

# **The Translation of Czech Restaurant Menus into English**

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Bachelor Thesis  
2015



**Tomas Bata University in Zlín**  
Faculty of Humanities

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Univerzita Tomáše Bati ve Zlíně  
Fakulta humanitních studií  
Ústav moderních jazyků a literatur  
akademický rok: 2014/2015

## **ZADÁNÍ BAKALÁŘSKÉ PRÁCE**

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Pavčina Hrubá**  
Osobní číslo: **H12826**  
Studijní program: **B7310 Filologie**  
Studijní obor: **Anglický jazyk pro manažerskou praxi**  
Forma studia: **prezenční**

Téma práce: **Překlad českých jídelních lístků do anglického jazyka**

Zásady pro vypracování:

**Studium odborné literatury z oblasti kulturně-specifického překladu**  
**Shromáždění materiálů k analýze překladů**  
**Upřesnění cílů a formulace hypotézy**  
**Analýza zkoumaných materiálů**  
**Potvrzení/vyvrácení hypotézy, vyvození závěrů**

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

**Baker, Mona. 2011. In Other Words: A Coursebook on Translation. Oxon: Routledge.**

**Gentzler, Edwin. 2001. Contemporary Translation Theories. Clevedon: Multilingual Matters.**

**Knittlová, Dagmar, Bronislava Grygová and Jitka Zehnalová. 2010. Překlad a překládání. Olomouc: Univerzita Palackého v Olomouci, Filozofická fakulta.**

**Křivánek, Mirko. 2004. Česko-anglicko-německý průvodce gastronomií a restauračním provozem. Praha: Leda.**

**Malmkjaer, Kirsten. 2005. Linguistics and Language of Translation. Edinburgh: Edinburgh University Press.**

Vedoucí bakalářské práce:

**PhDr. Katarína Nemčoková, Ph.D.**

Ústav moderních jazyků a literatur

Datum zadání bakalářské práce:

**28. listopadu 2014**

Termín odevzdání bakalářské práce:

**7. května 2015**

Ve Zlíně dne 6. ledna 2015



doc. Ing. Anežka Lengalová, Ph.D.

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## **ABSTRAKT**

Tato bakalářská práce se zabývá překladem českých jídelních lístků do angličtiny a je rozdělena na dvě části.

První část je zaměřena na překladatelský proces v teoretické rovině a popisuje účel překladu z hlediska kulturně-specifických prvků. Dále se zabývá jídelním lístkem jako typem textu a popisuje jeho charakteristické rysy.

Druhá část zahrnuje překladatelskou analýzu deseti jídelních lístků z různých českých restaurací. Na základě analýzy jsou navrženy strategie úspěšného překladu jídelních lístků. Tato bakalářská práce může tím pádem v budoucnu pomoci překladatelům vyhnout se chybám, které se v překladu jídelních lístků často vyskytují.

**Klíčová slova:** překlad, český jazyk, anglický jazyk, kulturně-specifické prvky, jídelní lístek, české speciality

## **ABSTRACT**

This bachelor thesis deals with the translation of Czech restaurant menus into English and is divided into two parts.

The first part is focused on the translation process on a theoretical level and describes the purpose of translation from the point of view of culture-specific items. In addition, it deals with a restaurant menu as a type of text and describes its features.

The second part contains the translation analysis of ten menus from various Czech restaurants. Based on the analysis, the strategies for successful translation of restaurant menus are suggested. Therefore, in the future, this bachelor thesis might help translators to avoid mistakes that frequently occur in menu translation.

**Keywords:** translation, Czech language, English language, culture-specific items, restaurant menu, Czech gourmet specialities

## **ACKNOWLEDGEMENTS**

I would like to thank my advisor PhDr. Katarína Nemčoková, Ph.D. for giving me her professional advices and suggestions during the writing of my bachelor thesis. I would also like to thank my family and close friends for their support.

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## INTRODUCTION

Would you like to treat yourself to a drowned man or an overweight trout? And what about some desert as a sweet delight? We wish you a good taste! This is not a poor attempt at a joke, but only an example of what is sometimes possible to find in English translations of menus in Czech restaurants. If you are a patient person with a good sense of humor, it should not be a problem. However, not everybody wants to laugh when they are hungry and not everybody goes to a restaurant to be entertained in the first place. Restaurants with such menus will definitely be remembered, but not in a way that would be beneficial for their reputation. Apart from absurd expressions, in many cases, English translations of Czech restaurant menus contain a lot of mistakes which, as a result, can make the text appear unintelligible and confusing to foreign customers.

Restaurants should be particularly careful when creating their menus, because menus represent an essential part of their image. In addition, a restaurant menu is one of the first things that a customer comes into a contact with after entering a restaurant. Menu serves as one of the main means of communication between a restaurant and its customers. Therefore, menus should be clearly organized, comprehensible and should draw customers' attention.

In order to create appealing menus, restaurants sometimes overuse humor, and there is a tendency to try to reach the same in their menu translations. As a result, such events are often translated literally which makes the menus incomprehensible. Consequently, the intended effect on restaurant customers is lost.

Therefore, when translating restaurant menus, translators should take into consideration that restaurant menus represent a special type of text with a lot of specific features. Many of these features are culturally-based, for example, the terms from the field of gastronomy. In many cases, these terms represent dishes that are completely unknown to other cultures, so they cannot be translated literally or replaced by similar ones taken from different culture.

Foreign restaurant customers should know what they are ordering when they decide to visit Czech restaurants. So consequently, restaurants should provide them with comprehensible menus containing all the necessary information since the main aim of each restaurant should be the satisfaction on both sides, not only on their own, but also on the customers'.

## **I. THEORY**

## 1 WHAT IS TRANSLATION?

Translation can be simply defined as a transfer of a certain text from a source language (SL) into a target one (TL). According to Newmark, translation is explained as “rendering the meaning of a text into another language in the way that the author intended” (1988, 5). With regard to this, in the translation process as such, it is important not only to transfer the meaning, but also to reach the intended effect on the reader that the source text (ST) might have had. In contrast to this, it is also essential to define what is *not* a translation. With regard to its core purpose which should be to make the ST accessible to the readership that lacks the knowledge of the SL, “a translation that makes no sense without recourse to the original is not a translation” (Bellos 2011, 109). Therefore, for example, the so called word-for-word translation cannot be considered as a real translation as it does not transfer the meaning or the message of the SL into the TL.

Since the second half of the 20th century, many linguistic theories describing translators’ attitudes to translation have appeared. Nowadays, the translators’ main role is especially focused on overcoming the intercultural communication barriers (Knittlová and Grygová 2010, 7). Generally, it is possible to claim that during the translation process, translators should always be searching for the best solution according to a particular situation in the text. Nevertheless, this often seems to be problematic.

An integral part of the whole translation process is to read the ST before translating. This part of the process is important especially for two main reasons. Firstly, the translators need to understand what the text is about, and secondly, they have “to determine its intention” and consequently, they must be able to choose the best translation technique for the interpretation of the text into a TL (Newmark 1988, 11). Furthermore, the intention of the text is also closely related to the target readership. Since “the intention of the text represents the SL writer’s attitude to the subject matter” (Newmark 1988, 12). Therefore, the translator should adapt the target text (TT) based on the knowledge of who its readers will be. Such adaptation can be reached for instance through the proper choice of vocabulary or even grammatical structures. In comparison to the translation of an advertisement, the language of texts from the technical field will usually differ. In addition, for the translator, it is also essential to recognize the message of the ST which might be hidden or indirect in many cases. Because without an accurate understanding of the ST, the original message of it might disappear and as a result, the intended effect on the target

readership might be changed. A perfect example of such a situation could be the use of irony in the ST.

The intention of the translator should not differ from intention of the ST author. Nevertheless, in many cases, the translator has to diverge from the ST according to a certain situation or client's requirements. For instance, when the TT is intended for a readership with a lower level of education, there is a need for the use of more intelligible vocabulary or even a lot of explanation (Newmark 1988, 12-13). From what was described above, it is clear that even before translating, the translator has to know who is going to be the reader. Otherwise, the intended effect and the whole purpose of the ST might be lost.

### **1.1 Translator's Invisibility**

If a translation is considered adequate, then it certainly follows a lot of requirements and criteria. From the point of view of the target readership, the text is not perceived as a translation, but as a version of the original, only in the TL (Knittlová and Grygová 2010, 14). This is also related to the whole concept of the translator's invisibility. As far as Venuti is concerned, "the more fluent the translation, the more invisible the translator, and, presumably, the more visible [is] the writer or meaning of the foreign text" (Venuti 1995, 1-2). According to Newmark, a translation is "an imitation" of the ST and therefore, for readers, it should be more accessible than the original version of the text (1988, 192). Here, the concept of accessibility might be understood in different levels. A translator definitely has a role of a mediator who not only interprets the ST to the target reading audience, but also, in many cases, he or she even provides them with necessary explanations, so the target readership will receive its message, meaning and often – in relation to the explanations – also the context.

Many translation theorists have also dealt with a problematic question of the contrast of art and science in connection to the translation process. From many points of view, "translation has been perceived as a secondary activity [or] as a 'mechanical' rather than a 'creative' process" where only the completed result (the TT itself) is taken into consideration (Bassnett 2002, 13). On the other hand, with regard to the translation process itself, translators certainly have to use their creativity which however, should be somehow limited or reduced, and therefore, for the target readership, the translators can be invisible as much as possible and the whole TT can be read fluently (Bassnett 2002, 9).

A translator should adopt an approach to the ST that takes into consideration especially the author's intention of the text. Nevertheless, a translator is only a human factor that naturally cannot reach the complete objectivity. Therefore, his or her interpretation of the ST is based on how he or she understands and perceives it and consequently, delivers the text to the target readership from his or her point of view. As a result, translator's fingerprints or in other words a certain amount of translator's subjectivity certainly belongs to the whole translation process as it reflects not only the translator's knowledge of both SL and TL, but also the translator's creativity.

## 1.2 Types and Methods of Translation

As was stated previously, a good translation should comply with certain criteria. Firstly, the translator has to make sure that the TT reads fluently and that it gives a natural impression to the target readers. Secondly, the TT has to reveal the identical or almost identical meaning as the original text in a SL and therefore, it has the same effect on its readers. And finally, the TT has to keep the same dynamics as is in the ST so consequently, the target reading audience reacts to the translation in the same way as readers of the SL reacted to the original text (Knittlová and Grygová 2010, 14-15).

