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Book of Abstract

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Book of Abstracts

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KEYNOTE SPEAKERS

Susan Bassnett

Translation, Food and Cultural Difference

abstract to be added soon

David Katan

Mapping the culture bound delights and distastes of food manners, rituals and feelings.

With increased intercultural contact, whether through tourism, student exchange, business or immigration comes the need to interact with others' food, and the manners and rituals that accompany eating. Reactions to others' completely normal and routine choices regarding food may equally be of delight, distaste or even disgust. Interestingly these reactions, though entirely personal will also be culture-bound, as well-worn tropes about others' food and related habits demonstrate. This reaction can also lead to misattribution of intention.

The focus of this paper will be three-fold. The first objective will be to use some of these well-known culture-bound reactions to explore how culture as a system, and as a co-constructed model of reality, 'works'. ET Hall's Triad of Culture will be employed to bring to the surface some of the hidden aspects of 'culture' to show how and why response is often culture-bound.

Secondly, a Reattribution Generator will be introduced. This is a useful tool in reducing the culture-bound reaction; helps in disentangling the stereotypical attribution, and opens up the possibility of more positive reattribution.

Finally, the observations should also point to more mindful translations, where the translator accounts for cultural distance and likely reaction or misattribution. What will transpire is that the translation interventions will depend on the level of culture the mindful translator is translating for: food as a visible product; food as a practice, or food as an emotion. The level of emotion will clearly also relate to ethics and to the translator's own position and possible conflict with the needs of the commissioner.

Don Kulick

“No wonder it smells so good, and tastes delicious”: translating food across the species boundary

If food, as the précis for this conference tells us, is “a cultural as well as social phenomenon that travels across languages, across cultures and across time and space”, it is also a material substance that travels across the species boundary. Since its inception in the late 1800s, the pet food industry has faced a challenge: it has had to create a demand in humans for a food product not intended for them, and that they themselves do not eat. The industry has done this by making animals’ gustatory pleasures, desires, and demands comprehensible for humans – through a process of translation. These translations condense much of what makes talk about food compelling, and include copious semiotics that index and invoke sensuality, affection, popularity (“8 out of 10 cats prefer Whiskas”), class, gender, nutrition, science and taste. My talk will illustrate and summarize some of the main strategies used by the industry to make pet food seem tasty for consumers who do not eat it, and I will suggest that these strategies demonstrate central areas of concern for research on food and translation.

Gerard J. Steen

Food as metaphor: Deliberateness and resistance in food-for-sex (and sex-for-food) metaphors

Food has been used to think and talk about a wide range of other phenomena, but the most interesting area is probably sex. The common view is that food is the typical domain that is automatically and unconsciously recruited to understand sex, with interesting cultural variations on this theme. However, I will try to show in this talk that this common view may need adjusting. First of all, there seems to be a lot of awareness of the food-for-sex metaphor, with deliberate metaphor use exploiting the potential for innovative application. At the same time, this awareness also promotes resistance to at least some of the automatic and unconscious food-for-sex metaphors, leading to argumentation about appropriate food metaphors for sex. What is more, these tendencies may be observed in some cultures more than others, which ties in with the level of taboo that is related to the target domain of sex in these cultures. Secondly, perhaps because of the sexualization of Anglo-Saxon culture, food is now being discussed in terms of sex, too, especially on the web in restaurant reviews. These web discussions also raise the question of deliberate versus non-deliberate metaphor use. In addition, first signs of resistance to aspects of this sex-for-food metaphor have also emerged. It is the aim of this talk to explore some of the issues emerging from the use of food for sex (and sex for food) metaphors against the background of cultural variation. I will focus on the non-deliberate versus deliberate use of such metaphors, and connect this to the related phenomenon of resistance to metaphor. In this way, I hope to make a metaphorical but lively contribution to the conference theme of food across cultures and translation.

PANEL 1 - Food terminology. Expressing sensory experience in several languages.

Human cognition is largely experiential. Humans experience their environment through their senses and they learn and reflect within the confines of a physical body (embodied understanding). Language is needed to categorize sensorial understanding and to discuss it. In an attempt to objectify the world, descriptors of sensory experience are negotiated. To express the enhanced experience of a reality that human beings are part of, they coin neologisms.

The participants in this panel are asked to discuss their research results on how speakers of different languages and pertaining to different cultures use sensory descriptors related to food and beverage quality and how neologisms get coined in several languages. What are the implications for lexicons of descriptors in several languages? What are the implications for translators?

PANEL 2 - Food and Humanities

As academic research and curricula on food, to include food systems and food security, have expanded across disciplines and acquired prominence, the humanities, and their endemic theories and practices, are uniquely positioned to explore the deep-rooted connections between food and society. This panel will particularly analyze food as a critical part of the literary, artistic, and cinematic language, as the key to read the identity and message of the artists and characters/actors.

INDIVIDUAL PRESENTATIONS

ALESSI Glen (Università di Modena e Reggio Emilia)

Edible Arizona: The discourse of foodways in the Sonoran desert.

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In recent years publications addressing sustainable regional culinary systems, along with 'Real' and 'Local' food movements have sprung up all over the United States. These "Edible Communities" publications now exist in localized versions in the form of a quarterly magazine and Websites published in 85 regional varieties, addressing issues of producing, preparing, serving and promoting locally sourced food. The magazines generally include feature stories, interviews, recipes, suggestions and writing about history, heritage foods, local ecologies, farming; marketing and preparing locally sourced foods. They also included extensive advertising and interactive presence on Websites and social media.

In the State of Arizona, two distinct 'Edible Community' publications exist: *Edible Phoenix* and *Edible Baja Arizona*; the latter covering the greater Tucson area into northern Sonora, Mexico. While separated by only a two-hour car drive, the two distinct areas have traditionally maintained more discernable 'distances' in terms of their histories, local cultures, identities, and politics. Phoenix is regarded widely as politically conservative displaced 'Midwestern' city, while Tucson has prided itself on its pre-Statehood territorial status, progressive values, and on being in touch with its hispanic traditions. These distinct identities may likewise be reflected in lifestyle choices and related perspectives, discussions and language choices regarding food, cuisine, sustainability and ecological issues.

This paper takes these two Edible Communities publications as its starting point in investigating and identifying the breath and depth of discourse devoted to regional food and culinary issues in these two regions, both in their similarities and differences. Through frameworks borrowed from critical genre analysis (Bhatia 2012) and corpus-assisted discourse studies (Partington, 2012), it intends to explore how these publications may (or may not) less-knowingly reveal marked local ideologies, regional values and distinct identities through language choices when discussing locally produced food and food culture.

Issues covered in Hughs and Lew (2015) Arizona-based study will provide initial categories to choose from for investigation such as: food access, food security, healthy eating, benefits to the local economy, environmental concerns, community health, food safety, community education and food systems and nutrition, farm to market, food justice, heritage cuisines and sustainable tourism. Other areas to explore will include recipes, menus and eating trends. A corpus of online issues of both publications, including articles, book reviews, farm reports, interviews and forum threads will undergo both quantitative and qualitative scrutiny to identify word keyness, frequencies and collocations, and issues of interdiscusivity and intertextuality, to report on similarities and differences on how the two regions discuss food.

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Bionotes

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BARRATT Daniel, ZAKI FAIZI Ahmad, SMITH Viktor (Copenhagen Business School)

Sensory semantics of food products: How sensory language affects perception and choice of food products

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Today, the vast majority of food products are packaged for reasons of safety and convenience. This results in a lack of direct sensory stimulation, which is particularly unfortunate in the context of food product perception and thus decision-making and choice. Some research suggests that one way to activate consumers' senses is through the usage of sensory language on food packages (e.g., placing the adjective "crunchy" on a jar of peanut butter or a packet of breakfast cereal).

In a pilot study, the packages of relevant food products (e.g., peanut butter) will be presented both with and without appropriate sensory words (e.g., "crunchy") to different groups of participants; the participant's task will be to rate the product in terms of such variables as liking and willingness to buy, by selecting a point on a numerical scale. Eyetracking will be used to confirm whether or not the sensory words are fixated and processed, and to calculate how those words are weighted in terms of importance in comparison with other elements of the packaging design.

In a follow-up study, the strength of the implicit connections between selected sensory words and certain foods, tastes, and other conceptual categories will be tested. For example, the sensory word "crunchy" will be presented as a prime, followed by a target word such as "peanuts". The participant's task will be to decide, as quickly as possible, whether "peanuts" is a word or a non-word (lexical decision: "peanuts" vs. "wug"), or a food or a non-food ("peanuts" vs. "chair").

Bionotes

Daniel Barratt is an Associate Professor at the Department of International Business Communication, Copenhagen Business School, Denmark. He has a background in the fields of film, philosophy, and cognitive science. His primary research and teaching areas are visual communication, cross-cultural communication, and experimental cognitive psychology.

Ahmad Zaki Faizi is a Research Assistant at the Department of International Business Communication, Copenhagen Business School (CBS). He holds a Master's Degree in linguistics, communication studies and intercultural marketing from CBS. His main areas of research are sensory language in marketing and applied linguistics.

BEYAZ Emre, GÜZEL N.Sibel (Eylül University - Izmir)

Intracultural journey of Halwa

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Consuming sweet things is an inseparable part of Turkish food culture both in daily lives and in rituals such as weddings and funerals. Of desserts, *halwa*, among others has a privileged role. It can easily be concluded from the ancient pamphlets or cookbooks written in the Ottoman times that *halwa* was an irreplaceable dessert with a great many recipes and varied uses at different occasions. However the recipes written in Ottoman Turkish could not be transferred into young Republican generation after the Alphabet reform of 1928. Latin letters were accepted as the official norm of communication instead of the Arabic ones. Furthermore the simplification of Arabic and Persian origin words came to the fore together with the changes made in measurement units. Hence there appeared a cultural gap in every field including the former cookbooks. To compensate for the loss, in the modernisation process of the young republic both interlingual and intralingual translations proved to be a necessity.

The subject matter of this presentation will constitute an intralingual translation case. *Kitabüt Tabbahin*, a 19th century cookbook by Muhammed Kamil, is rendered by Osman Güldemir in 2015. The book covers recipes of Ottoman foods. *Halwa*, with its exquisite position will be in the focus of attention and with its preparation rituals, with the occasions it is traditionally consumed, with the outdated forms of address the instructions formulated, with obsolete measurement units and their contemporary equivalents will be introduced. In the meantime the presentation will display what radical changes the food culture in Turkey has undergone in years and how important it is to compensate the cultural break and to reconcile with one's past.

Bionotes

Emre Beyaz received his B.A. degree at the department of English Translation and Interpreting at Azerbaijan University of Languages, Azerbaijan. He worked as an English teacher at language schools. He also worked as a lecturer at Celal Bayar University, Manisa. He is now an M.A. student in Translation Studies and working as a research assistant at the Department of Translation and Interpreting of Dokuz Eylül University, İzmir. His main interests lie on translation and culture, translation and food, translation history, and stylistics.

Prof. Dr. N. Sibel Güzel has mainly a literary background. Her master dissertation is entitled "Major Barbara a Linguistic Study in Intentionality Acceptibility and Informativity" (1991). Her doctoral dissertation is on "The Teaching of Literature in EFL classes: Of Mice & Men in the Light of Stylistics Structuralism and Semiotics" (1996). Her main interests lie on Stylistics, Modern Literary Theories, 18th Century Women Writers. Her book on the long 18th Century foregrounds some women writers of the period who are excluded in the antologies of the time. She worked at Selçuk University, Konya; Celal Bayar University, Manisa as the founder of the English Language and Literature department there

respectively and has been working as a professor at the department of Translation and Interpretation at Dokuz Eylul Universtiy, İzmir since 2014.

