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Multimodal Construction of a Cookery Book and a Cooking Show in
Finnish Translation and Subtitling

The Use of Visual and Verbal Information in Jamie Oliver's *The Naked
Chef*

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TABLE OF CONTENTS

ABSTRACT	3
1 INTRODUCTION	5
1.1 Material	8
1.2 Method	11
2 COOKERY BOOKS AND COOKING SHOWS	16
2.1 Cookery Books	16
2.2 Cooking Shows	18
2.3 Purposes of Cookery Books and Cooking Shows	21
3 MULTIMODAL TRANSLATION	24
3.1 Multimodality of Texts	24
3.2 Multimodality in Translation	29
4 GENRE, TEXT TYPE AND COMMUNICATIVE PURPOSE	32
4.1 Genres	32
4.2 Text Types	34
5 VISUAL AND VERBAL INFORMATION IN NCB AND NCS	39
5.1 Use of Visual and Verbal Information in NCB and NCS	39
5.1.1 Visual and verbal information in NCB	41
5.1.2 Visual and verbal information in NCS	45
5.1.3 Visual and verbal instructions in NCB and NCS	51
5.2 Relations of Visual and Verbal Modes in NCB and NCS	52
5.2.1 Processing	55
5.2.2 Measuring	59
5.2.3 Result	62
5.2.4 Utensils	65

6 CONCLUSIONS

68

WORKS CITED

71

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ABSTRACT

Tämän tutkimuksen tavoitteena oli selvittää, miten samat reseptit on esitetty kahdessa keskenään erilaisessa multimodaalisessa tekstissä: suomeksi tekstitetyssä *The Naked Chef* -ruokaohjelmassa ja *The Naked Chef* -keittokirjan suomenkielisessä käännöksessä. Tutkimuskysymykset olivat: 1) Kumpi teksteistä on enemmän visuaalinen ja kumpi verbaalinen? 2) Millaista tietoa välitetään visuaalisesti ja millaista verbaalisesti, ja onko kyseisten tekstien välillä eroa siinä, miten ne esittävät samoja aiheita? 3) Kuinka visuaalinen informaatio vaikuttaa ruokaohjelman tekstittämiseen ja keittokirjan kääntämiseen?

Teorian näkökulmana tutkimuksessa käytettiin multimodaalisuuden käsitettä, tarkemmin sanottuna eri moodien vaikutusta tekstien kääntämiseen. Kuvan ja tekstin suhteella voitiin perustella ruokaohjelman tekstityksessä tapahtuneet poistot. Tekstityyppinäkökulman avulla puolestaan selvitettiin, että poistot voivat liittyä myös operatiiviseen tekstityyppiin, jos sama tieto on saatavilla visuaalisesti.

Oletuksena tutkimuksessa oli, että keittokirja olisi verbaalisempi kuin ruokaohjelma sekä verbaalisen tiedon suhteessa visuaaliseen että verbaalisten ohjeiden kokonaismäärässä. Tutkimuksessa selvisi, että keittokirjassa oli enemmän verbaalista tietoa suhteessa visuaaliseen kuin ruokaohjelmassa, mutta verbaalisten ohjeiden kokonaismäärä oli silti suurempi ruokaohjelmassa. Tutkimuksen perusteella voidaan myös todeta, että ohjeita annettiin liittyen käsittelyyn, mittaamiseen, lopputulokseen ja välineisiin. Keittokirjassa teksti oli itsenäistä, kun taas ruokaohjelman tekstitykseen eniten vaikuttavat suhteet olivat tekstin alisteisuus kuvalle ja kuvan itsenäisyys. Tämä kielen ja kuvan suhde onkin otettava kääntämisessä huomioon, sillä se mahdollistaa tekstityksessä usein käytettävät poistot.

KEYWORDS: communicative purpose, cookery book, cooking show, genre, Jamie Oliver, mode, multimodality, text type

1 INTRODUCTION

Food is important to people because it is materially and symbolically crucial to life and its government. In addition to that, food is an index of power in every society. It could be seen as the basis of the earliest class systems, symbolized by consumption and religions. (Miller 2008: 110) Food can also express for example a person's culture, way of life and creativity. Therefore, food and cooking are an essential part of people's everyday life. Cooking can be seen as more than a private process since recipes are shared in for example cooking shows and cookery books which are nowadays gaining a continuously increasing popularity all over the world. One famous name in the realm of cooking shows and cookery books is Jamie Oliver.

The popularity of Jamie Oliver started when he launched *The Naked Chef* cooking show in 1999. It was followed with two further series entitled *The Return of the Naked Chef* and *Happy Days with the Naked Chef* along with four bestselling cookbooks. Today, Oliver has become a brand that is used to sell for example DVDs, tableware and kitchen utensils. He is an influential celebrity chef that poses in advertising campaigns and product lines. His popularity is not restricted only to the UK but he has had success all over the world with his lifestyle cooking shows. (Hollows 2003: 229–230)

The popularity of Jamie Oliver extends also to Finland. He has become an important figure in modern Finnish cooking culture by making preparing food seem easier and less time-consuming. Because Finns are interested in the food and personality of Oliver, his cooking shows run regularly on television. People are not only interested in Oliver as a celebrity chef but they also want to be able to cook the food presented in his shows which creates demand for cookery books based on these shows.

The popularity of Oliver in Finland creates a need of Finnish translations for his production. It is not an easy task to subtitle Oliver's cooking shows, especially, since despite the restrictions of audiovisual translation, all the information regarding the recipes featured in the show should be included. Moreover, a great amount of information is also given visually which further affects the subtitles. This thesis will focus on the use of

verbal and visual information in subtitling and translation of Jamie Oliver's *The Naked Chef* cooking show and cookery book.

Previous studies on cooking shows and cookery books have mostly concentrated on the celebrity chefs themselves. Yvonne Lindqvist (2011) has studied the *persona* of Jamie Oliver in *The Naked Chef* cookery book and how the Swedish translation alters the interplay of textual and visual semiotic resources constructing the persona. Also other studies on cooking shows and cookery books exist, but most of them are not related to translation. For example, Joanne Hollows' (2003) study focuses on Oliver by studying the construction of the masculine domestic chef in *The Naked Chef* cooking shows and cookery books. In addition to the studies of the construction of Oliver's persona, researchers, for example Douglas Brownlie, Paul Hewer and Suzanne Horne (2005) have also focused on cooking shows and cookery books as cultural products.

As discussed above, the studies on Jamie Oliver's – and other celebrity chefs' – cooking shows and cookery books have mainly focused on the chef and not on the actual shows, books and their features. Translations of these shows and books have hardly been studied at all and, while some studies have been conducted on cookery books, cooking shows have been ignored almost entirely. Especially comparative multimodal studies related to the instructions presented in cooking shows and cookery books have not been conducted before.

The aim of my thesis is to do a comparative, target text –oriented research on how the same recipes are presented in two different multimodal texts: *The Naked Chef* cooking show¹ with Finnish subtitles and *The Naked Chef* cookery book² translated into Finnish. Multimodality can be understood as the combination of speaking, writing, visualisation and music (Pérez-González 2014: 185). Both the cooking show and cookery book can be regarded as multimodal since they deploy more than one of these modes. Modes are “semiotic resources which allow the simultaneous realisation of discourses and types of

¹ Further referred to as NCS = *The Naked Chef* cooking show

² Further referred to as NCB = *The Naked Chef* cookery book

(inter)action” (Kress & van Leeuwen 2001: 21). Modes can be perceived with different senses and therefore the modes of the two media can be divided into visual and verbal modes. For example, Oliver’s verbal speech is not the only source of information in NCS, but also other modes such as the visual image delivers information simultaneously. Combining different modes is, then, done according to the communicative situation in hand (Kress & van Leeuwen 2001: 21–22).

Because the information of the two media consist of the interplay between their verbal and visual modes, my first research question is: Which one of the two media is more visual and which one is more verbal? To study if different modes are used related to different topics, my second research question is: What kind of information is conveyed through the visual and the verbal mode and are there differences between the two media in the way they present the same topics? Furthermore, this thesis focuses on multimodality in translation and therefore my third research question is: How does visual information affect the verbal mode of the subtitles of NCS and the translation of NCB, and if there is a difference in this effect between the two media?

My assumption considering the first research question, namely, the overall amount of visual and verbal information in the two media is that NCB would be more verbal than NCS in two aspects. Firstly, it can be assumed that NCB would have more verbal information in relation to visual information than NCS since the recipes of NCB can be followed without images. However, cooking only on the basis of the images of the book would not be possible. Contrary to NCB, NCS presumably needs both visual and verbal modes to convey enough information. If the visual mode would be omitted, the viewer would not be able to follow the recipe since cooking shows often use expressions such as “add this much cheese” which would be impossible to understand without the dynamic image. However, also the verbal mode is necessary since the dynamic image cannot be thought to convey all the details such as the heat of the oven or the exact cooking time. Secondly, it can be assumed that because NCB presumably has relatively little visual information, it would use more verbal instructions than NCS to convey the same information. Therefore, it can be assumed that despite the visible role of images, NCB is mostly verbal and NCS both visual and verbal.

In the two next sections (1.1 and 1.2), I will present the material and the method used in this thesis. Chapter 2 discusses cooking shows, cookery books and their purposes. Chapter 3 introduces the use of visual and verbal modes in multimodal texts in addition to the restrictions multimodality presents to translation. Chapter 4 discusses the communicative purpose of texts from the viewpoint of the different genres related to cooking shows and cookery books as well as their text types. Chapter 5 presents the analysis and Chapter 6 concludes the thesis.