In order to achieve such effects on the target reading audience with the TT, the translators adopt different approaches and use different kinds of methods of translation according to a certain text type. Newmark states that "there are as many types of translations as there are of texts" (1988, 192). Therefore, for translators, it is essential to choose the most appropriate and convenient ones that would bring the required result and make the intended effect happen.

For the description of translation types, Knittlová and Grygová use Jakobson's classification and divide these types into three main groups:

- ***Intralingual translation*** or a translation within a language is basically a way of repeating and paraphrasing certain facts or issues in a text or giving an explanation of them in other words.
- ***Inter-semiotic translation*** can be considered as a translation from one language to another. However, this concept does not involve only languages as it has much broader range. This includes also translation between a language and other systems such as symbols, time, chemical formulas, metric systems, musical notation or even

gestures. The core idea of this concept is decoding a message from one system into a language and vice versa.

- ***Interlingual translation (or translation proper)*** refers to a translation from one linguistic system into another one. In other words, it is a transfer of SL into TL where the intended meaning, message and effect as well as all stylistic and formal features of the SL have to be maintained (Knittlová and Grygová 2010, 14).

In connection with the interlingual translation, there is a division of types and methods of translation between two language systems. Nevertheless, some of them are considered rather extreme situations and in many cases these; are not perceived as a real translation at all (Knittlová and Grygová 2010, 16).

- ***Interlinear, literal and word-for-word translation*** – in relation to a type of translation which is for the most part, rejected by many linguists and in many cases, not considered as a real translation at all, the three mentioned terms can be found in the specialized literature. Interlinear translation (sometimes also referred to as word-for-word translation) can be described as a type of translation where the word order of the TT is the same as in the ST. In practice, this may function only rarely, for example, between two languages from the identical language family such as Czech and Slovak (Knittlová and Grygová 2010, 16). However, even in such a situation it would not be applicable in every case, because the syntactical structures of languages differ in many aspects. In a word-for-word translation, “the words are translated singly” with no respect to the whole context of the ST and even “cultural words are translated literally” (Newmark 1988, 45-46). Literal translation is also mainly focused on the word level (Hatim 2012, 289), however in comparison to a word-for-word translation, here the grammatical structures of both SL and TL languages are respected and therefore distinguished. (Knittlová and Grygová 2010, 17). Nevertheless, even these types of translation do exist in practice and are mainly used in descriptive linguistics or generative grammar for understanding of how certain languages function (Knittlová and Grygová 2010, 16). In addition, these types may function at the same time as translation methods during “a pre-translation process” in which the translator needs to find out the meaning of certain words while translating more complicated texts (Newmark 1988, 46).
- ***Faithful translation*** is a type of translation in which the translator transfers the meaning of the ST and at the same time, he or she also transforms some of the

grammatical structures of SL into TL and tries to adapt the text on the target culture according to their cultural concepts (Newmark 1988, 46). Therefore here, the idea of faithfulness is based on finding the best way how to express author's intentions as well as his interpretation.

- ***Semantic translation*** – in comparison to the previous type of translation, this one is more focused on the aesthetic function of the text and there is also a strong tendency to give the TT a form in which the target readers will find no disturbing elements (Newmark 1988, 46). With regard to this, a greater freedom is given to the translator so he or she may apply his creativity even more than in faithful translation. However, the translator still has to accurately preserve the intention and meaning of the ST.
- ***Communicative and idiomatic translation*** – communicative translation is related to pragmatic aspect of translation in which the TT should respect the conventions of the TL. This type of translation is applied especially when translating greetings, idioms or proverbs and is mainly focused on the context (Knittlová and Grygová 2010, 17). The TT should appear to be intelligible to its readers. On the other hand, idiomatic translation tends to mainly transfer the message of the ST by the means of colloquialisms or idioms of the TL (Newmark 1988, 47). However, what both of these types of translation have in common is that they are focused rather on the context of the TT and there is a strong tendency to make the text accessible for the readers.
- ***Adaptation*** – translation itself is even by British and American legal system considered as an adaptation (Venuti 1995, 8). Nevertheless, in this context, an adaptation should be understood as a form of translation which is closely related to culture of both SL and TL. With regard to this, there is a widely used term cultural adaptation. The core idea of adaptation is for the most part to describe a certain situation from the ST with a different but adequate situation that exists in the TL. Such situation can be for example a pun (Knittlová and Grygová 2010, 19). Moreover, according to Newmark, this form of translation is the most free one (1988, 46). However, when there is no equivalent to be found in the TL, the translator has to use description for the readers to understand it.
- ***Free translation*** – Newmark states, that this type of translation transfers “the matter without the manner” or in other words “the content without the form” of the



ST (1988, 46). Furthermore, free translation usually does not consider register or stylistics as an important issue and consequently, in the TT, the aesthetic quality of the original is missing (Knittlová and Grygová 2010, 17). Therefore, it is clear that from the point of view of the translator, the ST is only seen as a guideline from which he or she transfers the content, but not the structure. In many cases, the structure or the form of the text is as important as the content, so consequently, this type of translation might not transfer the intended effect on the target readership.

There are many other translation techniques and procedures that are applied especially when the direct equivalent does not exist in the TL:

- **Transcription** – this procedure might be used when the direct expression in TL is missing and therefore the expression from SL is transcribed according to spelling conventions of TL (Knittlová and Grygová 2010, 19). In relation to transcription, there is a term called **transliteration** which is used when the translation happens between two different alphabetical systems. And consequently, an expression from the SL is rewritten into the TL to create as adequate pronunciation as possible that would be corresponding to the original (Malmkjaer 2005, 76). For example China's capital town is transferred from Chinese to Czech as *Peking*, in comparison to English *Beijing*.
- **Calque** – this term represents a procedure that uses word-for-word translation to find an equivalent in the TL (Knittlová and Grygová 2010, 19). For example, for an English expression *skyscraper* Czech language uses an equivalent *mrakodrap*.
- **Substitution** – indicates that an expression from the SL is transferred into TL, using different linguistic means (Knittlová and Grygová 2010, 19). For example, a noun from the SL is translated by a pronoun in the TL.
- **Transposition** – is a rather grammatical technique as it is focused on grammatical changes in different language systems (Knittlová and Grygová 2010, 19). For example, English pronoun *you* has two forms in Czech: *ty*, *vy*.
- **Modulation** – is focused on a change of perspective (Knittlová and Grygová 2010, 19). For example, a Czech sentence: *Nevíte, kdo to je?* cannot be translated as *Don't you know who he is?* Because the phrase *Don't you know...* indicates impoliteness in English. Therefore, for translation of this sentence, a better idea would be as follows: *Do you know who he is?*

Of course, there can be found many other techniques and procedures in relation to searching for equivalents when translating, however, the translators' decisions connected to the choice of the best solution are derived from a particular situation in a text. Based on the situation in the text, the most appropriate technique, method, procedure or approach is considered, and consequently applied, during the translation process.

### 1.3 Approaches to Translation

This subchapter will be focused on various strategies and approaches to translation. There can be found different kinds of theories connected to this topic in the literature. The opinions of linguists on this matter vary as they adopt various positions, approaches and attitudes towards translation. Nevertheless, no matter which approach will a translator finally adopt to a certain text or a particular situation in it, generally, he or she should take into consideration the text type, style and genre of the ST and the target readers of the TL in the first place.

According to Bellos, there are two main problems that translators face when translating and they represent an “‘equivalent’ and ‘effect’”. He also states, that in many cases, the original text has greater success than its translation (2011, 314). Therefore, translators should search for such equivalents that would make the intended effect on the target readership.

Newmark suggests two kinds of approaches that a translator may consider before translating a text. In the first one of them, a translator should translate a small part of the text (for example the first paragraph or chapter) first to get an idea of the content, form and interpretation of the ST and after that read the ST as a whole. This approach should be used mainly when translating texts which are not so complicated. The second approach that he describes is based on the reading the whole ST a few times in the first place to “find the intention, register, tone, [and to] mark the difficult words and passages” of the ST. And then the translators can start translating. Generally, this approach is preferred more than the first one, because in the end, it may even appear to be more timesaving, considering that not every time the translator succeeds in choosing the right method of translation without the complete knowledge of the whole ST. In such cases, he has to go back to the beginning and rewrite the incorrectly translated parts of it. The second approach is applicable on rather more complicated texts (1988, 21).

Another approach or the concept of foreignisation and domestication had been discussed by many linguists; however, the first one of them who introduced it in translation studies was Lawrence Venuti. The term foreignisation represents an approach, in which there is a tendency to preserve the “foreignness” of SL in the TT. On the contrary, domestication tends to make a TT which would be fluent and in which all signs of foreignness should be minimized (Hatim 2012, 286). It is clear that the whole concept of these two approaches is closely related to culture of both SL and TL.

In this subchapter, some of the approaches to translation were mentioned. Generally, it cannot be determined which approach should be considered as the most appropriate one as it often differs according to the text type or style of the ST. Nevertheless, these approaches help translators to find the most adequate equivalents for situations in the ST.

#### **1.4 Problems of Equivalence**

As was stated previously, the term equivalence can be described as a replacing an expression from the SL by an adequate expression that exists in the TL. In relation to equivalence, Malmkjaer states that when translating, there is no need for the complete equivalence of expressions of both SL and TL. Furthermore, it is enough when translators reach only a certain “degree of equivalence” and they should use description to make the TT more apprehensible for the target readers (2005, 15).

The problem with equivalence is something that translators have to face during the translation process. According to Baker, equivalence can be divided into several categories: equivalence at word level, equivalence above the word level, grammatical equivalence, textual equivalence, and pragmatic equivalence (2011, 4-5). Therefore, from the point of view of equivalence, a text can be seen on different levels. More generally, when translating, it is impossible to focus only on certain units of a text such as words, phrases or sentences without considering the text as a whole.

When equivalents in both SL and TL exist, it can be in a complete or full form (for example, *Friday/pátek*) or in a partial form. In relation to the partial ones, it is possible to divide equivalents according to formal or pragmatic differences or differences in connotative or denotative meaning (Knittlová and Grygová 2010, 41-42). On the other hand, in the case of non-existent equivalents, many linguists argue that the text can be considered as untranslatable.

