

Parfait de traduction. The translation of culture specific items for the Spanish audience in films about French cooking¹

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This paper tries to show the way in which the world of French cooking is presented to the Spanish audience in two audiovisual texts made in America: *Ratatouille* (2007) and *Julie & Julia* (2009). An analysis of two North American culinary theme films as if they were *parfaits* is provided, the translation (or non translation, in some cases) of Culture Specific Items (CSIs) into Spanish being one of the layers. A count has been made of all the strategies followed in the translation of CSIs; particular attention is devoted to the translation of food terms, proper names and other cultural aspects of the films. This first layer of our *parfait*. Working together with the linguistic code in the building of an image of the French cuisine is the second layer, the dubbing performance, which shows a French accent *partout*. At a third level, the use of French music in both films contributes greatly to a recreation of a typically French atmosphere. This part of the analysis refers to the musical code, designed to help sell the French image. The combination of the various meaning codes will prove delicious in the real gourmet kitchens at *Ratatouille*'s and *Julia*'s.

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1. Introduction

1.1. The culinary issue: a social phenomenon

Facts speak for themselves: Food and the way we manipulate it for our own or for others' pleasure is an important cultural and social phenomenon that pervades our lives. The interest that cooking raises is easy to see: culinary shows abound in TV schedules and they continue to grow in popularity for audiences of all ages (see, for instance, *Master Chef Spain*, *Top Chef*, *Pesadilla en la cocina (Hell's kitchen)*, *Cocinados*, *Un país para comérselo*, etc.). Documentaries on our most influential chefs and publications of different sorts (paper and online) crowd together and invite us to enjoy and learn some of the miracles worked in their kitchens.

Their enthusiasm for cooking and eating has been contagious. And it is easily understandable: Spain is one of the countries awarded most Michelin stars in Europe: currently 140 restaurants rate highly in the Michelin guide. At present 8 restaurants hold 3 Michelin stars. The recipes of *restaurateurs* (notice that in English a French word is used) like Adrià, Arzak, Berasategui, Roca, Ruscalleda, Torreblanca or Subijana have placed Spain at the top of international *cuisine* (again a French word). Food is currently acknowledged as one of the symbols of our tradition and culture, and one we can be proud of!

Yet, despite the evidence of the facts, the French still have the aura of being the gold medalists in the cooking stakes, or this is the dominant idea conveyed in most films made in the US for the general public, as is the case of the films that this paper sets out to analyse.

1.2. All that glitters is not French

Even though the film industry stubbornly points in that direction, an outcry can be heard (and read) from food writers and critics reporting French cuisine to have reached stagnation point. Michael Steinberger, an American author and journalist

who is considered one of the greatest wine writers in the world, openly states in his book *About au revoir to all that* that, for the first time in the annals of modern cuisine, the most influential chefs and the most talked-about restaurants in the world are not French, and he goes further claiming that France has become the second most profitable market in the world for McDonald's. His acute reflections on the French cuisine in transition are echoed by other food critics who report that France's culinary tradition has been withering and declining for decades, as is proved by the disappearance of raw-milk cheeses, the fall in French wine consumption and the replacement of regionality by the industrialization of food. There is, however, in their view, some hope in the good work being done at present by non-French chefs, who are reviving an artisan spirit that had nearly vanished from French food culture.

1.3. The dominant position of French cuisine

We could raise the question of where and when the idea that French cooking is the best originated. Apparently French dominance of western cuisine dates back to 1533, when Catherine de Medici married King Henry II of France, thereby becoming the Queen consort of France. Coming from Florence, new ingredients and techniques were brought by her escort of Italian chefs that succeeding French chefs used to produce the most refined dishes the Western kitchens had ever seen.

Probably since then French cooking has been considered the best in the world. In fact, recently the Unesco recognized the institution of the French meal, *le repas gastronomique français*, as a cultural phenomenon and it was inscribed on its cultural heritage list in 2010.

The idea of the supremacy of French cooking underlies the production of the two films under study: *Ratatouille* (2007) and *Julie & Julia* (2009). The latter lets the audience know about the book *Mastering the Art of French Cooking* (1961), by Julia Child, considered by many to be the woman who taught America how to cook and eat, taking the French cuisine as the model to be followed. Her goal

was to adapt the classic French cuisine to please the taste buds of ordinary Americans and her book became a standard guide in the United States. There is room in it for traditional favorites like *beef bourguignon*, or *cassoulet*, as well as instructions on how to prepare vegetables in a more appealing manner than that of 1960s America. A second volume was published in 1970. The two volumes are considered among the most influential works in American cookbook history. The success of the film caused the first volume, *Mastering the Art of French Cooking*, to become a bestseller again nearly fifty years after its initial publication.

Other films produced before these have also conveyed the image of French cuisine as the art of cooking par excellence. A fine example is *Babette's Feast* (Denmark, 1987): through the portrayal of a French woman chef who arrives at a small village in Jutland from France, the film evokes the French culinary landscape and stands out for its sensuality. Other productions came later: *Chocolat* (UK-USA, 2000) stirs up the life of the inhabitants of a village with the pleasures of chocolate; *Haute cuisine* (France, 2012) takes the audience to the kitchen of a French President, *Le Chef* (France, 2012) deals with the issue in a comedy mood...

1.4. French cooking in the United States

The popularity of the world of French art and its extension to the art of cooking increased in the United States in the early 19th century. French immigrants were the first to make yeast bread in North America and brought technical farming skills which eventually improved American wines and rice. The alliance between the United States and France in the American Revolution led to the subsequent popularity of French cooking. Various French chefs opened their restaurants in the United States thus allowing their soups, omelettes and buns to become well known far from home. It is due to these (minor) migratory movements that a good number of French words belonging to the art of cooking first found their way into English: *mayonnaise*, *pâté*, *fillet*, *casserole*, *gratin*, to name a few (Hillstrom 2014).