1.1 Material

BBC launched Jamie Oliver's first cooking show *The Naked Chef* (NCS) in 1999 and it was aired in Finnish television with Finnish subtitles in early 2000s. Later, the show was produced as DVDs. The show is filmed in Oliver's own kitchen where he usually cooks at least a main course and a dessert per episode for his friends or family. *The Naked Chef* cookery book (NCB) is a collection of recipes presented in NCS. It was published in 1999 and translated into Finnish in 2002. The title *The Naked Chef* is derived from the idea that the food is stripped from everything unnecessary and therefore Oliver's recipes only include ingredients and kitchen utensils that are easily available. This provides home cooks with easy, cheap and delicious recipes.

As the material of my thesis, I used the first DVD of the cooking show, namely *Alaston kokki 1* (*The Naked Chef 1*, which is a literal translation) produced in 2003 with Finnish subtitles made by Tarja Sahlstén, and the cookery book *Alaston kokki* (*The Naked Chef*) translated into Finnish by Vuokko Tarpila. NCB included most of the recipes that were also featured in NCS but not all of them. There were several recipes that were present in both media and from them, I chose the most illustrative ones. I did not include recipes that were presented only in the other media since that would prevent the comparative aspect of this thesis.

From NCS, I chose five recipes from the four episodes of the first DVD. These five recipes presented the most interesting examples regarding the use of visual and verbal information. The episodes are as follows:

- The first episode is called *Chef's Night Off* (*Ilta ystävien seurassa* [a night with friends]) from which I chose two recipes: *Lamb with sage & pancetta* (*Lampaanviulua uunissa* [leg of lamb in the oven]) and *Fusion broth* (*Äyriäisnuudeliikeitto* [broth with shellfish and noodles]).
- The second episode is called *Hen Night* (*Polttarit* [hen night]) from which I chose the recipe *Bread* (*Leipä* [bread]).
- The third episode is called *Baby Sitting* (*Lapsenvahtina* [babysitting]) from which I chose the recipe *Praline semi freddo* (*Krokantti-semifreddo* [praline semifreddo]).
- The fourth episode is called *The Band* (*Bändi* [the band]) from which I chose the recipe *Thai greed chicken curry* (*Thaimaalainen currypata* [Thai curry stew]).

After I chose the recipes from NCS, I searched the corresponding ones from NCB. The recipes are as follows:

- The first recipe is on pages 120–121 and is called *Lampaanpaisti pancettan, salvian ja rosmariinin kera* [roast lamb with pancetta, sage and rosemary].
- The second recipe is on page 33 and is called *Rapu-simpukkaliemi nuudeleilla, mustapavuilla, korianterilla ja limetillä höystettynä* [crab and clam broth seasoned with noodles, black beans, coriander and lime].
- The third recipe is on pages 190–191 and is called *Perusleipätaikina* [basic bread dough].
- The fourth recipe is in two parts: the first one introduces the basic semifreddo and the second one how to do the praline for it. The first part is on pages 208–209 and is called *Semifreddo* [semifreddo]. The second part is on page 211 and is called *Praliinisemifreddo* [praline semifreddo]. In this thesis, the two recipes are counted as one.

- The fifth recipe is on pages 128–129 and is called *Thaikanaa tuoksuvassa vihreässä kastikkeessa* [Thai chicken in a fragrant green sauce].

The names of the recipes in NCS and NCB differed which made it difficult to find the corresponding recipes. Furthermore, the actual recipes in NCB are not identical to the ones in NCS, and can use for example slightly different ingredients or methods. The recipes can be compared, however, since they can be identified to be the same or at least very similar in the two media. The two media also differed in their way of presenting the same recipes. The following image 1 illustrates a typical structure of a recipe in NCB.

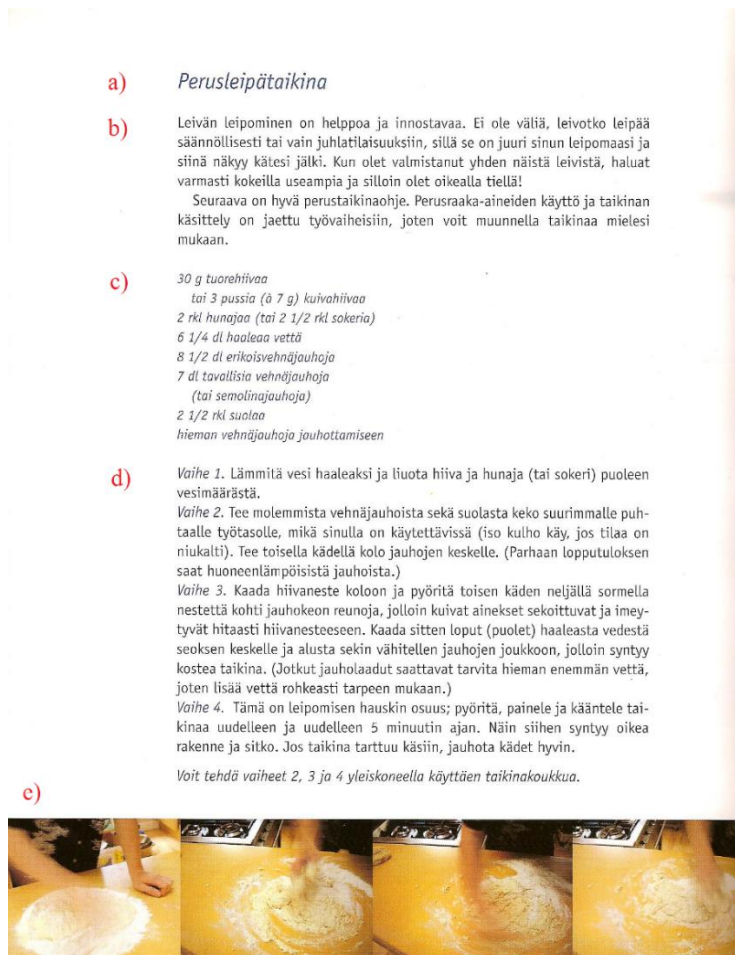


Image 1. Example of a recipe in NCB (NCB3³)

³ Examples in this thesis refer to material as follows: firstly, the abbreviation of the media in hand is given (NCB or NCS) followed by the number of the recipe in NCB and the number of the episode in NCS.

A typical recipe in NCB consists of five components that are marked with red letters⁴ in image 1. The components can be either compulsory or optional. Component a) is the title of the recipe and is compulsory. Component b) is an optional introduction of the recipe that can contain for example additional information on the dishes, Oliver's own experiences or persuading the recipient to try the recipe. Component c) is a compulsory list of ingredients. Component d) presents the compulsory cooking instructions that are either divided into separate paragraphs or numbered stages. Component e) is an optional image related to the recipe. The whole recipes in NCB can be seen with one look except in the cases where a recipe is divided into separate spreads.

While the recipes of NCB consisted of five components, the recipes of NCS include only two. Component a) is a compulsory dynamic image. It can show either the food that is being prepared or for example Oliver talking or shopping in the marketplace. Component b) presents the compulsory Finnish subtitles at the bottom of the screen that include both the cooking instructions and for example additional information on the dishes, descriptions of the food that is being prepared and chatting with guests. NCS includes also the original English soundtrack but even though many Finns speak English, it is assumed in this thesis that they get verbal information mostly through the Finnish subtitles. On the contrary to NCB, the whole recipes in NCS cannot be seen with one look but the viewers have to watch the whole process of cooking before they get to know for example all the needed ingredients.

1.2 Method

I compared the use of visual and verbal modes in NCS and NCB related to different topics on cooking. Visual and verbal modes were defined in this thesis as follows. Visual mode in NCS includes the dynamic image and verbal mode includes the Finnish subtitles. Visual mode in NCB includes images of for example completed dishes and some stages of preparation, and verbal mode includes lists of ingredients, instructions and other text

⁴ I have added the red letters to the image myself. They do not belong to the original image.

that the recipes possibly contained. Both media convey the actual instructions for preparing the dishes, but also other information such as descriptions of the food and additional information about the dishes.

The analysis was done in two parts. At the first stage of the analysis, I studied the amount of visual and verbal information used in NCS and NCB separately to see how the two modes are used to deliver information other than cooking instructions, and if the recipients of the two media are instructed more visually or verbally regarding the different topics of recipes. I also compared the amount of visual and verbal information between the two media. In the second stage of the analysis, I compared the relations of visual and verbal modes between NCS and NCB to study if either of the modes has a leading role, if they are independent or if they complement each other. Furthermore, I studied how these relations of the modes affect the translation of NCB and subtitling of NCS.

The first stage of the analysis was done by firstly discussing the use of visual and verbal modes in delivering information on other subjects than cooking instructions. After that, all verbal instructions were collected from the translation of NCB and the subtitles of NCS. Whereas NCB mostly used the imperative mood to guide the recipients, it was quite rare in NCS. Therefore, verbal instructions in this thesis were not limited to the use of imperative, but included all instructive expressions that guide the recipients forward in the process of cooking. In addition to imperatives, verbal instructions in the Finnish subtitles of NCS included linguistic means such as the use of first person singular⁵, passive voice⁶, incomplete sentences⁷ and other instructive expressions⁸. It has to be noted here that the verbal instructions in the Finnish subtitles differ from Oliver's original English instructions for example due to the limitations related to subtitling. Alternative instructions, for example starting with "instead of this, you can", were not taken into account since they do not guide the recipients forward in the process of cooking. These

⁵ For example: "Keitin perunoita viitisen minuuttia" [I boiled the potatoes for about five minutes] (NCS1a).

⁶ For example: "Poistetaan suoli" [Let's remove the vein] (NCS1b).

⁷ For example: "Kuohukermaa" [Double cream] (NCS3).

⁸ For example: "Wokkipannu on tulinen" [The wok pan is burning hot] (NCS4).

options given for the recipients were counted as additional information instead of instructions.

