

Translation of collocations in cookbooks

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ABSTRAKT

Tato bakalářská práce je zaměřena na překlad neobvyklých i běžných kolokací z českého do anglického jazyka a naopak z pohledu českého rodilého mluvčího, studenta angličtiny. Obsahuje kapitolu o teorii kuchařských knih s jejich základním rozdělením, kapitolu o kolokacích, kde je vysvětleno, co jsou a jak fungují z různých pohledů a kapitolu o teorii Skoposu, která je užitečná při překládání určitých typů textu. Analytická část je pak zaměřena na překlad konkrétních kolokací, které se vyskytují v knihách *Kluci v akci* a *The Naked Chef 2*.

Klíčová slova: překlad; kolokace; slovní spojení; kuchařky; kuchařské knihy; Kluci v akci; Oliver; Jamie; skopos teorie

ABSTRACT

This bachelor thesis is focused on translation of both marked and unmarked collocations from Czech to English language and vice versa from the point of view of Czech native speaker, English language student. It contains a chapter on theory of cookbooks, where main types of cookbooks are presented, a chapter on collocation, where collocations are explained from different points of view and a chapter on Skopos theory, which is useful in translating certain types of texts. The analysis part then focuses on translation of particular collocations found in the books *Kluci v akci* and *The Naked Chef 2*.

Keywords: translation; collocation; cookbooks; Kluci v akci; Oliver; Jamie; skopos theory

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“Language is an art, like brewing or baking... It certainly is not a true instinct, for every language has to be learnt.” – Charles Darwin, *The Descent of Man*, 1871

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INTRODUCTION

Translation does not involve only languages – it is a kind of research. It is not possible to take a text in one language with all of its unique formal features, the entire hidden meaning and the entire structure and say this in words of other language, keeping the structure, the word order in the sentence untouched. Translation does not change the language of the text only, keeping the rest of the things that construct the text intact. It is one of the meeting points between cultures and since no two cultures, no two languages are exactly alike, the translator has to adjust the translated text to suit the target culture in the way he is required to. Translating, the action of translation itself is not transmitting a text from the source language to the target language – it is transmitting the *message* from the source culture to the target culture.

One of the key aspects of any language (and therefore of any culture, as a language is a key part of a culture) are collocations. Collocations are two or more words commonly used together. Each and every language has its own way of creating collocations, of what words work well together and what words do not work together at all. This is based on the background, on the rest of the culture in question. Understanding collocations properly is not essential only for translating, it is very important also in order to communicate properly with native speakers of the language in question.

Usually, recipes and other instruction manuals are written in a simple informative style, only to tell the reader how to prepare the dish. In the case of the cookbooks I chose for my study, however, the recipes are flirting with the idea of moving from plain instructions towards a kind of a user manual with some more, not essential information added – for example, the reader is told that even if it is possible to buy the ingredients canned, it is better to buy them fresh, because when put in a can, some of the taste is lost.

In my paper, I focus on the differences in collocations usage and in the collocations themselves in two different languages – Czech and English, how and of what words they are made and how the reader understands them in the Czech and English language. There are many cookbooks that have been written by some cooks/writers only in order to bring the recipes to the audience, without any information added. Then there are cookbooks written by celebrities about what they like to eat and how they cook it. These cookbooks are meant for those who are interested in celebrities. Neither of these two are subjects of my study. The cookbooks chosen for my paper were written by professional cooks for

amateur cooks and they include their personal feeling about the food as well as some history and other data with the recipes. A little of their personalities is also present in the texts.

The cookbooks chosen to analyse are *The Naked Chef* and *The Naked Chef 2* by Britain's famous chef Jamie Oliver and the set of books *Kluci v akci* by well-known Czech chefs Ondřej Slanina and Filip Sajler. Unfortunately, only the Czech copy of *The Naked Chef* (*Šéfkuchař bez čepice*) is available, so it is used for comparison with the others about the contents and the layout only and *The Naked Chef 2* is used to compare the collocations in the English language, as it is available in the English language. I was not able to find it in print and the e-book version only contains recipes, so dividing my research in these two books is the only option. As all the books by Filip Sajler and Ondřej Slanina use the same writing style and similar collocations, it may be presumed that Jamie Oliver is consistent in his language and that he uses similar collocations in both of the books chosen as well.

Specifically, this paper focuses on recipes how to prepare meat and side-dishes that go well with meat, like for example grilled vegetables. In these recipes, the focus is mostly on collocations usage, on the differences between Czech and English collocations in the field of cooking, as mentioned above.

I have chosen the books by these cooks because of the distinctive style of writing of the authors and because of the fact that they are well known in their respective countries and play about the same role in their nations' cultures. Both Jamie Oliver and *Kluci v akci* (their books are named this way as well, as this is how they call themselves) had their TV shows, in which they travelled around the world to reach the necessary ingredients or to introduce their audience to the culture of origin of the particular dish.

I.

THEORY

1 COOKBOOKS

There are many types of cookbooks on sale today. Firstly, cookbooks may be divided to professional and amateur cookbooks. Professional cookbooks are usually not specialised in any field, they rather stand as a basis for professional kitchens. They include general information not only about the dishes, but also on the legislation in the field, hygienic rules etc. and above all, they sometimes use language not familiar to those who are not professional cooks. I studied at a high school specialising in hotel business, so I consider myself to be a professional cook.

The language used in amateur cookbooks is more colloquial in order for everybody to understand. In other words, the reader needs not to be trained in the field in order to prepare the dish.

Some cookbooks are general, which is mostly the case of professional cookbooks. The range of recipes covered in these cookbooks starts from pea soup, continues with chicken salad, potato chips and porridge and ends at various cakes and desserts. Other, mostly amateur cookbooks are focused on one particular field of cooking only, for example an entire national cuisine. A cookbook of this kind never covers all the recipes used in the country, as every cook makes his broth differently; only the most significant or traditional ones are included.

1.1 Professional cookbooks

Professional cookbooks are rarely specialised on one kind of dishes or on one national cuisine only. More likely, they stand as a basis for kitchens in restaurants or canteens in schools or factories because they give the reader precise amounts of ingredients they need. Spices are great examples of this. Unlike amateur cookbooks, which tell the reader to use *little nutmeg*, professional cookbooks tell the reader to use precisely *0,66g of nutmeg*. Of course cooks have neither the time nor the patience to measure precisely 0,66g of nutmeg every time they make the soup; the book gives it for the manager of the restaurant to be able to tell exactly how expensive is the soup to make and then, based on this figure, they are able to decide on the price of the soup for the customer. Apart from this, the precise amounts of ingredients make it easier for the manager to see what the nutrition value of the dish is, so when the restaurant in question is a healthy-diet restaurant, the manager is able to set the menu accordingly.

Professional cookbooks also tend to use *terms* more often than amateur cookbooks do simply because of the fact that professional cooks have studied what the terms mean and they use them on the daily basis. Although professional terms work their way to the kitchens at people's homes, some of them may be hard to understand by amateurs.

1.1.1 Terms

Terms are the field of focus of *terminology*. Terminology studies what terms are and how and by whom are they used. *Terms* are words or sets of words, which describe phenomena in certain fields of human action¹. It usually is both possible and necessary to translate terms literally; possible because they are usually coded in the target language and necessary because without the terms, the audience may not understand the text properly.

Each and every field of human action has specialised terminology. When talking about car engines, we can come across words like *piston* or *crankshaft*. These words say nothing to those, who are not familiar with the way how internal combustion engine works. Indeed, the collocation *internal combustion engine* is a term as well.

In the same way, cooking has its own terminology. For example *self-raising flour*, which is flour with chemical raising agents added. Like the crankshaft in the paragraph above, this term, *self-raising flour*, would say nothing to someone, who knows not how to bake a cake.

1.2 Amateur cookbooks

Unlike professional cookbooks, amateur cookbooks are almost always specialised, even if the theme for the book is the entire national cuisine of a country. More often, however, the cookbooks are specialised for example on meat or, on the contrary, on vegetarian dishes only. There also are specialised cookbooks for people suffering from diabetes, which might prove very useful.

During the last several years, many cookbooks concerning healthy diets or diets to lose weight were issued. Usually, a photo and a signature of a famous person are added. If that famous person lost some weight recently, only the better for the book. There is a different approach to the issue presented in every cookbook of this kind.

¹ Terms here are not to be mistaken for *terms* as in *terms and conditions*, where the word *terms* means *rules*.