More recently, one such French-born chef, Roland Henin, taught the American-born chef, Thomas Keller, the fundamentals of classical French cooking. Keller's restaurants Napa Valley and The French Laundry have won multiple awards, the Best Chef in America (1997) being one of them. Thomas Keller is the only American chef to have been awarded three stars in the Michelin Guide for two restaurants simultaneously. The French Laundry has also obtained five stars in the Mobil Guide. It was precisely Keller who served as a consultant for the film *Ratatouille*. He allowed its producer Brad Lewis to intern in his kitchen and even designed a layered version of the title dish, ratatouille, which takes us back to the point already mentioned above, that is, the part played by foreign chefs in the innovation of French cooking.

In the original (American) version Keller's voice was used for the role of a restaurant patron; the Spanish dubbed version has the voice of El Bulli chef, Ferran Adrià.

1.5. Aims of this paper: tasting the *parfait*

Let us now focus our attention on this word, *parfait*, which appears in the title of this paper. A *parfait* is a French frozen dessert, made from a base of sugar syrup, egg, and cream. Moreover, *parfait* also means 'perfect' in French.

In terms of culinary technique, a *parfait* consists of layers of cream. But when trying the *parfait* your spoon goes deep into the glass and as a result you get a symphony of tastes of the components.

It should not be forgotten that the combination of up to four different codes is what characterizes the complexity of audiovisual texts: the written code (the script), the oral code (the actors' voices), the musical code and the visual code (image). The careful combination of these ingredients will ensure a taste of the French kitchen which the reader is invited to appreciate.

This paper is meant to resemble a *parfait*, where the viewer is invited to taste the different layers as the ingredients of the audiovisual text, as explained in the following section. It aims at showing the translation strategies followed for the translation of Culture Specific Items in two American films, *Ratatouille* and *Julie & Julia*. It also intends to analyse other tools used to take the audience to the world of French cuisine, whose position as the world's master in cooking techniques seems unquestionable.

2. Method of analysis

At an internal level of the model, an analysis of the translation of Culture Specific Items (CSIs henceforth) will be provided, devoting special attention to the translation of food terms, but also to the treatment of proper names and other CSIs appearing in the films. As mentioned in the Introduction, and going back to the image of a *parfait*, this first layer refers to the linguistic code.

To achieve a global view, a count has been made of all the strategies followed in the translation of CSIs, starting with the analysis of the treatment of food terms and then devoting our attention to the treatment of proper names and other items. Percentages have been calculated (see the figures below) that show the frequency of use of strategies in the translation of the different CSIs in both films.

The first layer is consistent and interesting in itself, but we get to appreciate the audiovisual text more thoroughly by taking into account other elements that work together with the first layer in the building of an image of the French cuisine. Another layer is, then, the dubbed product: you hear a French accent *partout*. This forms part of the external (macrotextual) level of the model of analysis. As explained below, the dubbing performances also contribute to the making of the image of the French cuisine.

Last but not least, as in a good dessert, there is a topping: important here is the use of music in both films. This third level refers, therefore, to the musical code, which greatly contributes to the re-creation of a typically French atmosphere.

3. The film plots

Ratatouille

Remy, a rat with a wonderful sense of smell, detests garbage and risks death to enter an elderly woman's kitchen where he discovers the pleasure of real food and the cooking of an acclaimed chef, Anton Gusteau, author of the best-seller *Anyone can cook*. The day Remy learns his hero has passed away, he is expelled from the house and ends up in Paris. He happens to discover there Gusteau's restaurant, demoted from five to three stars. Remy enters at the same time as Linguini, an unskilled young man who starts working there as a garbage boy. Linguini accidentally ruins a soup, but Remy throws in some ingredients and makes it a success. This is the start of Linguini's career as a chef.

Julie & Julia

In 1949 Julia Child, the wife of a diplomat, is in Paris. She takes cooking lessons at Le Cordon Bleu and there begins her lifelong passion. In 2002, Julie Powell, underemployed, decides to cook all the recipes in "Mastering the Art of French Cooking" –written by Julia Child back in 1961– in a year and post her experience in a blog. The film shows these two stories of two women, their process of learning how to cook and their eventual success.

Many of the reviews of the film refer to Julia Child as “the woman who taught America to cook and to eat”. This idea lies at the heart of the point of departure of this paper: French cooking has worked as a model to be imitated by millions of people in other countries. Julia Child's books were the channel through which the art of French cooking spread to the North American kitchens of her days, and has continued to do so up to the present!

4. First layer of analysis

Hatim & Mason, in *Discourse and the Translator* (1990) devote chapter six to the semiotic dimension of texts, meaning all those cultural and ideological aspects that shape a text generated within a social group. The translator of audiovisual texts must know the textual characteristics of what s/he is meant to translate, and how to render the CSIs from the source language to the target language (SL and TL henceforth). CSIs may be regarded as

those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (Franco 1996: 58).

There follows an analysis of the strategies observed in the translation of CSIs for dubbing in the two films.

4.1. Strategies followed in the translation of food

Food items are lexical elements closely related to the culture of a given country. Newmark considered them “the most sensitive and important expression of national culture” (1988:97).

