united by gastronomic issues: educational programs about healthy food, advertisements for products and catering enterprises, gastronomic tours, trips to countries of famous chefs and dishes, reality and cooking shows; recipes, books about cooking, guides to the cuisines of nations and wine lists; competitions and cooking contests. They are similar in theme to food and cooking, but differ in structure, destination, style, etc. (Derjavetskaya, 2013).

Various genres of media text, undergoing changes in the culinary space, have led to the creation of an intermediate space of art, theater, cinema, etc., which influences and enters into the real life of a person. We see this when a reader of a cookbook or a viewer of a cooking blog/show brings a recipe to life in their kitchen, when a viewer applies to participate in a cooking show, when they make a video or blog about cooking from a cookbook. Culinary media text is attractive to a person for the chance to become a part of the text and the media space (Shestakova, 2020).

The speech of the cooking show participants reflects the specifics of gastronomic discourse with a set of lexical and syntactic structures. At the same time, the choice of speech units directly depends on the constitutive features of discourse that

determine the selection of communicative units (goals, chronotope, strategies, values, and precedent texts) (Karasik, 2004).

Discussions

The genre, style and concept of the cooking show determines the nature of the show itself and the communication style of the participants, it must be conveyed by the translator by selecting the necessary lexical units. Thus, the format of the city travel show requires polite treatment by the host, compliance with the norms of etiquette in the host country, and knowledge of the culinary traditions of the area. The Hell's Kitchen show presents an unexpected format unacceptable in the field of public catering, where there is no censorship, the lead chef behaves rudely and defiantly, sarcastically evaluates the work of the participants (the show is replete with swear words, slang expressions emotionally coloring speech). When the same presenter presents a cooking show for children, we can observe empathy and help for little chefs. The difficulty of translation in this case is the speech of children, some have diction defects, and some of the lines are incomprehensible, using words that are characteristic only of children's speech (Petrova, 2018).

Like many other countries, Russia broadcast foreign cooking shows – Russian television has shown English-language versions of cooking shows in Russian. The list of cooking shows translated into Russian is presented in Table 1.

№ n/a	name in English	name in Russian
1	Hell's Kitchen	Адская кухня
2	The Naked Chef	Голый повар
3	My Kitchen Rules	Правила моей кухни
4	MasterChef	Мастер Шеф
5	Jamie's 30-Minute Meals	Обед за 30 минут
6	The F-Word	Это все еда
7	River Cottage	Дом у реки
8	Kitchen Chemistry	Кухонная химия
9	Cake Boss	Король кондитеров
10	The Hairy Bikers' Cookbook	Поваренная книга волосатых байкеров

Table 1. *English-language cooking shows translated into Russian*

The translation of the name of a cooking show is often done using transliteration or loan translation. But most often it is a combination of techniques in order to convey more fully the concept of cooking show, the viewer should immediately read the television program get enough information to decide whether the program is worth watching: "Naked chef – «Голый повар» name does not convey the meaning of the program, but scandalous associations related to the meaning of the name attract many viewers, especially housewives. "The F-word" stands for «нецензурное слово» when translated into Russian, but the show's translators chose the option «Это все еда» – a semantic filler. "My kitchen rules", when translating the name, the attributive noun «kitchen –кухня», becomes a postposition in the indirect case, characteristic of the Russian language. When translating the name "Cake boss", the word "king" was added to the Russian version, which makes the name more attractive and tempting, and the words were rearranged according to the rule of agreement in the Russian language.

Since the TV broadcasting is expensive, so only the most popular shows (and not all seasons) are broadcast, so fans of cooking

shows can watch some not-so-well-known shows only on the Internet, both in professional dubbing and amateur. Currently, video reviews on social networks are popular, where anyone can sponsor the translation of their favorite show or series from the show. Translators offer their translations of cooking shows in different formats: two-voice sound design, one-voice sound design, translated subtitles with original sound design, automatic machine translation subtitles made through translation applications.

Here is an example of translations of excerpts from the culinary reality show Hell's Kitchen, which is released in English and currently has a Russian-language version: chef Gordon Ramsay acts as the agent of the discourse, he has a rich culinary experience. Respect and even reverence as an idol is shown during the filming of the show, the participants are under the guidance of Gordon, obey him. In discourse, this manifests itself in clear, monosyllabic answers to questions and instructions. At the same time, participants almost always add "chef", referring to Gordon Ramsay. In this case, the translation of requests is based on the calque (loan translation) and transliteration method: «chef – шеф», «Yes,

chef – Да, шеф», «No, chef – Нет, шеф». The phrases of addressing the chef are concise. The cook himself addresses the participants by their first names, which should be translated according to the principle of transliteration. It is characterized by addressing them in the 2nd person, the frequency of using imperative mood structures.