One of the differences between amateur and the professional cookbooks is clearly visible on such a basic thing as the list of ingredients. As stated above, the list of ingredients in a professional cookbook is very precise to give the manager the possibility to tell the price and the nutrition value of the dish precisely (see 1.1).

The differences between the lists of ingredients in both professional and amateur cookbooks are demonstrated here:

<i>Professional cookbook</i>		<i>Amateur cookbook</i>
Celery	200 g	½ of mid-sized celery
Egg yolk	20 g	Egg yolk
Nutmeg	0.66 g	Nutmeg
Oil	40 ml	1 tablespoon of oil
Plain flour	20 g	1 teaspoon of plain flour

The differences are immediately visible. The amateur cookbook does not give the exact amount of the ingredients, because if cooked at home, the dish is not made to be sold, so the reader does not need to know the exact cost to prepare the dish. Professional kitchens need to know the price. The cooks, however, put the entire yolk in, irrespective of its actual weight.

Apart from cookbooks specialised on different dishes, there also are cookbooks made in the way that it is as easy as possible to prepare the dishes according to recipes in it. Not everybody is born a cook and these types of cookbooks are written for those people.

Finally, there are cookbooks distinct in the way they are written, in their authors. This is the case of the cookbooks I chose as a subject of my study.

1.2.1 Cookbooks written by famous cooks

The cookbooks by famous cooks are very distinct from everyday cookbooks. These cookbooks usually have the widest range of dishes in them among all amateur cookbooks.

The range of dishes in the Jamie Oliver's *The Naked Chef 2* serves as an example. The book covers the range from "Watercress, rocket, sweet pear, walnut and parmesan salad" (Oliver, 2) through "Best roast beef" (Oliver, 3) to "Asian marmalade" (Oliver, 5). Such a range of recipes can be found only in amateur cookbooks similar to this one, for example in the books *Kluci v akci*. All the recipes are created by Jamie Oliver and with many of them, not only the ingredients needed and instructions are included, but it is stated that it is

better to buy the more expensive, but higher quality food as well. In other cases, information about where he first encountered the dish or on what occasions it was (or still is in particular places) customary to serve it is included.

Similarly, cookbooks by professional and famous cooks are written in order not only to bring the recipes to everyone's kitchen, but to bring a bit of themselves to people's homes as well. It is largely the case that people who like the cooks buy cookbooks written by them. Jamie Oliver is a very distinctive personality and so are Filip Sajler and Ondřej Slanina.

1.3 What cookbooks contain

Cookbooks' contents differ greatly on that whether we are talking about an amateur cookbook or a professional cookbook. *Receptury teplých pokrmů* by Jaroslav Runštuk et al., which is a typical example of a professional cookbook, starts with characteristics of professional kitchens and after that, a chapter on legislation in the field of gastronomy, mostly concerning hygienic rules is included. Amateur cookbooks often start with characteristics of the particular kind of cuisine, what it is typical for, what it can bring us, where potential threats to the cook lie etc.

In both types of cookbooks, the dishes are divided into groups. In the case of professional cookbooks, the names of the groups are terms, for example "*white soups*" (Runštuk et al. 2002, 11, my translation). In amateur cookbooks, as the term *white soup* is known only by professional cooks, the groups are named more colloquially, for example *soups*, *main courses* or *desserts*.

The ways that the recipes are presented in differ as well. Jaroslav Runštuk uses the tautological phrase "...tasting and smelling of the ingredients used" (Runštuk et al. 2002, my translation) with nearly every single recipe in the sub-heading of the paragraph to tell the reader what to expect from the dish. This is never the only sentence in the sub-heading, but the paragraph would not be any less informative without it, because potato salad cannot be expected to taste or smell like wedding cake.

Amateur cookbooks very often include pictures of the dishes with the recipes, so the authors try to save up as much space as possible by omitting everything unnecessary, because they need to include the list of ingredients and the sequence of operations, which both may be long. The professional cookbook by Jaroslav Runštuk, mentioned above, does not contain any pictures; the pages contain the list of ingredients with the precise amounts

of each one and the instructions on how to prepare the dish. The sequence of operations is described rather precisely².

Another peculiarity of this cookbook by Jaroslav Runštuk is that each recipe has its own code number, by which the recipes are organised in the book. The recipes then are not listed alphabetically, but according to their code number. Apart from its usage in many professional kitchens, this professional cookbook is used at practical trainings at the hotel school I attended. If a consultation with a recipe was needed, longer time was necessary to locate it in the book.

In no two cookbooks, the dishes are identical, as every cook makes his broth differently, similarly to that every individual has their own idiolect. The same statement is included by Jamie Oliver in his book, when he is talking about the minestrone soup: “In Italy, you can find dozens of variations of this great soup on every step, but the thing is that you will never find two places, where they would give you the same minestrone – even if the other restaurant was only around the corner.” (Oliver 2002, 17, my translation).

1.3.1 Kluci v akci

The cookbooks by the Czech cooks Ondřej Slanina and Filip Sajler are quite distinct from other amateur cookbooks.

The first one, *Kluci v akci*, published in 2005, is divided into parts, each of which contains three to five recipes. Some of the parts are of national cuisines of different countries or are focused on certain ingredients, like mushrooms or fish and they are named like “Italian”, “Mushroom picker’s”, “Old Czech”, “Plum” etc. (Froydová and Froyda 2005, 3, my translation). As the book accompanies a TV show by the two cooks, each part is introduced by a short paragraph about how the particular episode was filmed and on the next page, there is a slightly longer paragraph about the wines that are good with the particular style of dishes. The part about wines is written by sommelier Helena Baker. This can be understood as a non-invasive advertisement. It gives the reader some information about the wine the sommelier recommends and something about the history as well. It also makes the sommelier more visible to the general public.

² To illustrate visually, there are pages of each type of the cookbooks included at the end of the paper, Appendices 1 & 2.

All the four cookbooks by Filip Sajler and Ondřej Slanina are written in the same style, except that the fourth book does not have these stories about the wine by Helena Baker mentioned above. Also, all the books except for the first one have several pages of advertisements at the end.

1.3.2 Jamie Oliver

The cookbook *The Naked Chef* is slightly different than the cookbooks *Kluci v akci*. It is divided in parts as well, with the parts being named after the dishes, like “Soups” (Oliver 2002, my translation) or after the ingredients, like “Vegetables” or “Pasta” (ibid.). Each part, however, is introduced in a slightly different manner than it was in the case of *Kluci v akci*.

The introduction of the book contains parts “About the book” and “About me” (Oliver 2002, 3, my translation), which tell the readers some facts about Jamie Oliver. Jamie Oliver includes the personal moment when he first started to care about cooking: “... when I asked my father a simple question: ‘All my friends are getting pocket money – could I, please, also be getting some money?’ He smiled. ‘No,’ he replied, ‘but you can wake up every morning and try to make some money. If you want.’” (ibid.).

Another very interesting part of this book is that Jamie Oliver tells the reader what to do before they even start cooking: “It does not matter if you are starting to cook or if you already are an experienced cook filled with passion; you need to consider very carefully, what ingredients you have at your disposal. At school, one teacher, Mr Hobbly, kept repeating day after day: ‘You need to perfectly know the ingredients you are working with!’ ... he was completely right!” (Oliver 2002, 7, my translation). I agree with him, because if someone does not know what they are working with, they are bound to fail. This concerns not only cooking, but all the fields of human action including translation – if the translator is not familiar with the collocations in another language, they will never be able to transmit the message faithfully to the target audience. I focus more on this topic in the chapter about collocations.

What then follows in the book is very unusual. Jamie Oliver gives a sketch of how a pantry might look like. He does not tell the reader that they have to buy these ingredients; he only gives them a hint. Most people already have the majority of the ingredients. The sketch of the pantry also includes a list of spices used most often.

The part with the actual recipes contains introductions to each part. The introduction to the soup part starts with the sentence: “The basis to every tasty soup is high quality ingredients.” (Oliver 2002, 15, my translation).

1.4 Language of cookbooks

Cookbooks necessarily differ in the language they use. Earlier, the cookbooks were divided on professional and amateur, because the division lines are quite clear. In the case of the language of cookbooks, the division lines between cookbooks are not so clearly visible. Both professional and amateur cookbooks fundamentally are sets of instruction manuals on how to prepare particular dishes, so they need to use terms. As professional cooks are trained in the field, the tendency of professional cookbooks is to use terms more often and more difficult ones in order to describe the process of preparing a dish more precisely. In amateur cookbooks, terms are used as well, but not to the same scale of both difficulty and frequency of use as in professional cookbooks. Professional cookbooks also tend to use more formal language than amateur cookbooks.