We will focus first on the translation strategies of *conservation* and *substitution* (or “adaptation”)². The former refer to the acceptance of the difference signalled by the reproduction of the cultural signs in the source text, whereas *substitution* strategies lead to the transformation of the other into a cultural replica (Franco 1996:54). *Substitution* strategies are clearly oriented to the target culture. The foreign elements of the source text are reduced to a minimum and even replaced with other elements belonging to the target culture. They are also known as

² I have chosen to follow the names of the strategies suggested by José Franco Aixelá in his 1996 article “Culture-specific items in translation” in Román Alvarez & María Carmen Africa Vidal (coords.) *Translation, Power, Subversion*. Clevedon: Multilingual Matters: 52-78.

foreignization and *domestication* strategies (e.g. in Venuti's (1995) terms). As far as food items are concerned, the picture is somewhat more complex in this case, given that these two North American films deal with French cooking, therefore the items are also foreign or even exotic in the original version of the movies. The choice between these strategies will serve the purpose of presenting the food shown in both films either as something foreign and far from the target (Spanish) audience or, on the contrary, as something more familiar and closer.

4.1.1. *Julie & Julia*

In the film *Julie & Julia* *conservation* and *substitution* represent 86.6% of the strategies used in the translation of food. To calculate these percentages a count was made of all the strategies followed in the translation of meals. *Conservation* (a foreignizing strategy, as explained in the former paragraph) amounted to 7 out of 15 examples in total, which means 46.6 % of the strategies used in the translation of food (more frequently used than *substitution* –that is, domestication– strategies). Among the *conservation* strategies, *repetition* is the only one used in this film.

Therefore, all in all, few strategies are used in the translation for dubbing with a clear preference for *repetition*, which keeps the exotic or foreign character of the Culture Specific Item (see Table 1 below).

Examples

(14:05)

Original Version (henceforth O.V.):

My mother made *boeuf bourguignon*

Dubbed Spanish Version (henceforth D Sp.):

Mi madre hizo *boeuf bourguignon*

(50:32)

O.V.: ...and then I was trussing the *poulet rôti à la normande*

DSp.: ...pero luego estaba lazando el *poulet rôti à la normande*

(55:11)

O.V.: Last week, I dreamed I made *cassoulet* for Dad

DSp.: La semana pasada soñé con hacerle una *cassoulet* a papá

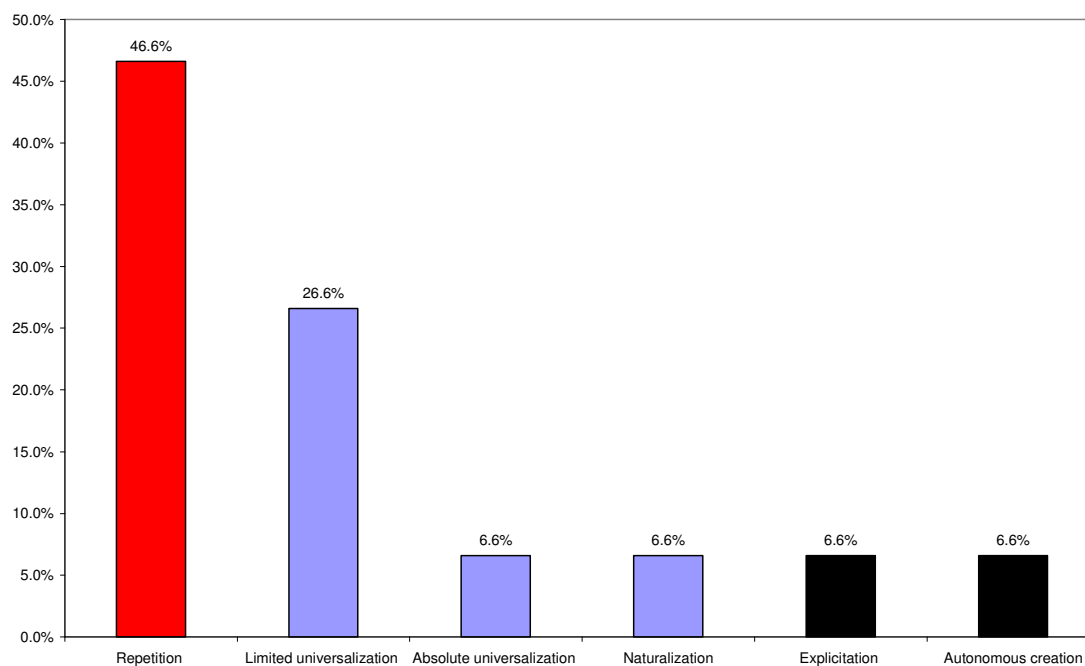


Table 1. Strategies used for the translation of food in *Julie & Julia*

Other –although less frequent– strategies observed and forming part of *substitution* strategies are:

Absolute universalization, which accounts for 6.6% of the total (1 out of 15 cases); *naturalization*, with another 6.6%; and *limited universalization*, reaching 26.6% (4

out of 15 cases). With this latter option the translator seeks another reference, also belonging to the source language culture (SL) but closer to their readers, a less specific CSI.

Example:

(9:09)

O.V.: Cobb salad, no bacon

DSp.: Ensalada del *chef*, sin beicon

A Cobb salad is a tossed salad made typically with chopped chicken or turkey, tomatoes, bacon, hard-boiled eggs, blue cheese, and lettuce and dressed with vinaigrette. It probably owes its name to the American restaurateur Robert H. Cobb (†1970). Its first known use dates back to 1949. The translated version is more open than the term in the O.V., the 'chef salad' being the salad offered at that particular restaurant.

The word *bacon*, although introduced from English, now has its own Spanish spelling, *beicon*, authorized by the Real Academia de la Lengua Española. Notice also that the dubbing actresses pronounce the term *chef* with the voiceless affricate, the Spanish way.