BRUNNER Marie Louise (Saarland University)

“You’ll need help from your adult assistant” – The language of children’s recipes

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The paper is concerned with analyzing linguistic features of children's recipes. It is based on comparative data from the Kraft Corpus (Brunner 2012), using children's and adults' versions of the same recipes, as well as additional online and printed recipes for children. A lot of research has been carried out on the structure and language of written recipes (cf. Norrick 1983a,b; Cotter 1994, 1997; Bex 1996; Riley-Köhn 1999; Wharton 2010 etc.) and oral recipe tellings (cf. Norrick 2011). Many researchers also have investigated contextual and sociolinguistic variation in recipes. Bex (1996) and Wharton (2010) state that specific groups of recipe readers are reflected in genre variation by adjusting recipes to their intended readership, prompting the investigation of methods to facilitate recipes in the context of inexperienced cooks (cf. Wharton 2010, Norrick 1983b, Buykx 2011, Riley-Köhn 1999). Based on a comparative analysis of children's and adults' recipes, it can be argued that children's recipes exhibit characteristic features which seem to be indicative of an adaptation towards a less experienced audience, reflecting the proposed facilitation methods in existing research. Children's recipes are less consistent than their adult counterparts, often have an appealing title, are generally more detailed and clearer, and use pictures as visual support. Regarding the ingredients list and the procedural part of the recipes, there is a general tendency to reduce presuppositions, usually through the use of more detailed and comprehensible instructions as well as more explicit and precise language. Additional advice is frequently added to facilitate the cooking process even though technical terms are often used without further explanation. The request for an adult helper is the most salient feature distinguishing children's from adults' recipes. Generally, children's recipes are adapted to the particular context of a young and inexperienced readership.

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Bionotes

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BRUNNER Marie-Louise, DIEMER Stefan (Saarland University)

“Y- you just put everything in in the pan, and fry it up” – The British and American breakfast in online menus, Skype conversations, and in GloWbE

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With increasing globalisation, the British (and American) breakfast have become a widespread culinary and cultural topos. Opinions within the English-speaking world vary considerably, as do outside views. While British food journalist James Ramsden calls it “the scourge of the breakfast table”, his colleague Tim Hayward praises it as “the UK’s greatest gift to the civilized world” (Ramsden 2014). From an intercultural perspective, the British breakfast is a very salient topic through which cultural identity can be discussed, providing room for both positive and negative contrastive evaluations. But what is “the” typical British breakfast, and how is it seen throughout the world? While several scholars have investigated its history (Arndt Anderson 2013, Albalba 2002) and its composition through historical literary genres (Read & Manjòn 1982, O’Connor 2013), this paper takes a corpus linguistic approach, analyzing the cultural connotation and the intercultural role of the British (and by extension the American) Breakfast in web-based discourse, online menus and Skype conversations. Our starting point is a corpus-based investigation of the concept in the Corpus of Global Web-based English (GloWbE, Davies 2013), depicting positive and negative associations. An analysis of a newly developed corpus of online breakfast menus (Brunner & Diemer 2015) identifies core and culturally variable components and illustrates an increasing internationalisation in a wide range of cultural contexts. We also document examples for new trends towards more compact and hybrid forms of breakfast. Cultural clichés are identified and further contextualised by looking at the role the British and American breakfast plays in international Skype conversations about food (FoodCASE 2015). The study indicates both the continuing relevance of the British and American breakfast cliché and the key role it plays in identity creation and intercultural conversations about food, contributing to the understanding of the complex interrelations between food, discourse and identity.

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Bionotes

Marie-Louise Brunner is PhD researcher and lecturer in the department of English linguistics at Saarland University. Her Master's degree is in English, American, and Anglophone Studies (focus: English Linguistics), with a minor in Intercultural Communication. For her PhD thesis, she investigates the negotiation of intercultural communication, specifically discourse strategies in English as a Lingua Franca (ELF) Skype conversations. Her research interests are in the areas of discourse analysis, pragmatics, corpus linguistics, and intercomprehension. She is also interested in the use of online media and corpora, as well as intercultural and multilingual approaches in the foreign language classroom. She is co-founder and partner of Teaching Solutions Brunner & Diemer partnership corporation, consulting companies, educators and government institutions on intercultural and educational issues, and offering further education courses as well as student workshops in the areas of intercultural, multilingual, and web-based teaching and learning.

Stefan Diemer is Associate Professor for English linguistics and corpus linguistics at Saarland University. He is head of the team compiling CASE, the Corpus of Academic Spoken English, at Saarland University. His research interests include language and the Web, English as a Lingua Franca, and the didactics of English in an online context. His corpus work and his interest in intercultural communication and special-purpose language have also led him to focus on interdisciplinary research fields such as intercomprehension, language and identity, and food discourse. He is co-founder and partner of Teaching Solutions Brunner & Diemer partnership corporation, consulting companies, educators and government institutions on intercultural and educational issues and offering courses in the area of intercultural and multilingual teaching methods and web-based learning.

BRUTI Silvia, MASI Silvia, VIGNOZZI Gianmarco (University of Pisa)

Food-centred situations and identity diversification in audiovisual translation

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The paper builds on preceding work on the analysis of food-centred situations in audiovisual translation (Bruti and Masi 2014; Bruti, Masi, Vignozzi 2015) and is based on a small corpus of English films and their dubbed versions into Italian.

As recognised in the relevant literature (Counihan & Van Esterik 1997, Castellanos & Bergestresser 2006, *inter alia*), “food does emerge as one of the few symbols through which identity can manifest itself” (Castellanos & Bergestresser 2006: 187). This comes as no surprise, as food is one of the basic needs that drive human behaviour and has long been the subject of anthropological inquiry, although more recently it has been approached from a variety of perspectives (such as social psychology, literary/cultural studies, gender studies, marketing, archaeology, nutrition studies, linguistics, etc.). Indeed, Gerhardt (2013) is the first attempt to propose an overview of research at the intersection of language and food. Last but not least, food is becoming increasingly topical in TV shows and films, too (see, among others, Chiaro 2013, Zimmerman 2010).

Our preceding research on this topic (Bruti and Masi 2014) has explored the role of the multisemiotic representation of food in films. Food, there, has proved to be a modulating device of individual/cultural identities and of interpersonal relationships in different types situations. These ranged from scenes where food is the main ‘object of transaction’ and others in which it modulates various (interconnected) interactional functions, notably socialisation (e.g. through code-switching), entertainment (through humour) and involvement (through descriptions of ‘holistic experiences’, which resort to different sensations besides taste). ‘Interactionally-oriented’ situations, in particular, also tended to display divergence in translation. Recurrent patterns have indeed confirmed 1) the interdependence of the verbal and non-verbal codes in the portrayal of food-related cultural associations and stereotypes, along with 2) the symbolic use of novel types of recipes as a hybrid ‘third space’ arising from intercultural contact and exchange, and 3) a high degree of creativity in the dubbing of speech turns in which food modulates interactional functions such as those involving holistic descriptions (Bruti, Masi, Vignozzi 2015).

The paper intends to broaden the scope of the analysis by focusing precisely on the multisemiotic representation of holistic experiences. Despite the relative lack of taste words in the English lexicon (cf. Ankerstein and Pereira 2013) food-related experiences appear to be a prominent feature in several films. Indeed our data shows that the description of taste and of food-related actions and perception often hinges upon other sensory and emotive domains through different types of figurative extensions. We will then address the following questions:

1. What are the figurative uses and lexical domains employed and what do they contribute to already existing stereotypes?
2. What is the contribution of non-verbal codes?
3. What happens in the dubbed dialogues?

We intended the films in our corpus to be representative of different narrative environments and culinary traditions (e.g. French, Italian, Latin American), so we included *Eat, pray, love* (Gilbert 2006), *No reservations* (Hicks 2007), *Ratatouille* (Bird/Pinkava 2007), *Waitress* (Shelly 2007), *Julie & Julia* (Ephron 2009), *Chef* (Favreau 2014), *The Hundred Foot Journey* (Hallström 2014), and more recently, *Burnt* (Wells 2015).

Blonotes

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His PhD thesis is centered on the study of political interviews discourse. Recently, he has written an article on corpus stylistics (with Prof. Silvia Bruti, in press), dealing with the narrative functions of conversational routines in period dramas and one on the multimodal representation of idioms in Disney animated films (forthcoming in 2016).

CABALLERO Rosario (Universidad de Castilla-La Mancha), PARADIS Carita (Lund University)

From the glass through the nose and the mouth: Motion in the description of sensory data about wine in English and Spanish

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Motion constructions are often used to predicate entities such as roads, paths and the like as in “*The road snakes to the port of Shakespeare Bay before climbing over the last hill to Picton*” or “*La carretera serpentea unos 30 kilómetros entre las montañas de la cordillera Nipe*”. The constructions foreground the PATH configuration and a dynamic rendering of things that cannot move – a phenomenon known as *fictive motion* (Langacker 1987; Talmy 1996). Motion constructions are also frequent components in specialized contexts such as wine discourse, where they communicate different sensory experience of wines as in “*Exotic, exuding red berry aromas and flavors that sneak up on you rather than hit you over the head*”, “*Bright and focused, offering delicious flavors that glide smoothly through the silky finish*”, or “*En boca tiene una magnífica entrada, aunque en el paso sobresalen rasgos vegetales y se precipita hacia un final en el que predominan notas tostadas y amargas*”.

On the basis of data from two corpora of wine tasting notes, one in English (2,053 texts and 100,674 words) and one in Spanish (1,488 texts and 99,316 words), we examine the motion constructions that are used to communicate the sensory experiences of the wines and explore the motivations for the use of motion events in the descriptions of wines’ aromas, flavours and mouthfeel. Three questions are at the heart of this study. They are (i) what types of scenes are described through the motion constructions, (ii) what sensory perceptions do they describe, and (iii) what might the motivations for the motion constructions be?

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Bionotes

Rosario Caballero is an Associate Professor in the Universidad de Castilla-La Mancha (Spain). Her research interests include professional genres, the role of metaphor in genre, and sensory language. She is the author of *Re-Viewing Space: Figurative Language in Architects' Assessment of Built Space* (2006, Mouton), the co-editor of *Sensuous Cognition. Explorations into Human Sentience* (2013, Mouton), and the author of journal papers on figurative language in several discourse genres.

Carita Paradis is full Professor of English Linguistics at the Centre for Languages and Literature at Lund University in Sweden. Her main research interests concern meaning in the broad sense. She specializes in lexical semantics and the modeling of discursive meaning, using both textual and experimental methods in her work. A presentation of her research interests and a list of publications are available at <http://www.sol.lu.se/en/sol/staff/CaritaParadis/>.

CALABRETTA-SAJDER Ryan (University of Arkansas)

Food as Narrative in Contemporary Italian Cinema: A Reel Rereading

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Bunny Crumpacker, in her book *The Sex Life of Food* claims that "Food is our first comfort, our first reward. Hunger is our first frustration." In fact, Crumpacker believes that all aspects of society revolve around food culture, from the very basic interactions to the most complex. Mirroring the importance of food in society, food has experienced a rather noteworthy evolution on screen, from backdrop 2D images to part of the narrative structure itself.