1.4.1 Collocations

Each part of the book *Kluci v akci* is introduced by a short paragraph about how the episode was filmed. The language is quite colloquial and the collocations are chosen so that it is easy for everyone to understand, i.e. the reader needs not to be a professional in the field of gastronomy in order to understand them. However, in the *Plum* part of the book, there is one collocation that only Czech (and maybe Slovak) people are able to understand, as most of us like *slivovice*³: “a flask of liquid, several years old plums.” (Froydová and Froyda 2005, 42, my translation). In the Czech Republic, it is often referred to *slivovice* as *liquid plums*.

In Jamie Oliver’s book *The Naked Chef*, mortars are mentioned – the devices used in the kitchen to crush balls of pepper or other spices. He states that it is absolutely necessary to have one in the kitchen, but the readers are warned immediately: “Do not buy the fancy ceramic rubbish ... Rather buy a stout stone mortar.” (Oliver 2002, 12, my translation). The collocation *fancy ceramic rubbish*, here referring to mortars, is usually used in colloquial language. This corresponds to the section above, where it is mentioned that the

³ *Slivovice* is a strong spirit made by distilling plum juice.

language used in amateur cookbooks is less formal than the one used in professional cookbooks (see 1.4). In *The Naked Chef*, this is particularly visible.

Collocations in cookbooks, particularly the creative ones mentioned above, are the main focus of this paper. Indeed, both slivovice and mortars are used with meat – slivovice is often drunk during barbecues and mortars are used to crush and mix the herbs and spices for the marinades. The next chapter is focused on collocations more deeply and from a broader point of view.

2 COLLOCATION

Above, two interesting collocations in the cookbooks chosen to analyse in this paper are mentioned. This part concerns what collocations are and the ways of their operation is mentioned as well.

Collocations are interesting language devices, not only from the lexical point of view, but also culturally⁴. Greater challenge is also usually posed on the translator. In other words, “collocation is the way words combine in a language to produce natural-sounding speech and writing.” (Oxford collocations dictionary for students of English 2002, vii).

Forming or better said creating collocations is what occurs in every language on a daily basis. “No piece of natural spoken or written English is totally free of collocation.” (ibid.). There is no coded lexical pattern that would tell the student of the language how to create collocations (Bolinger and Sears 1968). The words occur together in this way as a reason of historical development.

2.1 Forming collocations

It is possible to say that collocations are formed in a semantically random manner. Mona Baker found an excellent example of this phenomenon and she states it in her book *In other words*: “In English, teeth are *brushed*, but in German and Italian they are *polished*, in Polish they are *washed* and in Russian they are *cleaned*.” (Baker 1992, 14-15). In Czech, teeth are also *cleaned*.

2.1.1 Collocational range

Collocational range of a word means with how many words it may collocate. It is never fixed. This is strongly connected with the specificity of the word (Baker 1992, 50). For example, the verb *move* collocates with parts of body or with anything that may be moved. It is even possible to *move the earth*, in which case, of course, the thing moved is not the planet (as the lower-case *e* suggests), but the *soil*, for example when building a house or a road. The verb *crinkle* however is a hyponym of *move* and it collocates best only with *nose*.

⁴ There is a very nice example of cultural specificity: in the UK, the TV show *Top Gear* is very popular. One of the presenters is a racing driver named *The Stig*, whose identity is kept as secret. Some people wear T-shirts saying *I am The Stig*. Outside the UK, *The Stig* is not very well known among people not interested in motorsport.

2.2 Routine collocations

Words usually form collocations according to their propositional meaning (Baker 1992, 47). For example, *water* is usually to be found together with *drink* or *spill*, while almost never with *create*, because people usually do not *create* water, they take it from the nature. But collocations are not formed based on meaning only. There is an example of this stated in Mona Baker's book *In other words*: if collocations were formed only based on propositional meaning of words, "we might expect *carry out*, *undertake* or even *perform* to collocate with *visit*. Yet, English speakers typically *pay a visit*." (ibid.). People then usually *carry out a procedure*, *undertake a treatment* and *perform a stunt*. When talking about visiting someone, no money is paid.

However, words thought of as synonyms often form entirely different collocations – people *break rules*, but they *violate regulations* (ibid.). *Break* and *violate* are synonyms in this case, as well as *rules* and *regulations* are. This has very much to do with formal and informal language.

So far, it is clear that collocations are formed rather unpredictably within one language. When translating collocations from one language to another, the translator needs to be very careful. Let me explain on an example, based on the one in Baker (1992, 49). If some of the English collocations of the verb *deliver* are compared to collocations or words with the same meaning in the Czech language, it is apparent that if translated inaccurately, the meaning of the collocation may be entirely different. The Czech dictionary equivalent of *deliver* is *doručit*.

deliver a letter	doručit dopis
deliver a speech	přednést řeč/řečnit
deliver news	přinést zprávu/zpravit
deliver a baby	porodit dítě

It is clearly visible that where one verb is perfectly enough for English, Czech needs four different verbs (*doručit*, *přednést*, *přinést* and *porodit*), with possibilities of two other forms. (*Zpravit* is used rarely nowadays, but *řečnit* is used quite commonly.) In the Czech language, collocations like *doručit řeč* or *doručit dítě* would mean that the speech written on a piece of paper or the baby is delivered somewhere. This proves my point stated in the paragraph above: wrong collocational patterning in translated text may change the meaning

entirely, causing the audience to not understand, or at least have troubles understanding, what is going on in the story.

2.3 Marked collocations

There are no strict rules how to form collocations. In the same way, there also are no rules how not to form them, i.e. there is no such thing as a *wrong* or *impossible* collocation. In this field, scholars usually talk only about what is *typical* and what is not. New, or better said *unusual* collocations emerge quite often. This is because the collocational ranges are not fixed; they change and develop with the language and the culture (Baker 1992).

Collocations catching the reader's attention are called *marked* collocations. This does not mean that they are wrong. Marked collocations are those collocations that may be quite fresh and did not yet have the time to settle down, to become common, or those that were never meant to become common, those that were originally meant to strike, to amuse, to challenge the expectations of the audience. Marked collocations are often used in poetry or prose. Mona Baker again found a great example of a marked collocation, which may not seem as marked to unaware audience: “‘Could real *peace break out* after all?’ ... *War* normally *breaks out*, but *peace prevails*. ... The deliberate mixing of collocational ranges ... conveys the unexpected image of peace being an abnormal, temporary ... situation.” (Baker 1992, 51-52).

2.4 Meaning of collocations

Above, difficulties posed by collocations on the translator on the cases with the English verb *deliver* and its Czech equivalent *doručit* were explained (see 2.2). More examples are introduced in this part and reasons for their behaviour are given as well.

Please notice that the same verb *deliver* is used in collocations *deliver a letter* and *deliver a speech*. In both cases, some kind of a message is delivered by a person, but in the case of *deliver a letter*, the message is written on a piece of paper and it is put in an envelope, while the person (probably a postman) delivers the letter to its recipient. The literal translation, *doručit dopis*, would mean the same as in English.

In the case of the collocation *deliver a speech*, the person delivering the speech (it could be anyone in this case, however, it is less likely to be a postman) stands up in front of a group of people and talks. In this case, the literal translation, *doručit řeč*, would not be accurate – as mentioned above, *doručit řeč* means delivering the speech written on a piece

of paper to somebody (see 2.2). An accurate translation of *deliver a speech* would be *řečnit*.

This analogy may be applied to more collocations, for example with the verb *run*. Please notice that without context, it is difficult to translate the word to the Czech language accurately. What first comes up in one's mind, is the meaning linked to movement. In this sense, the collocation may be *run a marathon* or *run for one's life*. Here, the meaning of the verb *run* is *move quickly*; for the collocations, it is *to move quickly in order to win the race* for the former and *to move quickly in order to escape certain death* for the latter.

In both the collocations of the verb *run* mentioned above, the overall meaning is a sum of the meanings of the words that are used. However, collocations like *run out of milk* are very often used in speaking. In this case, the overall meaning of the collocation is not that the person is moving fast away from the milk, it means that there is no milk left.

Above, it has been demonstrated how the meaning of basic words can be altered completely by collocating with different language units. This explains why the translator must be very cautious when translating collocations, as collocations translated literally very often mean something different than the author of the original text intended.