4.1.2. *Ratatouille*

In *Ratatouille* *conservation* and *substitution* represent 38% (8 out of a total of 21) of the strategies used in the translation of food items (cf. 86% in *Julie & Julia*). *Conservation* strategies amount to 14.2% of those used (3 out of 21 cases, less frequent than *substitution* -or domestication- strategies: 5 out of 21 cases). The strategies of *linguistic* (non-cultural) translation (9.5%, i.e. 2 out of 21 cases) and *repetition* (4.7%, i.e. 1 out of 21 cases) are also involved.

Substitution strategies represent 23.8% (which is more than *conservation* strategies). Within these strategies, *naturalization* amounts to 14.2% (3 out of 21) and *absolute universalization* 9.5% (2 out of 21). In the case of *naturalization*, the translator brings the CSI into the intertextual corpus felt as specific by the target language culture (Franco 1996:63). (See table 2 below)

Examples of *naturalization*:

(01:20:18) (Linguini has a nightmare: Ego – a food critic who disdains Chef Gusteau's famous motto 'Anyone can cook.'– comes to the restaurant for dinner)

O.V.: Yes, I'd like your heart roasted on a spit

DSp.: Sí, quiero su corazón asado en un horno de leña

A spit is a metal bar passed through the meat which is then placed over a fire/heat source and rotated, thus slowly cooking the meat. In turn, an “horno de leña” is a baking chamber made of fireproof brick, clay or stone. In Spain it is closely associated with the making of house-baked bread or used, more traditionally, for any cooking task that required baking. In the traditional Castillian cuisine it is used for preparing roast lamb or roast suckling pig. Therefore, the choice made for the translation for dubbing makes the method sound more Spanish than the O.V. does.

(01:30:51)

O.V.: Don't let that *beurre blanc* separate. Keep whisking.

DSp.: Que no se corte la mayonesa. No dejes de batir.

A definition of *beurre blanc* is important here, in order to value the accuracy of the translation.

Beurre blanc—literally translated from French as “white butter”— is a hot emulsified butter sauce made with a reduction of vinegar and/or white wine (normally Muscadet) and grey shallots into which cold, whole butter is blended off the heat to prevent separation. The small amounts of lecithin and

other emulsifiers naturally found in butter are used to form an oil-in-water emulsion. Although similar to hollandaise in concept, it is not considered either a classic leading or compound sauce. This sauce originates in Loire Valley cuisine³.

The translation for dubbing provides the term “mayonesa”, of which the ingredients and final product are totally different from the so-called *beurre blanc*, but this creamy sauce is more familiar to the Spanish-speaking audience.

Besides conservation and substitution strategies, *explicitation* is by far the most frequently used of the other strategies used in the translation of food items: 61.5% (8 out of 21 cases)

Examples:

(17:34)

O.V.: Ordering *deux filet*.

D.Sp: Un solomillo al roquefort

The French term “filet” can be translated into Spanish simply as “filete”; instead, what we hear is a reference to the best meat cut. In addition, this is a product requiring more elaborate preparation, cooked with cheese sauce: “sirloin steak in Roquefort sauce”. This choice, then, expands the information provided in the original.

(01:30:36)

O.V.: Make sure that steak is nice and tenderized

D.Sp.: Asegúrate de que ese solomillo quede bien tierno

³ http://en.wikipedia.org/wiki/Beurre_blanc 6

The dubbed version refers to a more specific product again: *sirloin* steak, although the reference to “nice” is left out, perhaps due to the fact that “solomillo” is a longer word than “steak” and isochrony compels the translator to

adjust the message to a limited time. As it is a full shot that shows a good number of mice working in the kitchen there are no lip synchrony constraints.

Last, but not least, although not representative in number, there are also a few cases of erratic translation in the dubbed product:

(17:04) (Taking orders at the kitchen)

O.V.: I need more soup bowls, please

(...)

I need two rack of lamb

D.Sp.: Unos ñoquis de polenta

(...)

Almendra *gelée* con almendruco y catanias saladas

Worth mentioning is the translation of “two rack of lamb” as “almendra *gelée* (again the use of a French term) con almendruco y catanias saladas”. There is no visual restriction (the image of almonds or the like) compelling the translator to make this choice, deviating so much from the original version. Perhaps the fact that Ferran Adrià (a Catalan cook of worldwide fame, considered one of the best chefs in the world) provides the voice (in Spanish and in Catalan) of one of the diners at the Gusteau restaurant in the film has a bearing on this choice. Moreover, a “catania” is a toasted caramelized almond coated in nut and cocoa butter praline dusted with cocoa and icing sugar. It was created in Villafranca del Penedés (Catalonia) in the 1940s by Josep Cudié, another Catalan cook. Thus, the voice of a Catalan chef and the reference to a Catalan dessert in the translation for dubbing could be a tribute to the Catalan art of cooking.