In this presentation, I analyze the use of food as a critical part of the narrative structure and cinematic language present in a series of Italian films. I argue that food is critical in creating plot and but also adds to the storyline as a character in itself. I will be examining how the directors of *Mine vaganti*, *Lezioni di cioccolato*, e *La cena* manipulate food through the cinematic lens to create character-like structures which evolve and grow affecting the film visually and the society within the storyline. I intend to incorporate film theory, anthropological food criticism, narrative theory, particularly Roland Barthes' "Toward a Psychology of Contemporary Food", amongst others.

Bionotes

Dr. Ryan Calabretta-Sajder is currently a Visiting Assistant Professor of Italian at the University of Arkansas, Fayetteville, where he teaches courses in Italian, Film, and Gender Studies. He is the author of the forthcoming book *Divergenze in celluloidi: colore, migrazione e identità sessuale nei film gay di Ferzan Ozpetek* (*Celluloid Divergences: Color, Migration, and Sexual Identity in the Gay Series of Ferzan Ozpetek*) and editor of the forthcoming collections of essays, *Pasolini's Last Interview: Death, Eros, and Literary Enterprise in the Opus of Pier Paolo Pasolini*. My research interests include the integration of gender, class, and migration in both Italian and Italian American literature and cinema. He has recently been awarded a Fulbright Award to conduct research and teach at the University of Calabria.

Calabretta-Sajder is currently the Director of Communications for the American Association of Teachers of Italian, the President of *Gamma Kappa Alpha*, the National Italian Honors Society, the Co-chair for the Committee of Graduate Students in the Profession for the Modern Language Association, and Secretary/Treasurer of the American Association of University Supervisors and Coordinators. He has received a research grant from the South Central MLA Association to conduct archival research on Italian American authors at Yale University's Beinecke Rare Book and Manuscript Library in May 2015.

CAMPISI POLICANO Anna (Babilonia Scuola di Italiano, Taormina)

La manna delle Madonie between Past and Future

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"Romilda camminava dietro al padre lungo il sentiero che portava al bosco, quando si accorse che i passi del mannuoro non lasciavano orme sul terreno. Il vecchio saliva con leggerezza, come se il suo corpo non pesasse nulla. I suoi piedi sfioravano senza piegarli i fili d'erba che al suo passaggio rilasciavano un fruscio sussurrato, come un mormorio di approvazione. [...] <<Guarda, non lasci segni dove cammini. Che sei un fantasma?>> Lui scoppiò a ridere. Lo faceva di rado, il suo lavoro dava pace, spiritualità, vicinanza a Dio ma non allegria. [...] >> Io non lascio impronte perchè mi comporto bene>>. La leggerezza di Antonio era la diretta conseguenza della sua etica."

These words drawn from the novel *Manna e miele. Ferro e fuoco* by Giuseppina Torregrossa testify how the manna is the perfect result of an extremely loyal relation between humankind and nature. Necessary condition for humankind to draw benefits from the land is that we are able to listen to it, to interpret its signs, to respect it. The manna, in its diverse phases of production, is born in fact from this miraculous meeting of humankind and the sky. Miraculous are its biblical roots, when God sent the manna to feed the Israelites escaping Egypt. So strong are these roots to project such a resin in a future of sustainable agriculture, through the adoption of new practices and new tools whose fate is entrusted to a small group of young producers.

To underline the emotional intimacy that is established between the manna and the mannuoro is also the fact that the whole family is involved in the production: while the elderly are those who are better able to interpret the signs to collect it at the right moment, women take charge of the delicate moment of the collection itself and even children are allowed to participate. Being linked to crucial episodes of Western cultural history, the manna was naturally often represented in painting during the Renaissance for its mystical values while in the twentieth century it gives way to more realistic interpretations focused on its gathering. Finally, multiple are its uses in the fields of medicine, gastronomy and cosmetics, thanks to its nutritional and purification properties. All this is condensed into a product that in Sicily is quite popular today, in the area between Castelbuono and Pollina, in the province of Palermo, with full recognition by the European economic and agricultural policies.

Bionotes

Anna Campisi Policano has a degree in Foreign Languages and Literature at University of Catania with a dissertation on Arnold Wesker and the Sense of Disharmony in his *One Woman Plays*. She was a teacher of Italian language and culture at Babilonia in Taormina for ten years, also in charge with seminars on painters in Sicily and women in Italian cinema and training courses for teachers of Italian as a Second Language. At present, she is a teacher of English Language and Civilization for the Italian High School.

CARUSO Susie, FOLINO Antonietta (Università della Calabria)

Paths of taste or Culinary routes: translating food and tourism

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One cannot deny the importance of language in communication between tourist professionals and potential tourists. Language is the tool that is used to make the intangible tourist destination and experience tangible (Lombardi & Peverati, 2012). Unfortunately, however, when tourism communication is made available to an international audience, it is notably rife with poor quality translations. Tourist texts are often full of literal translations, which hinder the naturalness of the text making it less attractive. This paper reports on the development of a bilingual translation-oriented terminological resource, intended to improve the quality of promotional tourist texts and their translations.

The terminological resource presented here was initially developed as a thesaurus within the Italian national project DiCet-INMOTO (DiCet – LivingLab Di Cultura e Tecnologia; INMOTO – INformation and MObility for TOurism), to be used primarily for information retrieval and NLP applications. It is a bilingual (Italian-English) thesaurus covering the domain of tourism. The domain-specific terminology is supplemented with information regarding synonyms, generic or more specific terms, part/whole terms, and related terms, along with other information generally provided in the form of scope notes.

The decision to promote the thesaurus as a terminological tool for translation arose during the corpus compilation stage of our project. The corpus consists of (i) a comparable bilingual sub-corpus – used to extract the terminology, which was subsequently structured in the thesaurus; (ii) a parallel sub-corpus – used to verify if the correct terminology was used in the English translation of Italian texts. Having thus examined both print and online tourist material in Italy in general, and in Calabria in particular, what stood out is the low level of importance given to the quality of the translations.

One of the main categories in the INMOTO Thesaurus represents the concept of Wine and Food Tourism. Food and wine is both a cultural element and a resource for tourism, hence in a region known for its culinary specialties, particular attention should be paid to how this is presented to potential tourists. This paper will focus on translation and on different aspects of building up terminology in the food and tourism sector, aiding the translator or the tourist professional in the choice of taking the tourist along *paths of taste* or *culinary routes*.

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Bionotes

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CRISTINOI Antonia (Université d'Orléans)

The Scope and Challenges of Translating Food

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Even though it may seem like a rather simple task, translating food related words or texts proves to be quite challenging. In order to show the complexity of food related translation, I shall discuss the various subject areas covered by this term and the theoretical and methodological challenges associated to each identified area, which may lead to a more detailed mapping of the subject and to a practical application in translator training.

Consequently, the five issues I shall address here are:

- 1) **translating "food names"** both as product names (on multi-national commercial websites or restaurant menus) and as cultural terms (area-specific food terms or invented ones) in fictional and non-fictional texts and the various translation strategies associated to them;
- 2) **translating "food related words"** (actions, sensations, interjections and so on) and the linguistic and cultural challenges associated to them;
- 3) **translating "food in grammar"** (mainly counting devices and compulsory classifier use in some languages);
- 4) **translating recipes** (which is one of the most common areas of food related translation) in various environments (recipe books, blogs, TV shows, language documentation and research recordings) that engender different problems according to the communication channel used, and thus goes far beyond adapting quantities to various cultural areas;
- 5) **translating other food-related discourse types** like food criticism, product descriptions, magazine articles and the syntactical, rhetorical, political and commercial issues associated to it.

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DAS Sriparna (University of Hyderabad)

Lost in Translation: Food and Memory in Bangla Literature

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Food and literature are intricately related and so is related the memory thereof. It is a well known fact that food has multiple signification points: of culture, identity, gender, resistance, power etc. Located in the Bangla literary sphere, this reader finds herself engulfed in memoirs of food in multiple ways. One is such where women writers recount narratives that are woven through spaces like kitchen, courtyard, rooftops which not only served as the labour-room for food, but also served as the sanctum sanatorium for various rituals, practices, traditions and of course as the brewing spot for domestic undercurrents and tensions. This paper aims to look into the various shades through which food has been portrayed in literature of Bengali women writers and to what extent that goal has been translated into English. More often than not, the detailing with which a food related event would be described in Bangla, almost invariably it would be lost in its English translation. An example in case is the Bangla trilogy *Prothom Pratishruti* -1964 (*The First Promise*-2009), *Subarnalata* - 1967 (*Subarnalata*-1997) and *Bakulkatha* – 1974 (*The Tale of Bakul*) written by Ashapoorna Devi and their translations in English. This paper would argue that the translation strategies implemented by the translators and approved by the editors have less to do with the fidelity and equivalence, and more to do with the hegemony and hierarchy of the languages concerned. This is one factor that marks our choices to suppress and highlight events and facts in translation. This paper raises the question is it then, the target audience that determines choices and politics of the translator despite the presence of our post-colonial, gender sensitive and sensitized theoretical reading selves? Does food cease to be the signification point for the struggle for identity or resistance but remains lost in translation as a mere item in description?

DE MEO Mariagrazia (Università di Salerno), FRANZA Mariateresa (Università di Salerno)

Food and identity in translation

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Both food and vernacular languages are the expression of our innermost and deepest sense of identity and belonging. However, food, as well as slang and dialects, is easily affected and deeply transformed by unavoidable contact with cultures that are outside the original community of practice, therefore carry evidence of the globalizing forces of hybridity and contamination. Being so deeply embedded in society and culture, they often demand both intralinguistic and interlinguistic translation in order to be experienced and approached. Food talk - in the form of blogs, websites, cookery books, menus, etc. - translates the present day situation in a non threatening way: it talks of cosmopolitanism, globalization, contact and change questioning our own identity, and offering new communicative tools.

While in the past century, concern for citizenship and civil rights represented the building blocks of discourse in different genres, in our globalised era, it seems to be food talk to perform this basic role of shared linguistic tenet of identification (Thompson, 2012). This provides new rhetorical tools enabling individuals to express the present-day strive to satisfy emotional needs.

The aim of the paper is to analyse how food talk helps to construct and nourish new problematized identities. We will focus in particular on the analysis of two successful food publications in their Italian translation by celebrity chefs Jamie Oliver and Gordon Ramsay. They build around food a system of significations that generate identification and emulation.

Our methodology will focus on the rhetorical strategies adopted by both of them addressing authentic and local identities, either Italian or British. Their emphasis is on memory, family bonds and comfort, which enable a narrative of nostalgia with a use of language that is deliberately emphatic through a wide range of metaphors and culture-bound references. What are the strategies adopted to translate this rhetoric of food? How can translation enhance it?

We are going to suggest that although food resists translation in many ways, especially when it is deeply regionally embedded, it still keeps an alluring quality that allows it to be continually translated and re-interpreted according to the needs of mass marketing and the media.

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Bionotes

Mariagrazia De Meo is a researcher in English language and Translation at the University of Salerno where she teaches English at the Faculty of Education. She graduated with a degree in Foreign Languages and Literatures at the University of Napoli 'L'Orientale' and holds an MA in Translation Studies from the University of Warwick. Her areas of interest are sociolinguistics, phraseology, corpus linguistics, ESP and language teaching. She has worked on lexical semantics and current developments of lexicography in a collocational perspective. Her publications are in particular in the areas of lexicology and lexicography applied to language teaching. More recently her research has focused on subtitling and audio-visual translation and in particular on translation strategies used for culture-bound language such as dialects, allusive and connotated expressions as well as humour.