## 1.5 Untranslatability

The question of (un)translatability has been discussed and analysed by many linguists by now. Discussions about this problem in a more open way started mainly in the 1970s (Hatim 2012, 121). The impossibility to find adequate equivalents brought a few extreme approaches into being. Such pessimists of translatability are for example Venuti or Quine. According to Venuti, translations lead to devaluation of the original texts and moreover, cultural differences of both SL and TL are forcibly mixed up. Quine does not use as strong expressions as Venuti, however, he is even more sceptical to the problematic of translatability. To support his arguments for the statement that translation is impossible, he argues that different cultures embrace different real and abstract concepts. Color spectrum may serve as an example since the perception of colors differs from culture to culture, and therefore it is reflected in their languages (Knittlová and Grygová 2010, 219-220).

Bassnet uses Catford's division of two types of untranslatability: linguistic and cultural. The first one of them deals with the impossibility of translation in relation to lexical or syntactical issues. There might be certain syntactical structures in an English sentence which do not exist in Czech. For instance, a sentence *There is a bottle on the table.* would be considered as untranslatable into Czech since Czech language does not use similar structure as *There is*. However, of course, the Czech translation of this sentence is possible. It only has a different syntactical structure: *Na stole je láhev*. It is clear that when translating, it is impossible to apply the structures of the SL into the TL (2002, 39).

Nevertheless, the second type of untranslatability, the cultural one, is more complicated, because it deals with the cultural concepts. One culture may share certain knowledge which is unknown to another one (Bassnet 2002, 39). In such cases, searching for equivalents gets more difficult and in many cases, it is necessary to use descriptions and explanations in the TT. For example, words such as *privacy*, *Speaker of the House of Commons* or *airing cupboard* represent concepts which are primarily embraced by the English culture and for cultures such as Russian, Arabic or Chinese they appear to be untranslatable (Baker 2011, 18).

This chapter dealt with issues connected to the translation process. It is clear that there are many problems translators have to face when searching for the best translation solutions since languages and cultures influence each other (Gentzler 2001, 203). Therefore, in the next chapter, the issues related to language, culture and translation will be described in more detail.

## 2 LANGUAGE AND CULTURE

According to the specialized literature, many linguists concur that language, culture, and understanding of the whole world, are closely related terms (Malmkjaer 2005, 42). Therefore, it is possible to claim that a certain language shapes perception of the whole world of the people who are its native speakers. Since people are influenced, it is difficult to see the objective state of being (Malmkjaer 2005, 42).

Of course, not all languages possess identical systems of categorization and they are not compatible on the lexical level (Malmkjaer 2005, 42). If languages shared the same concepts, the whole translation process would be simplified as it would be sufficient only to replace words from the SL with their opposites in the TL. Nevertheless, in reality, languages differ significantly in their concepts and they “do not simply name existing categories, they articulate their own” (Culler 1976, 22).

Language can be defined as a “cultural reality” since it represents a “system of signs” which is recognized and encoded by a certain culture. Therefore, the way people speak or “use their language” is influenced by culture (Kramsch 1998, 3). As a result, languages involve expressions referred to as culture-specific items which, at the same time, represent a challenge for translators.

### 2.1 Culture-specific Items

As was stated previously, it is obvious that each culture embraces its own concepts. Consequently, the translator should never translate a text regardless of both SL and TL cultures (Bassnett 2002, 23), especially, when translating texts closely related to culture which contain a lot of culture-specific items. These items are also sometimes known as culture-bound expressions and they represent various concepts that are related to particular cultures.

In connection to translation, the term culture or culture-specific has been defined by many linguists and theorists from various points of view. For instance, Baker refers to “culture-specific concepts” in relation to expressions in SL which do not exist in the target culture, and therefore make it difficult for members of other cultures to understand. Among these concepts, she places “a religious belief, a social custom or even a type of food” (2011, 18). According to Gambier, these concepts are “culture-specific references” which represent different aspects in people's lives such as education, politics, history, art, legal systems, units of measurement, names of places, foods and drinks or sports and are

differently perceived by different countries and nations all over the world (2007, 162). As far as Newmark is concerned, the term culture can be described as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988, 94). He also describes culture-specific items as cultural words which he classifies according to Nida system in five groups: 1) ecology (flora, fauna, hills, winds and plains); 2) material culture (food, clothes, houses, towns and transport); 3) social culture (work and leisure); 4) organizations, customs, activities, procedures and concepts (political and administrative, religious, artistic); and the last one 5) gestures and habits (1988, 95). Though, there can be found many definitions for culture-specific items in the literature, the core ideas of these definitions do not differ as for the most part, they reflect values, attitudes, traditions and beliefs of a certain culture or society.

### 2.1.1 Translation of Culture-specific Items

With regard to all those definitions of culture-specific items which were described previously, there is no doubt that a translator should expend maximum effort and take many things into consideration during the translation process. In many cases, searching for the best solution that would be appropriate for a particular situation in the text can be problematic. Nevertheless, there are many techniques how to solve such situations. The most important and the most difficult item is to choose the right one.

One of the most important things, in relation to the translation of culture specific items, is the context (Newmark 1988, 80) and cultural awareness (Venuti 1998, 158). In this sense, translators’ main purpose is to provide background information to the target readers. This includes, for instance, the use of description and explanation, but also other translation techniques and approaches.

Apart from calque or communicative translation, which were described in the previous chapter, there are also other translation techniques that can be used when translating culture-specific items and are referred to as cultural transposition. One of them is *exoticism* which basically means taking one word from the SL into the TL since there is no equivalent for such an expression in the TL, because the TL culture does not involve it. Such expression can be transferred either without any change or with a slight adaptation to the TL. As an example may serve *wasabi*. Another technique is *cultural transplant* in which expressions from the SL are replaced by expressions from the TL with similar cultural concept and connotations, for instance, Czech *Jeníček a Mařenka* are transferred

into English as *Jack and Jill*. Technique, that uses already established borrowed terms, is called ***cultural borrowing***. As an example may serve *langue and parole* or *tabu* (Knittlová and Grygová 2010, 28).

This chapter dealt with language and culture in connection to the translation process. It is clear that translating includes switching between cultures, which becomes even more complicated process when translating culture-specific texts. Therefore, in the next chapter, also linguistic terms connected to translation such as text, register, style or genre will be defined.

### 3 TEXT, REGISTER, STYLE AND GENRE

The terms text, register, style and genre will be defined in this chapter. Some of these terms were already used in both previous chapters in connection to the translation process and its relation to cultures of both TL and SL. Nevertheless, definitions of these terms are important especially for classification of restaurant menu from the linguistic point of view, which is in practice “useful in defining translation problems”, so consequently, the translators are able to choose the most convenient strategy, approach or method “how to overcome them” (Baker 2011, 123).

Definitions of these terms differ since different linguists describe them from various points of view. From one perception, *text* could be defined as an event of communication that combines “verbal and non-verbal means” which might be represented by changing the pitch of voice, mimics, body language, visuals etc. (Nord 2005, 16). Another point of view on text is provided by Kramsch, who states that text is an outcome of language in use which is linked “together by cohesive devices and discourse”. Cohesive devices (such as conjunctions or pronouns) strengthen the flow of the text, whereas discourse is closely related to context and culture (1998, 126-132). According to Malmkjaer, the essential part of text is texture which makes it structured and therefore, not fragmented (2005, 134). Furthermore, texture is based on cohesion and coherence which represent the internal links in text and through which the intended effect on the reader can be attainable (Hatim 2012, 296-297). In relation to texture and structure of text, Hatim puts a term text type, which at the same time also corresponds with context (2012, 296).

With regard to text type, the choice and the adaptation of language also depend on *genre* (Kramsch 1998, 62). As far as Hatim is concerned, genre represents a relatively fixed “form of text” based on conventions and “communicative events” (2012, 287). These conventions, however, are not universally applicable since they are related to a particular culture, point in time (Nord 2005, 21), and a certain communicative purpose. So consequently, they can be understood only by receivers who share the background knowledge, thus discourse, which in addition, has an impact on the content and style of the text (Malmkjaer 2005, 157).

The term *style* represents quite a broad concept. It can be perceived as a set of language means related to a certain situation through which an author tries to express his or her intention (Knittlová and Grygová 2010, 135). In comparison to genre, style is more distinctive and specific, because according to style, it is even possible to distinguish or



recognize one author from another one (Bellos 2011, 291). According to their function, different styles can be classified into several categories. In relation to written language, functional styles are mainly categorized as: official, newspaper, publicistic, scientific, and belles-letters style (Knittlová and Grygová 2010, 133-134). Nevertheless, this classification is neither the only one, nor fixed, since in many cases, linguists perceive styles differently. In addition, there are many sub styles related to this classification such as for example poetry, article, essay etc. (Knittlová and Grygová 2010, 138).

With regard to style and a particular use of language, it is essential to mention *register*. The term register is also related to a certain situation, according to which “a language user” chooses the most convenient way of expressing himself (Baker 2011, 303). Such intention can be attained, for instance, through the use of a particular dialect or informal language (Hatim 2012, 293).

The knowledge of these terms enables translators to classify STs they are supposed to translate, so consequently, they are able to adopt the most appropriate approach and choose the most convenient translating method. However, in many cases, classification of texts among these linguistic terms is not unequivocal. In relation to style, texts might contain a mixture of features typical for more than one type of style. A restaurant menu can serve as an example of such a situation.

### **3.1 Linguistic Classification of Restaurant Menu**

According to linguistic terms, which were previously described, it is impossible to adopt a general approach to restaurant menu. In many cases, restaurant menu as a genre, contains various style combinations in which the language might range from a high degree of formality to even completely informal expressions. The use of informal language in restaurant menus can be caused by the usage of dialect in relation to expressions for certain regional gourmet specialties. Therefore, it is clear that from the stylistic point of view restaurant menu can be perceived as a combination or mixture of different styles. It is a result of various purposes that restaurant menu represents.

As a matter of fact, restaurant menu not only has the informative function, but also, and for the most part, the persuasive one. Therefore, its language should be convincing in the same way as it can be seen in advertisements. For restaurants, menus function as an essential element of their marketing strategies. So consequently, it is possible to claim that in restaurant menus almost every word matters and that the choice of its language should

be done precisely so the menu would seem to be appealing for its readers, thus restaurant customers. Apart from the persuasive function, restaurant menu also involves the informative one since it often provides information about ingredients, weight or price of the dishes (Zwicky 1980, 85-86).