“To conclude ... language is not made up of a large number of words which can be used together in free variation. Words have a certain tolerance of compatibility. ... Collocational patterns carry meaning and can be culture specific.” (Baker 1992, 63).

3 TRANSLATION

The chapter above concerns what collocations are, why and how they are used and what challenges they might mean to the translator. It has also been mentioned that if the translator is not aware of them, they may mistranslate them, or better said translate them inaccurately very easily, as some of them seem to be similar to the ones in another language, but their meaning is quite different.

The word *translation* has several meanings and this paper only focuses on one of them. *Translation* may name the field of human action in general, the *translatum* (i.e. the product; the translated text) or the human action (i.e. the process; the *act of translation*) (Munday 2001, 4-5). This chapter is focused on the last mentioned meaning of the word.

Translation, in the meaning of the word in focus, is *human action*. It is a process that involves two different structures, two different codes (Jakobson 1959). These two different structures do not necessarily need to be of different language. Better said, translation is a process, which consists of creating another message, whose meaning is as close as possible to the original one, in another structure, in another code.

Translation is encoding and decoding a message; the message is decoded when read and understood and encoded when an attempt is made to forward it. In other words, every text read or heard leaves some kind of message for the audience, which they translate (decode) and understand (ibid.).

Interlingual translation⁵ then is “reproducing the closest natural equivalent in the receptor language of the source-language message, first in terms of meaning and secondly in terms of style.” (Nida and Taber 1982, 12).

Formal and *dynamic equivalence* are also mentioned by Eugene A. Nida in his work. *Formal equivalence* means that the translated text is faithful to the source text from the point of view of style, while *dynamic equivalence* is that the translated text is faithful to the source text in the means of transmitting the message – in other words, the message is transmitted faithfully. In this respect, formal equivalence is subordinate to dynamic equivalence.

⁵ Interlingual translation is translation from one language to another. It is one of the three types of translation introduced by Roman Jakobson in 1959.

3.1 Reproducing the message

This is the primary aim of the translation action. If the message is not reproduced, the translator has failed their task (Nida and Taber 1982, 12). However, there are many cases of necessity to adjust the text in order to transmit the message faithfully. Please note – transmit the *message* faithfully, not the text – it is more important to transmit the message in order for it to not appear awkward for the target audience, which usually consists of the native speakers of the target language. It is necessary for the translated text to “studiously avoid ‘translationese’ – formal fidelity, with resulting unfaithfulness to the content and the impact of the message.” (Nida and Taber 1982, 13).

3.2 Translation theories

In this part, it is explained why it is important to always know what will be the translated text’s function in the place where it will be working; it is important to know whether it is a poem or an instruction manual, or a simple invitation to an exhibition opening, because the language needs to differ and the reader has to have a certain feeling from reading the text. Many translation theories exist. I focus on the one appearing the most useful to me.

3.2.1 Skopos theory

“Like any other human action, translation has its purpose, and the word *skopos* ... is used as the technical term for the purpose of translation. *Skopos* must be defined before the translation can begin.” (Schäffner, 235). This proves my point stated earlier – that the translator always needs to know the purpose of the translation, the reason why the text needs to be translated and what will be the function or position of the translated text in the target culture. The verb *run* may again serve as an example: if the translator was to translate the word *run* by itself, they would not be able to render the message faithfully, because they would not know the intended function of the word in this particular case – whether the collocation is *run a marathon*, *run a company* or *run out of milk* (see 2.4).

Hans J. Vermeer formed the *skopos rule*: “Human action ... is determined by its purpose, *skopos*, and therefore it is a function of its purpose.” (Schäffner, 236).

Skopos theory follows two other rules – the **coherence rule** and the **fidelity rule**. The **coherence rule** states that “the target text must be sufficiently coherent to allow the intended users to comprehend it, given their assumed background knowledge” (ibid.). In other words, it is essential to know how the targeted audience is experienced in the field,

because otherwise the translated text may be considered too difficult or too simple for the audience. The **fidelity rule** states that the source and the target texts need to be talking about the same issue (ibid.). This means that the message needs to be transmitted.

Translation is, according to skopos theory, “the production of a functionally appropriate target text based on an existing source text and the relationship between the two texts is specified according to the skopos of the translation.” (Schäffner, 237).

However, not all the translation theorists and scholars agree with the skopos theory (for example Schreitmüller, Koller and Newmark). Their objections mainly concern the definition of translation and the relationship between the source and target texts (ibid.).

The skopos theory helped bring the target text into focus. “As a text, a translation is not primarily determined by a source text, but by its own skopos.” (Schäffner, 238). Translation is a research, “a *decision-making* process. The criteria for the decisions are provided by the skopos, i.e. the concrete purpose and aims in a concrete translation commission.” (ibid.).

Examples of both types of text, literary and non-literary, are found in the books chosen for the analysis – the recipes, as they are a form of an instruction manual, are non-literary. However, the paragraphs introducing the parts are literary. Particularly *The Naked Chef* by Jamie Oliver jumps from the non-literary instruction manual to literary story-telling frequently and rather unexpectedly.

Even though some say that in the literary translation, the source text is the yardstick to judge the translated text, it is always necessary to bear in mind that the author wanted to express something in the work and the translator has to render it to the audience of the translation. *Transmitting the message faithfully* is the basic rule. In this sense, the literary text translation produces more of an original than a user manual translation.

II. ANALYSIS

Based on the theoretical knowledge in the first part of my paper, in the analytical part, the particular collocations found in the books are in focus. A collocation is given and explained in its respective context. It is worth noting, however, that terms and the parts of the text containing terms usually have to be translated literally, because otherwise the audience may not understand the message. The collocations are divided into two groups: marked and unmarked collocations. Collocations of each group need to be approached differently.

As mentioned in the introduction to the paper, I have the books *Kluci v akci* in the Czech language and the book *The Naked Chef 2* in the English language at my disposal; therefore, both are in their original language. Translators usually work from the foreign language to their native language in order to produce a smooth text. The translation of collocations is viewed from the point of a Czech native speaker. In the case of the books *Kluci v akci*, both unmarked and marked collocations are translated from Czech to English language. In the case of *The Naked Chef*, however, the collocations are translated from English to Czech language, which is the more common way for Czech native translators to work.

4 UNMARKED COLLOCATIONS

The meaning of unmarked collocations in cookbooks is most often the sum of the meanings of the words of which the collocation is consisted. Because of this, the translator's approach may be more direct. However, there are some collocations that, even though unmarked, require the translator to be cautious.

4.1 Kluci v akci

In the books *Kluci v Akci*, there is not much text besides the actual recipes. Some peculiarities and things posing greater challenge to the translator are, however, present. There are several collocations that are typical for the Czech language. Although these are very common and above all, unmarked in the Czech language, it is not possible to translate them to English literally.

The first challenge is located in the introduction to the book: “*v českých vodách*” (Froydová and Froyda 2005, 7). The collocation is located in the sentence “The Czech Television started a project not yet tried before *in the Czech republic*.” (Froydová and Froyda 2005, 7, my translation and emphasis). This collocation is unmarked in the Czech language. Its meaning, however slightly figurative, is very close to *in the Czech Republic*. Literally translated, it would be *in the Czech waters*, which would mean *in the seas belonging to the Czech Republic*. The reality is that Czech Republic does not have direct access to the sea; therefore, the literal translation would not be accurate. The collocation is best translated as *in the Czech Republic*.

In the *Vinedresser's* part of the book, there is a very nice recipe, both from the point of view of cooking and from the point of view of collocations usage. The dish is called “*Šaldorfská pečínka*” (*the roast of Šaldorf*⁶) (Froydová and Froyda 2005, 77). Given that usually, translators work from a foreign language to their native language, this particular collocation may pose a greater challenge, if the translator is not familiar with the village of Nový Šaldorf. It would be easier to translate *Pražská pečínka (the roast of Prague)*, because Prague is well known. An amendment with an explanation what is Nový Šaldorf in a footnote or parentheses would be useful. As this is the name of the dish, the collocation would necessarily be used in all types of cookbooks.

⁶ Nový Šaldorf is a village in the southern Moravia, known for its numerous wine cellars.

On the same page, in the list of ingredients, there is a collocation, which is not marked, but is not used on a daily basis. It is “*snítka rozmarýnu nebo tymiánu*” (*a twig of rosemary or thyme*) (ibid.). A *twig* of something is an expression of volume, but not very accurate one – the book does not say if a large or a small twig is needed. As the overall meaning of the collocation equals the sum of meanings of the words the collocation consists of, it is necessary to translate it literally.