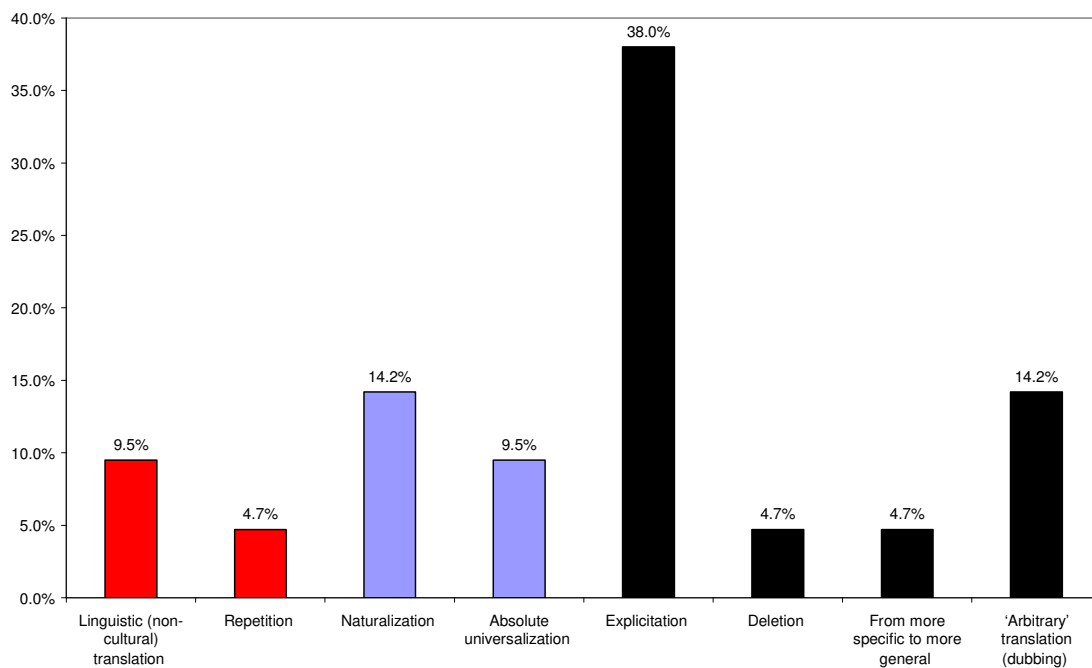


Table 2. Strategies used for the translation of food in *Ratatouille*

4.2. Strategies followed in the translation of other CSIs

4.2.1. *Julie & Julia*

In the translation for dubbing of other CSIs (not food elements) *Julie & Julia* clearly shows more *substitution* (than *conservation*) strategies (57.1%, i.e. 4 out of a total of 7 cases). Among them, *naturalization* amounts to 42.8% of the total (3 out of 7 cases). Other strategies are: *absolute universalization*, representing 14.3% (1 out of 7); *repetition*, representing 14.3%; *explication*, representing 14.3%; *autonomous creation*, representing 14.3%. (See Table 3 below)

Here follow the three examples of *naturalization*, as a *substitution* strategy:

(16:41)

O.V.: This thing weighs two pounds

DSp: El tocho este pesará al menos un kilo

The translation for dubbing is adequate, as the imperial pound is officially defined as 453.59 grams; therefore, the equivalence of two pounds is 907 grams, slightly below one kilogram. The pound is a generally acceptable measure for weight, especially in places where the metric system is not in force, like the US. This is one of a series of signs pointing to the North American nationality of the film. The Spanish audience is more familiarised with grams as a unit of weight, this being the reason for the conversion.

(04:22)

O.V.: Repeat after me: 900 square feet

DSp.: Repite conmigo: 83 metros cuadrados

The square foot is an imperial and North American unit of area. The translator had to make the conversion to square metres. One square metre, the unit used in Europe, is equivalent to 10.76 square feet. This adjustment is needed in the translation to Spanish, otherwise the viewer cannot imagine the extension of the area the speaker refers to.

(01: 26:23) (the boss, scolding Julie for missing one day's work)

O.V.: I'm not a schmuck

DSp.: No me chupo el dedo

This is a clear example of a word introduced into English as a consequence of linguistic contact with speakers of a foreign language. The word *schmuck* has a Yiddish origin charged with an offensive, negative value. English in the United States expanded as it assimilated words as a consequence of the coexistence of speakers from many parts of the world and the native English-speaking population. The translation for dubbing is good as far as lip synchrony is concerned, although it is less offensive than the original, meaning: "I'm not so naïve".

The following can be regarded as an example of absolute universalization, another substitution strategy: the translator deletes any foreign connotations and chooses a neutral reference:

(30:26)

O.V.: All men, all G.I.s

DSp.: Son todos hombres. Todos militares.

The acronym G.I. refers to an enlisted person in the army⁴ or a veteran of any of the US armed forces. Also to airmen of the Army Air Forces or to the US Marines. In fact, it originally referred to galvanized iron, as used by the logistics services of the United States Armed Forces⁵. The use of this term highlights, likewise, the North American feature of the film. The translation for dubbing meets the expectations of the Spanish audience: the acronym is interpreted so that the meaning is not lost.

These examples show CSIs that are perfectly integrated within the North American cultural sphere but of which the Spanish speaking audience is totally ignorant. It is therefore understandable that the translator should have made an effort to introduce the target audience to those concepts by means of *substitution* strategies.

As mentioned above, *repetition* is a *conservation* strategy that appears in one case (out of 7) in the translation of CSIs other than food, in Julie & Julia:

(52:15) (one of Julia Child's friends proposes a toast for the three friends and co-authors of the book *Mastering the Art of French Cooking*):

O.V.: To *les Trois Gourmandes*

⁴ <http://www.thefreedictionary.com/GI>

⁵ http://en.wikipedia.org/wiki/G.I._%28military%29

DSp.: *Por les Trois Gourmandes*

The term *gourmand(e)* has not been accepted by the Real Academia Española (Royal Spanish Academy, RAE). It refers to a person who is heartily interested in good food and drink⁶. In this case, the restrictions imposed by isochrony and lip synchrony may have encouraged the translator to keep the term in French. After all, the term *gourmet* is included in the Dictionary of the RAE and the viewer will perceive the close connection in meaning with the non-translated term *gourmand* and therefore will not be absolutely lost.