Mariateresa Franza is currently working as an adjunct professor of English Language and Literature at University of Salerno. She has been teaching at University 'L'Orientale' in Naples and University of Messina. She has been an assistant researcher in literary translation at the Department of Humanities at University of Salerno. Her main field of research include literary translation and translation studies. She completed her Phd in 2006 with a dissertation titled 'Literature and Science. Space-time structures in the late Victorian literature: imaginary and multidimensional paths'. She has been working on science fiction and H.G. Wells, Edwin A. Abbott, Charles H. Hinton and Lewis Carroll. She edited and translated into Italian *The Chronic Argonauts (Gli Argonauti del Tempo*, Roma, Aracne, 2011) and many other publications in national and international journals.

DEMAECKER Christine (Université Libre de Bruxelles (ULB))

Taste, meaning and translation

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Before translating taste into other languages we should analyze how it is expressed with words, how we understand verbal description of taste and how useful terminological sources could be to perform this task.

When we speak of taste in food, what we actually consider is not just limited to the basic gustatory perceptions of sweetness, sourness, saltiness, bitterness and umami. Taste in food is rather a “multi-sensorial” perception, called flavour, resulting from their combination with tactile and olfactory perceptions.

To express this complex and intimate sensory experience, language has failed to create specific words. So the tasting terminology uses descriptors borrowed from the general vocabulary but with very different meanings; comparisons, metonymies and metaphors abound.

In wine tasting terminology, metaphors can be analyzed within the framework of cognitive linguistics. These expressions result from Lakoffian conceptual metaphors based on a series of recurrent source domains. They reveal various construals, which might also be detected, in the tasting vocabulary of other food products.

But although these conceptualizations are essential to understand the network of registered terms, lexicons do not put them forward to clarify meaning. And most of the time, definitions are unclear and circular.

Clarifying these construals could also help us guess the meaning of the new words entering the terminology and understand the mechanisms of vocabulary expansion constantly at work in this area.

Furthermore, knowing the organization of construals in different languages seems a prerequisite to take a conceptual approach for the translation of the wine-tasting words lacking definition and not yet registered in bilingual dictionaries.

Bionotes

After working as a translator and project management in the industry for eight years, Christine Demaecker has been teaching English-French translation for more twenty years at Bachelor and Master level. She is finishing her PhD thesis at the Université de Liège in Belgium and works presently as Vice-Dean for International Relations at the Université Libre de Bruxelles (ULB).

DESJARDINS Renée (University of Saint-Boniface, Winnipeg)

Translation and the shaping of food tourism and food cultures on social media: towards #newparadigms

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The last decade has been marked by two significant and interconnected phenomena: the rise of food tourism and the ubiquity of social media. Food tourism is defined as “[...] any tourism experience in which one learns about, appreciates, and/or consumes food and drink that reflects the local, regional or national cuisine, heritage and culture” (Ontario Culinary Tourism Alliance, 2015). According to the 2010 World Food Travel Association (WFTA) report, the growing interest and increasing popularity of food tourism is partly attributable to the rise of food-centric social media. For instance, social media platforms such as *Instagram*, *Twitter* and *SnapChat* have become veritable food culture repositories, where individual travellers log their food tourism experiences. Destination marketing organizations (DMOs) have noted this trend and are increasingly leveraging social media to promote food tourism. For instance, in Canada, provincial DMOs such as *Travel Alberta*, *Tourisme Québec*, and *Travel Manitoba* have used food photography and iconography on the social media platform *Instagram* to generate interest for province-specific tourism experiences. This type of social media content, i.e. DMO-generated food-centric content, can be seen not only as an interesting corpus for interlinguistic translation (Do these accounts leverage translation to reach greater audiences? Do they follow Canada’s official language policies? If translation is done, what strategies are used? Who translates?), but also as a form of intersemiotic translation (Jakobson, 1959). The hypothesis presented in this paper is that social media plays a ‘translator-like’ role in the shaping of food tourism and food culture discourses. Using other examples from *Instagram* and *Twitter*, Desjardins will underscore how interlinguistic translation is ‘insufficient’ for translating food on social media, and how intersemiotic translation could constitute a more compelling paradigm.

Bionotes

Renée Desjardins is an assistant professor at the University of Saint-Boniface, in Winnipeg, Manitoba, Canada. She is the new editor-in-chief of *CuiZine: the Journal of Canadian Food Cultures* and the ‘voice’ of @CuiZineCanada, the journal's Twitter account. Her research focuses primarily on the relationships between translation, social media and food. In 2015, she co-authored an article on the topic of food and translation for a thematic issue of *The Translator*: “Food and Translation on the Table: exploring the relationships between food studies and translation studies in Canada”.

DUBOIS Danièle (CNRS/ LAM/UPMC Paris)

Words versus terms: where does the difference stand? Some cognitive hypotheses

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From two examples we would question what makes a difference between a (common sense) word and a term from a cognitive point of view.

A first example is concerned with the analysis of cognitive processes involved in defining a term for a (food) product in panels of experts in sensory analysis: the psychological processes of constructing a shared inter-individual representation from direct sensory experiences, and a decision on consensual labeling of the food and of its sensory qualities. The referential value of the term is therefore valid within the scope of the community (of experts) who established the consensus and within the product space.

A second example is concerned with the negotiation in selecting a (German) word through conversation between friends (about the taste of a dark bread), without any need to go beyond a shared experiential (subjective) reference. The discourse aims at establishing a common shared ground from individual memories of situations in which a sensation similar to the actual one has been experienced. This goal is achieved through a diversity of linguistic devices converging on a consensual (common sense) word /term ? which is therefore more language and culture specific.

In both cases, words/terms meanings are resulting from an intersubjective communication about individual perceptions. Is the difference between words and terms related to their use in a specific type of discourse? in a specific domain of knowledge? In reference to a shared subjective experience or aiming at an objective description?

Bionotes

Danièle Dubois, Emeritus Director at the CNRS (University of Paris 6). After training in psychology, and a PhD and a Doctorat d'Etat on semantic aspects and memory structures involved in language comprehension and as "top-down processing" in perception, Dubois continued her academic career at the CNRS, leading a research group (Langages, Cognitions, Pratiques - LCPE) devoted to studying the cognitive semantics of sensory categories, coupling linguistic descriptions and analyses of psychological judgments to descriptions in physical sciences. The empirical work joining fundamental and applied research (mainly sensory sciences involved in industries), lead her to reconsider the main theoretical frames developed in in cognitive sciences, shifting from "information processing models" to models of meaning constitution, through cognitive categories as "acts of meaning" from sensory experience in close interactions with linguistic/lexical structures. Among her numerous publications, the methodological consequences of such a theoretical shift is recently presented in the collective book "le sentir et le dire" published in 2009.

The Balkan Linguistic and Cultural Food Continuum

The *Balkanssprachbunde* has been considerably documented (and disputed) in literature, but certain aspects of the overall picture or landscape of the Balkans in terms of food has not received sufficient attention. However, several linguistic and cultural phenomena, though perhaps not unique to the Balkans, deserve to be investigated. There is on the one hand, a number of dishes (and ingredients for those dishes) that are named similarly (*ajvar*, *musaka*, *sarma*, *Rindfleisch*, etc) all over the peninsula and these seem to be stemming from the same strong influence (Turkish or Mitteleurope). Some more basic dishes, common to all, are termed in different fashion depending on the more narrow regional division (the case of *burek*, *pita* in Serbia and Bosnia). Even though there are certainly many more differences in details as one goes along from the west to the east and from the north to the south, one notices a continuum that makes the linguistic and cultural characteristics of food an obvious common line, so that it is no wonder that one of the rare cookbooks called "The Balkan cuisine" gives the impression of familiarity to any reader from this region. We illustrate this by two examples in detail: *cabbage* and *desserts*. On the other hand, one can view various ways in which cultural identities come from food sources - in terms of popular beliefs about "origin" and "uniqueness" of some dishes, eating habits, or ingredients, the knowledge of the culinary terminology – as shown by the analysis of interviews with native speakers in several Balkan countries (Slovenia, Bosnia, Serbia, Albania and Greece), all of which indicate how this continuum is viewed by members of the wide Balkan culture.

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EYNAUD Joseph (University of Malta)

The Food of the Knights of Malta

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As warrior monks the Knights of Malta were influenced mightily by the historic part their predecessors played in the Wars between Cross and Crescent but the Crusades were not just about the protection of holy sites and the call to arms by the Pope. They became the catalyst that was needed to mix peoples and cultures so that they could emerge, armed with a great deal of new knowledge, into an enlightened future.

The Knights brought with them to Malta a new awareness, an amalgam of many different cultures. They showed a well developed interest in most aspects of life and were, during their stay in Malta, to build one of the world's best planned cities, to found one of the most revered hospitals in Europe and to show a deep involvement in the artistic culture of the world. It is hardly surprising that they should also develop a refined interest in food.

Greatness was achieved in the art of cooking in the Malta of the Knights; their gargantuan feasts provided them with bodily pleasure and, one hopes, a little spiritual enlightenment.

These sons of the nobility who had taken vows of chastity and celibacy did not deny themselves epicurean ecstasy. Of course, sieges, fast days, plagues and famines were not thought of in these glowing terms. Let us think only of those times when everything was right for the Knights of Malta; when the ice had duly arrived from Mount Etna to make their beloved ice-cream (*boire a neige*), when every servant was in his allotted place and inspiration flowed from the great major domo.

The history of the food of the Knights of St. John, from the date of their first coming to Malta in 1530 until their unseemly departure in 1798 (outwitted by Napoleon, the *bad eater*) is shaped by political and economic influences; by the agriculture of the Island; by the ecology of its animals, plants and fish; by the cooking methods available and, of course, by the food that Malta was able to import.

In the approximate three hundred years of the Knights' occupation of Malta their cuisine saw many changes. It became a fascinating amalgam of foreign tastes and Maltese ingredients. In the beginning all the emphasis was on display in which religious and allegorical themes were most popular. The food was highly coloured in primary shades of yellow, red and green, with sanders or alder chips for red and saffron for yellow.

Great culinary extravagancies like the use of gold leaf applied with egg white to pastry and confectionery were created. Consistent with the times, the appearance of food mattered more than taste. Gradually, through many influences, from ancient Greek and Roman literature, from information gleaned from the cookbooks brought to Malta from the Knights' various countries, from the chefs' inherent skills and knowledge, from more sophisticated cooking equipment and from spices and supplies from distant lands, the emphasis shifted to include not just exotic display but what we now know as the lost Dimension of Taste.