When working with meat, particularly with pork ribs or pork tenderloin, it sometimes is necessary to take the membrane off⁷. A collocation “*odblaníme panenku*” (Froydová and Froyda 2005, 119) is present at the recipe “*panenská svíčková a špenátové ravioli*” (*pork tenderloin and spinach ravioli*) (ibid.). It is not possible to translate it literally; if so, it would need to say **demembrane the pork tenderloin*. It is a good example of how in the Czech language, it is possible to take virtually any noun (in this case, *blána*) and transform it into a verb in any way one is able to even think of. Sometimes, the most extraordinary and maybe even funny words emerge. When translating, the translator needs to be aware of this and must find or create a way around. In the case of *odblanit*, it is easy – the accurate translation is *to remove the membrane* – this, back-translated to Czech language, would read as *odstranit membránu*, which is the same as *odblanit*, only said in different words. Terms like this are very frequent in cookbooks.

In the cookbook, not only collocations concerning preparing the dishes can be found, but also some words and collocations preparing the reader’s taste buds are present. Collocations at the recipe “*domáci rostbíf s tatarkou, zeleninou a bramborami*” (*homemade roast beef with tartare sauce, vegetables and potatoes*) (Froydová and Froyda 2005, 141) may stand as an example. They are located in the subheading: “*šťavnaté maso, křupavá zelenina ... jemně smetanové brambory*” (*juicy meat, crispy vegetables ... mildly creamy potatoes*) (ibid.). Collocations like these are used in order to lure the audience to the dish, to make them want to taste it. It usually is easy to translate these collocations, unless the translator encounters something specific that does not exist in the target culture, but cases of this are very rare. These collocations also are found frequently in amateur cookbooks; in professional cookbooks, they are more seldom.

⁷ The membrane on a loaf of meat prevents the spices or the marinade from entering the meat properly.

4.2 Kluci v akci 2

At the recipe “*kuřecí prsa s kari omáčkou a exotickým kuskusem*” (*chicken breast with curry sauce and exotict couscous*) (Froydová 2006, 14) an unmarked collocation very often found at meat recipes may be found, even though it is not connected with meat. The collocation is “*orestujeme cibuli*” (ibid.). Literal translation is necessary in this case, because the reader needs to know precisely what to do with the onion; therefore the collocation translated into English is as follows: *fry the onion*.

A collocation very similar to the one described above is found on the page 86. In this case, it is connected with preparing meat. It is located at the recipe “*marinovaná roštěná s fazolkami a brazilský bramborový salát*” (*marinated entrecote with French beans and Brazilian potato salad*) (Froydová 2006, 86) and it is as follows: “*prudce opečeme*” (ibid.). As this is a common procedure carried out when preparing meat, the usage of its equivalent in English language: *sear*.

Another common collocation is found on the page 70 with the recipe “*vepřové koleno na pivě se šťouchanými brambory*” (*pork knee in beer with mashed potatoes*) (Froydová 2006, 70). This collocation is, however, used with meat on a daily basis. The collocation is “*jemné maso*” (ibid.). In order to preserve the meaning, the collocation is required to be translated literally: *tender meat*.

A collocation used not very often, but unmarked nonetheless, is used at the introduction to the recipe “*chilli con carne*” (Froydová 2006, 118) and it is as follows: “*chutná mexická specialita*” (ibid.). This is a typical example of a longer collocation, overall meaning of which equals the sum of meanings of all the words it consists of; therefore, a literal translation suits best: *tasty Mexican specialty*. The word *tasty* is a more accurate equivalent to *chutný* than the word *delicious* is, although usage of the latter is more customary with food. However, the most accurate Czech equivalents of *delicious* are *vynikající*, *výborný* or *výtečný*.

4.3 Kluci v akci 3

A collocation commonly used with potatoes is located at the recipe “*pečený kapr s kořenovou zeleninou a bramborami*” (*roast carp with root vegetables and potatoes*)

(Baker and Froydová 2007, 28). The collocation is “*rané brambory*” (*new potatoes*⁸) (ibid.). The overall meaning of the collocation is the sum of meanings of the words; therefore, literal translation is advisable.

An unmarked collocation, which is not used on a daily basis, is found in the *Medieval* part of the book. It is located at the recipe “*nadívaná křepelka s medovými hruškami*” (*stuffed quail with honey pears*) (Baker and Froydová 2007, 48) and it is in the name of the dish: *nadívaná křepelka (stuffed quail)*. Quails are not eaten daily, but when they are on the menu, they are often stuffed. The collocation is required to be translated literally, as the stuffed quail is the essential part of the dish.

Another unmarked collocation of a side-dish often used with chicken is used at the recipe “*pečené kuřecí paličky s čerstvými fíky v medu a s jasmínovou rýží*” (*roasted chicken drumsticks with fresh figs in honey and jasmine rice*) (Baker and Froydová 2007, 56) and it is located in the name of the dish: “*jasmínová rýže*” (*jasmine rice*⁹) (ibid.). As it is a kind of rice, it is necessary to translate this collocation literally.

A common collocation of a type of portioning meat out and of a fish is located at the recipe “*zauzené rolky ze pstruha plněné sýrem*” (*smoked trout rolls filled with cheese*) (Baker and Froydová 2007, 94). It is “*vyfiletujeme pstruha*” (*fillet the trout*¹⁰) (ibid.). Filleting is a common procedure to carry out when working with fish; the literal translation is therefore the most accurate one.

4.4 Kluci v akci 4

An unmarked collocation used seldom is located at the recipe “*strapačky se zelím*” (*gnocchi with sauerkraut*) (Baker and Froydová 2008, 22). It is “*prosté jídlo*” (*modest dish*) (ibid.). The collocation expresses that the dish belongs to everyday cooking, that it is not ceremonial in any way. Although the word *prostý* may be translated as *simple*, the idea of the collocation is expressed better by usage of the word *modest* in the translated collocation.

⁸ New potatoes are potatoes not yet ripe; they are harvested early.

⁹ Jasmine rice is fragrant Asian rice.

¹⁰ The prefix *vy-* at the word *vyfiletujeme* (*to fillet*) is another example of the creativity of the Czech language (see 4.1).

Another rarely used collocation is found at the introduction to the *Orange* part of the book. It says “*kubánské pomeranče*” (*Cuban oranges*¹¹) (Baker and Froydová 2008, 34). As it is the name of the fruit, literal translation is necessary.

A collocation that does not give any information, only evaluates the dish is used with the recipe “*tlačenka světlá*” (*brawn*) (Baker and Froydová 2008, 47). It is “*akurátně ochucená směs*” (*perfectly seasoned mixture*) (ibid.). It tells the reader the author’s evaluation of the brawn rather than any information about the ingredients or the instructions about the brawn. Rather than literal translation, using the words *mixture seasoned just right* is more accurate and it preserves the author’s attitude.

An unusual sauce is used with the recipe “*řezy ze svíčkové na beárnské omáče se zeleným chřestem*” (*tenderloin slices with Béarnaise sauce with green asparagus*) (Baker and Froydová 2008, 99). Béarnaise sauce¹² is a name of the sauce taken from French.

4.5 The Naked Chef 2

This chapter is focused on translating collocations from the English language to the Czech language. Most of the following collocations are found in the instructions, as there is little text apart from the lists of ingredients and the instructions at each recipe.

A collocation, describing the final shape of the dish is located at the recipe “*monkfish wrapped in banana leaves with ginger, cilantro, chilli and coconut milk*” (Oliver, 13). It is “*individual parcels*” (ibid.). Literal translation is advisable in this case: *jednotlivé balíčky*.

A collocation describing a piece of kitchen equipment is used on the page 32 with the recipe “*fish and chips*” (Oliver, 32). It says “*deep fat fryer*” (ibid.). This collocation has its equivalent in the Czech language, naming the frying device; therefore its usage is the best option: *fritéza* or *fritovací hrnec*.

A collocation “*griddle pan*” (Oliver, 41) is used with the recipe “*beef with soy sauce and ginger*” (ibid.). Griddle pans are used to grill meat if no grill is available. As it is the name of the pan, its equivalent needs to be used. There are two equivalents in the Czech language: *vroubkovaná pánev* or *grilovací pánev*.

¹¹ Cuban oranges are not very appealing visually, but they contain lots of sweet juice. They were the only kind of oranges available in Czechoslovakia during the communist regime.