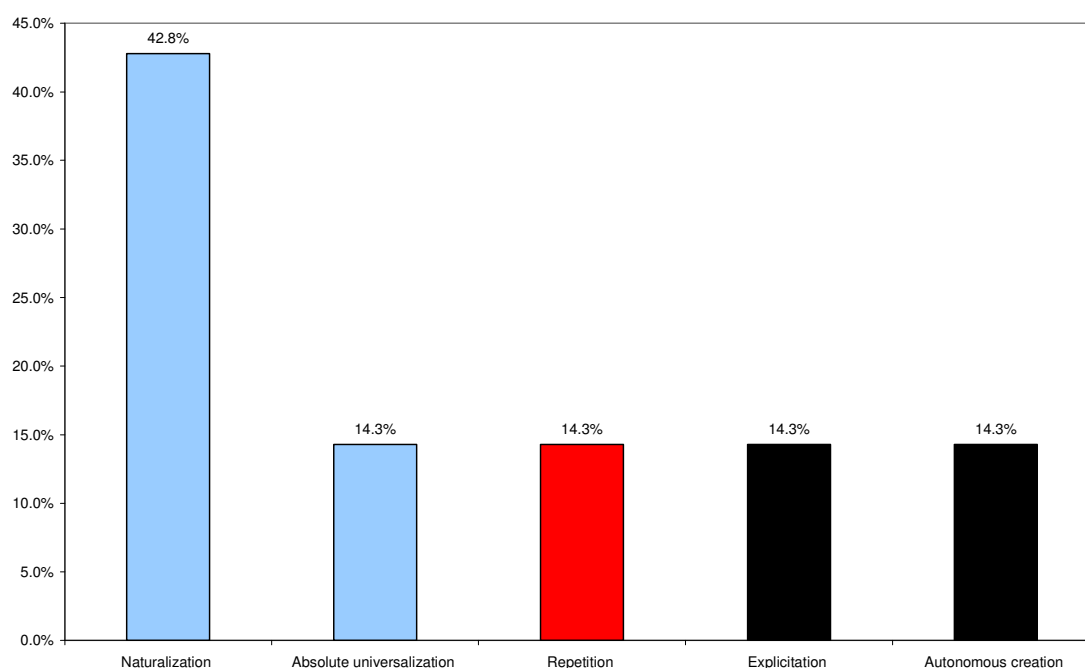


Table 3. Strategies used in the translation of other CSIs in *Julie & Julia*

⁶ <http://www.merriam-webster.com/dictionary/gourmand>

4.2.2. *Ratatouille*

In *Ratatouille*, *conservation* strategies represent the totality of all the strategies used in the translation of other (non food) CSIs, a marked contrast to what has been seen in *Julie & Julia*, where *repetition* is the only *conservation* strategy and only appears once (14.3%).

Example:

O.V.: *sous chef, the saucier, chef de partie, demi-chef de partie, commis, the plongeur*

D.Sp.: *sous chef, saucier, chef de partie, demi-chef de partie, commis, plongeur*

The *sous chef, the saucier, chef de partie, demi-chef de partie, commis* –even the *plongeur*– are all French words which do not have the status of loanwords in English –that is, in the original version of the film– or in Spanish, thus producing a predominantly foreignizing effect. This absence of translation implicitly suggests that France leads in the art of cooking and therefore, the workers in a “proper” kitchen have French names.

Let us now focus our attention on another aspect of the first layer of our *parfait*.

4.3. Strategies followed in the translation of proper names

Proper names are also considered CSIs. According to T. Hermans (1988:13) proper nouns can be classified in two categories: conventional (having no meaning of their own) and loaded or “motivated”; the latter range from faintly “suggestive” to overtly “expressive” names or nicknames.

We will consider here the case of proper names in *Ratatouille*. *Julie & Julia* does not provide material worthy of interest on this score.

The title of the movie, for a start: a *ratatouille* is a French Provençal dish made from stewed vegetables. It is actually a play on words, as the first letters are R-A-T, and refer to the main character, the rat Remy. This is the observation made by Linguini, when talking about the dish over a glass of wine:

Ratatouille. It's like a stew, right? Why do they call it that? If you're gonna name a food, you should give it a name that sounds delicious. Ratatouille doesn't sound delicious. It sounds like "rat" and "patootie". Rat patootie! Which does not sound delicious.

Proper names in *Ratatouille* are not translated in the Spanish version, a fact which produces a clear foreignizing effect. Furthermore, both apparently conventional and loaded names have clear intertextual /cultural connections (already in the O.V.) worth pointing out. This is, for instance, the case of *Remy*, the protagonist of *Ratatouille*. This is, apparently, a conventional name. Our contention is, however, that the name Remy may be connected to the name of a veteran Michelin inspector –Pascal Remy– who was dismissed (from Michelin) after the publication of his book (2004) *L'Inspecteur se met à table*. He accused the firm of underpaying its inspectors as well as of treating some influential chefs as untouchable, not subject to the same rigorous standards as lesser-known chefs.

Within the group of loaded names –those proper names that are somehow motivated– the following can be found in the film:

Alfredo Linguini: Renata's Little boy, dubbed in Spanish as "Alfredo Linguini, el chico de Renata" (subtitled as "Alfredo Linguini, el hijo de Renata"). Thus, this proper name has suffered no alteration in the Spanish version. Linguini's full name is Alfredo Linguini (absolutely unFrench). "Alfredo" is a pasta sauce often served with fettuccine, named after its inventor, the Italian chef Alfredo di Lelio. Linguini (also spelled Linguine) is a type of long, narrow, flat pasta, similar to spaghetti (very much like the look of this skinny young man). The protagonist is often referred to as Linguini. The Spanish audience is familiarized with this type of pasta and can see the similarity between the shape of the pasta and Linguini's physical appearance.