Verbal instructions were presented differently in NCS and NCB. Instructive sentences in NCS were short and sometimes the same instruction was repeated several times. On the contrary, instructive sentences in NCB were long and sometimes one sentence included several instructions. This probably relates to the differences between spoken and written language. Written language is more formal with one sentence delivering one topic and avoiding unnecessary repetition. To be able to compare the use of verbal information in the two differing media, short sentences describing the same instruction were counted as one instruction, and long sentences that give multiple instructions were counted as corresponding number of instructions. Therefore, it could be said that the instructions were not counted as sentences but as phases of cooking.

After the verbal instructions were collected, they were divided into four thematic categories, or topics, that emerged from the material: processing, measuring, result and utensils. Processing in this thesis refers to handling the food, for example cutting and stirring, and otherwise instructing the recipient. Measuring refers to counting, weighing and otherwise measuring the ingredients needed for a recipe. Result refers to describing the ready dish or some ready stage of preparation to tell the recipient how the food is supposed to look like. Utensils refer to the kitchen equipment that needs to be used, for example pots, pans and knives. These components were important for the study since they are essential parts of the instructions and would most likely have an impact on the outcome of cooking. An instruction can belong to more than one category. For example, Oliver can instruct to add salt to boiling water, in which case it is a process of seasoning and also measuring of salt. In those cases, an instruction falls in both of the categories.

After verbal instructions, visual instructions were collected from both NCB and NCS. Visual instructions in NCB were counted according to how many images per recipe there was. A series of images, in other words images that were side by side, were counted as separate images only if they were seen to present different phases of preparation. Visual instructions in NCS were counted according to how many instances there were where

Oliver is seen to perform a phase of cooking in the dynamic image. After collecting the visual instructions, they were divided into the four categories of processing, measuring, result and utensils. As well as with verbal instructions, also visual instructions could belong to more than one category.

When verbal and visual instructions were collected and divided into the four categories, they were firstly analysed considering the two media separately. I discussed also other text than instructions but only the instances of instructions were numerically counted. Secondly, the amount of verbal and visual instructions were compared between the two media.

In the second stage of the analysis, I compared the relations of visual and verbal instructions used between NCS and NCB. This was done by studying the status of image and text in the two media. According to Martinec and Salway (2005: 345–348), images and text can be either equal or unequal in their status. Firstly, when images and text are equal, a whole image is related to a whole text. Equal status between images and text can be divided into independent and complementary. An image and a text are considered independent when they are joined on an equal footing but do not modify one another. When they do modify one another, they are considered complementary. Secondly, images and text are unequal when one mode modifies the other in which case the modifying element is dependent on the modified one. In unequal status, images are subordinate to text or text to images. When an image is subordinate to a text, it is related to only a part of the text. When a text is subordinate to an image, it can be related to only a part of the image or then it can show subordination with implicit linguistic devices referring to the image.

A whole text in the case of NCS refers to individual cooking instructions since the cooking show includes a dynamic image that changes according to the phase of cooking. For example, if the status is complementary, the whole verbal instruction has to be seen in the image. If the status is independent, the image and the text do not relate to one another. As well as in NCS, in NCB a whole text refers to an individual instruction in those cases where an image refers to one phase of cooking. When an image refers to the

whole recipe, in other words, shows the ready dish, a whole text is understood to refer to the whole recipe.

In this thesis, independent status is further divided into independent image and independent text, according to which of them conveys the instruction, to measure the amount of verbal and visual information in the two media. Therefore, the relations between text and images in this thesis were divided into equal categories of 1) image independent, 2) text independent and 3) image and text complementary in addition to unequal categories of 4) image subordinate to text and 5) text subordinate to image.

After the instructions were divided into the five categories according to the relations between their visual and verbal modes, they were compared between the two media. I presented examples of the relations from the thematic categories of processing, measuring, result and utensils each in their own subsections. While doing that, I took into account the effect that visual information has on the Finnish subtitles of NCS and the Finnish translation of NCB.

2 COOKERY BOOKS AND COOKING SHOWS

This chapter introduces the genres of cooking show and cookery book in addition to discussing their different purposes. According to Ashley, Hollows, Jones and Taylor (2004: 154, 171), the two media cannot be seen as separate entities, but there is a strong relationship between the cookery books that become bestsellers and television cooking shows since many of the bestselling cookery books are written by television chefs and even launched on the back of accompanying television series. Television plays an important role today in mediating how we understand food and furthermore, cooking shows make an important contribution to contemporary television culture as part of the expansion of lifestyle programming.

2.1 Cookery Books

This section introduces the categories and structure of cookery books. Cookery books are meant to instruct the readers on how to prepare food and therefore their purpose can be regarded as mainly educational. They can present different recipes, techniques or other information on food. The main focus of cookery books is on the instructions but they can also include expressive text and images. According to Ashley et al. (2004: 154, 159), cookery books have to be regarded as a part of a broader culinary media package since they accompany for example cooking shows, magazine articles and websites. Furthermore, they are not seen anymore only as lists of recipes but as an art form by using sophisticated design and photographic techniques. Also Raili Koroma (in Eronen 2007) estimates that only half of the content of cookery books is actual recipes. Cookery books have become entertainment since they are read for fun and as a hobby. When home cooks need basic recipes, they use the one familiar cookery book, for example an old home economics textbook since their recipes are often simple and easy.

There are many types of cookery books that can be categorised with their target audience, ranging from those intended to children to those intended to professionals. They can also be divided according to their content or writer into categories such as cookery books

focusing on certain cooking methods (such as barbecue), ingredients (such as vegetarian food) or cooks (such as celebrity chefs' own cookery books).

According to Maarit Knuutila (2010: 119, 121), the criteria for a good recipe are universally known. The list of ingredients is important but the cooking instructions are essential since they separate dishes from each other. Many recipes can use the same ingredients but are separated by the cooking method. Furthermore, recipes assume some previous knowledge from their reader. This means that everything is not explained and the readers are expected to for example have flour and an oven in their kitchen.

A good recipe is easy to read since people want to cook fast and easily and this sets certain requirements for recipes in a cookery book. After the title of the recipe, there is always a list of ingredients because the recipe has to proceed in the same order than the home cook. This way the cook can search for the needed ingredients and notice before starting to cook if something needs to be bought. After the list of ingredients, cooking instructions are given in the right order one at a time. Even though the cook can read the recipe through before starting to cook, the recipe should give the cooking instructions in the right order since, on the contrary to reading a book, the cook cannot necessarily go back to the previous stage of cooking. (Kankaanpää, Vaula & Viertiö 1997)

Considering the order of instructions, it is also important that longer phases of cooking are mentioned early so that the cook can do some other phase in the meantime. A deviation from the correct order can cause extra work for the cook. For example, the cook is instructed to boil peppers and then prepare a filling for them. The next phase is to fill the drained peppers with the filling. The cook has not been instructed to drain the peppers and because of this, the cook has to wait until the peppers drain. Therefore, a better instruction would be to boil the peppers, set them to drain and meanwhile prepare the filling. Furthermore, filling the drained peppers presents two phases of cooking. It is always better to have each phase as their own instructions. (Kankaanpää et al. 1997)

In addition to cooking instructions, the list of ingredients has to be in correct order. It can be thought as a condensed recipe and therefore the ingredients should be given in the

order they are used in the cooking process. All ingredients in the list should also be used in the instructions. (Kankaanpää et al. 1997) The list of ingredients can be seen as a condensed recipe especially in *The Naked Chef* cookery book since it actually presents some instructions on preparing the ingredients already in the list of ingredients.

2.2 Cooking Shows

This section introduces the categories and structure of cooking shows and compares the criteria of cooking shows to those of cookery books. Cooking shows are a popular format of television entertainment in Finland. This popularity can be seen from the multitude of cooking shows that are broadcast in the Finnish television. For example, during the week of 10.4.–16.4.2017, there were 34 different cooking shows broadcast in the Finnish-speaking channels that were altogether shown 183 times. From these 34 shows, 8 were Jamie Oliver's. Oliver's cooking shows included lifestyle, for example *Ruokaritarit Jamie & Jimmy* [*Jamie & Jimmy's Friday Night Feast*], and instructional shows, for example *Jamie Oliverin 15 minuutin ateriat* [*Jamie's 15-minute meals*]. The popularity of Oliver in Finland can be seen from the fact that most of his cooking shows have been translated into Finnish.

Isabelle de Solier (2005: 465) states that cooking shows are popular because as lifestyle programmes, reality TV and factual entertainment have become a trend, also cooking shows have gained an increasing amount of broadcasting time on television. Thus, the number of cooking shows on television has increased exponentially, as well as their variety. The cooking shows are unprecedentedly popular amongst diverse audiences and now there are even entire channels devoted to food programmes only.

According to Kathleen Collins (2008), television cooking shows can be categorised into the Early (1946-1962), Middle (1963-1992), and Modern (1993-present) eras. In the Early and Middle periods, cooking shows were essentially recipe instruction shows. However, the Middle period started to focus on the personality of chefs and entertainment values of cooking shows. Also the mindset of the Early period that saw food as sustenance and

cooking as a chore changed. The Middle period featured the widespread adoption of television values and interest in food as cultural capital and a form of self-expression. The modern era saw the emergence of competition-style cooking shows that are centered on the survival of the fittest and out-of-studio food shows such as Anthony Bourdain's adventure-travel show *Cook's Tour*.

As can be seen, there are many types of cooking shows. According to Niki Strange (1998: 301), cooking shows consist of the four elements of cookery-educative, personality, tour-educative and raw-educative. Cookery-educative cooking shows focus on instruction through cookery demonstration and consists of an instructor and a tutee. Personality refers specifically to the instructor. Tour-educative includes travelogue aspects in cooking and raw-educative focuses on ingredients' journey from raw state to finished dish.