FENKO Anna (University of Twente - Enschede)

Health and taste benefits of food: The influence of context

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Public health organizations try to promote healthy eating by providing nutrition information on food packages and restaurant menu cards. However, this information is often ignored or even has an opposite effect, because health claims may negatively affect hedonic food experience (Lähteenmäki, 2013). One of the challenges in promoting healthy eating is the tendency to perceive healthy food as less tasty (Raghunathan et al., 2006). This tendency seems to depend on cultural and social contexts. It is more pronounced in USA than in France (Rozin et al., 1999; Werle et al., 2013) and in hedonic situations (a party) rather than in health-related contexts (a hospital). I report three studies into the effects of health labels on consumer evaluation of food products in different contexts. The first study looked into the effects of “traffic light” food labels on taste expectations of a healthy vs. unhealthy product. The results confirmed the negative effect of health labels on taste expectations for a healthy product, but not for an unhealthy product. The second study investigated whether the presentation context (seeing the product vs. tasting it) can alleviate the negative effect of health claims on taste evaluation of two products (healthy vs. unhealthy). The results show that tasting the product can improve hedonic evaluation of an unhealthy product, but not of a healthy product. The third study looked into the effects of health labels on the choice of healthy vs. unhealthy menu items in a restaurant. This study has demonstrated that people are more likely to select a healthy starter, but prefer an unhealthy dessert to a healthy one. Taken together, these studies demonstrate the complexity of contextual factors influencing healthy food choice. More research is needed to understand interactions between health claims and taste experience in different social contexts.

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Bionotes

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GALLO Anna (Università di Napoli Federico II), GUZZO Siria (Università di Salerno)

Transnational identities in food practices: the Loughborough Italian Community, Menus and tripadvisor reviews

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Culture being a set of human competences gained as members of a society (De Biasi, 2002:11), food adaptations/translations offer interesting viewpoints on diasporic identities. In the wake of previous research (Balirano & Guzzo, 2011; Balirano&Guzzo, forthcoming;), this paper further investigates multiple connections between food and identity in Anglo-Italian communities, but focusing on an unexplored context, the Loughborough Italian Community (henceforth LIC). In particular, the Anglo-Italian ethnolect (Tosi, 1984; Guzzo, 2010) is a starting point to uncover the Loughborough hybrid identities, language being at core of CoP (Eckert, 2000).

Investigating a written corpus of online and paper menus, this preliminary work about the LIC explores the process of the diasporic Anglo-Italian identity construction in food practices. Data will be analysed by using sociolinguistics and corpus-linguistics, focusing on (1) linguistic devices coming into play in food practices, and (2) their effects on the community identity-making process. Despite some analogies with the A.I.Ms corpus (Balirano&Guzzo, forthcoming) like misspelling (*canelloni*), syntactic borrowings (*tagliatelle carbonara*) and code-switching (*sword fish in cartoccio*), new findings also emerge. By splitting the corpus into subgroups according to events (i.e. party/Sunday menu) and typology (i.e. restaurant/trattoria), multimodal variation is expressed via layout, structure and language differences according to Bell's (1984) audience design. 'Over-Italianisation' (*paillardo*) and morpho-syntactic interference (*stracciette*) can be spotted, too. Furthermore, English translations are worth analysing as explicatory devices to highlight Italianess (Guzzo, 2014) and L1/L2 mutual influence or alternatively, to meet English expectations. Specific Italian lexis can also represent a powerful tool to construct Italianess over Englishness. Absence of considerable pragmatic devices (plurality marking) is quite unexpected, instead.

Last but not least, being computer-mediated opinions central in the negotiation of national identities (Milani et al. 2011), TripAdvisor reviews will also be qualitatively analysed to detect what sort of cultural Italian image is conveyed via food domain as far as the LIC is concerned.

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Bionotes

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GAUTIER Laurent, MÉRIC Olivier Méric (Université Bourgogne Franche Comté, Dijon)

Naming MINERALITY of French white wines in English, German, and Spanish: a contrastive study on the emergence of a “new” wine descriptor

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MINERAL / MINERALITY has emerged in wine prescriptive and descriptive discourses for about 20 years, especially to characterize special kinds of French white wines like *Chablis* in Northern Burgundy. Despite its very popular use by both experts and consumers, it still lacks a terminological definition that would be accepted by all wine professionals. For this reason, a research program was conducted in the last two years by an interdisciplinary team at the University of Burgundy and the Wine School of Changins (Switzerland) in order to cross semantic and sensory data enabling the establishment of a prototypical definition. Building on the results of this study (consumer and expert survey on their respective representation of MINERALITY, production of sensory descriptors in wine tasting situations, deep interviews with wine growers), this paper aims at discussing the way this terminological dilemma is dealt with in wine tasting notes on the considered French white wines but *in* other languages, here English, German and Spanish.

The corpus is made of three sets of comparable data (in the meaning of Teubert 1996) sharing two external features as *tertia comparationis*: the discourse object (a French ‘mineral’ white wine) and the text type.

Starting from the prototypical features isolated for the French term, the study will draw up a semantic map of the descriptor in the three languages by analyzing both the combinatorics of the supposed equivalents and the other terms used to define them through tentative definitions, reformulations, and synonyms. A special attention will be paid to the cultural components: indeed, one of the major findings of the study on French was the link to *terroir* and other cultural aspects of French wine production.

Bionotes

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Enjoy your meal: revenge, dysfunctional bodies and magic in Silvina Ocampo's short stories

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This paper aims to outline the importance of food in Silvina Ocampo's short stories, both as a symbolic background and a central part of the plot. In most of her stories, food is used as a tool to measure time, to gather the characters around the table to discuss important matters or to highlight their social class. Nonetheless, her corpus of short stories includes a relevant number of stories whose use of food, beverages or magic herbs is an essential part of the plot development.

Julio Cortázar defined Silvina Ocampo's writing as the fantasy in the daily life. This is a very accurate definition since small and apparently insignificant objects (such as postcards, toys, beauty products or kitchen tools) coexist in equal importance with precious or mysterious items. All of them, wonderful, tiny or useless they are, are never what they seem, so multiple levels of reading and interpretation are possible. Food is one of those apparently innocent elements constantly mentioned in her stories: sometimes without a relevant role in plot, often included as a symptom or cause of disorders, poverty, illnesses, perversions and distress.

Usually, fruits, desserts, or special meals are an expression of happiness or celebration, but in many other stories they are the main cause of anxiety, especially when it comes to female bodies: Ocampo's women frequently struggle with body image issues. Herbs, plants or milk are repeatedly used as tools for magic rituals which are described as a scientific process. More importantly, food is likewise a tool for the characters, as in *Mimoso*, a story about a woman who decides to feed her dinner guest the stuffed body of her dog, so the poisons of taxidermy would cause him a slow, unnoticed death.

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KETIWE Ndhlovu (University of South Africa - UNISA)

Translating food in health texts: A case of Zimbabwe

'Let food be thy medicine, and medicine be thy food' Hippocrates.

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In the best of times, food is a symbol of life, celebration and nourishment. It represents identity, family, culture and solidarity. But in the worst of times it can be a threat to human life making true the analogy "one man's meat is another man's poison". In the literal sense of the saying, what one man can consume heartily, can result in ill health in another making the relationship between food and health a complex one. The abundance of unhealthy foods in some societies is causing great damage to human health with millions of people suffering from obesity. According to World Health Organization (WHO), by 2015, 2.3 billion adults will be overweight and more than 700 million children will be obese (Cooper & Hodges-Mameltzis 2011:6). At the other extreme end food insecurity plays a major role in illnesses related to nutritional deficiency. Approximately 1 billion people, the majority of whom live in developing countries, are plagued by under nutrition and food insecurity (Cooper & Hodges-Mameltzis (2011: 6). These statistics show that food is vital to human survival, but not just any food, but healthy nutritional food.

Consequently, nutritional knowledge and food security are vital in treating many human ailments. In the light of this background, this study (1) explores the role of translation in disseminating nutritional information to help people make better nutritional choices, (2) role of food in the treatment of HIV/AIDS and (3) the translation of recipes with culture-specific foods from English to Ndebele. Functionalism as a theory was used to illuminate the role of translation in the Ndebele society and the function of Ndebele translations in the target culture. Content analysis with a comparative element was used to explore English-Ndebele translations – recipes included. Among other things, this study revealed the importance of disseminating information in languages that people understand so as to make an impact in people's lives – thus strengthening the importance of translation in developing countries.

KOUDDED Mohamed (Kasdi Merbah University, Ouargla)

Translating Culinary Jobs from English to Arabic: The constraints of cultural inadequacy

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Food is a cultural determinant that characterizes cultures. It reflects the main specificities that entail the distinctiveness of cultures in space, time and experience.

Translation as a medium of sharing experiences between cultures and communities is supposed to reflect the manifestations of human cultures to be shared through the tools that were suggested and developed by translation scholars.

Translating culinary jobs from English into Arabic entails specific cultural constraints that are inherent to a variety of reasons where the cultural constraints appear to be an obstacle. Translators into Arabic are not having choices more than borrowing, literalism or transliteration among few other procedures. That entails an adequacy of a cultural nature to face.

Through my modest contribution, I will develop the nature of these constraints emphasizing the importance of the translator's strategy to cope with the obstacles that harm an adequate transference from English into Arabic. I will use a variety of corpora among them a culinary art dictionary as well as translated restaurant menus.

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KOZULYAEV Alexey (School of Audiovisual Translation RuFilms LLC)

The translation of cuisine and food cooking-related TV programs and its influence at the usage of new notions and words related to gastronomy in the colloquial Russian in the recent years

In the recent years the amount of cuisine and food-related programming and TV channels in Russia quadrupled. About 60 per cent of that volume is foreign content originating in various countries. The corpus of AV translation on the subject performed by RuFilms LLC in 2014 amounts to about 1500 hours. The AV translation in this area features two distinct features –

- 1) The Russian language historically didn't have a great variety of food-related terminology and is currently rapidly expanding its lexicon in this area under the influence of TV programming and new media
- 2) In quite a few cases programs provide business models and foster business initiatives in the regions that develop using the language that was initially created by AV translators.

The presentation explores this phenomenon on the basis of some food related TV series and seeks to highlight major trends in this area.

Bionotes

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LÓPEZ Belen (University of Valladolid), ROBERTS Roda P. (University of Ottawa)

Wine tasting descriptors in English and Spanish

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Since wine is social, it is important to be able to talk about what you are tasting, to develop a vocabulary that lets you share your experience with others. Language is the best way to share one's impressions of a wine, to understand its evocations both physical and metaphysical. However, according to Hugh Johnson and Jancis Robinson in *The World Atlas of Wine*, "Taste has no vocabulary just as color has no sound. Apart from the words 'sweet,' 'salt,' 'sour,' and 'bitter,' every word in the language of taste is borrowed from the other senses." Their point is reinforced by David Lynch, coauthor with fellow BC alum and oenophile Joseph Bastianich of *Vino Italiano*, who believes the problem with wine language is that there's no objective wine-tasting vocabulary for flavors. While such statements may be exaggeration to some degree, it is certainly true that there are only a limited number of words that are used exclusively or primarily for describing taste. To compensate for the lack of specialized descriptors, more common descriptors such as "soft," "smooth" and "intense" are used to describe the appearance, odour and taste of wine. And, to further complicate the issue, a number of these common descriptors are employed with a number of different wine terms representing different stages and steps in the wine tasting process.

This bilingual study, which builds on a previous study we conducted on English and Spanish wine descriptors, aims to answer three related questions: 1) do the general descriptors used in wine language take on a different, more specialized meaning when they are used in collocation with wine terms? 2) when the same general descriptor is used with two or more wine terms, designating different aspects of wine tasting, does it vary in meaning? 3) do common wine descriptors function the same way in English and Spanish? Answers to these questions will provide guidelines for creating lexicons of descriptors in several languages as well as for translating not only in the wine industry but also in other fields where common language words are used in more specialized settings.