The role of the chef assumes the function of evaluating the cooking process and its final result. Accordingly, his speech is enriched with evaluative remarks expressed by both neutral and expressive means of language, most often negatively characterizing the prepared dish rather than containing praise: «boring – скучно, disastrous – катастрофа, tasteless – безвкусно, one out of ten – один из десяти, disgusting – отвратительно, dog's dinner (обед собаки) – черт знает что». Almost all lines are exclamation points in intonation. At the same time, a positive assessment of the quality of the dish is not expressed so brightly. In this case, the chef uses a litany to weaken the positive statement. For example, using not bad – неплохо instead of good – хорошо. Another strategic feature of Gordon Ramsay's method is not only to mark the taste of a dish, but also to judge how well it meets the standards of serving or, in other words, how pleasant it looks. According to the chef himself, the dish must meet his high standards «legendary high standards – знаменитые высокие стандарты». This implements the values of culinary discourse, which consist in fostering a proper attitude to the cooking process and instilling a sense of aesthetics (Zemskova, 2009).

Here are examples of cues that convey an emotional and evaluative message:

«-Does it look good to you? – No, chef. – If it doesn't look good to you, why are you serving this to me? It looks like a dog's dinner. – And you want me to serve it in there?» – «Это, по-твоему, хорошо выглядит? – Нет, шеф. – Если это плохо выглядит, почему ты подаешь это мне? Это черт знает что. – И ты хочешь, чтобы я это вынес?» The use of interrogative rhetorical constructions.

«Make sure the edges are clean, plates are clean». – «Проверь, чтобы края тарелки были чистые, и сами тарелки чистые» – addition, imperative mood

«It looks like it has just come out of a restaurant. The presentation is simple, it looks appetizing and it's not overloaded». – «Выглядит будто только подали из ресторана. Подача простая, но все аппетитное и не погружено»: calque, omission, and repetition of "look like" and "look" have been replaced in English and the needless has been removed in Russian.

«Здесь достаточно чеснока, чтобы убить всех вампиров в Европе». – «There's enough garlic in here to kill every vampire in Europe». – replacement of the infinitive construction with the subordinate causes, typical for Russian language, "every – каждый" is replaced by a generalization of «всех».

«This pizza is so disgusting, if you take it to Italy you'll get arrested» – «Эта пицца настолько отвратительна, что если вы отвезете ее в Италию, вас арестуют». Calque, in the subordinate clause of the tense in English, is the replacement of the predicate in the present tense with the form in the future, which is unacceptable for grammar of English.

«What are you? An idiot sandwich!" – «Кем ты работаешь? Идиотский бутерброд». In the English question, a characteristic construction is used to query a person's profession. In Russian, a similar phrase «кто ты» changes the meaning of the question, and it does not coincide with the lexical component "«кто – who, что – what». A complete replacement has been performed except for the pronoun "you".

«No color, no taste». – «Ни цвета, ни вкуса». – Loan translation (Calque).

"Where's the lamb sauce?" - «Где соус из баранины?!». Transformation of the syntactic structure of affiliation, the attributive noun in the preposition "lamb" is replaced by a noun with the preposition «из баранины» in the postposition to the defined word «соус».

"This squid is so undercooked..." – «Этот кальмар такой сырой...». The verbal form of the word *cook* with the prefix "*under*" has been replaced in the sense of unfinished (in this case, not fully cooked) with the adjective in Russian «сырой».

The examples above show that the translator needs not only to correctly translate the remarks of the participants in the dialogue, but also to select syntactic constructions and lexical units corresponding to the genre and style of communication so that the final emotional and semantic goal is achieved. The difficulty of translation in this case lies in the need to know not only the vocabulary related to food, but also colloquial clichés, professional jargon terms, dialectical statements of the participants in the conversation (by origin or place of residence of the participants).

Another purpose of the discourse is to get acquainted with the traditions of other nations (Zemskova, 2009).

This goal is realized in the preparation of national dishes, drinks and ingredients that are signs of national identity: risotto (итал. ризотто – rice boiled in meat broth with grated cheese and spices), couscous (афр. кус-кус), portwein (нем. портвейн – крепленое вино), creme brulee (фр. крем-брюле). The truthfulness of the fact that the gastronomic discourse has absorbed the peculiarities of national culture is vividly demonstrated by the situation when Gordon Ramsay, upon meeting the participants, gave everyone the task to prepare their own signature dish, which would show the individuality of the chef signature dishes (которое бы показало индивидуальность повара). So, the participant from Mexico made tacos with turkey meat, and the participant from China made fried rice with Chinese sausage. At the same time, after presenting her dish, she threw an ironic remark at Gordon: "Had I known you were coming, I would have put lobster in it – Если бы я знала, что придете Вы, я бы положила туда лобстера». – The absence of perfect tenses in Russian is compensated by the subordinate clause of the

condition, the conditionality and unreality of the situation are conveyed by the double «бы» in both parts of the sentence, and the personal pronoun «Вы» stands after the verb (although it was possible to leave before the verb) to give emotional emphasis, which is unacceptable for the Russian language.