According to these four elements, cooking shows can be divided into several categories such as instructional, lifestyle, travel and game shows (de Solier 2005: 465–466). Instructional cooking shows consist of the cookery-educative element and focus mainly on educating the viewer. Lifestyle cooking shows (such as Jamie Oliver's) consist of the cookery-educative element, as well, but also of the personality of the chef. Travel shows (such as Anthony Bourdain's) focus on the tour-educative element by exploring dishes around the world. Game shows (such as Master Chef) can be seen to disregard the cookery-educative element completely since they do not provide almost any recipes or instructions and to focus solely on the personality of the contestants and judges. The raw-educative element is sometimes present in travel shows, for example, if the host focuses on the use of a specific ingredient or in game shows if there is a challenge focusing on the use of a specific ingredient.

The next two paragraphs focus on the two categories of cooking shows that are related to this thesis, namely on instructional and lifestyle cooking shows. According to Tasha Oren (2013: 22–24), instructional cooking show was the typical cooking show in the beginning of cooking in television. The idea of locating women in the kitchen and kitchen's centrality as the heart of the home characterised cooking shows for decades. Instructional cooking shows were shot at sets which resembled domestic kitchens and the presenters,

with an eye-level mostly-stationary camera, addressed audiences directly as *you* with a relaxed manner and a warm friendly pattern. After the status of food television started rising, consumer-based identities and the idea of home cooking as entertainment, self-fulfilment, and a mark of refinement and cultural capital were created. This new type of cooking show presented “a cohort of younger, attractive presenters for whom food preparation was not only a leisure activity but an explicitly sensual bodily pleasure.” It moved the focus from an audience of cooking enthusiasts to those who loved to eat.

This new type of lifestyle cooking show in contemporary culinary television can be argued to be a product of the popularity of lifestyle programming. The significance of information in cooking shows decreased and style and fashion emerged in the foreground. This new style of cooking show originated in British shows such as *The Naked Chef* and *Nigella Bites*. Like other lifestyle television shows such as home, garden and fashion programmes, also cooking shows present the before, during and after of the cooking process. Thus, food does not only transform from raw ingredients into a cooked dish but into a stylised dish. Lifestyle cooking shows aestheticise food by transforming material dishes into works of art. The overwhelming number of fashionable food images that decorate the world contribute to the aestheticisation of everyday life in post-modern consumer culture. (de Solier 2005: 467)

NCS can be argued to be an instructional cooking show since it presents cooking instructions for the viewers to follow. However, it seems also to be a lifestyle cooking show because of the way it presents food not as a sustenance but as something to be enjoyed. De Solier (2005: 477–478) argues that even though Oliver is a professional chef, the identity he portrays in NCS is not professional but a leisure identity since he does not present cooking as domestic or professional labour but as a form of leisure where cooking is considered to be a means of caring for the self. This can be seen in the opening credits of NCS where Oliver states: “Cooking’s gotta be a laugh. It’s gotta be simple, it’s gotta be tasty, it’s gotta be fun.” (ibid.) Furthermore, according to Ashley et al. (2004: 182–184), emphasis on the pleasure of cooking in NCS is reaffirmed by emphasis on the importance of the visual aesthetics of food by arranging. “Imagery in *The Naked Chef* suggests how we can use food, cooking and eating to construct, and display, a particular

lifestyle” (ibid.). Cooking in NCS can be seen as a part of Oliver’s lifestyle since he prepares the food for someone and for a certain situation instead of just instructing the viewers how to do it.

Since there are many categories of cooking shows which can differ a great deal from each other, cooking shows do not have a given structure, contrary to cookery books. Despite this, both instructional and lifestyle cooking shows usually start with the introduction of the dishes that are going to be prepared, continue with the cooking process and end with the tasting of finished dishes. Although this is the usual structure, there are many variants in cooking shows. Firstly, providing the list of ingredients is not compulsory as in cookery books since some shows present the needed ingredients while in the process of cooking. Secondly, the phases of cooking are not always in chronological order since it is common that the chef has prepared something beforehand. This would suggest that cooking shows are not meant to be followed while cooking as cookery books are. Thirdly, the chefs of cooking shows do not necessarily focus on one dish at a time but work on multiple phases simultaneously. These three things make watching the cooking shows more enjoyable but make it difficult to follow the instructions in person.

2.3 Purposes of Cookery Books and Cooking Shows

The previous sections introduced the categories and structure of cookery books and cooking shows. This section discusses the purposes that cookery books and cooking shows are used for since the different purposes can have an effect on the presentation of the recipes in the two media. For example, cookery books are traditionally meant to instruct people while they are cooking and therefore they can be seen as mainly educative. On the other hand, cooking shows do not presume that the viewers will be cooking the dishes presented in them while watching and therefore, in addition to having educational aspects, they are also entertaining.

Cooking shows as television programmes challenge the traditional distinction between factual and entertainment programming. This factual entertainment combines hard values

of information with softer, entertaining topics that focus on the individual instead of society. Therefore, in addition to stating facts about cooking, an important part of cooking shows is the cooking demonstration in which the TV chef provides the viewers with information on how to prepare a dish in their own homes. Even though cooking shows were classified as information programmes up until the late 1980s, no cooking show was ever purely informational but aimed to entertain its audiences. (de Solier 2005: 466)

Furthermore, it has been claimed that cooking shows are no longer concerned with education, in other words, teaching their viewers how to cook, since the emphasis nowadays seems to be on entertainment and aesthetics. However, the topic of education is still important because of the fear of declining cooking skills that the availability of ready-prepared and pre-packaged foods causes. (de Solier 2005: 467–468)

Martin Caraher, Tim Lange and Paul Dixon (2000) conducted a study that focused on the role and place of cooking shows and media in influencing cooking and health behaviours in England. Respondents of the survey and interviews seemed to consider cooking shows as entertainment in “the form of being a laugh, a game show, a competition, drama or the appeal of exotic and cultural or that of a particular personality” (ibid. 38). Cooking shows were also viewed as hobbies, relaxation and therapeutic (ibid. 38).

However, learning from cooking shows was also considered important in the study and learning was divided into different categories such as learning about different cultures, new ingredients and quick and practical ways of preparing fresh food. The educative purpose of cooking shows is also apparent from the fact that most respondents had first learned cooking from their mothers and cooking classes at school, but later in life the most important sources for learning were cookery books (42.8 %) and cooking shows (19.4 %). Furthermore, when asked where the respondents would go to find more information about cooking techniques, the most frequent answers were cookery books (52.3 %) and television (30.3 %). (Caraher, Lange & Dixon 2000: 34–39) This questionnaire shows that cooking shows are not only for entertainment but they are also considered as important sources of information.

Also cookery books have traditionally been considered as educative. However, traditional cookery books are hardly written anymore. Culinary writing has split into different themes and fields such as dessert books and recipe collections of celebrities. The focus of cookery books has shifted from the recipes into the personality of the writer. (Maarit Knuuttila 2010: 21)

This section argued that both cooking shows and cookery books have also other purposes than delivering cooking instructions. In addition to teaching the home cooks how to prepare food, the two media also for example introduce different cultures, highlight the personalities of the chefs, and provide relaxation. The next chapter presents the first theoretical background used in this thesis, namely, multimodality.

3 MULTIMODAL TRANSLATION

This chapter presents the theories on multimodality used in this thesis. To enable the analysis of the first research question, namely, if the two media are more visual or verbal, section 3.1 discusses the multimodality of texts. The assumption was that NCB would be more verbal than NCS. Section 3.2 focuses on multimodality in translation and therefore discusses the third research question: How does visual information affect the verbal mode of the subtitles of NCS and the translation of NCB, and if there is a difference in this effect between the two media?

3.1 Multimodality of Texts

Often communication is understood to consist mostly of language. However, *multimodality* understands all communication and representation to be more than about language and includes a wide range of communicational forms, *modes*, such as image and gesture. Therefore, language can be seen as only a part of a multimodal ensemble since multimodality assumes that communication and representation always draw on multiplicity of modes, all of which can equally contribute to meaning. Furthermore, for example gestures and images are often thought to support speech but this is not true since they can also convey information on their own. Each mode can then be understood to realise different communicative work which means that people select and configure modes according to their needs and, thus, the interaction between modes is significant for meaning making. The use of modes is not completely unrestricted since they are essentially social which means that meanings of modes are also shaped by the norms and rules of a specific social context. (Jewitt 2009: 14–16) As all communication can consist of several modes, also texts can be seen to include other modes than language. In this thesis, for example images and gestures are counted as important parts of texts.

As communication consists of several modes, also translating cooking shows and cookery books is not just translating their language, but has to take into account also other modes. According to Christopher John Taylor (2013: 99–100), translation is usually regarded as

transposition of words from one language to another, but multimodal translation has to take into account also other modes of information. He argues that “other modes have an influence on the translation choices made, as well as the translator’s knowledge of the world or the readership, the context of situation and culture, the requirements of censorship, etc.” (Taylor 2013: 99). Since language cannot convey all the information of texts, the interaction between for example words, image and sound needs to be studied. Multimodality is an important concept especially regarding *The Naked Chef* cooking show since subtitles do not convey all the information needed to follow the recipes. Several instructions are given relying completely on the dynamic image and some verbal instructions refer to the image. Therefore, subtitles and the dynamic image form an inseparable entity.