Bionotes

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Belén López Arroyo is an Associate Professor in ESP at the University of Valladolid (Spain). She taught legal and business translation in the School of Translation and Interpreting from 1997 to June 2013 and she currently teaches ESP and translation in the English Studies Degree. Her research interests include Discourse Analysis, Genre Analysis, Lexicography and Terminology Contrastive analysis and Translation. She is author of several articles and books related to contrastive analysis of scientific and professional genres and its implication for translation. In the ACTRES team she is in charge of the Rhetoric of Expert-to-Expert Discourse (in different areas) and its applications for developing writing aids in English for Spaniards.

MARASSÁ Fabiola (Università di Catania)

"Can we tell a new story?" New perspectives on food, future, and the politics of recognition in Jonathan Safran Foer's *Eating Animals*

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Taking the cue from the debate on ecocriticism and food practices, this paper aims at reading Jonathan Safran Foer's *Eating Animals* and its complex narrative to address some of the issues involved in the political and sociological quandaries of today's America and the global context. As Roland Barthes argued in *Toward a Psychosociology of Contemporary Food Consumption*, food should not be seen as insignificant. If identity is best understood as performative, as suggested by Judith Butler and Jacques Derrida, each action and each task we carry out in order to reproduce our biological existence (finding and eating food) is politically and culturally relevant. Although Foer's *Eating Animals* is an experimental essay mostly dealing with philosophical and literary issues, its language suggests that the translation-food nexus is arguably committed to reconsideration of the relation between language, food and the environment, as suggested by the emergent paradigm of Translation Ecology.

Drawing on Deleuze and Guattari's idea on the relationship between self, body and society, my analysis intends to reveal our normative assumptions on human relationship with food as fictitious. As the contemporary Jewish writer argues, eating and storytelling are inseparable: "saltwater is also tears, matzo the bread of affliction". Additionally, in a chapter titled "Words Meaning" in large bold type, the author begins with the recognition that "language is never fully trustworthy" and provides definitions for words common to food and farming: "organic", "kosher", "intelligence", "bycatch", "human", "instinct".

By exploring what Annie Hauck-Lawson has termed *food voice*, by outlining the precariousness of the troubled stories narrated in this text, I will provide some insights into contemporary food concerns and the meanings of freedom (personal and collective). Self-dissolution and personal alienation shall emerge in this reading as the result of a constant reconfiguration of contingent social identities and a new way of creatively translating, deconstructing and rethinking food, animal cruelty and the environment. Foer's reflections regard emancipation, freedom, and culture, acutely foreshadowing the anxieties of the new millennium.

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Bionotes

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MONELLO Valeria, VIGO Francesca (Università di Catania)

Neither soul food, nor slave food made you fat.

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Soul food is a variety of cuisine popular in Afro-American culture, which was developed by African slaves mainly from the American South. The origins of soul food must be traced back to Africa: rice, okra and sorghum, all typical foods from West Africa, were introduced to America by enslaved Africans who, by combining them with local products created the staples of soul food cookery. Slave owners fed their workers with leftovers from plantation, which were cooked in fat and lard and accompanied by “new” greens. After the Great Migration to the Northern cities, soul food became a reminder of home, and many restaurants selling soul food were established. Recently, soul food has been demonised as one of the main triggers of obesity, diabetes and heart diseases affecting Afro-American population. Stemming from Byron Hurt’s documentary “Soul Food Junkies,” the paper will try to disclose the power behind the health discourse that stigmatizes black culture while concealing the socio-economic inequalities that may have contributed to the increase of nutrition-related diseases. For the purpose of our research, a corpus is being collected which includes blogs, scientific and academic articles and fiction. A qualitative analysis will be carried out combining CDA and the multimodal approach.

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MONTI Silvia (University of Pavia)

Cooking up linguistic identity: food as a marker of cultural difference in British and American multiethnic films and their Italian dubbed version

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In a world in which multiculturalism and multilingualism pervade every layer of society, audiovisual products prove to be particularly apt to illustrate the interaction of cultures and languages characterizing real-life multilingual realities within which food functions as a crucial vehicle of self-representation and cultural exchange (Montanari 2004). In particular, many contemporary British and American films have increasingly investigated the symbolic relevance of ethnic food in multiethnic communities in the UK and the USA, dealing with the themes of cultural conflict, alienation and assimilation by considering ethnic food both as an entry to cultural and linguistic memory and as a trope for the clash between British/American and non-British/American worlds. Starting from these observations, this paper sets out to investigate the functions food serves as an identity/ethnicity tool in both the original and the Italian dubbed version of such intercultural films as *East is East* (O' Donnell, 1999), *Bend it Like Beckham* (Chadha, 2002), *My Big Fat Greek Wedding* (Zwick, 2002), *Real Women Have Curves* (Cardoso, 2003), *Ae Fond Kiss* (Loach, 2004), *The Mistress of Spices* (Mayeda Berges, 2008), *My Life In Ruins* (Petrie, 2009), *Eat Pray Love* (Murphy, 2010).

In these films the characters' ethnic identity is indeed linguistically enacted within their discourse practices through the recurrent use of intra-sentential code-switching when quoting the original names of their ethnic specialties and traditional recipes, which are a basic part of their background heritage and therefore function as powerful metaphors for emotional expressivity and experience.

In establishing a specific socio-linguistic and pragmatic framing within which the presence of intra-sentential code-switching related to food naming seems to operate in multicultural audiovisual products, the film scripts will be analysed:

- focusing the attention on the scenes where the characters' lives are "seasoned" with images of ethnic food as one of the most typical ways of defining and distinguishing their self;
- observing whether the original food names are either maintained in the spoken exchanges also in the Italian dubbed versions or omitted/translated/generalized through dubbing thus losing their figurative function as markers of cultural differentiation.

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Her recent publications include "Translating slang in British and American films: a corpus-based analysis" (2014), "Reconstructing, reinterpreting and renarrating code-switching in the Italian dubbed version of British and American multilingual films" (2016).

MOROPA Koliswa (University of South Africa (UNISA))

Depiction of South African indigenous Xhosa food in translated folktales and South African dictionaries

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The paper is based on a bilingual book entitled *lintsomi: Bantu Folk Stories* by Agar-O'Connell and Bangeni (1941) which comprises twelve isiXhosa folktales with their English translations. Each folktale appears with its English translation which faces the isiXhosa text. The aim of the translation was to expose the English speaking reader to isiXhosa folklore. In the South African context all indigenous languages are viewed as languages of limited diffusion [LLD] because their use has not yet been extended into the soil of scientific and technological fields and yet these languages are rich in vocabulary, figurative language such as idiomatic expressions and proverbs. It would therefore be interesting to find out how indigenous food is expressed in translated texts. Using Descriptive Translation Studies approach [DTS] whose proponents sought to describe translations as they actually occur, and to "account for observed features of translation with reference to the literary, cultural and historical contexts in which they were produced" (Kenny 2001:49), this paper examines how indigenous Xhosa food has been expressed in the translated folktales. The analysis is based on four folktales, which are: *The laughing hair*; *The friendly frog*, *Bhavuma the giant*, and *The two Sisters*. These foods are further traced in *A Dictionary of South African English* (1987) to find out if they form part of the South African English Lexicon.

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A recipe website as a context for code-switching: A web-based survey on recipe English by Japanese speakers

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In Japan, English is rarely used for everyday communicative purposes. Yet, nowadays English words are often used by Japanese speakers in naming their own original recipes. For example, (1) is a recipe name created by some Japanese speaker, in which the English preposition *on* is utilized, instead of the usual rightmost Japanese verbal noun *nose*, 'topped with':

(1) [Ingurisshu mafuin [on banana]]

English muffin with banana "English muffin topped with banana"

This kind of naming may be based on analogy to English recipe names like *beans on toast*. However, the question arises why English usage in (1) becomes possible among Japanese speakers.

2. Limited use of recipe English by Japanese speakers

Crucially, such a recipe name as (1) is not found in TV programs, books, magazines, or newspapers, but only observed in Japanese websites for cooking. For example, there are plenty of examples of this kind in Japan's biggest recipe website called *CookPad*, where visitors can search through user-created recipes. Almost 80 to 90 percent of all Japanese women in their 20s and 30s are said to be using this site, with more than 1.5 million registered recipes. Japanese speakers rather freely use English words in naming original recipes in websites, but not in other media. The distribution of Japanese recipe names containing English is never random.

3. A code-switching explanation

The context sensitivity in use of English words in Japanese recipe names leads us to conclude that their occurrence is due to code-switching. Recipe sites like *Cookpad* are contexts for code-switching. One of the linguistic supports comes from the fact that the preposition can be duplicated with the Japanese verbal noun, showing double morphology effects in code-switching.

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NOKELE Amanda (University of South Africa - UNISA)

Umphokoqo, the President's favourite dish

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Having studied the translation of conceptual metaphor in Nelson Mandela's autobiography, it was natural for me to find out more about this great man, the first president of a democratic South Africa. Born of the Thembu royal house and having occupied the highest position in the government of the country, it was interesting to learn that President Mandela was a traditionalist whose favourite meal was *umphokoqo*, a dish unique to amaXhosa, one of the South African ethnic groups. Food does not only depict material culture, it carries with it sentiments or attachments. This paper explores food as a symbol of identity, love and unity. It also investigates the '(un)translatability' of food names based on Mandela's autobiography, *Long Walk to Freedom*, and its Afrikaans, Xhosa and Zulu translations; and *Hunger for Freedom: The Story of Food in the Life of Nelson Mandela* by Anna Trapido. The article examines how specific food items or names were rendered in the Afrikaans, isiXhosa and isiZulu translations. These books were selected because they represent historical narratives. *Long Walk to Freedom* portrays an important part of South African history, whilst the *Hunger for freedom* depicts one part of the South African culinary heritage and the role of food in Mandela's life. This paper is approached from functionalist and descriptive perspectives. Depending on the function/intention of the translation, it has been found that foreignization and domestication can be applied when transferring food names to another language.

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Bitter is bitter, isn't it? The meaning of sensory descriptors for panelists and consumers. A sensory science perspective.

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We do not have any doubts about our perception and description of sweetness in daily life, no matter whether we are in England, Switzerland or France. Descriptors of other sensory modalities might be more crucial whether or not they are used by trained assessors or consumers as well as across language borders.

The paper addresses the language of sensory assessors, how definitions are elaborated and to what extent this type of vocabulary can be transferred to another panel. Examples of methods and sensory lexica are presented. Companies or institutions might do a large effort for having a common sensory language. Being conscious about the difficulties of transferring a sensory language to another group might help the process.

Furthermore, a focus is put on consumer language with respect to taste terms from a language perspective. Examples are given for the English and German taste terms with taste being not mere physiological taste, but including odor, aroma, texture and hedonic descriptions.

In conclusion, language of sensory assessors and consumer is compared and discussed with respect to similarities and dissimilarities.

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RAJAN Ammu (University of Hyderabad)

Food and Dining with Murder and Mayhem: Towards Translating Agatha Christie Novels into Malayalam

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Though the British Raj had ended in 1947, the cultural impact of the colonial rule has not deteriorated completely. Be it the English education, Missionary-led institutions, Victorian architecture or food habits, traces of colonial domination are still intact in the cultural psyche of India. But this cultural exchanges were not one-sided, it was mutual. The British still savour a Mulligatawny soup or a kedgerree, though they are adapted to suit the British palate. The way we cook, serve and consume food is as culture specific as the kind of food we eat. Our choice of food also depends on the climatic conditions and vegetation of the respective geographical terrains.