The function is closely related to register, which is applied according to a certain situation. In the case of restaurant menu, the main intention is to provide information as well as to promote the restaurant. Registers are also influenced by niches which cause that all the information should be written in as little space as possible. This is especially visible in restaurant menus. Therefore, niches are also based on contexts that indicate the use of a certain format (Zwicky 1980, 84).

### 3.1.1 Format and Structure

The term format represents a set of conventions and structures that are relevant to a particular text type or genre. The format of restaurant menu is definitely based on conventions since it is usually written in a catalogue form which is divided into sections of certain types of dishes. The order of these sections is culturally fixed (Zwicky 1980, 88-91).

Restaurant menus are usually full of descriptions since there is a need to inform the customers about the price, weight, ingredients used, the way of preparation of their dishes or about the methods of payment. Especially in relation to the characterization or naming of the items on menus, the descriptions should be brief, clear and comprehensible (Klíma 2010). In their menus, restaurants also use a lot of noun phrases to reach the needed degree of brevity. For the sake of clarity and easy orientation in the text, there are lots of “visual features” used in menus, for instance, the use of headlines, “line division, spacing, punctuation, spelling or the choice of typeface”, thus text fonts. Another feature of restaurant menus is capitalization which is used especially for emphasis. Although there is the need for brevity due to the lack of space, restaurants often use descriptions with no information value, which are especially related to the use of adjectives in their menus (Zwicky 1980, 89-92).

### 3.1.2 Appealing Adjectives and Buzz Words

The use of adjectives or past participles often occurs in menus. Apart from those that describe the process of meal preparation (such as *roasted*, *boiled*, or *braised*), there is a large number of those that do not provide any such an information at all, for instance: *tasty*,

*delicious*, or *fresh* (Zwicky 1980, 89). This group of words is usually referred to as “linguistic-fillers”, thus appealing words, which represent the persuasive function in menus. According to a study of professor Jurafsky, their use is closely related to the prices charged for the meals (Witchalls 2014).

Therefore it is possible to claim, that there is a difference in food naming in cheaper and expensive restaurants. Expensive restaurants use rather longer or more complex words and usually do not use linguistic-fillers when describing their meals on their menus. Through such a use of language, they aim to express their high status and to show that they also expect their customers to be well-educated. On the hand, in cheaper restaurants, it is more likely to see more common or shorter words that are not so complicated, and in many cases, also the over-use of appealing adjectives (Floreak 2014).

Another feature of restaurant menus is playing with language. In order to attract the customers, restaurants often use alliteration, diminutives, or even rhymes or poetic expressions in their menus (Zwicky 1980, 87). In such cases, the translation of the ST is really complicated and trying to reach the same in the TL is usually not the best solution. So consequently, translators often overcome these issues by the usage of descriptions.

Another group of expressions that often occur in restaurant menus is represented by so-called “buzz words”. Their purpose is the same as the purpose of language fillers. Therefore, the main aim of buzz words is to attract the customers. The choice of these expressions in menus is influenced especially by meals or ingredients that are popular among people and consequently, draw their attention. For instance, words such as garlic, Caesar salad, asparagus, caviar, or steak can be considered as buzz words in Czech menus these days (Hostovka 2007). Therefore, it is clear that the choice of buzz words is closely related to a certain culture as well as a particular situation in time.

In relation to buzz words, it is also important to mention the use of different languages in restaurant menus such as French or Italian. The case of French in menus is particularly special. Because French, as a sign of high status and “fine food” (Zwicky 1980, 89-90) was used in rather expensive restaurants in the past, whereas nowadays, it is possible to find menus using French expressions even in the cheaper ones (Witchalls 2014).

The usage of foreign languages in menus is closely related to so-called macaronic language which is in fact a mixture of different languages. As an example can serve a combination of English and French in restaurants’ offerings, such as “*Flaming Coffee Diablo*” or “*Prepared en Vue of Guest*” (Witchalls 2014). The purpose of using macaronic

in menus is again to attract customers since the use of foreign languages is usually appealing for them. However, the choice of languages, buzz words and appealing adjectives, as well as the form and structure of menus, depend on the target customers and style or theme of the restaurants, thus on the restaurant concept (Petráň 2011). Nevertheless, when translating a menu, not only restaurant concept should be taken into consideration, but also the culturally-based menu conventions of both SL and TL which usually differ.

### 3.1.3 Czech and English Menus

Since English and Czech menus have different structures based on different cultural conventions, it is also important to focus on the main differences between them and try to reach the best solution when translating a menu from the SL into the TL. Nevertheless, the main difference between Czech and English in relation to restaurant menus is the usage of the word *menu* itself. In Czech, the expression *menu* represents something what refers to *daily menu* in English. On the other hand, in Czech, the expression *jídelní lístek* is used for the English concept of *menu* (Křivánek 2004, 87).

In relation to format and structure, there is a difference in the order of meals in Czech and English menus. For example, in Czech menus, soups usually represent one section of meals, whereas in English menus, they are placed among starters. However, in English translation of Czech menus, such conventions are not generally respected. Other differences are connected for example to the use of language which is in the case of English menus usually more formal, in comparison to the language of most of the Czech menus (Hryzbylová 2012).

It is clear that restaurant menus represent a special type of text which has a lot of specific features. Therefore, when translating a restaurant menu, many important things should be taken in consideration. In addition, it is essential to study this type of text not only from the linguistic point of view, but also from the point of view of marketing. Because a restaurant menu does not only inform customers about the meal offer, it is also a significant part of the whole image of a restaurant as it is one the first things a customer comes into contact with after entering a restaurant. Therefore, a person who translates a restaurant menu should be very careful and should try to avoid any kinds of mistakes which might lead to customers' confusion. In the next chapter, the most frequent mistakes in menu translation will be described.

## 4 FREQUENT MISTAKES IN MENU TRANSLATION

This chapter deals with the most frequent mistakes in English translations of Czech restaurant menus. Generally, it is possible to divide these mistakes into five main categories which are listed as follows: word-for-word translation, incorrect terminology, using the original name without any further explanation or specification, typing errors, and problems in the ST itself (Lanská and Elisová 2013, 51). In this chapter, each of these categories will be described and supported by examples.

### 4.1 Word-for-Word Translation

The first category, which probably represents the most frequent mistakes in Czech restaurant menus, deals with word-for-word translation. Surprisingly, in many cases, the main problem of incorrect translation is not caused by missing equivalents in the TL as could be expected. Usually, the main cause is the lack of knowledge of the TL (therefore English, in this case), or the ignorance of its terminology in the field of gastronomy.

As a result, many confusing and absurd expressions can be found in Czech restaurant menus. As an example may serve a restaurant in Prague that tries to attract its potential customers with a sentence “We wish you a good taste.” (Gate Restaurant 2013) on their website. In this sense, the expression *taste* does not represent the equivalent for Czech expression *chut'*, but rather *vkus*, which completely changes the whole meaning. In addition, they also apply Czech sentence structure conventions into English since the correct translation solution for such sentence would rather be *Bon appétit*.

Other similar mistakes, that often occur in Czech menus are, for instance, *medaillons* as an equivalent for Czech *medailonky* that does not exist in English; an expression *sky* indicating the English term *garnish*; or *attachments* in relation to *side dishes*. Rarely, it is possible to find even more absurd translations such as, for example, *Beef stock with with droppings* as an equivalent for *Hovězí vývar s kapáním* (Lanská and Elisová 2013, 51). Nevertheless, similar translation problems occur in relation to the usage of incorrect terminology in Czech restaurant menus.

### 4.2 Incorrect Terminology

Another type of mistakes, which frequently occur in English translations of Czech restaurant menus, is the use of incorrect terminology. For example, Czech expression *domáci* is usually translated into English as *home-made*, which might evoke an idea that it

was not prepared in the restaurant at all. In this case, a better translation would be *home-style* (Hausner 2012).

In their menu translations, restaurant sometimes replace expressions for certain gourmet specialities by seemingly similar ones that occur in cuisine of the TL. Nevertheless, this does not seem to be an appropriate solution since there are usually substantial differences between gourmet specialities from different cultures. As an example may serve Czech *tlačenka* which is sometimes replaced by Scottish phenomenon *haggis*; or Czech *guláš* changed into Irish *beef stew* (Hausner 2012).

In a few cases, it is even possible to find translations such as *Beef Soup with Hepatic Meatballs* which is meant as an equivalent for Czech *Hovězí polévka s játrovými knedličky* (Lanská and Elisová 2013, 51). It is clear that in this case, the translator most probably had a lack of knowledge of gastronomic terminology. Therefore, he replaced the Czech expression *játra* with a medical term.

### 4.3 The Original Name without Explanation

Another category deals with the usage of ST expressions without any further explanation or description. The approach of using the original name is quite frequent in menu translation; however, in this case, the use of description is necessary. Otherwise, foreign customers will not know what the expression stands for and therefore, will be confused. For instance, a meal called *Traditional "Tatarák"* will not be understood among foreign customers as long as the restaurant menu does not provide any explanation (Lanská and Elisová 2013, 51). So consequently, such menu translations seem to be pointless.

### 4.4 Typing Errors

There are many typing errors in restaurant menus in the Czech Republic, even though the menus should be revised before restaurants start to use them. According to the Discussion List ([http://www.okoun.cz/boards/pekelne\\_jidelni\\_listky](http://www.okoun.cz/boards/pekelne_jidelni_listky)), the most frequent typing errors occur in relation to meals such as *Cordon Bleu*, *crème brûlée*, *ragoût*, or *gnocchi* since it is possible to see many variations, for instance: *Gordon Blue*, *Garden Blau*, *Kordon Ble*, or even *kordoble*. In the case of *gnocchi*, expressions such as *gnochi* or *gnochci* can be found in Czech restaurant menus as well (Hausner 2012).

More problematic issue occurs when typing errors cause absurd situations in the text. As an example of such a situation may serve expression *sweat bread* that tries to indicate

*sweet bread* (Lanská and Elisová 2013, 51). Apart from typing errors, in many cases, the problem is in the ST itself.

#### **4.5 Problems in the Source Text**

The original text determines what will be translated. Therefore, its writing process in the ST should be done with regard to its subsequent translation. Nevertheless, this is not the case of many Czech restaurant menus.