According to Pérez-González (2014: 185–186), audiovisual texts such as television shows are considered to be multimodal since they use several sign systems – for example the written language of subtitles, image and music – simultaneously. Hartmut Stöckl (2004: 9–10) states that the recent media with the popularity of television and computer multiplies the semiotic potential of sign systems by integrating dynamic images, language, sound and music. Their use is not, however, incidental. The specific use of the modes is guided by socially determined intentions and it realises group interests, subjective points of view and ideological stances. For example, spontaneous face-to-face talk seems to focus on visual means such as gestures and body language. (ibid.) The use of several modes is also deliberate in *The Naked Chef* cooking show and cookery book. The use of dynamic image in the cooking show lessens the need for verbal information therefore reducing the needed amount of subtitles, which eases the job of a subtitler. Furthermore, the dynamic image allows the viewers to see the instructions in practice and in more detail than the verbal mode would enable. The images of the cookery book make it less monotonous by adding colour to the book and they also illustrate some stages of preparation and make the dishes seem more tempting.

Whereas *semiotic resources* are actions, materials and artefacts that people communicate with, *modes* make them available to people in particular places and times (Jewitt 2009: 16). Because modes are shaped in a specific culture, it causes problems in translation. All

cultures have a different range of available semiotic resources and, furthermore, different modal preferences. A certain mode in a culture can be used for different purposes in another. Therefore, it cannot be assumed that translations from one mode into the same mode in another culture can use the same resources. For example, something that is expressed by an image in one culture has to be written in another. (Kress 2009: 57)

Stöckl (cited in Pérez-González 2014: 192–194) states that the visual and auditory semiotic resources required to create and interpret audiovisual texts can be grouped under four core modes: sound, music, image and language. *Core modes* are those abstract sets of semiotic resources that we intuitively fall back on to articulate our opinions on the audiovisual texts that we consume or produce. According to Stöckl (2004: 11–12), categorising the different core modes is not easy since they deploy all sensory channels. Furthermore, one mode can be realised in different media which creates *medial variants* of one mode such as speech and writing as variants of the language mode. Even though modes are present in different channels, they are not separate entities but form a hierarchically structured and networked system. (ibid.) Figure 1 illustrates the four core modes and their medial variants.

Core modes	Medial variants
Image	<ul style="list-style-type: none"> • Static (still) • Dynamic (moving)
Language	<ul style="list-style-type: none"> • Speech • Static writing • Animated writing
Sound	<ul style="list-style-type: none"> • Sound effects • Spectrograms
Music	<ul style="list-style-type: none"> • Performed music • Score/sheet music

Figure 1. Network of core modes and medial variants. Adapted from Stöckl (2004) (Pérez-González 2014: 194)

As can be seen from figure 1, the core modes of image, language, sound and music can be divided into different medial variants according to the sensory channels they deploy. This thesis focuses on the core modes image and language since they can be seen as central modes in the instructions of recipes. *The Naked Chef* cooking show does contain also sound and music but they can be argued not to add significant information to instructions. Even though both media contain the modes image and language, they are realised through different medial variants.

Firstly, image in *The Naked Chef* cooking show, namely the moving image on the screen, is dynamic, with the exception of occasional freeze-frames, therefore allowing the viewers to see Oliver moving in his kitchen which makes it possible to illustrate whole processes of cooking. On the contrary, image in *The Naked Chef* cookery book, namely the still images on the pages of the book, is always static allowing the readers to see a maximum of one phase of cooking at a time. Secondly, the language mode of the cooking show is twofold since it includes both speech (Oliver's English speech) and static writing (the Finnish subtitles) whereas the language mode of the cookery book includes only static writing (written text on the pages of the book). The Finnish viewers do not get useful information from Oliver's English talk regarding the instructions of recipes since it cannot be assumed that they can speak English. However, they can hear for example his intonation and accent in addition to the sounds of enjoyment while tasting the food.

Core modes can further differ in the set of *sub-modes* they use. Since multimodality can be seen as a networked system of choices, a range of sub-modes that further advance the realization of core modes become available after the communicator has chosen which core mode to deploy. Therefore, the use of different sub-modes enables the communicator to make more delicate selections between the semiotic resources associated with each core mode. This indicates that the semiotic value of a core mode is created by the interplay between its sub-modes. (Pérez-González 2014: 198) This thesis will analyse the use of sub-modes of the core mode image in the two media since they can explain how visual information is presented in the recipes studied in this thesis. Figure 2 presents the sub-modes of the core mode image.

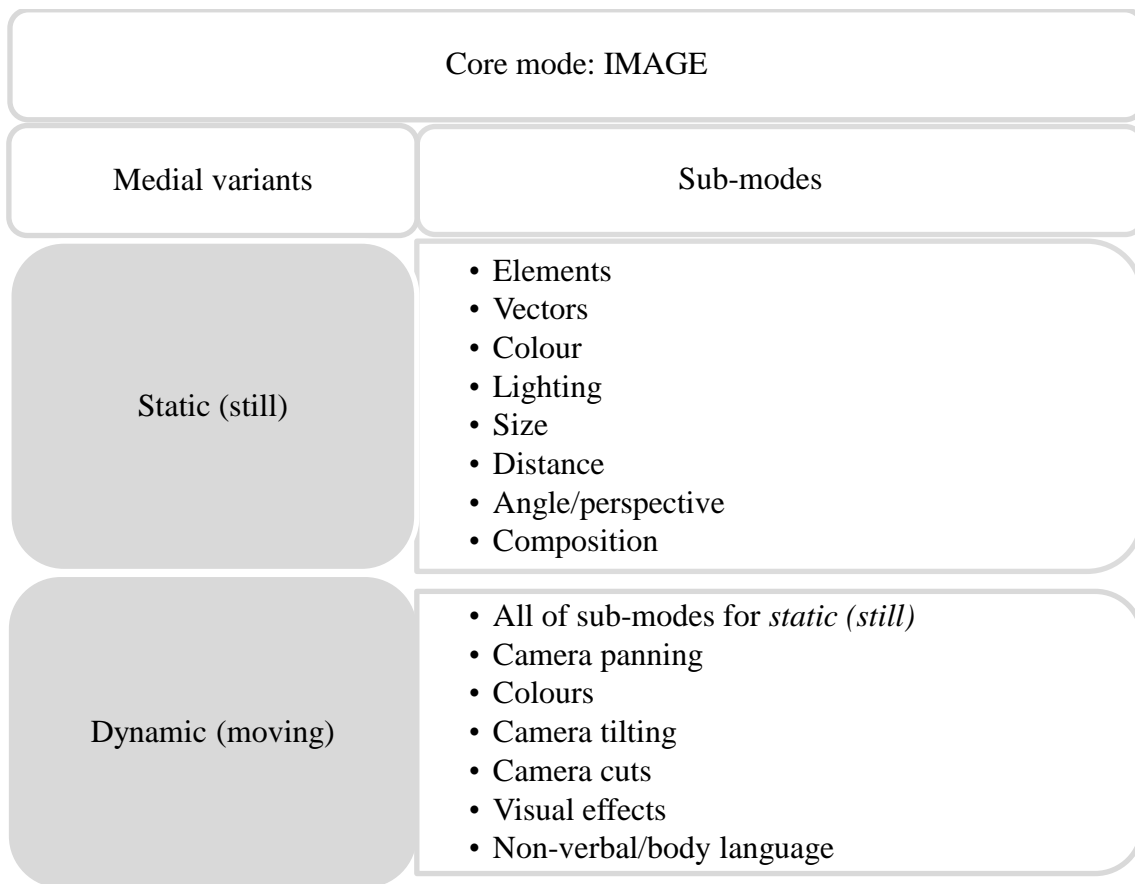


Figure 2. Network of sub-modes for core mode IMAGE (adapted from Stöckl 2004) (Pérez-González 2014: 214)

In the material of this thesis, from the medial variants of the static image, sub-modes elements, colour, size and distance can affect the information of the recipes. Therefore, static images can give information on the recipes considering what items or ingredients they include, what they look like and where they are. From the medial variants of the dynamic image, information is given, in addition to the sub-modes of static image, with camera cuts and non-verbal/body language. Therefore, the dynamic image can give information on the recipes considering for example Oliver's different gestures regarding processes and measuring.

As a conclusion, the two media can be seen to consist of the interplay between their modes. *The Naked Chef* cooking show delivers information through the combination of speech, subtitles and dynamic image and *The Naked Chef* cookery book through written

text and static image. This multimodality affects also the subtitling of the cooking show and translating of the cookery book since also other things than language has to be taken into account. The next section will focus on the effects that multimodality has on the subtitling of the cooking show and translation of the cookery book.

3.2 Multimodality in Translation

Visual and verbal modes cohere by building inter-modal sense relations, *language-image link*, that affect the comprehension of multimodal texts. However, these relations are not always used similarly in different languages. When translating multimodal texts, inter-modal relations have to be rebuilt between the visual and verbal modes in that new language. Since reproducing visual elements can be expensive, they are usually not replaced during the process of translation. Therefore, the means to restore the language-image link in the target language are restricted since the message must be conveyed exclusively through the verbal mode. In the ideal case, the language-image link remains unchanged in the target text. (Stöckl cited in Pérez-González 2014: 213–214)

Language-image link is an important concept regarding both *The Naked Chef* cooking show and cookery book. In the cooking show, language (the Finnish subtitles) and image (dynamic) are especially closely linked to each other which can be seen for example from the fact that Oliver often verbally tells the viewers to look at the image. This link must be preserved in the Finnish subtitles. On the contrary, the language-image link in the cookery book is not as strong as in the cooking show. Since the cookery book does not refer verbally to its images, there is not much to be considered related to language-image link while translating the book. Therefore, this section mostly concentrates on multimodality in the subtitling of the cooking show.

According to Pérez-González (2014: 185), studies on audiovisual translation still mostly focus on equivalence between dialogue in the source and target languages with little interest in the interplay between dialogue and visual semiotic resources. Although multimodality has always been a crucial part of audiovisual products, the need to gain a

better understanding of the interdependence of semiotic resources in audiovisual texts has increased because of accelerating changes in audiovisual textualities.