If not through first-hand experience, we get to know about foreign cuisines from books, movies, and the Internet. Dame Agatha Christie, the prolific writer of mystery novels is quite popular across the world. She is someone who has depicted the country life and city life from close quarters, thus offering a glimpse into the English dining halls and kitchens. This paper attempts to study and problematize the depiction of food and eating habits in the Malayalam translations of Agatha Christie's selected novels. The way in which the translator interprets food varieties and dining habits becomes his/her interpretation of that society. It certainly affects the target reader's perception of the source culture. This research also give due emphasis to the function of food as murder weapon, which is a recurring theme in Christie's mysteries.

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REBECHI RODRIGUES Rozane (Universidade Nove de Julho - São Paulo)

Brazilian food in English translation: a corpus-based study

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The aim of this study, which resulted in a PhD dissertation, was to build the Portuguese-English Dictionary of Brazilian Cooking. Although cooking is a common theme of TV shows, newspaper and magazine sections, cookbooks and various publications, it has been underestimated by scholars (Cf. CAPATTI & MONTANARI, 1999). Usually disregarded as specialized language, it does not count with a large supply of reference materials. This is especially true when we consider the pair of languages Portuguese-English. Regarding the typical Brazilian cooking, works covering terms and phraseologies which could help translators and writers with the production of texts in the area are nonexistent. Consequently, the task results in problems such as the use of wrong equivalents, lack of fluency and adaptations that lead to mischaracterization of cultural references.

In order to identify the terms which are characteristic of Brazilian cooking and their equivalents, definitions, phraseologies and other relevant information in English, we built a corpus from cookbooks. This corpus, which consists of a comparable and a parallel subcorpus, was investigated with the methodology underlying Corpus Linguistics. Results showed differences between Brazilian cookbooks written in Portuguese vis-à-vis those written in English. Concerning the recipes written in Portuguese, we observed a higher presence of emblematic dishes and ingredients, which are typical of some regions. On the other hand, day to day recipes stand out in the books written in English, confirming that Brazilians are more influenced by nationalist issues when choosing their characteristic dishes, whereas foreigners seem to base their choices on observation of eating habits.

Due to this discrepancy, the English books at times failed to provide equivalents for some of the Brazilian cultural references. In such cases, we resorted to the English version of the parallel subcorpus.

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SEZZI Annalisa (University of Modena and Reggio Emilia)

“I am not the milk, and milk’s not me”: translating food in children’s picture books.

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Besides being a primary necessity to life, food is a potent “cultural signifier,” both a product and producer of culture and of different Weltanschauungs. Not only does it lie at the core of the process of culture creation and of human interaction with the world (Bakhtin 1984: 281), but it also inspires imagination and arts.

In particular, themes related to food are pervasive throughout literature in general, no matter the readers’ age group: as Keeling and Pollard (2009: 5) underline, “food is as prevalent and significant in children’s literature as it is in literature for any other audience.” As a matter of fact, food in literary works addressed to children takes on a variety of forms, ranging from deprivation to gluttony, and symbolic and metaphorical meanings: it can represent infants’ progressive detachment from their mother or it can reproduce the dynamics underlying children’s socialization, children’s sexuality, and power struggles (Bettelheim 1975), simultaneously mirroring the society where it is produced.

The translation of food in children’s literature is thus complex (Frank 2009; Paruolo 2010). As Paruolo observes (2010), it oscillates between the need to expose children to cultural diversity by preserving the food references of the source text in the target text (Klingberg 1986) and the need to create a comprehensible translation by adapting them (Oittinen 2000). This translation process seems to be even more challenging in picture books for preschoolers where food is also pivotal (see, for example, Counihan 1999; Spitz 1999; Nikolajeva & Scott 2006; Fraustino 2009) and where the cooperation between images and words create a more vivid imagery but also a strong visual constraint. The aim of this paper is then to examine the different translation strategies of food references in a corpus of classical British and American picture books and their respective Italian translations. More specifically, it sets out to explore the way the presence of illustrations and the performative nature of the genre (meant to be read aloud by adults) influence the translators’ choices, often leading to unexpected results.

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SMITH Viktor (Copenhagen Business School)

(Re)vitalizing sensory language on food packages in Danish – and beyond

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The talk presents the rationale and first results of a new alliance between The FairSpeak Group at Copenhagen Business School, the Sensory Group at the Technical University of Denmark, the Danish Language Council, and the consumer-owned retail corporation Coop which comprises a number of leading supermarket chains in Denmark.

The ultimate goal is to significantly increase the use of sensory language on pre-packaged food products sold in supermarkets, restoring some of what has been lost since the times where we could see, touch, and taste the food directly at the butcher's, baker's, and cheesemonger's shops and base our purchase decisions on first-order sensory-motor experience. On present-day food packages, verbal indicators are mainly used for conveying utilitarian properties such as ingredients, nutrition value, or animal welfare, whereas the sensory impact come down to what is signalled by the shape, texture, and colours of the packaging and pictures and ornaments placed on it. While being highly effective for attracting visual attention and triggering emotional responses, such non-verbal cues can provide only a vague and indirect indication of the sensory properties of the product itself. For that we (also) need the power of words. In the talk we will first analyze possible causes of the current state of affairs and argue for a clear-cut distinction between sensory experiences encoded into human language and other, non-linguistic, sensory cues found on the packaging. Then we will present the first results of a test paradigm aimed at triggering consumer-driven sensory language innovations for subsequent testing and use by encouraging consumer taste panels (n=200 in each) to spontaneously verbalize their eating experience with selected products, leading to (re)activation of established modes of expressions as well as neologisms involving conceptual integration and blending, metaphor, sound symbolism, and other schemas.

Finally we discuss the borderline between universal traits in sensory language innovation and language- and/or culture-typological specifics. An example of the latter might be the tendency of Germanic languages (e.g. Danish) to produce generic food names on a higher level of abstraction and less determined in terms of unique sensory attributes compared to the Romance languages (e.g. Italian) offering different starting points for continued lexicalizations through compounding, derivation, etc. Examples: Danish: musling ↔ Italian: cozza, vongola, pettine, etc.; Danish: pølse ↔ Italian: salame, salsiccia, etc.

SPINELLI Sara (University of Bologna - Alma Mater Studiorum SemioSensory | Research & Consulting, Prato)

The issue of translation in sensory and consumer studies

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More and more frequently, food industries ask for cross-cultural studies. The need of using questionnaires to measure consumer perception of food products in different countries collide with the problem of translation: how to translate questionnaires in different languages, ensuring the comparability of the results, but confronting with the issues of translation in different languages and different cultures? In addition, questionnaires are usually developed in a format of a list of adjectives/nouns, where the context is rarely explicit. Two main sources of error have to be controlled in the development of a questionnaire: the translation phase (negotiating the meaning that has to be studied across countries) and the presentation phase (being sure that respondents interpret the words in the expected sense).

Different cases will be presented, from studies where the attributes to describe sensory experience are generated in different languages to faithfully represent the sensory variation in that culture (e.g. descriptive analysis of extra virgin olive oils in different countries), to the studies where a questionnaire is developed in a language and then translated to be applied in different countries. Finally, the issue of translation of emotions will be discussed, a topic in the agenda in sensory and consumer studies interested in investigating emotional responses to foods.

Bionotes

Sara Spinelli is a post-doctoral researcher at the University of Florence where she a member of the Sensory Unit in the Department of Agricultural, Food and Forestry System Department. Initially she studied human and social sciences and she obtained a PhD in Semiotics (University of Bologna/Istituto Italiano di Scienze Umane) with a thesis on the contribution of Semiotics to the Sensory and Consumer Research. After that, she conducted post doctoral studies and she worked as consultant in the field of Sensory & Consumer Studies.

Her research focuses on the the exploration of new ways to understand consumers food preferences and motivations, using both qualitative and quantitative methods and with a particular attention to the use of language in sensory and consumer studies. Current areas of research include emotions and affective responses, questionnaire translation and adaptation in different cultures, expectations, consumer personality traits, attitudes and motivations, the role of context in consumer perception, the culinary profile of the products. She currently collaborates with the Italian Society of Sensory Science and the European Sensory Science Society.

STOJILKOV Andrea (Belgrade University)

Yugoslav Food in English Translations of Post-Yugoslav Writing: Translate What They Eat and Drink, Tell Me How They (Used to) Think

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Translating food might seem a fairly simple task. Food is concrete, material, common, natural and universal. Nevertheless, items of food are often culturally embedded and do not have direct equivalents in other languages. Even though in such cases analogy appears to be one of the most frequently employed strategies by literary translators, it can lead to excessive domestication and cultural dissonance between a target-culturally marked food item and the original plot and setting. All societies eat; however, what, when, how, and how much is eaten varies from country to country and speaks much about a culture.

This paper examines food used in contemporary post-Yugoslav authors' prose as a symbol of socialist Yugoslavia of utmost cultural importance. National and transnational, existing and gone, a nostalgic memory or a myth, authentic or adopted, Yugoslav cuisine is certainly adored by all citizens of former Yugoslavia alike, and has a prominent role in the description of everyday life in the native land of contemporary Serbian, Croatian and Bosnian authors. A translator who wishes to achieve optimal cultural transfer of such works into English needs to interpret the semantic nuances and cultural connotations which food and drink activate among source text readers and choose the best translation strategies and techniques for conveying a similar message in the target, Anglophone culture. Using a corpus extracted from both selected translations of (post)Yugoslav authors whose writing tackles life in socialist Yugoslavia and the yet untranslated post-Yugoslav authors' works of the same topic, the paper discusses the felicity of translation strategies such as generalisation, analogy, copy, pragmatic explicitation or addition, and suggests potential solutions for future translation practice.

Bionotes

Andrea Stojilkov is a doctoral candidate at Belgrade University's Faculty of Philology. Her dissertation project investigates the cultural transfer in the English translations of post-Yugoslav prose. She has presented and published various essays dealing with her areas of interest, namely the interrelation between high art and popular culture, and the transfer of culture-specific items in English-Serbian and Serbian-English literary translations.

SUÁREZ-TOSTE Ernesto (Universidad de Castilla-La Mancha)

Babel of the senses: embodiment, synesthesia, and wine language

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Of all the varieties of sensory experience, sharing a bottle of wine seems to be one of the most rewarding yet also one of the most challenging to verbalize. This is largely so because of the lack of a scientific jargon capable of describing sensory impressions all the way from the vineyard to the glass. Whatever wine language we do have is highly figurative, depending on a weakly standardized practice rather than a solid and comprehensive range of descriptors. Embodiment theories seem even more relevant here than elsewhere, as this figurative language depends heavily on the referential / experiential framework available to each speaker. Another problematic area is our still growing awareness of how our senses behave in organoleptic perception.

Popular misconceptions around the senses have wreaked havoc upon the possibility of any objective exchange concerning the appreciation of wine or food. This is especially true in the way taste has acquired undue prominence in the popular imagination: a large deal of winetasting activities (the word itself is a tricky one indeed) occur inside the mouth, and the presence of a dedicated organ often misleads tasters to think that everything that happens in the mouth must be taste, but no. The communication between nose and mouth, on the one hand, and the tactile sensitivity of taste buds, on the other, are responsible for our impression not of the wine itself but of which agents are performing which acts of perception. Traditional mistakes of the popular imagination include mix-ups of taste and smell (“fruit flavors”, “sweet aromas”) that reveal a lack of rigor but are by now widely accepted.