¹² Béarnaise sauce is a delicious classic French specialty.

An unmarked, yet seldom used collocation is found with the recipe “*seared salmon with courgettes, asparagus and rocket*” (Oliver, 54). It is “*a pinch of salt*” (ibid.). Most cookbooks use the collocation *little salt* or similar. As this collocation has its equivalent in the Czech language, its usage is the best option: *špetka soli*.

A collocation of an ingredient with a unique word is located at the recipe “*roasted Hamilton poussin wrapped with streaky bacon and stuffed with potatoes and sage*” (Oliver, 59). It is “*a clove of garlic*” (ibid.). Apart from the spice, *clove* is a separate part of a bulb of garlic and as only garlic has cloves, this word is used with garlic only. The Czech equivalent for the collocation is *stroužek česneku*.

A term *greaseproof paper* is used on several occasions in the book (Oliver). It is used both under the meat when roasting or to cover the top of the meat. In translated text, the usage of the Czech equivalent (*pečicí papír* or *papír na pečení*) is advisable.

5 MARKED COLLOCATIONS

As opposed to unmarked collocations, marked collocations require the translator to be cautious, because the sum of meanings of the words in the collocation hardly ever matches the overall meaning of the collocation. In some cases, however, literal translation is necessary in order to preserve the markedness of the collocation.

5.1 Kluci v akci

A nice example of a marked collocation is found on the page 42 of the book: “*tekuté švestky*” (*liquid plums*) (Froydová and Froyda 2005, 42). If understood literally, then, as plums are fruit, the collocation *liquid plums* should refer to plum juice. Indeed, plum juice can be found in shops in the Czech Republic. If the translator wanted to translate this collocation to the English language, they would need to use either the word *slivovice*, which would lack the shade of figurative speech, or they would need to use the words *liquid plums*. In both cases, the translator would need to include a note that explains both *slivovice* and *liquid plums* as a strong spirit made of plums, as both utterances come from Czech background and foreign audience may not understand, if they have no previous experience with the Czech culture. This collocation is not customary in ordinary amateur cookbooks; however, it is very often used in colloquial language.

An interesting collocation is used in the subheading to the recipe on page “*Šaldorfská pečínka*” (*the roast of Šaldorf*) (Froydová and Froyda 2005, 77). Pork neck is used to prepare the dish. The reason why the pork neck is best for the dish is given with quite an unusual collocation, when speaking of meat: “after 40 minutes of grilling, the meat will be *soft as a cake*” (Froydová and Froyda 2005, 77, my translation). Cakes are soft, so the collocation may not seem very odd. However, the consistency and the feel in one’s mouth expected radically differ when we are talking about meat or about cake. In other words, we expect both cake and meat to be soft, but in different ways. To preserve its markedness, this collocation is best translated literally.

In the list of ingredients of the dish called “*Šaldorfská pečínka*” (*the roast of Šaldorf*) (ibid.), there is a marked collocation “*dlaň majoránky*” (*a palm of marjoram*) (ibid.). A *palm* is not a common expression of volume. The overall meaning of the collocation equals the sum of the meanings of the words the collocation consists of. There is an equivalent for it in English – *a handful of marjoram*.

5.2 Kluci v akci 2

The first three marked collocations are found in the introduction to the entire book: “*radostné vaření*”, “*televizní kuchařka*” and “*v kolotoči natáčení*” (Froydová 2006, 9). The overall meanings of all these collocations are equal to the sums of meanings of the words, but it is advisable to translate only two of these collocations literally.

The first collocation, *radostné vaření* (*joyful cooking*), is marked because cooking is not an activity that one would describe as *joyful*. People *enjoy* cooking and describe it as *enjoyable* (*zábavné*) rather than *joyful* (*radostné*) in the Czech culture. Literal translation of this collocation preserves the markedness of it.

The second collocation, *televizní kuchařka* (*television cookbook*), is a different case. The overall meaning of the collocation is *a cookbook that was created to accompany the television show*. Literal translation would seem odd to the target audience, therefore it is advisable to translate it as *TV show cookbook* or *a cookbook of the TV show* at the cost of losing the markedness.

The third collocation, *v kolotoči natáčení* (*in the carousel of filming*) is figurative. A carousel is not something one would expect to be present when a TV show about cooking is being filmed. A collocation *in the carousel of time* exists and the collocation *in the carousel of filming* is talking about the same metaphorical concept; it is trying to evoke a similar feeling in the reader. Literal translation, therefore, preserves both the markedness of the collocation and the metaphorical concept of it.

At the recipe “*kuřecí prsa s kari omáčkou a exotickým kuskusem*” (*chicken breast with curry sauce and exotict couscous*) (Froydová 2006, 14), one marked collocation is located as well. It is “*filátka z grepu*” (*grapefruit fillets*¹³) (ibid.). Usually, fillets are made of fish and grapefruits are cut into slices or pieces, not fillets. Literal translation would preserve the markedness, but instructions to make the fillets would be necessary. If translated as *slices of grapefruit without the skin*, it would be possible to omit the instructions.

The markedness of the next collocation lies in the usage of the ingredient and the collocation is located in the name of the recipe: “*segedín z uzeného kuřete*” (*Szeged*¹⁴

¹³ *Grapefruit fillets* are slices of grapefruit without the skin, as a picture in the book illustrates (see Appendix 3).

¹⁴ *Szeged* is a city in southern Hungary.

stew of smoked chicken) (Froydová 2006, 20). The basis for preparing Szeged stew (in Czech *segedín* or *segedínský guláš*) is pork meat, preferably pork neck. Literal translation is the only possible in this case, because both the name of the dish and the key ingredient need to be preserved.

In the introduction to the *Beer* part of the book, a collocation very similar to *liquid plums* is located. It is “*české tekuté zlato*” (*Czech liquid gold*) (Froydová 2006, 66). Similarly to the case of *liquid plums*, this collocation is strongly figurative. The collocation *Czech liquid gold* here refers to *beer*¹⁵. Literal translation is advisable in order to preserve the markedness of the collocation; however, it is worth including some explanation in a footnote or in parentheses for the reader to understand, as they may not be familiar with the Czech culture.

Another marked collocation concerning drinks is located in the introduction to the *Brazilian* part of the book. It is “*osvěžující aperitiv*” (*refreshing aperitif*) (Froydová 2006, 82). The markedness here lies in the fact that although some drinks are meant to be refreshing, *aperitifs* are meant to support your appetite for the meal. In order to preserve the markedness of the collocation, literal translation is necessary.

The markedness of the penultimate collocation lies in the adjectives usage. It says “*nádherně křehká zelenina*” (*beautifully crispy vegetables*) (Froydová 2006, 86) and it is located at the recipe “*marinovaná roštěná s fazolkami a brazilský bramborový salát*” (*marinated entrecote with French beans and Brazilian potato salad*) (ibid.). People are expected to be beautiful, while *vegetables* are usually plainly *crispy* or *crunchy*. Literal translation preserves the markedness in this case; in order to produce a smoother text, the adjective *beautifully* would need to be changed.

In the last marked collocation, again, an unusual ingredient is used for the particular dish. The collocation is located in the name of the dish: “*kapří hranolky*” (*carp chips*) (Froydová 2006, 132). Usually, chips are made from potatoes. The markedness of the collocation therefore lies in the usage of carp meat for making chips. As it is the name of the dish with the key ingredient included, literal translation is the only option.

¹⁵ This “nickname” for beer originates in the fact that the Czech Republic is worldwide famous for its beer production and in the fact that beer is golden in colour. Another way Czech people figuratively call beer is *tekutý chléb* (*liquid bread*).

5.3 Kluci v akci 3

A marked collocation is used in the introduction to the book. It is a metaphor: “*zkusit, jak chutná Francie*” (*try what France tastes like*) (Baker and Froydová 2007, 9). France is a country; it is not possible to taste it. The author means *what French meals taste like*. In order to produce a smooth text, literal collocation is not advisable in this case. An accurate translation would be *taste French meals*.

In the next collocation, the markedness lies in the ingredient usage. The collocation is located in the *Camper's* part of the book. It is the name of the dish: “*polévka ze sekyrky*” (*hatchet soup*) (Baker and Froydová 2007, 30). Hatchets are not usually used as ingredients for soups. The markedness of this collocation needs to be preserved, therefore the literal translation, *hatchet soup*, is the best option.