Other loaded names that do not find a translation in the Spanish version are Auguste Gusteau and Anton Ego. The former serves as an example of a pun and both find meaning in the etymology of the names.

Auguste Gusteau is dubbed into Spanish as Auguste Gusteau. Gusteau's first and last names ("Auguste Gusteau") are anagrams of each other. Auguste Gusteau's surname is a pun on "gustation", the technical term for the sense of taste. Auguste plays on the adjective "august" meaning impressive, lordly, authoritative... and perhaps a kindly reference to his size. The same connotations would have been conveyed had it been translated into Spanish as "Augusto Gusto", but the identification of the chef as French would have been lost.

The name of *Anton Ego* deserves special attention; like those mentioned above, it remains unaltered in the dubbed and subtitled Spanish versions. A review written by Ego, a food critic, cost Gusteau's one of its star ratings; he reveals himself as an opponent of Gusteau, with a high opinion of himself, which accounts for the choice of that name. The first impression the viewer has is that this disturbing character takes after Dracula. It has been claimed, moreover, that Anton Ego was designed to resemble a vulture, an idea which is also compatible with his job and the way he treats some of the cooks, that is, swooping and attacking like a scavenging bird of prey.

The room where Anton Ego writes his scathing reviews is shaped like a coffin and decorated in red (01:03:44). The back of his typewriter resembles the face of a skull (01:03:38). The viewer hears a bell tolling once (as if for the dead), and accompanying dirge-like music. Then the door creaks and there follows an aerial view of the large, coffin shaped room. Everything seems to work towards the characterization of a hostile man who writes "killer" reviews of restaurants. Once again, name and characterization match. At the end of the film, he succeeds in synthesizing the essence of the work of a critic in the following thought:

In many ways, the work of a critic is easy. We risk very little, yet enjoy a position over those who offer up their work and themselves to our judgment. We thrive on negative criticism, which is fun to write and to read. But the bitter truth we critics must face, is that in the grand scheme of things, the

average piece of junk is probably more meaningful than our criticism designating it so...

Even though, as has been seen, proper names are not generally translated, there is one in particular that receives curious treatment in the film:

(01:04:15)

O.V.: Gusteau has finally found his rightful place in history right alongside another equally famous chef, Monsieur Boyardee

D.Sp.: Gusteau ha encontrado, al fin, el lugar que le corresponde en la historia junto a cocineros de su misma categoría: los fabricantes de hamburguesas.

In his severely critical review, Anton Ego compares Gusteau to Chef Boyardee, in a somehow insulting manner. However, Boyardee was in fact a real chef. His true Italian name was Boiardi and he was acclaimed worldwide for years before his line of ready-made sauces and pastas became popular. He catered at President W. Wilson's wedding in 1915. The dubbing translation has ignored this fact and instead positions Gusteau in the same rank as hamburger makers – presumably because this choice is suggestive of the line of fast food products that Skinner plans to launch. Moreover, the reference to Chef Boyardee is too specific for the Spanish audience to understand. As far as technical constraints are concerned, the dubbed version requires more syllables, but in this case there is no problem in fitting the message to the character's lip movements.

5. Second layer of analysis

5.1. The dubbing performance in the O.V. and the “made in France” image

Other elements contribute to the making of the image of the French cuisine. Notable in these two films is the dubbing performance, with a clearly marked French accent at times, which forms part of the external (macrotextual) level of the model of analysis.

Ratatouille starts by showing a TV set from which a voice off can be heard:

The O.V. in English betrays a markedly French accent where the <r> [ʁ] –voiced uvular fricative– as well as a voiced fricative /z/ instead of the voiced fricative /ð/ pervade the discourse:

Although each of the world's countries would like to dispute this fact, we French know the truth: The best food in the world is made in France.

A bold statement, not to be challenged, followed up by a categorical assertion framed as if it were an unquestionable fact that nobody can deny:

The best food in France is made in Paris. And the best food in Paris, some say, is made by chef Auguste Gusteau.

In this way we are introduced to the very best chef in the world, going from a general statement (“The best food in the world is made in France”) to the most specific detail (“made by chef Auguste Gusteau”):

(voice off):

Gusteau's restaurant is the toast of Paris

The audience can now see the billboard “Gusteau's”, and not “le restaurant de Gusteau”, as one might expect to see in France. The name of the restaurant, as shown on the screen, highlights the North American origin of the film. A parallel case would be when Remy's father takes him to see a shop where they sell rat poison. The labels on the cans read “ratkiller”, or “rat poison”, in English, even though the scene is set in Paris (where you would expect to read “raticide”).

(voice off):

Booked 5 months in advance and his dazzling ascent to the top of Fine French Cuisine has made its competitors envious. He is the youngest chef ever to achieve a 5 star rating

Here Gusteau's restaurant is said to have attained a five-star rating but, does such a ranking for the best restaurants exist? According to the Michelin guide, the best restaurants achieve 3 stars (stars is what the audience see on the

screen).⁷ Therefore, either this detail has been deliberately ignored by the producers on the understanding that many international audiences are used to hotel ratings that go up to five stars, and would not have understood that a three-star rating is the highest consideration in France. Another possible explanation for the five stars could be that the film director had the Mobil Travel Guide (now known as the Forbes Travel Guide) in mind. This is the oldest travel guide in the United States and provides ratings and reviews of restaurants and hotels on an ascending scale of one to five stars. This may have been so, in which case it would be another piece of cultural evidence marking the film as North American, a cultural clue which of course would not be picked up in Spain or even in France. And it could be seen as another small inconsistency in an audiovisual text that struggles so hard to take the viewer to a French atmosphere.