I intend to discuss discursive and translation issues around “winespeak” focusing specifically on the analysis of figurative language (metonymy, metaphor, and especially synesthesia).

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Bionotes

Ernesto Suárez-Toste teaches American and Comparative Literature at University of Castilla-La Mancha (Spain). His interest in wine (with a bit of an obsession for Sherry) predates his use of language; his interest in wine language is comparatively a recent thing. He has written articles and book chapters on cognitive and discursive approaches to wine and food, with special emphasis on synesthesia, and taught seminars on Tasting Note writing in English.

His translations of wine writing into English have appeared in *Wine News*, *The World of Fine Wine*, the award-winning *The Finest Wines of Rioja and NorthWest Spain*, and *1001 Wines You Must Try before You Die*.

At present he is co-writing a book on wine language with Drs. Rosario Caballero and Carita Paradis.

SUMMERFIELD Giovanna (Auburn University)

Primo, Secondo e... contorno: A Big Night in the New World

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Big Night, a 1996 film directed and interpreted by one of the most famous Italian-American actors, Stanley Tucci, is the story of two brothers who run a small declining Italian restaurant in the seaside resort of Keyport, New Jersey, during the 1950s. It is a celebration of food and food preparation. Mostly, it is the story of the struggle for identity by Italian immigrants to the United States; it is an anthem to authenticity, to perseverance, and to unaltered passion. It is the story of Old World citizens searching for the American Dream but who are wary and unwilling to evaporate in the melting pot of the New World.

On one side of the street, Primo and Secondo with their timpano and seafood risotto, with simple décor and some artistic clientele, and on the other Pascal with a menu that boasts meatballs and hot dogs, with photos of celebrities on the wall and a sexual atmosphere reminiscence of the compromises this restaurateur takes daily for the love of money. The sumptuous last dinner of the brothers' restaurant, which opens up to neighborhood guests and friends for one night, their big night, is followed by a simple but seductive omelet cooking scene where words are not needed to inform us of the stance Primo and Secondo have firmly chosen.

Bionotes

Professor Summerfield, Associate Dean for Educational Affairs in the College of Liberal Arts, received her PhD from the University of Florida and teaches Italian and French languages and literatures, women's studies, and community and civic engagement, at Auburn University. During her time at Auburn she has received the CLA Engaged Scholarship, 2009-2012, the Outstanding Scholarly Achievement in Women's Studies, 2009-2010, the PETL Early Teaching Career Award, 2007 and several author awards from 2011 to 2016. She founded the Taormina, Italy semester programs in 2005, as well several abroad programs in France, China, Korea, Japan, the UK, and Argentina and has directed these with great success, providing an interdisciplinary curriculum and community engagement opportunities to all students enrolled. Dr. Summerfield was instrumental in the implementation of the Language Across the Curriculum program and the Italian government grant that awarded, for 5 consecutive years, the Italian Studies program in the Department of Foreign Languages and Literatures, where she served as Undergraduate Advisor of Italian Studies. She is an Imagining America Research Fellow (Undergraduate Civic Professionalism) and was Erasmus Mundus Visiting Scholar in 2011-2012 and 2014, for the European Master Course TEMA.

Due to her interdisciplinary educational training in Political Science, Romance Languages and Literatures, and European and Mediterranean History, the list of her publications is varied and extensive, mostly focused on the eighteenth-century French and Italian literature, religious and philosophical movements and women's studies.

Among her most recent works are:

Sicily and the Mediterranean: Migration, Exchange, Reinvention. NY: Palgrave Aug 2015.
Scholarship in Action: Communities, Leaders and Citizens. Common Ground Publishing, 2013.
The Politics of Poetics: Poetry and Social Activism in Early-Modern through Contemporary Italy. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2013.
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TAVIANO Stefania (Università di Messina)

Food in Italian American performance art: *Blood Type Ragu* and *a'Schapett*

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Food can play a pivotal role in Italian American performances exploring the relationship between memory and identity. Italian American performances, such as Frank Ingrasciotta's *Blood Type Ragu*, and Annie Lanzillotto's *a'Schapett*, in particular, show how foodways shape ethnic identities in the US. Drawing on from food studies (Naccarato and LeBesco, 2012) which focuses on the role of food in affecting individual and collective identities, as well as performance studies, I will examine selected Italian American performances to show how food practices can become a tool to overcome traditional gender roles and to call into question stereotyped images of Italian Americans. A translation perspective is also particularly useful here if we consider translation, not only and much more than a transfer from one language to another, rather, as Edwin Gentzler's (2008) argues in relation Chicano writers, as an element that is *constitutive* of given cultures. Translation in other words, instead of being a process connecting separate and distinct cultures, becomes central to the construction of polylingual identities. The performances mentioned above, *Blood Type Ragu* and *a'Schapett*, turn upside down the traditional meaning and significance of Italian food items and practices, starting from the titles, to put forward alternative discourses against predominant stereotypical and celebratory representations of Italian Americans identities.

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Bionotes

Stefania Taviano lectures in English at the University of Messina, Italy. She is author of *Translating English as a Lingua Franca* (Mondadori Education, 2010), *Staging Dario Fo and Franca Rame. Anglo-American Approaches to Political Theatre* (Ashgate, 2005) and has edited a special issue of *The Interpreter and Translator Trainer (ITT)*. She is currently working on translational and polylingual practices in global movements, such as Global Hip Hop and art activism, as well as continuing her research on the spread of ELF and its impact on translation, language and translation pedagogy. She is also a professional translator and interpreter.

TEMMERMAN Rita (Vrije Universiteit Brussel)

Descriptors and brand names for trendy new beers in linguistically hybrid Brussels

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The language(s) spoken in the environment where we grow up are crucial for our understanding of this environment. What we taste and how we describe this sensory experience is similarly dependent on our upbringing in cultural and linguistic situational environments or contexts. New food and beverage products are created in a linguistic and cultural context.

Emergent socially distributed understanding can be observed as names for e.g. new beers are negotiated by language users and the meaning of descriptors is the *emergent result* of social interaction, a kind of distributed phenomenon rather than an individual private mental act. What is new is that the emergent result of social interaction can be witnessed on the social media.

The Brussels Beer Project is a collaborative project using co-creation to become more innovative and daring and to bring fresh air into a sometimes too conservative Belgian craft-brewing scene. They ran an experiment in co-creating a new beer using Internet communication, which resulted in the new beer "Delta".

La Brasserie de la Senne named two of their newly created beers *Zinnebir* and *Taras Boulba* showing how traditional cultural tasting and beer creation meet with new initiatives and how creativity is historically, culturally and linguistically embedded. The Brussels cultural heritage is expressed in a hybrid language (mixture of French, Dutch and so-called *zwan*s, a funny language variant, typical of Brussels).

Linguistically speaking Brussels beers are created in a hybrid language. Descriptors and new names for beers come to life in a linguistic setting where Brussels French, Brussels Dutch, Brussels dialectal variants and the typical *zwan*s simultaneously are inspiring the beer creating community. This is a specific case of "translanguaging".

Bionotes

Rita Temmerman is professor in translation and terminology studies at the Department of Applied Linguistics (Faculty of Arts and Philosophy) at Vrije Universiteit Brussel. Based on the study of terminology creation and innovation in the life sciences she contributed to the sociocognitive approach in terminology studies with her book *Towards New Ways in Terminology Description. The sociocognitive approach* (2000).

Her main research interests pertain to terminology and cognitive semantics, translation theory, metaphor studies, dynamic systems in language, intercultural and multilingual communication, linguistic hybridity and innovation, secondary term formation in EU discourse and terminology in food studies.

ZANCA Cesare (Università degli Studi di Siena)

TranslEatability: food and eating in a large corpus of newspapers

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Food is a fundamental and irreplaceable aspect of our daily life. It is a basic need for survival, an issue for the future of mankind, a key element for our health and well-being, an occasion for social and individual fulfillment, an essential component of our culture and social identity.

Not surprisingly, in our global communication society, it seems to gain attention and a growing relevance in the language we use and therefore in translation.

Translating, though, is not easy and translations do not always succeed in identifying a suitable equivalent in the target language and in creating the same personal, social and cultural impact on the target reader. In this respect food is emblematic: what is translatable is not always "translEatable" and what we taste might not correspond at all with what we expected.

It is not always a problem of the quality of the translations of menus (as in Bassnet 2011:152): very often the most suitable linguistic equivalent in the target language simply tastes like something else.

A *caffé* in Italy is different from a *coffee* in English and from many of the 'equivalent' coffees one gets when using the translated equivalents of the word in other countries. If we order a *granita* in India we might get something very different from what we get in Sicily. Indeed, the issue of the 'translEatability' of food is not only interlinguistic, but also intralinguistic: the *granita* you eat in Catania is unique and different even from the one you can order in a bar in Palermo or Milan.

According to Newmark, food in translation is linked to the expression of 'national culture':

"Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures" (Newmark, 1988:97).

But food is also inevitably associated with individual experience: the real and best chocolate cake is the one our grandmother used to make. Cultural and national elements are important in dealing with the translation of terms about eating, dishes and culinary products, but very often food, and its 'translEatability' is revealing of other contextual aspects related more specifically to identity and personal experiences: something that has been referred to as 'experiential equivalence' (Sechrest et al, 1972 47).

The assumption of this paper is that words and expressions related to food can be very helpful in identifying, discussing and teaching both translation issues and cultural and evaluative aspects of language.

Trough the analysis of some Italian loan words used in English, such as *salami*, *cassata*, *granite* and some more general words related to *food and eating* in a large international corpus of newspapers in English (the Sibol-Port Corpus- investigated according to the MD-CADS approach), and in some examples of texts used in my translation university classes, I shall try and point out how food related lexical items and

their use in different newspapers and in different countries and can be revealing of stereotypes, cultures, attitudes and 'experiences' of their readers.

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Bionotes

Cesare Zanca is a researcher and assistant professor of English and Linguistics at The University of Siena where he teaches courses in Linguistics, English and Translation Studies.

His research interests include:

Corpus-Assisted Discourse Studies,

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Translation Studies

E-learning and Language Assessment

Technology and Corpora for Language Learning and Teaching

Language Teaching in Higher Education

He has been involved in national and international research projects in fields relating to corpus linguistics, translation studies, teacher training and assessing, e-learning, online-learning, language evaluation and assessment and virtual curricula.

His published contributions include:

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ZANFEI Anna (Università di Verona)

Holliday's menus and food display: a digital discourse analysis and some annotations on translation

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In this paper I am going to investigate the lexicon and phraseology used to talk about menus for the celebration of festivities that can be rooted in religious rites. I will firstly outline the specific requirements of ingredients, and their substitutes as well as the display and appearance of food, the sequence of dishes in menus, and the presence of banqueters at a formal dinner or at the family table. The analysis is a digital discourse analysis that looks at the features specific of the digital environment such as the use of images and music and videos, the use of intertextuality and its associated kinetic modality as well as the prefixed hashtags, the use of colours and the description of traditional ingredients and their substitutes, the use of tight and loose cohesion in the dialogisms, the association of the culinary art with the presentation of dishes, and their link to ancient social and cultural customs. The aim is then to see the various way both cultural and religious traditions are re-interpreted in the contemporary society of immigrants in the USA and the help that new families can get from the internet and the digital discourse around shopping for food, cooking, menus, celebration and food display to create their own perfect holiday celebration. Annotations on translation in English will also added to the discussion.

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