This is especially related to menus in which poetic expressions, rhymes or diminutives are used. And in addition, many restaurants insist on identical translations of their menus, because they aim to reach the intended effect on their foreign customers. So consequently, this group of mistakes is closely related to word-for-word translation. Therefore, using a name for a dish such as “Rozpečený vepřový bůčiček podávaný se salátkem z kysaného zelíčka a domácím chlebíčkem s roztouženou kůrčičkou” does not seem as an appropriate idea (Hausner 2012).

This chapter dealt with the most frequent mistakes of English translation in Czech restaurant menus. Menus serve as a means of communication between restaurants and customers, so consequently, if menus are unintelligible or even contain expressions which might be considered as absurd among customers, the whole communication process is disrupted. As a result, neither restaurant owners, nor customers are satisfied. With regard to this, menu translation should be done by professional translators who, at the same time, have the knowledge in the field of gastronomy (Lanská and Elisová 2013, 50). Nevertheless, in many of the Czech restaurants, this unwritten rule is not followed since there can be found a lot of mistakes in their menu translations, which is also shown in the following analysis of ten Czech restaurant menus and their English translations.

## **II. ANALYSIS**



## 5 TRANSLATION ANALYSIS OF CZECH RESTAURANT MENUS

### 5.1 Methodology

The second part of my bachelor thesis deals with translation analysis of Czech restaurant menus. For purposes of this analysis, ten menus from various Czech restaurants were collected. As can be seen in the table below, most of these restaurants are specialized in traditional Czech cuisine; therefore, their menus contain a lot of culture-specific items bound to Czech gourmet specialities which are particularly difficult to translate.

**Table 1: Analysed Restaurants**

	<b>Restaurant</b>	<b>Location</b>	<b>Description</b>
<b>R1</b>	Café Imperial	Prague	traditional Czech cuisine + international gourmet specialities
<b>R2</b>	Hotel Balkán	Prague	traditional Czech cuisine
<b>R3</b>	Kavárna Velryba	Prague	primarily vegetarian food
<b>R4</b>	U Veverky	Prague	traditional Czech cuisine
<b>R5</b>	Penzion u Sv. Jana	Hradec Králové	traditional Czech cuisine
<b>R6</b>	Krumlovská Fontána	Český Krumlov	traditional Czech cuisine
<b>R7</b>	Hotel Bravo	Česká Třebová	traditional Czech cuisine + international gourmet specialities
<b>R8</b>	Hotel Galant	Mikulov	traditional Czech cuisine + international gourmet specialities
<b>R9</b>	Dolce Vita	Zlín	Italian cuisine

<b>R10</b>	Hotel Tomášov	Zlín	traditional Czech cuisine + international gourmet specialities
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The division of Czech and English menu versions differs. Four of these restaurants offer both Czech and English menus separately, whereas in six of them, there are two or more language versions included in one menu. In the second case, where Czech and English are listed together, there is no space for the structure division according to conventions typical for English menus. Although, in the first case, it would be possible to change the whole menu structure, this approach is applied in none of the four menus that offer both versions separately.

The translation analysis is divided into six categories based on particular events that these menus have in common. There are examples given for each category listed according to restaurant menus in which certain events appear. Nevertheless, boundaries among these categories are not fixed, because in many cases, more than one event occurs in one translation solution.

## 5.2 Word-for-Word Translation

The first category deals with translation method that is considered incorrect since it applies sentence structures and word order conventions of SL into the TL. Events related to word-for-word translation appear in almost all menus that are analysed. Even such events may often cause difficulties in understanding.

Since almost all analysed restaurants are oriented on Czech cuisine, particular Czech cuisine sections are included in their menus. However, even the translation of headings for this type of section seems to be problematic. In R1, they use the term *Czech Specials* as an equivalent for *České speciality*. In comparison, similar event appears in other menus, as can be seen in *Table 2* below:

Table 2: Czech Gourmet Specialities

	SL	TL
R1	České Speciality	Czech Specials
R6	Tradiční česká jídla	Traditional Czech food
R7	Speciality české kuchyně	Specialities Czech Cuisine
R8	Tradiční česká jídla	Traditional Czech Meals
R10	Česká kuchyně	Czech cuisine

In case of R1, a better translation solution would probably be *Czech Gourmet Specialities*. Even though; the expression *Czech Specials* is used in many Czech menus translated into English, it does not seem to be the most appropriate equivalent. On the other hand, the use of expression *Coffee Specials* in R1 menu seems to be more natural. Both translation solutions of R6 and R8 for *Tradiční česká jídla* could be improved with an expression *dishes* instead of *food* or *meals*. In the case of R7, the application of the Czech word order into English is evident. In R6 and R10 there is also a problem with capitalization; however, these issues will be further discussed in the formal mistakes category.

Similar situation appears in relation to headings for children's dishes. This section is used in four of all the analysed restaurants. The *Table 3* below shows the translation solution of each one of them:

Table 3: Children's Dishes

	SL	TL
R2	Dětská jídla	Child food
R5	Dětská jídla	Kids Meal
R7	Dětská jídla	Dishes for Children
R10	Dětské pokrmy	Children's Menu

In R7 and R10 they use expressions *dishes* and *menu*, which seem to be a better translation solution in comparison to *food* and *meal* used in R2 and R5. Another appropriate one would be, for example, *Kids' Menu* or *Children's Dishes*, where a tendency of using the minimum of space would be applied as well. In relation to the expression *menu* in R3, they use *Menu and Drinks* as an equivalent for *Jídlo a pití* which functions as quite an unfortunate formulation since the term *menu* includes both dishes and drinks.

With regard to menu offerings, English translations connected to Czech formulation *dle nabídky* also appear to be problematic in few cases. In this situation, *according to daily menu* or the French borrowing *du jour* are probably the most appropriate suggestions. In R3 menu, there are both *by order* and *by offer* expressions as equivalents for *dle nabídky*, which seems unnatural in English as well as the word order in R1's *Selection of Cakes daily menu*.

There are also several various translation solutions for Czech expression *Dobrou chuť!* According to *Table 4* below, in R3 and R5, conventions of Czech word order are evident. R3's formulation *nice gourmet experience* would be acceptable, however, in this context; *good taste* is definitely not the appropriate expression. In R5, they intended to use French borrowing *Bon appétit!* which is an international expression and would be correct; nevertheless, the form of the expression is incorrect. There is a reduction of French diacritics and an additional ending *-e* is included as *Table 4* shows. In both R3 and R5, the phrase *We wish you* is adapted to Czech conventions, so consequently, it sounds quite unnatural in English. In contrast to this, R6's solution of the same situation is much better since they use *Enjoy your meal!* without the unnecessary *We wish you* phrase.

**Table 4: Bon Appétit**

	SL	TL
R3	Přejeme vám příjemný gurmánský zážitek a dobrou chuť.	We wish you a nice gourmet experience and good taste.
R5	Dobrou chuť přeje personál a majitelé restaurace	We wish you Bon appetite! Owners and staff
R6	Kolektiv naší restaurace Vám přeje dobrou chuť!	Enjoy your meal!

Although, the translation approaches of events described above are adopted to Czech language conventions, they might not cause problems of understanding. In contrast to this, there are also many of those that might be less comprehensible for foreign customers. An example of such situation; appears in menus of R2 and R5 in relation to the translation of Czech formulation *na objednávku předem*. Even though; the most appropriate expression would be *in advance*, both of these menus use *before* as their translation solution; in addition, there is an unnatural word order:

- R2: on demand 24 hours *before*
- R5: only for order day *before*

Another problematic situation of this type is connected to the selection of ice-cream sundaes. In comparison to R1 and R5 that use the correct expression *sundae* for Czech *zmrzlinový pohár*, in R2 menu, there is an expression *cups* as a heading for the section of sundaes. The term cup might evoke connotations with a cup cake which is a small cake in paper cup in English-speaking countries. Therefore, the application of this term as a heading for ice-cream sundaes is confusing. In relation to particular items, *Zmrzlinový pohár s ovocem a šlehačkou* is translated as *Ice cream with fruits and whipped cream*. Although, it is not the closest equivalent, its concept is comprehensible in contrast to the heading. However, the event in R6 menu is different since they offer *Ovocný pohár* as *Fruit sunday*. In this case, there is also a problem with the source text, because it is not clear whether the ice-cream is included or not; and as the expression *Sunday* is concerned, most probably it might be a typing error. Nevertheless, both these issues are further discussed in the following chapters.

Similar events occur in the case of headings for the section of side dishes. In menus of R3, R4 and R5, they use the appropriate term *side dishes*, which is also used in R8 and R9, but with slight variations. R1 and R10 also found acceptable solutions. This however, is not the case of R2 and R7 as can be seen in *Table 5* below.

Table 5: Side Dishes

	SL	TL
<b>R1</b>	Přílohy	Extras
<b>R2</b>	Přílohy	Supplements
<b>R3-R5</b>	Přílohy (k jídlům)	Side Dishes
<b>R7</b>	Přílohy	Attachments
<b>R8</b>	Přílohy	Side Dish
<b>R9</b>	Přílohy	Side-Dishes
<b>R10</b>	Přílohy	Side orders

From the *Table 5* it is clear that in the case of R2 and R7 the equivalents are used incorrectly. This might result from the translators' lack of terminology knowledge in the field of gastronomy. So consequently, they used *supplements* and *attachments* which can be both translated to Czech as *přílohy*, but their concept is completely different and does not refer to gastronomy. The use of terminology is further discussed and analysed in the next chapter.

Another group of events connected with word-for-word translation is related to particular Czech or regional gourmet specialities. Since there is usually no equivalent for these events in English, they tend to be translated literally, which is probably not the best solution. A few examples of such situations are shown in *Table 6* below:

Table 6: Gourmet Specialities

	SL	TL
<b>R2</b>	Vltavský Utopenec	Drowped [ <i>sic</i> ] man of Vltava
	Katův Šleh	Whip of the Executioner
<b>R4</b>	Domácí utopenec	Home pickled drowned sausage alias non-swimmer
	Šumavský bramborák	Potato pancake from Šumava mountains
<b>R7</b>	Třebovský talíř	Třebovský plate

In the case of R2, there is also a typing error in the first item which probably supposed to be *drowned*; however, such formulation may seem absurd since the menu does not include any further explanation for this item. Although in R4 menu, they attempted to specify it a bit more; the effect on readers would be probably similar as in R2. In contrast to this, in R4 menu, translation of *Katův šleh* is solved by using the original name in quotation marks. In addition, the main ingredients used for the preparation of this dish are listed in parentheses. This approach is probably the most appropriate one as well as a concise description which should be adopted in similar situations.