In the *Medieval* part of the book, a recipe for a dish, the name of which contains a marked collocation is presented. The dish is named “*nadívaná křepelka s medovými hruškami*” (*stuffed quail with honey pears*) (Baker and Froydová 2007, 48) and the marked collocation is *medové hrušky* (*honey pears*) – the name of the side-dish. As the collocation is located in the name of the dish, literal translation is necessary.

A very interesting marked collocation is located in the introduction to the *Bread*¹⁶ part of the book. It is “*krajíc Šumavy*” (*a slice of Šumava*) (Baker and Froydová 2007, 68). Šumava is a mountain range in the Czech Republic and a very popular kind of bread as well. The author here refers to the bread. As the foreign reader may not be familiar with the Šumava bread, literal translation is not advisable. Translating the collocation as *a slice of Šumava bread* would be more accurate at the cost of losing the markedness.

The next marked collocation is located at the recipe “*kuřecí stehna plněná chlebovou nádivkou a bramborová kaše s křupavými krutony*” (*chicken legs filled with bread stuffing and potato mash with crispy croutons*) (Baker and Froydová 2007, 72). It is as follows: “*královsky chutná krmě*” (*royally tasty repast*¹⁷) (ibid.). Literal translation of this collocation (i.e. using the adjective *royal* while not referring to royalty) may be considered offensive in some countries; therefore the translator needs to find a way around, most

¹⁶ In this part, recipes for meals of bread, rather than recipes how to make different kinds of bread, are found.

¹⁷ In the Czech culture, the adjective *královský* (*royal*) figuratively refers to the best things one may experience.

likely at the cost of losing the markedness of the collocation. The translated collocation may then be *delicious meal* or *delicious repast*.

An oxymoron is found at the recipe “*zauzené rolky ze pstruha plněné sýrem*” (*smoked trout rolls filled with cheese*) (Baker and Froydová 2007, 94). It is “*bez udírny vyudit pstruha*” (*smoke the trout without a smokehouse*) (ibid.). It is usually not possible to smoke any meat without a smokehouse. However, the smoked trout rolls are prepared using beech wood shavings (see below); therefore, the usage of this collocation is reasonable. Literal translation is needed in order both to preserve the markedness and to preserve the meaning of the whole paragraph.

A collocation perfectly unmarked, yet unexpected in this context (and therefore marked) is found at the same recipe. The collocation is “*bukové hobliny*” (*beech wood shavings*) (Baker and Froydová 2007, 94). One expects wood shavings to be where it is worked with wood, rather than in the list of ingredients for a dish. The reason the wood shavings are used in this recipe is that they help the trout get the taste and smell of a smoked fish; they are not eaten. As the collocation refers to actual wood shavings, literal translation is the only option.

The last marked collocation in this book is located in the name of the dish “*marinovaná kachní prsa s bulgurem a vánoční omáčkou*” (*marinated duck breast with bulgur and Christmas sauce*) (Baker and Froydová 2007, 138) and it is in the end of the name: *vánoční omáčka* (*Christmas sauce*). One can be in Christmas mood, give Christmas presents etc., but sauce is not usually of Christmas. In this case, the dish is served on Christmas, hence the name for the sauce. Literal translation is necessary in order to retain the sense, because the collocation is located in the name of the dish.

5.4 Kluci v akci 4

An unusual personification is found in the introduction to the *Asian* part of the book: “*jídlo se unaví*” (*the food gets tired*) (Baker and Froydová 2008, 24). The sense is that too much stirring *tires* the food. In order to preserve the sense and the markedness, the translated sentence might look as follows: *Continuous stirring gets the food tired* or *...tires the food*.

Two collocations of ingredients and a pan type serve as names of recipes in the *Asian* part of the book. They are “*hovězí wok*” (*beef wok*) (Baker and Froydová 2008, 26) and

“*kuřecí wok*” (*chicken wok*) (Baker and Froydová 2008, 28). Wok is a type of pan rather than a type of dish. The overall meaning of these collocations is that the dish is named after the respective ingredient and the type of pan used to prepare the dish. The usage of the English equivalents, *wok-cooked beef* for the former and *wok-cooked chicken* for the latter, is the best option.

An oxymoron is used with the recipe “*ceviche z tresky*” (*codfish ceviche*¹⁸) (Baker and Froydová 2008, 58). As heat is not used to prepare ceviche, the author uses the collocation “*vařené zastudena*” (*boiled while cold*) (Baker and Froydová 2008, 58). It is not possible to boil something, while it remains cold; the “boiling” agents are sour juices of limes, lemons and oranges in this case. In order to preserve the sense of the entire paragraph, markedness needs to remain in place; therefore, literal translation is necessary.

An interesting collocation used to describe the dish is found at the recipe “*nadívané kedlubny*” (*stuffed turnip cabbage*) (Baker and Froydová 2008, 113). It is “*kedlubnový dáreček*” (*turnip cabbage gift*) (ibid.). The point is that there is meat inside the turnip cabbage. The markedness of this collocation needs to be preserved in order for the reader to get the same idea; therefore, literal translation is advisory.

An interesting sauce is used with the recipe “*hovězí steak s jahodovou omáčkou a opečenou čekankou*” (*beef steak with strawberry sauce and roast chickory*) (Baker and Froydová 2008, 121). The markedness here lies in the combination of beef with strawberries in the form of sauce. As it is the name of the dish, literal translation is the best option.

An apt, yet unexpected simile is used to describe some examples of spaghetti Bolognese in Czech cuisine. It is located at the recipe “*spaghetti à la Baker*” (Baker and Froydová 2008, 129) and it says “*špagety konsistence bláta*” (*spaghetti in the consistency of mud*) (ibid.). This collocation is originally meant to strike and this nature needs to be preserved in the target text. The options for the translator are either literal translation, or something like *mud-resembling consistency*.

In the *Vietnamese* part of the book, an unusual name for the meat is used. It is “*sladkoslané maso*” (*sweet-salty meat*) (Baker and Froydová 2008, 158). Among the

¹⁸ Ceviche is a Peruvian specialty consisted of raw fish or seafood.

ingredients, pork belly, egg and caramel may be found, hence the name of the dish. Literal translation is required as the marked collocation stands as the name of the dish.

The last marked collocation is located in the name of the recipe “*svatováclavská husa v mléce s červeným zelím a jemným knedlíkem*” (*St. Wenceslas’ goose in milk with red cabbage and tender dumplings*) (Baker and Froydová 2008, 170), it is *husa v mléce* (*goose in milk*). The meaning is that the goose was marinated in milk prior to roasting. In this case, literal translation is again the only option, as the collocation is a part of the name of the dish.

5.5 The Naked Chef 2

This part concerns translation of marked collocations from English to Czech language. Most of the following collocations are found in the instructions, as there is little text apart from the lists of ingredients and the instructions at each recipe.

A marked collocation, similar to one of the collocations mentioned in 5.3, stands as the name of the dish on page 26. It is “*chicken in milk*” (Oliver, 26). Marinating meat in milk or other dairy products is not very usual. As it is the name of the dish, literal translation of the collocation is necessary: *kuře v mléce*.

A collocation of a word seldom used and an adjective is found with the recipe “*seared carpaccio of beef with roasted baby beets, creamed horseradish, watercress and parmesan*” (Oliver, 35). It is located in the introduction to the dish and it is “*sociable feast*” (ibid.). People are expected to be sociable, not meals. The overall meaning of the collocation is that the meal helps people, who are around, socialise. Literal translation (*přátelský pokrm*) is not advisable, as it may be misunderstood by the Czech audience. The translator needs to find a way around; the translated collocation then might look like *jídlo ke spřátelení* or *jídlo, když chcete, aby se vaši hosté spřátelili*.

A collocation of very unusual cooking equipment is located in the name of the recipe “*salmon with herbs in newspaper*” (Oliver, 43). It is not a metaphor or any other kind of meaning shift; an actual copy of *The Times* is listed among the necessary ingredients. The fish is then wrapped in the newspaper. Literal translation is the only option, as the markedness needs to be preserved: *losos na bylinkách v novinách*.

A marked collocation serves as a name of a dish on page 47: “*cook in curry sauce*” (Oliver, 47). A cook is a person and cannot be in curry sauce. The dish, referred to as a

cook in curry sauce, is possible to be made in three versions – with fish or chicken meat or vegetarian; therefore, the word *cook* is used in order to express the variability of the main ingredient with the curry sauce remaining the same. Literal translation is advisable here: *kuchař v kari omáčce*.