Henrik Gottlieb (1992: 164) states that subtitling as a form of multimodal translation has traditionally not been considered proper translation since subtitles are often less than a true representation of the original message of the text. Nevertheless, the changes in the target texts have been justified on the basis of space and time factors. The space factor is that the size of a television screen allows the use of average 35 characters per row with a maximum of two rows and the time factor is that an average viewer reads subtitles slower than the person on screen talks.

In addition to these limitations in subtitling, also the image and dialogue limit the freedom of the television translator. Firstly, the positioning and cueing of the subtitles must correspond with the static and dynamic visual features, namely, image composition and montage, of the film. Secondly, the wording of the subtitles must reflect the style and speech tempo in addition to the syntax and order of key elements in the dialog, whether they are informative or entertaining in nature. (Gottlieb 1992: 165)

According to Díaz Cintas & Remael (2007: 145), because of these space and time limitations, the written version of speech in subtitles is nearly always a reduced form of the oral source text. However, since the verbal subtitles interact with the visual and oral information of the film, a complete translation is not even required. Taylor (2016: 226) states that an important concept for audiovisual translation is that semiotic resources other than words can be seen to complement a verbal message or even to emphasise it. For example gestures, movement and facial expressions enhance verbal information which gives the subtitler the option of reduction.

Díaz Cintas & Remael (2007: 146) list two types of text reduction in subtitles. Firstly, partial reduction is achieved through condensation and a concise rendering of the source text and secondly, total reduction is achieved through deletion or omission of lexical items. These two processes are often combined which leads to rewriting that is seen as a typical characteristic of subtitling. Gottlieb (1992: 166–167) states that in the case of

condensation, usually only redundant language features are lost from normal speech but in the case of deletion, whole expressions are omitted. Deletion often occurs with fast speed of little importance. Even though deletion represents drastic cuts in the original expression, the translation can manage to convey the message due to the support of the visual mode. (ibid.) It can be assumed that also the subtitles of NCS use reduction if the information can be seen from the dynamic image.

This chapter presented the multimodal construction of texts including *The Naked Chef* cooking show and cookery book in addition to the effects multimodality has on translation. The next chapter introduces the concepts of genre and text type and discusses the communicative purposes of cooking shows and cookery books.

4 GENRE, TEXT TYPE AND COMMUNICATIVE PURPOSE

This chapter relates the idea of the communicative purpose of cookery books and cooking shows to the theoretical background of this study from the viewpoint of genres and text types. According to Swales (1990: 33), genre is often incorrectly associated with a formulaic way of constructing texts, which characterises genre as a mechanism and language as a matter of choice. Therefore, the concepts of genre and text types need to be separated. Anna Trosborg states that “while communicative purpose represents the overall aim of a text, rhetorical purpose is made up of the rhetorical strategies which constitute the mode of discourse realized through text types” (1997: 15). In other words, genre presents the communicative purpose of whole texts while text types present the communicative purposes of individual expressions inside texts.

Communicative purpose of the two media relates to my second research question: What kind of information is conveyed through the visual and the verbal mode and are there differences between the two media in the way they present the same topics? The communicative purposes of the two media are used to study the use of visual and verbal modes in the two media and to explain what kind of information has been omitted from the Finnish subtitles of *The Naked Chef* cooking show. Swales (1990: 62) states that genres vary in terms of the mode or medium through which they are expressed and therefore genres are also related to multimodality. Section 4.1 presents the genres cooking show and cookery book and 4.2 discusses their text types.

4.1 Genres

According to Vijay K. Bhatia (1993: 13), genres are primarily characterized and structured by the *communicative purposes* they are intended to fulfil. These communicative purposes of genres are identified and mutually understood by the members of the community in which the genres regularly occur. If there are major changes in the communicative purposes, new genres can be born, but minor changes help in distinguishing different sub-genres.

Initially, a cooking show and a cookery book can be seen to fulfil the same communicative purpose of delivering cooking instructions to the recipients, and therefore to belong to the same genre. However, as argued in section 2.3, they are also meant to entertain to various degrees which creates differences between the two media. Furthermore, for example the sub-genres of cooking shows feature different communicative purposes. Instructional cooking shows deliver information and lifestyle cooking shows focus on entertaining the viewer and representing the personality of the chef.

Even though the communicative purpose can be considered in categorising genres, they alone cannot fully define genres. Bhatia (1993: 13–14) argues that genres are further constructed with content, form, intended audience and medium, which are often highly conventionalised. Although the senders are usually free to use linguistic resources in any way, certain standard practices inside a genre must be followed. (ibid.) Although a cooking show and a cookery book both convey information and are meant to entertain, they have differing forms and media, for example. The form of a cookery book can be argued to be more restricted since a recipe usually has requirements such as a list of ingredients, and that the instructions have to be in chronological order, whereas the form of a cooking show can be freer. The medium of a book also differs greatly from a television show for example with regard to multimodality. A book uses a varying number of images that are always static whereas the image of a television show is dynamic and on view constantly.

Also de Solier (2005: 466) argues that for example contemporary culinary television cannot be regarded as a discrete genre since there are difficulties in categorising television programmes in terms of genre. John Ellis suggests that “whilst television’s genres are ‘explicit and instantly recognisable’ to its viewers, they are difficult for researchers to define because they encompass such a wide variety of programmes” (cited in de Solier 2005: 466). This may be a result of the increased intermixing and blurring of television genres, and therefore contemporary culinary television can be thought of as a generically hybrid and diverse field of cooking shows (de Solier 2005: 466).

4.2 Text Types

The differing genres of a cooking show and a cookery book can be further analysed with the concept of text types which correspond to different communicative purposes of texts which in turn affect the requirements of a good translation. Katharina Reiss (1989: 108–110) argues that there are three text types – informative, expressive and operative – which are presented in figure 3. Firstly, *informative text type* conveys facts such as arguments, knowledge and opinions where the topic itself is the communicative purpose of the text. In translation, the informative target text (TT) should therefore transmit the same information as the source text (ST). Secondly, *expressive text type* emphasises the artistic and creative thoughts of the sender and TT should transmit the content artistically shaped in a similar way to ST. Thirdly, *operative text type* aims to induce a certain reaction in the recipient of the text. Therefore, TT should have the same effect on the behaviour of the recipient as ST.

<i>Text type:</i>	<i>Informative</i>	<i>Expressive</i>	<i>Operative</i>
Language function:	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension:	Logical	Aesthetic	Dialogic
Text focus:	Content-focused	Form-focused	Appellative-focused
TT should...	Transmit referential content	Transmit aesthetic form	Elicit desired response
Translation method:	'Plain prose', explication as required	'Identifying' method, adopt perspective of ST author	'Adaptive', equivalent effect

Figure 3. Functional characteristics of text types and links to translation methods (translated and adapted⁹ from Reiss 1971/2000) (Munday 2012: 112)

⁹ Translation and adaptation is done by Munday (2012: 112).

However, a text does not necessarily consist of only one of the three text types. Trosborg (1997: 16–17) argues that instead of only one text type, a two-level typology for text types is needed. At macro level, one dominant text type affects the whole strategy of the text. On the other hand, at micro level, the text types relate to the textualisation process and thus the macro-level text can include also other text types.

Therefore, also cooking shows and cookery books can be thought to consist of more than one text type. Even though both genres focus on cooking, are educative and present instructions for the recipient to follow, their text types differ. The dominant text type in both media can be argued to be the operative text type which is presented in all the instructions Oliver gives to the recipients. Both media give instructions on how to prepare meals and therefore their purpose is to make the recipients to prepare similar food.

Even though the two media can be seen as mainly operative, there are also other micro-level text types present in them. Informative text type is presented in both media for example in additional facts about dishes or ingredients and its purpose is to inform or educate the recipients. Expressive text type, as well, is presented in both media for example in the images and descriptions of ready dishes. Its purpose is to entertain the recipients and make the dishes seem more tempting.

Operative text type in the two media includes Oliver giving instructions on preparing the food. It is the macro-level text type in both NCB and NCS so its use is compulsory to fulfil the communicative purpose of the two media, namely to deliver the cooking instructions. Example 1 presents the use of operative text type in NCS. In all of the examples of this thesis on NCS, the expression in the source text (ST) is given first, followed by the Finnish subtitles (Sub) and my own back-translations (BT). As was stated before, the translation of operative text type should have the same effect on the behaviour of the recipient as the original text. Therefore, the translation has to deliver the same instructions as the original text. Since the space for subtitles is restricted, for example expressive text and repetition is often omitted to allow more space for the instructions. In example 1, Oliver instructs the viewers to whisk egg yolks, sugar and vanilla. The particles *slightly* and *a little bit* that describe the result have been omitted in addition to

the word *again* that tells the viewer that this is the second time that the mixture has to be whisked. These expressions have been omitted since they do not affect the intelligibility of the instruction.

- (1) ST: **Again**¹⁰, just whisk it like mad and it will get **slightly** thicker and **a little bit** more pale.
 Sub: Vispataan hulluna kunnes siitä tulee paksua ja vaaleampaa.
 BT: Let's whisk like mad until it becomes thick and paler.
- (NCS3)

Informative text type in the two media includes Oliver giving information on for example ingredients and processes. Informative text type does not deliver instructions, but gives additional information and aims to educate and give tips related to cooking. The use of informative text type is common in cooking shows and cookery books but not compulsory since the recipes can be followed without it. Example 2 presents the use of informative text type in NCS. In it, Oliver is adding flavoured oil to bread dough and explains what it does to the bread. As the translation of informative text should transmit the same information as the original text, the subtitles of example 2 include the same information as ST. It is usual in informative text type that for example expressive text and repetition, in example 2 the expression *a little bit* is omitted to allow more room for the actual information or operative text type.