Other events connected to word-for-word translation that occurred in half of analysed menus are listed in *Table 7* below. Several of them ask for a reformulation. Therefore, suggestions for more adequate translation of each are provided in *italics*.

**Table 7: Other Examples of Word-for-Word Translation**

	SL	TL
<b>R3</b>	Věříme, že v naší nabídce naleznete pokrm podle vašich představ.	We believe that in our menu you will find dish to your liking. <i>...dishes according to you wishes</i>
	Děkujeme za návštěvu.	Thank you on visit. <i>Thank you for your visit.</i>
<b>R4</b>	Sladké potěšení na závěr	Sweet delight at the close <i>Something sweet to finish with</i>
<b>R5</b>	Otevírací doba	Opening Times <i>Opening Hours</i>
<b>R7</b>	Pokrm pro více osob	Dishes for two and more persons <i>Dishes for more than one person</i>
<b>R9</b>	zapečený s mozzarelou	with mozzarella baken <i>baked with mozzarella</i>

### 5.2.1 Summary

Events connected with word-for-word translation occur in almost all analysed menus. The most frequent event is Czech word order applied to English translation. Furthermore, in many cases, Czech gastronomic terminology is translated literally which might not be comprehensible for foreign restaurant customers.

### 5.3 Terminology

One of the most important issues in menu translation is the correct use of terminology. Therefore, events connected to appropriate translation of terms from the field of gastronomy are analysed in this chapter. Inaccurate or incorrect terminology appears in almost all of the analysed menus.

In relation to Czech gourmet specialities, *Table 8* provides an overview of different translations of traditional Czech dish *svíčková*. Although, it is conventionally translated as *sirloin in cream sauce*, four restaurants that have this dish in their menus, offer its diverse translation variations. In case of R6, *roast beef* is probably not the best solution since it evokes a well-known dish of English cuisine, which is, nevertheless, not similar to *svíčková*. Other translation solutions seem to be acceptable. However, as for the term *dumplings*, providing at least some specification is appropriate as there are many kinds of dumplings. R1's suggestion seems to be an optimal solution, whereas in R6's case, it would be better to use *traditional* instead of *Czech*. In R5 and R10 menus, no further specification is provided.

**Table 8: Svíčková**

	SL	TL
<b>R1</b>	Hovězí svíčková na smetaně s houskovými knedlíky	Braised beef with creamy sauce with bread dumplings
<b>R5</b>	Svíčková na smetaně s hovězím masem, knedlík	Sirloin in creamy vegetable sauce, dumplings
<b>R6</b>	Svíčková hovězí pečeně na smetaně, houskový knedlík	Roast beef in cream and vegetable sauce with Czech bread dumplings
<b>R10</b>	Svíčková na smetaně, houskový knedlík	Sirloin beef with cream sauce and dumplings

The incorrect use of terminology most certainly causes difficulties in understanding of what exactly is being offered to customers. The *Table 9* shows some other examples from the analysed menus that support this argument. Suggestions for more appropriate translation are provided in *italics*.



Table 9: Other Examples of Incorrect Use of Terminology

	SL	TL
<b>R1, R8</b>	Lívance, Lívanečky	Pancakes <i>Griddle-cakes, Drop scones</i>
<b>R4</b>	Lažanský jablečný mošt	Apple bridge Lažany <i>Non-alcoholic cider Lažany</i>
<b>R5</b>	sekty	effervescent wine (sparkling) <i>sparkling wines</i>
	Hermelín	Camembert <i>soft-ripened cheese “Hermelín”</i>
	destiláty	digestives <i>spirits (R1, R7)</i>
<b>R7</b>	Jablečný závin	Apple pie <i>Apple Strudel</i>
	Irská káva	Ireland caffe <i>Irish Coffee</i>
<b>R8</b>	Moravské nočky	The original potato gnocchi <i>Traditional Moravian potato gnocchi</i>
<b>R9</b>	jeden kopeček	one toot <i>one scoop (R1)</i>

It is clear that the in case of *lívance*, *Hermelín*, *jablečný závin* or *moravské nočky*, their menu translations are inaccurate since in the TL they are replaced by similar but still different terms. Although, in gastronomy, *Hermelín* is a Czech version of French *Camembert*, it does not serve as its equivalent in translation. In such situation it is better to provide explanation and use the original term. Similarly, terms *pancakes* and *apple pie* do not match their SL equivalents, therefore, it is better to suggest a more appropriate solution. *The original potato gnocchi* evokes connotations of some traditional Italian dish rather than of Moravian speciality, so there is a need for specification of what is meant by the word *original*.

The rest of the terms listed in *Table 9* is incorrect, and as a result, in some of them, especially in the case of R4 or R9 suggestions, the understanding of the terms is jeopardized. Here, the problematic translation might be caused by using computer translators. R4's solution for *jablečný mošt* translated as *apple bridge* may serve as an

example. In this case, the Czech word *mošt* must have been typed into translator or online dictionary without diacritics.

One group where terminology might be confusing is represented by potato side dishes. The most arguable ones that were found in the analysed menus are listed in *Table 10* below. It is difficult to claim that some of them are translated inaccurately, because in few cases, the meaning is not clear even from the ST itself.

**Table 10: Potato Side Dishes**

	SL	TL
R3	pečený brambor	baked potato <i>roast potatoes</i>
	Pečená brambora s česnekovým dipem	Roast potato with garlic dip <i>Baked potato with garlic dip</i>
R5	opečené brambory	baked potatoes <i>roast potatoes</i>
R9	steakové brambory	Steak potatoes <i>Steak fries</i>
R10, R8	Bramborová kaše	Mashed potatoes <i>Potato puree</i>

It would be easier to evaluate the translations in case the menus provided pictures of their offerings. Otherwise, it is only possible to guess. Based on the context of R3 menu, it seems that both listed translations should be exchanged. However, if the use of the expression *pečený brambor* is correct, then there is no mistake in its translation as well. Although R5 menu offers more appropriate ST than R3, its translation seems to be inaccurate, too. *Steak potatoes* in R9 menu would be comprehensible, but the term used for this side dish is a bit different. The use of term *mashed potatoes* referring to Czech side dish *bramborová kaše* is correct; nevertheless, the problem would occur; if both R10 and R8 menus offered also *šřouchané brambory* which is a side dish translated into English as *mashed potatoes* too. In such cases, the use of term *potato puree* seems to be a more appropriate solution.

### 5.3.1 Summary

The correct and appropriate use of terminology in translation of restaurant menus is essential. The difference between what is offered by a restaurant and what is expected by foreign customers based on the translated version of menu; should be minimized to the least possible extent. As a result, both restaurants and customers should be satisfied.

## 5.4 Using Original Names

This chapter deals with the use of original names in restaurant menus. When using original names in menu translation, it is essential to provide explanations, because not only the terms do not exist in the TL, but also their concepts are unfamiliar to the target culture. Therefore, without providing explanations, foreign customers might be confused.

From what is found in the analysed menus, it seems to be true that original names are often used without any explanation, especially in case of drink menus. In five menus, traditional Czech plum brandy *slivovice* is retained in its original form in the TT and no further explanation is provided. The same situation occurs in relation to expressions such as *Becherovka*, *hruškovice* or *meruňkovice*. This is not the case of R4 menu in which the original expressions are followed by explanations in parentheses, for instance:

- Hruškovice originál Jelínek (pear brandy)
- Becherovka Carlsbad (the 13th spring)
- Zelená (green brandy, or frog anger)

The first given example provides comprehensible explanation, whereas explanations of the last two items are rather confusing, because instead of further specification, they provide only other nicknames of these items. If there is a need to inform foreign customers about the nicknames, then quotation marks are necessary, otherwise the customers might not understand it as they probably do not know that, for example, *Becherovka* is colloquially referred to as the 13th spring. For specification of *Becherovka*, it would be more appropriate to use *herbal liqueur*, and in case of *zelená*, the expression *peppermint liqueur*.

All analysed restaurants that include wine lists in their menus; use only original names of offered wines. Some of these names are international and well-known, such as *Chardonnay* or *Sauvignon* (R1), however, names of wine varieties such as *Veltlínské zelené*, *Svatovavřínecké* or *Modrý portugal* (R2) are culture-specific. Therefore, in relation

to these Czech varieties, it would be convenient to specify their basic characteristics, for example, the level of sweetness or dryness.

Apart from drink menus, the use of original names occurs also among the dish items. Nevertheless, in most cases, when using SL expressions, either the needed explanation or ingredients used for the dish preparation are provided. But from what can be seen in *Table 11* below, it is clear that rarely the explanation is missing. R8's solution is sufficient, whereas in R9 menu, the only specification for *kyselica* is *soup*.

**Table 11: Kyselice**

	SL	TL
<b>R8</b>	Moravská kyselica	Moravian cabbage soup
<b>R9</b>	Valašská kyselice	Wallachian kyselica soup

#### 5.4.1 Summary

In relation to the use of original names in translation, it is essential to provide at least basic explanation or specification. However, these explanations must be clear and comprehensible in order to fulfill their purpose. With regard to translation, insufficient attention is paid to drink menus, especially to wine lists. In most cases, items on drink menus are expressed in SL without any further explanation.

### 5.5 Formal Mistakes

Another group of events that might cause difficulties in understanding are formal mistakes. This category will be divided into three areas: typing errors, capitalization, and the use of apostrophe and quotation marks. These types of events occur in majority of the analysed menus.

The group of typing errors can be represented by many examples from the analysed menus. For instance, in R2, the section of appetizers is divided into two categories *Warm starters* and *Cold starter*. It is clear that when in one category there is a plural form, then it should be maintained also in the second one. In the same menu, there is also an expression *Potatoes pancakes* in which plural form of *potato* should not occur. Other examples of typing errors from the analysed menus are listed in *Table 12* below.