The shooting stage is the setting of a cooking show, so among the culinary lexical units, the translator is faced with the need to translate words related to filming the show: *point the camera* – *наведите камеру*, *in shot / out of shot* – *быть в/ вне кадре/а*. The key place for the implementation of gastronomic discourse is the place where dishes are prepared, i.e. the kitchen or studio. Time, as another component of the chronotope, plays a very important role in creating culinary discourse, because the quality of food directly depends on the time allotted for its preparation. Due to its limitations, speech is characterized to a greater extent by simple sentences with an incomplete grammatical basis and often a short analytical form for predicates: – *How long for two risottos?* – *Coming up right now, chef.* – *Через сколько будут готовы 2 ризотто?* – *На подходе, сейчас.* Syntactic transformations are inevitable when translating speeches in a dialogue or polylogue.

In addition, this discourse is characterized by frequent mention of the exact time, as a sign that it is extremely limited, and the entire culinary process must be carried out within the time frame dictated either by Gordon Ramsay himself or by external circumstances: *"Fifteen minutes to go* – *Осталось 15 минут – 15 минут до подачи*". *"Eight minutes on the hot plate* – *Готовим 8 минут*." Along with the highlighted features of the discourse, an important component is occupied by precedent texts that are nationally determined. Within the framework of the considered gastronomic discourse, a restaurant menu containing the names of multicomponent dishes is considered as a precedent text. For specific names, a descriptive method is used,

and all the main ingredients included in the dishes are listed, indicating the flavors and cooking methods: *puree of white onion soup garnished with parmesan and roasted garlic croutons, ginger scallion roast salmon with bok choy*. – *суп-пюре из белого лука, украшенный пармезаном и жареными чесночными гренками, имбирный жареный лосось с зеленым луком и бок-чой*.

Conclusion

When translating in cooking shows, we also note the structural features inherent in the translation of culinary recipes: the translation of the name, the translation of ingredients, the translation of kitchen utensils, the translation of the cooking process. This allows you to partially apply the techniques and methods of translating cookbook recipes when translating cooking show recipes. The difference between the text recipe and the one voiced in the show is in the demonstration of products, the

process and the finished dish. The disadvantages include the need for audience to memorize or record the entire cooking technology and the list of ingredients of the dish. The authors of cooking shows, anticipating such inconveniences, began to take out / duplicate the text version of the list of ingredients on the screen. Technological advances now allow you to watch the program in replay on the website or in online rewind mode.

Thus, the gastronomic discourse of a culinary show has pronounced linguistic features, they are manifested on syntactic, lexical and stylistic levels. At the same time, the process of forming media gastronomic communication is influenced by various extralinguistic factors, including time, the external environment, motives and status of the participants of the culinary show.

References:

1. Akinfeev S. N. (2008). Entertainment television: classification, definition, genres. *Bulletin of the Moscow University. Series 10. Journalism*. 6. p. 117. (In Russian)
2. Archipov I. K. (2000). Cognitive-pragmatic and artistic functions of language. *Studia Linguistica*: Vol. 9. - SPb.: Trigon. (In Russian)
3. Abdullaeva, F. (2019). Chances for using the translation method in mastering the terms. *Philology Matters*, 2019(3), 15-15.
4. Barkhudarov, L.S. (1975). Language and translation/ L.S. Barkhudarov. – M.: «Inter-national relations». (In Russian)
5. Cambridge Dictionary [Electronic resource]. URL: <https://dictionary.cambridge.org/ru/>
6. Comissarov, V. N., Retsker, J.I., Tarhov, V.I. (1965). Translation guide from English to Russian. Part II, Grammatical Bases of Translation - M.: *Foreign Language Editions*. (In Russian)
7. Derjavetskaya I. A. (2013). Gluttonic vocabulary and problems of its translation // Scientific notes of the Crimean Federal University named after V.I. Vernadsky. Philological sciences. #1. (In Russian)
8. Karasik, V. I. (2004). Language circle: personality, concepts, discourse/ V.I. Karasik - M.: GNOSIS. (In Russian)
9. Kombolina E. Ten culinary shows translated into Russian URL: <https://food.inmyroom.ru/posts/23328-desyat-kulinarykh-shou-perevedennykh-na-russkiy>. (In Russian)
10. Leiths School of Food and Wine (n.d.) *How to be a Food Presenter*. Available at: <https://www.leiths.com/courses/how-to-be-a-food-presenter>

11. Macmillan English Dictionary for Advanced Learners. URL: <http://www.macmillandictionary.com>
12. Magai Yu. 12 unusual culinary shows that will captivate even those who do not like to cook. URL: <https://lifehacker.ru/kulinarnye-shou/> (In Russian)
13. Petrova D. I. (2018). Language features of the English-speaking gastronomic discourse (on the material of a culinary reality show). – Contemporary issues of linguistics: the view of young researchers. *A collection of scientific articles*. Ed. G. R. Vlasyan, M. A. Samkova. – Chelyabinsk: Encyclopedia. – 3rd edition. (In Russian)
14. Shestakova, E. G. (2020). The Culinary Media Text in the Context of Problems of Media Linguistics: Setting and Justifying Basic Tasks. *Media Linguistics*, 7. (In Russian)
15. URL: <https://www.leiths.com/courses/how-to-be-a-food-presenter>