Another marked collocation stands as a name of a dish on page 96. It is “*broken potatoes*” (Oliver, 96). Potatoes are usually expected to be *mashed* or *chipped*, but not *broken*. The key to the dish is that cooked potatoes are placed on a baking tray and *broken* a little by applying light pressure on them with a fork. As it is the name of the dish, literal translation is advisable: *rozbité brambory*. However, as the collocation is already marked, the usage of different adjectives (for example *polámané*) is considerable.

CONCLUSION

Based on the theoretical knowledge in the first part of my bachelor thesis, an analysis of particular collocations in the four books *Kluci v akci* and in *The Naked Chef 2* was carried out. This analysis showed that there are some collocations that need to be translated literally, some for which equivalents in the other language exist and some that need the translator to find or create a *way around*; to use different words in the translated text. Many collocations, particularly those, describing concepts that the target audience may not be familiar with, require some explanation or necessary background information in parentheses or in a footnote added by the translator.

For both unmarked and marked collocations, literal translation is possible to be used in most of the cases. In the case of many unmarked collocations, equivalents in the other language are not present and literal translation is the only option in order to transmit the message faithfully, thus keeping its sense.

When equivalents for the particular described concepts exist in the other language, usage of these equivalents is the best option. The target audience is familiar with them and text containing those equivalents sounds natural to the audience.

In the case of marked collocations, literal translation is most often the best option in order to retain the markedness; on the other hand, this is not possible or desirable in many cases. At the same time, there are only few equivalents available for marked collocations. In the case of usage of these equivalents, the markedness may be lost. The translator then needs to adapt their strategies to comply with what they are required to do, with the way the translated text is required to behave. The loss of the markedness is often an unavoidable cost.

There however are cases in both unmarked and marked collocations, when equivalents are not present in the other language and literal translation of the collocation may not be understood by the target audience, or the target audience may be offended by it. In these cases, the translator needs to find or create a way around. The markedness is often lost, but the text seems more natural to the target audience.

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APPENDICES

- P I A page of a professional cookbook.
- P II A page of an amateur cookbook.
- P III Grapefruit fillets.

APPENDIX P I: A PAGE OF A PROFESSIONAL COOKBOOK

10229 - HNĚDÁ POLĚVKA S VAJEČNOU SEDLINOU

10 porcí

1 porce

A: 0,22 l
B: 0,33 l

Čirý mírně nažloutlý vývar s vůní použitých surovin, téměř nemastný. Chuť vývaru je typická po použitých hovězích kostech a zelenině, jemná a vyrovnaná. Vložku tvoří na kostičky nakrájená vaječná sedlina.

Výrobní postup:

Pečlivě omyté a rozsekané kosti vložíme do vhodné nádoby, zalijeme vodou, uvedeme do varu, omezíme přikouk teplu, mírně osolíme a pozvolna vaříme nejméně 3 hodiny. Potom do vývaru přidáme očištěnou, opláchnutou, drobně nakrájenou zeleninu a uvaříme doměkka.

Hotový vývar procedíme hustým cedníkem a při expedici vkládáme do polévky vaječnou sedlinu nakrájenou na kostičky.

Příprava sedliny:

Vejsce pečlivě rozšleháme, přilijeme mléko, přidáme opláchnutou, jemně rozsekanou petrželovou nať a trochu soli. Promícháme a směs nalijeme do vhodné porcelánové nebo ohnivzdorné skleněné nádoby vymaštěné tukem. Sedlinu vaříme zvolna v nádobě s vodou nebo v páře asi 20-30 minut (podle výšky vrstvy). Částečně ochladlou sedlinu vyklopíme a nakrájíme na drobnější kostičky.

Druh potravin	hmotnost v g			
	A		B	
	hrubá	čistá	hrubá	čistá
hovězí kosti řídké	250	250	400	400
voda pitná	2 700	2 700	4 000	4 000
celer	30	24	50	40
mrkev	30	24	50	40
petržel	30	24	50	40
sůl	7	7	10	10
vejce 4 ks/7 ks	160	160	280	280
mléko	90	90	150	150
petrželová nať	10	7,5	10	7,5
tuk	10	10	10	10
hmotnost potravin		3 296,5		4 977,5
ztráty celkem		1 066,5		1 627,5
množství hotové polévky		2 230		3 350
energetická hodnota v kilojoulech		166		255

10230 - HNĚDÁ POLĚVKA S PRAŽENOU KRUPICÍ

10 porcí

1 porce

A: 0,22 l
B: 0,33 l

Světlá až mírně zahnědlá polévka jemně zeleninové vůně a chuti, hustší konzistence, s opraženou krupicí a s vložkou na nudličky nakrájené kořenové zeleniny.

Výrobní postup:

Pečlivě očištěnou a opláchnutou zeleninu nakrájíme na drobnější nudličky. Zalijeme ji částí vody, mírně osolíme a uvaříme téměř doměkka. Dávku prosáté mouky za občasného promíchání na sucho mírně opražíme, pak ji za neustálého prošlehávání metlou zalijeme zbylou dávkou vody a odvarem ze zeleniny. Uvedeme do varu a za občasného prošlehávání zvolna vaříme nejméně půl hodiny.

Krupici rovněž opražíme na sucho, za stálého míchání ji vsypeme do vařící polévky a povaříme asi 3 - 5 minut. Nakonec přidáme do polévky uvařenou zeleninu a zvolna krátce povaříme. Hotovou polévku zjemníme máslem. Propláchnutou, jemně rozsekanou petrželovou nať vkládáme do polévky až při expedici.

Druh potravin	hmotnost v g			
	A		B	
	hrubá	čistá	hrubá	čistá
celer	30	24	50	40
mrkev	60	48	100	80
petržel	30	24	50	40
voda pitná	2 300	2 300	3 400	3 400
sůl	7	7	10	10
mouka hladká	30	30	50	50
krupice	100	100	150	150
máslo	70	70	100	100
petrželová nať	10	7,5	10	7,5
hmotnost potravin		2 610,5		3 877,5
ztráty celkem		380,5		557,5
množství hotové polévky		2 230		3 320
energetická hodnota v kilojoulech		418		617

gulášová

Vepřová krkovice s gulášovou šťávou, vídeňskou cibulkou a štouchanými brambory

Tentokrát nepůjde o guláš, který vaříte hodinu či déle. Stručně řečeno, tento pokrm skrývá minutkovou úpravu masa s bleskovou přípravou gulášové šťávy. Zde se vyplatí věnovat čas a péči naložení masa, které by mělo odpočívat v ledničce alespoň přes noc. A pozor na cibulku!

4 porce

pečená krkovice

- 4 plátky vepřové krkovice
- plnotučná hořčice
- sůl
- pepř
- olej

gulášová šťáva

- 3 střední cibule
- 2 lžice mleté sladké papriky
- 400 ml vody
- 4 stroužky česneku
- hrst majoránky
- kmín
- chlebová střídká na zahuštění
- olej
- sůl
- pepř

Krkovici osolíme, opeříme a potřeme hořčicí, lehce zakápneme olejem. Necháme v lednici odležet nejlépe přes noc. Krkovici opečeme na oleji z obou stran tak, aby byla dobře propečená a měkká, vyjmeme ji z pánve. Později ji budeme vkládat do gulášové šťávy.

Cibuli a česnek nakrájíme najemno, orestujeme na oleji společně s kmínem, přidáme sladkou papriku, krátce zpěníme a zalijeme vodou, přivedeme k varu, krátce povaříme, cca 15 minut, dochutíme solí, pepřem a majoránkou. Podle potřeby zahustíme najemno nadrobenou chlebovou střídkou nebo naopak zředíme vodou na požadovanou konzistenci hustší šťávy.

Do omáčky přidáme opečené maso a vše společně ještě 10–15 minut na mírném ohni provaříme.

videňská cibulka

- 3 velké cibule
- hladká mouka na obalení
- olej na osmažení

Cibuli nakrájíme na jemné plátky, obalíme v hladké mouce a v oleji usmažíme dozlatova. Po vyjmutí z pánve klademe cibuli na papírový ubrousek, aby přebytečný olej okapal.

šťouchané brambory

- 400 g brambor
- 50 g másla
- petrželová nať nebo pažitka
- sůl

Oloupané a pokrájené brambory uvaříme v osolené vodě do měkka, vodu scedíme, přidáme máslo, sekanou petrželku nebo pažitku a rozštoucháme, podle potřeby dosolíme.

APPENDIX P III: GRAPEFRUIT FILLETS