In the version dubbed into Spanish the voice off also has a French accent. Thus, from the very start (this is the first minute of the film) the Spanish audience is transported to a foreign atmosphere, where the voice off, the titles of French books that appear on the screen and other signs are written/said in French, clear marks of foreignization.

⁷The "Guide-Millau" awards one to four toques; the Varta Guide acknowledges the gourmet restaurant with 4 out of 5 diamonds; and other guides signal degrees of excellence by means of the wooden spoon. The most prestigious one is undoubtedly the Michelin Guide. It was published for the first time in 1900 with a print-run of 35,000 copies. At first, it was only distributed in France. It was designed by the Michelin tire manufacturer's Department of Tourism.

5.2. The dubbing performance in the dubbed product

Every now and then some characters show a French accent when dubbed in Spanish and from time to time they even drop some French words. Furthermore, in the dubbed version they sometimes produce not the Spanish, but the equivalent French form. This has the effect of reinforcing the idea of a foreign scenario.

Examples:

(Skinner taking Linguini's letter of recommendation)

V.O.: What's this?

D.Sp: *Qu'est-ce que c'est?*

(Colette to Linguini)

O.V.: Good morning. Good morning

D.Sp.: *Bonjour. Que bonjour*

(Ego's butler to Ego)

O.V.: *Touché*

D.Sp.: *Touché*

Anton Ego, however, shows no trace of a French accent. In the original version the dubbing actor (Peter O'Toole) speaks with an accent close to Received Pronunciation, which matches the snobbery and formality of the character. The voice in Spanish has a neutral Spanish accent, devoid of any regional marks, and intended to back up the serious image of the food critic.

6. Third layer of analysis: the role of music

As hinted earlier, other non-verbal narrative elements come into play. The semiotic analysis of a text analyzes the function performed by the different non verbal narrative elements, and music is one such element. The music in these two films is unquestionably French. This is a well thought out choice that will help to sell the French image: music is impossible to domesticate and will no doubt be foreign to the audience.

Among the music themes in *Julie & Julia* “Poudre d’Or” stands out, written by Erik Satie (1866-1925), a French composer and pianist. Also well known is the theme “Mes Emmerdes”, written and performed by Charles Aznavour, one of France’s most popular singers and well known the world over.

In *Ratatouille* Camille, a French singer and actress, sings the song “Le Festin”.

Camille is very well known in France and the USA for her album *Le Fil* (2005), in which the song “Pâle septembre” seems to be a reference to the attacks on the World Trade Centre of 11 September 2001. She also dubs the French voice of Colette, the only woman cook at Gusteau’s.

Thus, the music themes also contribute to take the audience to the French atmosphere of French culinary art.

7. Conclusions

The growing popularity of television shows has raised an appetite for food movies as well. The last three decades have consecrated a cinematic genre – the food film has become a basic element in the world of cinema, successfully reflecting the importance of food in our culture. The food that the screen shows to the viewer must be believable and delectable.

Despite the current situation reported by a number of food critics, for decades French cooking has been taken as a model to be imitated by millions of people

all over the globe. And Julia Child's books were the channel through which the art of French cooking became known to North American chefs and housewives.

This paper has sought to provide an analysis of two North American culinary theme films as if they were *parfaits*: the translation (or non-translation, in some cases) of Culture Specific Items into Spanish being one of the layers. An account has been given of all the strategies followed in the translation of CSIs; particular attention has been devoted to the translation of food terms, proper names and other cultural aspects of the films. Then percentages showing the frequency of use of strategies in the translation of the different CSIs in both films were calculated. This first layer of our *parfait* referred, then, to the linguistic code.

The analysis showed the preference of the film *Julie & Julia* for *conservation* strategies in the translation of food terms, with a clear tendency to use *repetition*, which keeps the exotic or foreign character of the CSI. On the other hand, *Ratatouille* showed more *substitution* strategies in the translation of food terms, *naturalization* being the most frequently used. As for the translation for dubbing of other (non food) CSIs, *Julie & Julia* clearly showed more *substitution* strategies, whereas the translator in *Ratatouille* was more inclined to use *conservation* strategies.

This paper has also dealt with the strategies followed in the translation of proper names, particularly in *Ratatouille*, which provides a number of interesting examples worthy of analysis. Proper names are also considered CSIs. As has been shown, proper names in *Ratatouille* remain unaltered, they are not translated in the Spanish version, a fact which produces a clear foreignizing effect.

The second layer of analysis focused on the dubbing performance, which forms part of the external (macrotextual) level of the model of analysis, while the third layer took into account the musical code in both films, which notably contributes to recreating a typically French atmosphere. The combination of the three layers succeeds in transporting the viewer to Julia's and Remy's French kitchens.

However, several indications throughout the films highlight their North American origin: In *Julie & Julia*, the references to the pound as a measure of weight, to the square foot as a unit of area. Terms such as “schmuck” (of Yiddish origin) or G.I. crop up, terms that are perfectly familiar to American filmgoers but not to their Spanish counterparts. These all account for the choice of substitution strategies. To this are added billboards, or labels on products that the viewer is compelled to read in English, as well as cultural clues marking the film as North American, such as a five-star rating for a restaurant, which does not correspond to any reality in Spain, and is left, therefore, unexplained, to the Spanish audience. A detail in itself perhaps but one which could easily have been corrected given the determination of the producers to spare no cost and use every means at their disposal to make their audiences familiar with the world of French cooking.

But by and large one thing is sure: these two films are an invitation for us, Spanish viewers, to put all our senses to work and to enjoy particularly the art of French cooking and the French atmosphere surrounding it, music included. In Gusteau’s words, “good food is like music you can taste, colour you can smell. There is excellence all around you. You need only to be aware to stop and savour it”. *Bon appétit*.

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