Table 12: Other Examples of Typing Errors from Analysed Menus

	SL	TL
<b>R2, R3 R7</b>	Nealkoholický	Non-alkoholic
<b>R3</b>	Top Blade	To Blade
	jogurtový	yogurth
<b>R5</b>	MEDIUM	MEDUIM
	Salám	Salamy
<b>R6, R10</b>	Dezerty	Deserts
<b>R7</b>	Carpaccio	Garpaccio
	Fondue	Bundue
<b>R9</b>	řezy hovězí svíčkové	slils of beef sirloin
<b>R10</b>	vegetariánské pokrmy	vegetarian diches

From what can be seen in *Table 12*, it is clear that typing errors occur in most of the analysed menus. Some of these mistakes, such as *Non-alkoholic*, *yogurth* or *Salamy*, might not cause obstacles in understanding. However, in case of *slils* or *Bundue* it might be difficult to guess the intended meaning. An absurd mistake appears in both R6 and R10 menus, in which *Desserts* are replaced by *Deserts*.

Another group of formal mistakes is represented by the use of capitalization. In majority of the analysed menus, the capitalization in headings follows the Czech conventions. For instance, in previously mentioned headings for appetizers in R2 menu, initial letters of each word in *Warm starters* should be capitalized. Other examples of similar issues from the analysed menus are given as follows: *Vegetarian dishes* (R4), *soft drinks* (R5), *Traditional Czech food* (R6), *Hot sauces* (R10).

The use of apostrophe and quotation marks seems to be problematic as well. Almost all the analysed menus use Czech quotation marks, for example, *Ice cream „Smichov“* (R2), or *Medallions „Verona“* (R5). On the other hand, in R1 menu, English quotation marks appear in the ST, for instance, *Dort “Imperial”* or *Ledový čaj “True Tea”*. As for apostrophe, it is frequently replaced by Czech diacritic mark (ˇ), as in *Chef’s Specialities* (R1) or *Eater’s menu card* (R4).

### 5.5.1 Summary

The amount of formal mistakes in the analysed menus indicates that their proofreading is insufficient at least. In case of daily menus, this would be apprehensible, but these events should definitely not appear in permanent menus. As a result, it also affects restaurant's image, because customers might think that the same careless approach the restaurant adopts when preparing their dishes.

## 5.6 Problems in the Source Text

This chapter focuses on analysis of the Czech versions of menus in connection with their English translations. From many aspects, a lot of the analysed menus function as problematic STs for translation. Some of them use formulations that sound unnatural even in Czech, whereas others use humor and translate it literally which contributes to difficulties in understanding.

One group of problematic STs is connected to the section of snacks which is usually referred to as *chuťovky* in Czech. *Table 13* below shows examples of headings for this section from the analysed menus. Both R3 and R7 menus do not provide a good basis for translation which is reflected in the TL. In case of R6, *něco pro chuť* sounds unnatural in Czech. In the analysis of side dishes in relation to word-for-word translation described previously, R1 menu used expression *extras* as a heading for side dishes. Such expression would perfectly function as a heading for section of snacks.

**Table 13: Snacks**

	SL	TL
<b>R3</b>	Malé kousky	A little food
<b>R6</b>	Něco pro chuť	A little something for appetite
<b>R7</b>	Doplňky	Accessory

Nevertheless, events related to problems in STs are not only an issue of a single section in the Czech menus. Therefore, other examples of these issues from the analysed menus can be found in *Table 14*. From what can be seen below, it is clear that the word order of STs is maintained also in English, so consequently, it is possible to claim that problematic STs are often related to word-for-word translation.

Table 14: Other Examples of Problematic Source Texts

	SL	TL
R1	VÝBĚR DORTŮ denní nabídky	SELECTION OF CAKES daily menu
R4	Studený startér	Cold starter
R5	Mix prkénko	Mixed board
R7	Nadváha pstruha	Overweight trout [ <i>sic</i> ]
	Lávový kámen	Lava stone
R8	Salát rukola se sušenými rajčaty	Salad rucola with sun dried tomatoes
R9	Denní polévka	Soup according to day menu offer
	Medajlonky ze svíčkové	Beef mignon fillets

In case of R1 menu, it would be more appropriate to add an expression *dle* in Czech; however, it is still understandable even in the TL. R9 menu includes a rather unnatural expression *denní polévka*. Although; its English translation is comprehensible, better translation suggestion would be *Soup according to daily menu*. R4's menu item sounds absurd in Czech, whereas in case of R5 and R7, it is the translation based on inappropriate source texts. In addition, there is a typing error in R7's translation of *pstruh*. R8's menu evokes; that the salad is called *rucola*; nevertheless, this would be still comprehensible. In case of R9 menu, there is also a grammatical mistake in Czech expression for medallions.

Many of the analysed restaurants complicate their menus by the use of humor in order to provide appealing menus to customers. In many cases, such entertaining expressions are even exaggerated and as a result, their intended meaning might be lost in the TL. Examples of these events from the analysed menus are listed below:

- Pravý hospodský guláš na černém Kozlíkovi tažený s domácím houskovým knedlíkem (R4)
- Smažené pravé olomócké tvaróžky: Dobře uleželé, pracně obalené s hořčicí a čerstvou cibulkou podávané (R4)
- Ďáblova milenka, Falešná manželka, Krakonošův hněv, Honzíkova chuťovka, Sněhurka a Sedm Trpaslíků, Ňamina, Evíkova Bomba (R5)

Nevertheless, English translations of these examples are solved quite successfully. In case of the first example of R4 menu, in TL, they also provide explanation: *Original pub goulash made with dark Kozel beer and served with homemade bread dumplings*. As for the second example, it is translated in English as *Original fried Olomouc curd cheese: Pretty ripe cheese fried in breadcrumbs and served with mustard and fresh onion*. Of course, the regional dialect is lost in translation, however, there is an evident attempt to play with the language. On the other hand, in R5, they use the untranslated original name in quotation marks and provide explanation.

### 5.6.1 Summary

Based on given examples, it is clear that problematic ST does not provide a good basis for translation. Therefore, when writing restaurant menus in SL, their possible future translation should be taken into consideration. Creativity in menus might be appealing for restaurant customers, but it should have its limits; and should not be transferred into TL literally. Otherwise, the intended meaning and effect on customers might be lost and consequently, readers of TT might be confused.



## CONCLUSION

The main objective of this bachelor thesis was to prove that English translations of Czech restaurant menus often contain a lot of mistakes which may result in providing foreign customers with misleading information. This argument seems to be true, because based on the analysis, in many cases, there is an evident application of Czech word order into English and in addition, Czech gastronomic terms are translated literally. With regard to the use of original names, restaurants usually provide either no explanation at all or an incomprehensible one. Different types of formal mistakes, such as typing errors, frequently occur in English versions of Czech menus as well which may indicate their insufficient proofreading. Nevertheless, in many cases, the problem is in the source text in which creative expressions are overused and therefore, it does not represent a good basis for the translation.

As the translation analysis has shown, insufficient attention is paid to drink menus, especially to wine lists, since in many cases, they are expressed in Czech without any further explanation. Generally, when using original names, restaurants should provide customers with explanations that are clear and comprehensible. As for the use of humor and creative expressions, they should have certain limits and should not be translated literally. Otherwise the intended meaning might be lost and as a result, foreign customers can be confused.

A good restaurant should pay particular attention to creating an appealing menu that would provide their customers with understandable information about their offerings. If restaurants do not care about their menus, the customers may get the impression that they do not care about the preparation of the offered dishes as well. And that is certainly not the purpose of restaurant menus.

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## APPENDICES


P I Hotel Tomášov Menu

# APPENDIX P I: HOTEL TOMÁŠOV MENU

## Předkrmy | Appetizers | Закуски

-  **Buffalo mozzarella s rajčaty, dochucená bazalkovým pestem se slunečnicovými semínky** ... 130,- Kč  
Buffalo mozzarella with tomatoes, basil pesto and sunflower seeds  
Баффало моцарелла с помидорами, приправленная базиликом и семечками подсолнуха
- Tatarák z tuňáka s crème fraîche a avokádem** ... 139,- Kč  
Tuna tartar with crème fraîche and avocado | Тартар из тунца с авокадо и крем-фреш
- Tatarák z lososa s crème fraîche, cibulkou s koprem a mořskou solí** ... 99,- Kč  
Salmon tartar with crème fraîche, onion, dill and sea salt  
Тартар из лосося с крем-фреш, луком, укропом и морской солью
- Mušle svatého Jakuba s batátovým pyré** ... 129,- Kč  
Scallops with sweet potato puree | Морские гребешки с пюре из сладкого картофеля

## Polévky | Soups | Супы

- Kuřecí vývar s masem, nudlemi a zeleninou** ... 39,- Kč  
Chicken broth with meat, noodles and vegetables  
Куриный бульон с мясом, лапшой и овощами
- Mexická polévka** | Mexican soup | Мексиканский суп ... 49,- Kč
-  **Rajčatová polévka se sýrem a zakysanou smetanou** ... 39,- Kč  
Tomato soup with cheese and sour cream | Томатный суп с сыром и сметаной

## Ryby | Fish | Рыба

- Losos grilovaný na čerstvém kopru se zeleninovou ratatouille** ... 239,- Kč  
Grilled salmon with fresh dill and vegetable ratatouille  
Лосось на гриле с укропом и овощным рататуюем
- Candát na bylinkách s červenou čočkou a grilovanou cuketou** ... 240,- Kč  
Zander with herbs and red lentils, grilled zucchini  
Судак с травами и красной чечевицей, цуккини -гриль
- Grilovaný tuňák Teriyaki s variací listových salátů** ... 399,- Kč  
Grilled Tuna Teriyaki with variation of lettuce salad  
Тунец Терияки на гриле с листовым салатом
-  **Smažený tuňák v tempuře s wasabi pyré a omáčkou beurre blanc** ... 429,- Kč  
Fried tuna tempura with wasabi puree and beurre blanc sauce  
Жареный тунец темпура с васаби пюре и соусом Бер бланк

## Drůbež | Chicken | Блюда из курицы

- Kuřecí steak marinovaný medem s grilovanými rajčaty** ... 139,- Kč  
Chicken steak marinated with honey, grilled tomatoes  
Куриный стейк, маринованный в меду, помидоры на гриле
- Kuřecí nudličky s baby špenátem, mrkví, houbami shitake, chilli, provoněné čerstvým zázvorem** ... 139,- Kč  
Chicken stripes with baby spinach, carrots, shiitake mushrooms, chilli, flavored with fragrance of fresh ginger | Куриные полосочки с молодым шпинатом, морковью, грибами шиитаки, перцем чили, с ароматом свежего имбиря
- Kuřecí roláda plněná špenátem zabaléným v anglické slanině** ... 169,- Kč  
Chicken roulade stuffed with spinach wrapped in bacon  
Куриный рулет, фаршированный шпинатом в беконе