- (2) ST: And as that proves, **a little bit** of the oil seeps into the bread which flavours it.
 Sub: Kun taikina nousee, öljy imeytyy taikinaan ja maustaa sen.
 BT: When the dough proves, the oil will soak into the dough and flavour it.
- (NCS2)

Expressive text type in the two media includes Oliver's personal opinions and descriptions on food. As well as informative text type, also the use of expressive text type is common in cooking shows and cookery books but not compulsory since the recipes can be followed without it. Example 3 presents the use of expressive text type in NCS. In it, Oliver explains that he chose to present the recipe of roast lamb because he loves it.

¹⁰ In this thesis, I have emboldened the expressions from the examples that I focus on.

Repetition and adjectives are typical to expressive text type which are also numerous in example 3. Translation of expressive text should transmit the aesthetic form of the target text but since expressive expressions are often very long in NCS, they often have to be shortened in the subtitles. The reduction can also be seen in the example since the emphasising words *really* and the word *roast* that describes the dish more accurately have been omitted. In addition to that, there is no repetition in the subtitles and the structure of the sentence is much simpler.

(3) ST: **I really, really like roast lamb. I mean I like roast anything but I love roast lamb.**

Sub: Rakastan lammasta ja itse asiassa kaikkea uunissa.

BT: I love lamb and actually everything in the oven.

(NCS1a)

This classification of texts into text types implies that they are realised only through the verbal mode. However, this is not the case and therefore, in addition to the three text types, Reiss (1989: 111) introduces a fourth category called *audio-medial text type*. It encompasses also other signs than written text, for example music and images. Translation of this text type must consider the different signs within a text so that their interrelation remains the same in TT. Furthermore, not all texts are even meant to be read – such as songs, plays and television programmes – which is why they can be seen as belonging to an oral communicative act that can include the other three text types.

As well as the verbal mode, also the visual mode can be informative, expressive or operative. Firstly, informative images are meant to give the viewers additional information on the recipe and they can show for example all of Oliver's different herbs from which the viewers can choose what they want to use or be a close-up of a rare ingredient. Secondly, expressive images can show for example the finished dish to make the recipe seem more tempting or show Oliver playing with his relatives' children in a park to emphasise his casualty instead of his professional chef image. Thirdly, operative images can illustrate for example difficult phases of cooking and work as aid to the viewers. Therefore, each image has its own function in a text and this function has to be taken into account in translation.

This chapter introduced the communicative purposes of the two media by discussing the genres cooking show and cookery book in addition to their text types. It was argued that communicative purpose and text types present different requirements for translations. Both NCS and NCB can be seen as mostly operative which is why their Finnish subtitles and translation should deliver the same cooking instructions as the originals.

5 VISUAL AND VERBAL INFORMATION IN NCB AND NCS

In this chapter, I will conduct my analysis. In section 5.1, I will discuss visual and verbal information in the Finnish translation of *The Naked Chef* cookery book (NCB) and *The Naked Chef* cooking show (NCS) with Finnish subtitles. I will firstly study them separately taking into account also information on other subjects than instructions to gain a general understanding on how visual and verbal information is used in these two different kinds of multimodal texts. Secondly, I will compare the amount of visual and verbal information in instructions between the two texts. In section 5.2, I will compare the relations of visual and verbal modes in the instructions between NCS and NCB. The relations are analysed considering the thematic categories of processing, measuring, result and utensils each in their own subsections.

5.1 Use of Visual and Verbal Information in NCB and NCS

In the first stage of the analysis, I will study the use of visual and verbal information in NCB and NCS separately to gain a general understanding on how information is conveyed in the two different media involved (cooking show and cookery book). Both texts contain the actual instructions for preparing the dishes, but also other information. Especially the cooking show includes also, for example, descriptions of the food and information about the dishes.

Even though the macro-level text type in both media can be argued to be operative, that is, aiming to induce a certain reaction in the recipient of the text, they differ in their micro-level text types and this can affect their use of visual and verbal information. The macro-level text type in NCB is operative since its purpose is to create a desired reaction in the recipient, that is, to make them prepare similar dishes to those in the book. The secondary text type can be regarded as informative which focuses on conveying facts since NCB usually gives additional information about the dishes and useful cooking tips. Also Oliver's personal style can be seen in descriptions of the dishes and in images and

therefore the expressive text type, which emphasises the artistic thoughts of the sender, is also present.

Operative text type in NCB is mostly presented as verbal instructions and only in rare occasions as images that show different stages of preparation. Informative text type is almost entirely verbal since additional information about dishes would be hard to give in images. Expressive text type can be presented with both visual information as images and verbal information as for example exclamations. Since the most common text types in NCB use verbal information, it can be regarded as mostly verbal.

As well as in NCB, the macro-level text type in NCS is seemingly operative since it aims to make the recipients prepare similar dishes to those of Oliver's. However, the expressive text type is almost as important since all viewers have no intention of preparing the dishes and only watch NCS for entertainment. Informative text type is not as important as the other two even though Oliver sometimes gives optional cooking methods or additional information about some ingredients, for example.

While the operative text type was conveyed mostly verbally in NCB, NCS conveys it through both visual and verbal modes. Oliver gives oral instructions to the viewers but also shows what needs to be done and in some occasions these visual instructions can be more important than the verbal ones. Expressive text type is present verbally in Oliver's exclamations and pleased sounds when he tastes the food. Visually it can be seen from the numerous close-ups of the dishes and from the importance of decorating the food and its colours. In addition, Oliver prepares the dishes in an artistic way for example by throwing the ingredients in a frying pan. Informative text type is mostly verbal since Oliver does not usually show for example additional cooking methods. Since the text types of NCS use both visual and verbal modes in conveying information, NCS can be regarded as evenly visual and verbal.

5.1.1 Visual and verbal information in NCB

Verbal information in NCB consists mostly of cooking instructions, lists of ingredients and descriptions and information about the dishes, and its visual information of different kinds of images. The genre of a cookery book can be argued to be more verbal than visual. This is because the reader needs to have as detailed instructions as possible to be able to prepare the food successfully. Visual resources in cookery books are more limited compared to cooking shows because they are limited to static images instead of a dynamic one. Furthermore, while producing a cookery book, the amount of images has to be considered carefully since too many images may make producing the book expensive and therefore too costly for the home cooks to buy.

The verbal mode in NCB does not consist only of Oliver's operative cooking instructions since it also conveys informative tips and options in cooking and Oliver's own expressive opinions and descriptions of the recipe. In addition to that, Oliver tries to persuade the reader to try the recipe with phrases such as *Tämä ohje muunnelmiseen on loistava jäätelön korvike* [This recipe with its variants is a great substitute for ice cream] (NCB4).

Furthermore, also the visual mode conveys information about subjects other than operative cooking instructions. NCB includes expressive images such as Oliver buying ingredients at the marketplace and posing in his own kitchen. However, the recipes chosen for this thesis did not include these kinds of images and furthermore, they would have been excluded in any case since they do not seemingly contain cooking instructions.

Even though there is visual and verbal information in NCB that is not related to cooking, NCB is still mostly operational since verbal information in NCB is almost entirely imperatives to guide the reader in the process of cooking. Only the optional introduction of the recipe is not primarily operational.

As was stated in section 2.1, the instructions of cookery books should be presented in chronological order. This instruction is followed in NCB. After the general instruction, the list of ingredients is always given and in it, the possible instructions to prepare the

ingredients, for example to soak the black beans overnight as in NCB2. This way it has been made sure that the home cooks do not notice in the middle of a cooking process that they should have started already the day before.

Table 1 demonstrates the amount of verbal instructions in NCB according to the four topics of processing, measuring, result and utensils. The five recipes contained altogether 178 verbal instructions. The recipes included quite an even amount of verbal instructions ranging from 30 to 47, except for NCB1 which included only 21 instructions. It seems that the viewer is guided the most in the area of processing with 101 instructions followed by measuring with 52 instructions. There were far less cases of result (13) and utensils (12).

Table 1. Verbal instructions per recipe in NCB

	NCB1	NCB2	NCB3	NCB4	NCB5	Total
Processing	11	23	21	25	21	101
Measuring	8	12	7	8	17	52
Result	1	–	2	8	2	13
Utensils	1	4	–	6	1	12
Verbal instructions per recipe	21	39	30	47	41	178

It can be seen from table 1 that processing is the most important category of verbal instructions since it has almost double the amount of occurrences than the second biggest category. Therefore, NCB mostly focuses on guiding the reader forward in the process of cooking. Information on processing is divided into two parts in the recipes of NCB. In the list of ingredients, there are instructions on how to process the separate ingredients before the instructions on how they are cooked or mixed together. There has to be precise processing instructions since processing is difficult to be illustrated with static images.

Instructions on measuring are also numerous since it is important to clearly see what ingredients and how much of them is needed. Furthermore, the instructions on ingredients have to be precise since for example their size and colour cannot always be illustrated. Verbal information on result is scarce since, for example, instead of describing how the cooked meat should look like, Oliver gives the exact cooking time and assumes that the reader achieves the intended result. The instructions concerning merely utensils are also few since they are often merged with instructions on processing and measuring, for example *Mittaa sokeri ja vesi paksupohjaiseen kattilaan ja nosta kattila melko kuumalle liedelle* [Measure the sugar and water into a pan with thick bottom and lift the pan on a quite hot stove] (NCB4). Furthermore, specific instructions are not always even needed since if the readers have to mix for example eggs and sugar, they will probably know to do it in a bowl.

Table 2 illustrates the amount of images per recipe in NCB. There were a total of eight images in the five recipes. Most recipes contained one or two images but one recipe contained four images and one did not include an image at all. The eight images belonged only to the categories of processing (five occurrences) and result (three occurrences).