## Veřřov | Pork | Свинина

- Veřřov kotleta se smetanovm přelivem z pravch hřibk** ... 169,- K  
Pork chop with creamy sauce of boletus mushrooms  
Свинная отбивная со сливочным соусом из грибов-боровиков
- Grilovaná panenka s rajatovm con cas a opeenou bagetkou** ... 189,- K  
Grilled pork with tomato concasse and toasted baguette  
Свинина-гриль с томатным конкассе и поджаренным багетом



## Hovez, jehně | Beef, lamb | Говядина, баранина

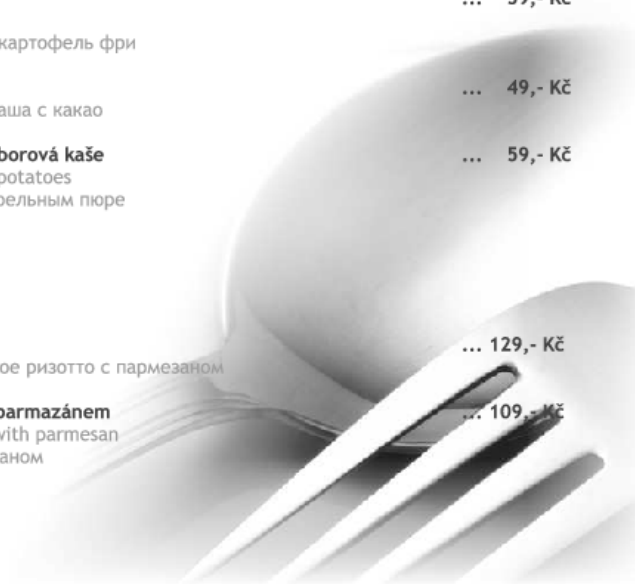
- Steak ze svıkov s grilovanmi cherry rajtky, kukuřınm klasem a cibulovm kompotem** | Fillet steak with grilled cherry tomatoes, corn on the cob and onion compote | Филе стейк с помидорами черри на гриле, кукурузой и луковым компотом ... 349,- K
- Steak ze svıkov s mořřskou sol, fazolovmi lusky a omčkou demi glace** ... 329,- K  
Fillet steak with sea salt, green beans and demi glace sauce  
Филе стейк с морской солью, зеленой фасолью и соусом Деми Глас
-  **Pfeffer steak ze svıkov s jemnou peřřovou omčkou s koņakem, gratinovan brambory** | Pepper steak with pepper sauce, cognac, potatoes au gratin | Пеппер-стейк из филе с перечным соусом, с коньяком и запеченным картофелем ... 389,- K
-  **Jehně kotletky provonne erstvmi bylinkami, opeenm esnekem a řřentem** ... 259,- K  
Lamb chops flavored with fresh herbs, roasted garlic and spinach  
Баранины отбивные, приправленные травами, печеным чесноком и шпинатом

## Dtřřk pokrmy | Children's menu | Детское мню



- Losos s baby karotkou, vařřen brambory** ... 89,- K  
Salmon with baby carrots, boiled potatoes | Лосось с бэби-морковью, вареный картофель
- Kuřřec prsızko na msle, hranolky** ... 59,- K  
Chicken breast with butter, french fries  
Куриная грудка со сливочным маслом, картофель фри
- Krupicov kařře s kakaem** ... 49,- K  
Semolina pudding with cocoa | Манная каша с какао
- Smařřen kuřřec řřizek, smetanov bramborov kařře** ... 59,- K  
Fried chicken fillet with creamy mashed potatoes  
Куриный шницель со сливочным картофельным пюре

## Rizota | Risotto | Ризотто

-  **Hřibkov rizoto s hoblinami parmaznu** ... 129,- K  
Mushroom risotto with parmesan | Грибное ризотто с пармезаном
-  **Smetanov rizoto se zeleninou sypan parmaznem** ... 109,- K  
Creamy risotto with vegetables, topped with parmesan  
Сливочное ризотто с овощами и пармезаном





## Těstoviny | Pasta | Паста

- Linguine s kuřecím masem, špenátem a smetanou** ... 129,- Kč  
Linguine with chicken, spinach and cream | Лингвини с курицей, шпинатом и сметаной
-  **Špagety aglio olio e peperoncino** ... 99,- Kč  
Spaghetti with garlic and chilli oil | Спагетти с чесноком и маслом чили
-  **Špagety s grilovanými cherry rajčátky a česnekem sypané parmazánem** ... 129,- Kč  
Spaghetti with grilled cherry tomatoes, garlic and parmesan  
Спагетти с черри помидорами на гриле, чесноком, пармезаном


## Česká kuchyně | Czech cuisine | Чешская кухня

- Svíčková na smetaně, houskový knedlík** ... 159,- Kč  
Sirlion beef with cream sauce and dumplings  
Говяжье филе со сливочным соусом и кнедликami
- Hovězí guláš, houskový knedlík** ... 149,- Kč  
Beef goulash with bread dumplings  
Говяжий гуляш с хлебными кнедликami
- Konfitované kachní stehno, červené zelí, špekový knedlík** ... 179,- Kč  
Confit duck leg, red cabbage, bacon dumplings  
Утиная ножка конфи, красная капуста, беконовый кнедлик

## Vegetariánské pokrmy | Vegetarian dishes | Вегетарианские блюда

-  **Bulgur s grilovanou zeleninou** ... 99,- Kč  
Bulgur with grilled vegetables  
Булгур с овощами гриль
-  **Grilovaná zelenina zakápnutá olivovým olejem, toast** ... 199,- Kč  
Grilled vegetables sprinkled with olive oil, toast  
Овощи - гриль с оливковым маслом, тост

## Saláty | Salads | Салаты

- Salát s lososem | variace listových salátů s kousky grilovaného lososa a zeleninou** ... 119,- Kč  
Salad with salmon | lettuce salad with grilled salmon and vegetables  
Салат с лососем | зеленый салат с лососем на гриле и овощами
- Salát s kuřecím masem | variace listových salátů s kousky grilovaného kuřecího masa a zeleninou** ... 119,- Kč  
Salad with chicken | lettuce salad with grilled chicken and vegetables  
Куриный салат | зеленый салат с курицей-гриль и овощами-гриль
-  **Řecký salát | rajčata, okurky, paprika, olivy, sýr Feta, olivový olej, cibule** ... 109,- Kč  
Greek salad | tomatoes, cucumber, pepper, olives, feta cheese, olive oil, onion  
Греческий салат | помидоры, огурцы, перец, оливки, сыр фета, оливковое масло, лук
-  **Míchaný zeleninový salát | rajčata, okurky, paprika, zdobený sýrem Feta** ... 59,- Kč  
Mixed vegetable salad | tomatoes, cucumber, pepper, garnished with feta cheese  
Овощной салат помидоры, огурцы, перец, украшенный сыром фета

### Teplé omáčky | Hot sauces | Горячие соусы

<b>Demi glace</b> Demi glace   Дэми Глас	... 29,- Kč
<b>Hřibková omáčka</b> Mushroom sauce   Грибной соус	... 29,- Kč
<b>Bylinková omáčka</b> Herb sauce   Соус из трав	... 29,- Kč
<b>Peprťová omáčka</b> Pepper sauce   Перечный соус	... 29,- Kč

### Studené omáčky | Cold sauces | Холодные соусы

<b>Tatarská omáčka</b> Tartar sauce   Соус Тар-тар	... 20,- Kč
<b>Bylinková omáčka</b> Herb sauce   Соус из трав	... 20,- Kč
<b>Česneková omáčka</b> Garlic sauce   Чесночный соус	... 20,- Kč

### Přilohy | Side orders | Гарниры

<b>Rozmarýnové brambory</b> Rosemary potatoes   Розмариновый картофель	... 40,- Kč
<b>Vařené brambory</b> Boiled potatoes   Вареный картофель	... 25,- Kč
<b>Opékané brambory</b> Roast potatoes   Запеченный картофель	... 30,- Kč
<b>Šťouchané brambory</b> Mashed potatoes   Картофель пюре с луком и сливочным маслом	... 35,- Kč
<b>Hranolky</b> French fries   Картофель фри	... 30,- Kč
<b>Batátové pyrė</b> Sweet Potatoes Puree   Пюре из сладкого картофеля	... 49,- Kč
<b>Jasmínová rýže</b> Jasmine rice   Жасминовый рис	... 25,- Kč
<b>Tagliatelle</b> Tagliatelle   Тальятелле	... 25,- Kč
<b>Kuskus</b> Couscous   Кускус	... 30,- Kč
<b>Kukuřičný klas</b> Corn on the cob   Кукуруза	... 30,- Kč
<b>Grilovaná zelenina</b> Grilled vegetables   Овощи-гриль	... 65,- Kč
<b>Bageta - bylinková, česneková</b> Baguette (herbs, garlic)   Багет (травяной, чесночный)	... 30,- Kč



Restaurace  
Tomášov

### Moučníky | Deserts | Десерты

<b>Grilovaný ananas s vanilkovou zmrzlinou zdobený karamel</b> Grilled pineapple with vanilla ice cream topped with caramel Ананас-гриль с ванильным мороженым и карамелью	... 89,- Kč
<b>Palačinka s tvarohem a povidly</b> Pancakes with cottage cheese and jam Блинчики с творогом и вареньем	... 69,- Kč
<b>Horké maliny s vanilkovou zmrzlinou</b> Hot raspberries with vanilla ice cream Горячая малина с ванильным мороженым	... 59,- Kč
<b>Ovocný sorbet</b> Fruit sorbet   Фруктовый сорбет	... 40,- Kč

Na přání zákazníka připravujeme poloviční porce za 70% z ceny porce celé.  
Upon your request we can prepare you a half of the portion for the 70% of dish price  
По Вашему желанию, мы можем приготовить половину порции за 70% от стоимости блюда

-  **vegetariánské pokrmy**  
vegetarian dishes  
вегетарианские блюда
-  **šéfkuchař restaurace doporučuje**  
chefs specials  
Шеф-повар рекомендует



Restaurace  
Tomášov