Table 2. Images per recipe in NCB

	NCB1	NCB2	NCB3	NCB4	NCB5	Total
Processing	–	–	2	3	–	5
Result	1	–	–	1	1	3
Images per recipe	1	–	2	4	1	8

The absence of images of measuring and utensils is logical since they would not give much information of the recipe. On the contrary, processing can illustrate a difficult stage of preparation and result shows how the finished dish is supposed to look like. Furthermore, a static image of measuring cannot necessarily show the exact amount of

the ingredient needed for the recipe and a utensil in an image is always related to either processing or result. There are no images that would feature only a utensil.

The most common category of images in the material of this thesis in NCB is processing which are clearly operative. For example NCB3 contains two series of images on making the bread dough. Image 2 illustrates kneading the bread dough by squeezing, pressing and rolling it and therefore aids the reader in processing the bread. It can be argued that when the recipe seems to have relatively difficult instructions such as kneading bread dough, an image of that process is added to further help the reader in the process of cooking.

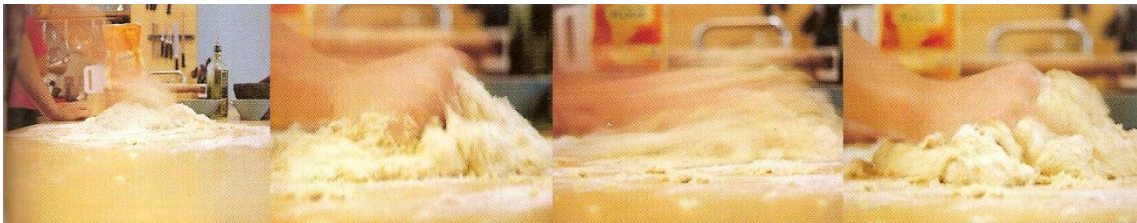


Image 2. Kneading the bread dough (NCB3)

There are also many images in NCB of finished dishes. They can either be thought to be expressive as to make the dishes seem more tempting or operative as to show the reader how the result of cooking should look like. Image 4 presents an example of an image of result, a cooked and sliced lamb. Therefore, it tells the reader how the finished lamb dish should look like. Image 4 implies that the lamb should be cooked until well-done.

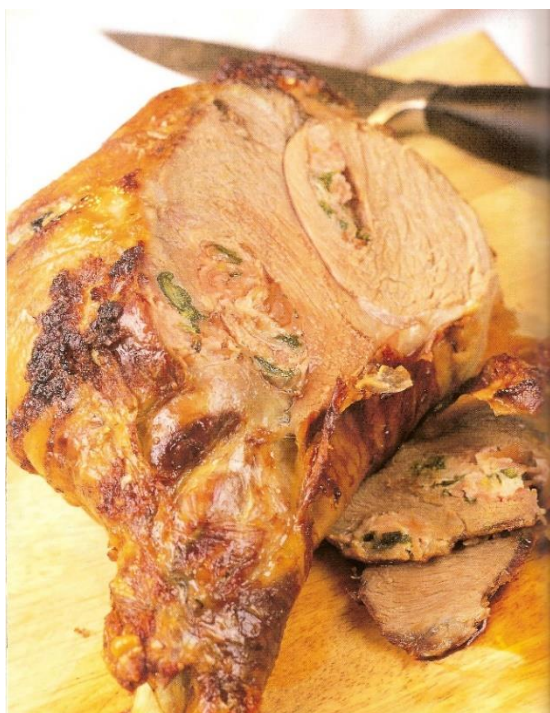


Image 3. Cooked and sliced lamb (NCB1)

Despite the operative images included in the recipes in NCB, none of the recipes in the material studied in this thesis explicitly refers to them verbally. Furthermore, the relationship between an image and its recipe is not always clear since an image can be on a different page than the recipe it is connected to. Therefore, it can be assumed that the images do not add essential information to the recipes and that watching them is optional. Most of the information that the reader needs is verbal.

5.1.2 Visual and verbal information in NCS

Verbal information in NCS consists of Oliver's and guests' speech subtitled in Finnish and visual information consists of the dynamic image. As well as in NCB, verbal information has an important role in NCS since Oliver constantly explains what he is doing, but visual information is used as support more than in NCB. The verbal mode in NCS does not consist only of Oliver's operative cooking instructions but, as well as in NCB, conveys also informative tips and options in addition to Oliver's own expressive

opinions on the recipe. In addition to that, NCS also includes talking with guests and the interviewer about personal subjects such as family, friends and work.

As well as the verbal mode, also the visual mode conveys information on subjects other than operative cooking instructions. Considering the expressive text type, the camera focuses quite much on Oliver's face instead of the food which tells that NCS concentrates on Oliver as a celebrity chef as much as on his food. The camera focuses on Oliver especially when he is talking about other things than food, which tells the viewer that he does not give instructions now but is just chatting. NCS also shows Oliver walking around in town and spending time with his friends and family. There is music playing in the background of these scenes so there is no verbal information in them. However, in the scenes where Oliver goes to buy ingredients for the food, there is sometimes verbal information if Oliver specifies to the salesperson what kind of meat, for example, he wants. This can be regarded as an example of informative text type since it presents the viewers what kinds of ingredients can be used and where they can be purchased. Furthermore, an example of expressive text type is the fact that the instability of the camera creates the feeling of a home video, which makes it more personal and therefore closer to the everyday life of the viewers. It tells the viewer that everything does not need to be perfect. Because of these visual scenes, it can be argued that NCS is not all about cooking but focuses also on the personality and lifestyle of Oliver.

As it was stated in the method section, the use of imperative mood was quite rare in NCS. Cooking instructions were instead conveyed mostly with first person singular, passive voice and incomplete sentences. The lack of imperatives in instructions suggests that Oliver does not treat the viewers of NCS as learners but as for example guests.

As was stated in section 2.2, cooking shows do not have a standard structure. NCS does not give lists of ingredients and its instructions are not always in chronological order. For example in NCS1b, Oliver instructs the viewers to add to the broth the black beans that have been soaked overnight. Since the viewers have not been instructed to soak the beans beforehand, they now cannot add the beans. Therefore, the viewers should watch the show at least once before they start cooking.

The following table 3 presents the number of verbal instructions per recipe in NCS divided into the four topics of processing, measuring, result and utensils. The five recipes contained altogether 201 verbal instructions. As can be seen, the recipes contained quite similar amount of instructions ranging from 33 to 49. However, the difference between the topics was substantial. Most instructions relate to processing with 137 occurrences which is 68 % of all verbal instructions. The second largest category was measuring with 52 occurrences which is almost three times less than processing. The next topics of result and utensils had small occurrence rates of 5 and 7, respectively.

Table 3. Verbal instructions per recipe in NCS

	NCS1a	NCS1b	NCS2	NCS3	NCS4	Total
Processing	31	22	28	25	31	137
Measuring	8	8	11	9	16	52
Result	1	–	2	1	1	5
Utensils	1	3	1	1	1	7
Verbal instructions per recipe	41	33	42	36	49	201

It seems that as well as in NCB, verbal instructions mostly relate to processing the food which highlights the importance of instructing the viewer forward in the process of cooking. Furthermore, the category of processing is emphasized since a great deal of instructions on processing, for example the heat of the oven or cooking time, cannot be as well expressed through the visual mode as in the other categories. Also instructions on measuring are numerous since NCS does not present a list of ingredients at the beginning of the recipes. As well as in NCB, also in NCS instructions on utensils are mostly merged with those on processing and measuring. Whereas instructions on utensils in NCB sometimes specified the needed utensils, those in NCS were quite inexact if they were provided at all. Result has the least occurrences since it mostly relies on the visual mode

and, as well as utensils, it is often merged with instructions on processing such as *Sitten vispataan, kunnes väri vaalenee* [Then, lets whisk until the colour gets lighter] (NCS3).

Table 4 presents visual instructions per recipe in NCS also divided into the four thematic categories. While NCB contained only few visual instruction compared to the verbal ones, the amount of visual and verbal instructions in NCS is quite even. The five recipes contained altogether 190 visual references. As well as with verbal instructions, the recipes contained quite similar amount of visual instructions ranging from 35 to 41 and the categories had the same relation of occurrences. The biggest category was processing with 124 occurrences, followed by measuring with 46 occurrences. Visual instructions on result and utensils were rarer with 11 and 9 occurrences.

Table 4. Visual instructions per recipe in NCS

	NCS1a	NCS1b	NCS2	NCS3	NCS4	Total
Processing	30	24	22	23	25	124
Measuring	8	8	10	6	14	46
Result	1	1	2	6	1	11
Utensils	1	3	1	3	1	9
Visual references per recipe	40	36	35	38	41	190

Processing is the biggest category probably because some instructions require the visual mode if they are difficult to explain verbally. In those cases, Oliver often verbally refers to the visual mode, for example *Sen voi tehdä joko käsin näin* [It can either be done by hand like this] (NCS2). Also measuring covers several cases because some instructions on measuring are not quite exact, for example *Tästä tulee pari kourallista* [This will be a couple of handfuls] (NCS4). Result is also an important visual category since it shows the viewer how the food is supposed to look at every stage of preparation. There are also

a few cases of the camera focusing on utensils to show the viewers for example exactly what kind of pan is needed.

Even though there are almost as many cases of visual instructions as verbal ones, the visual mode can be argued to function as a supportive mode rather than an independent mode of information. This is because Oliver mostly explains verbally everything he is doing. Despite the numerous verbal instructions, some instructions are left for the visual mode because sometimes Oliver is explaining another matter simultaneously that is not even necessarily connected to the food that is being prepared. Image 4 presents an example of the importance of the visual mode in NCS. In it, Oliver seasons the boiled potatoes with rosemary. Example (4) includes the instruction in the source text (ST), its Finnish subtitles (Sub) and their back-translation (BT).



Image 4. Adding rosemary (NCS1a)

- (4) ST: I'll just put a little bit of extra rosemary in there 'cause it won't hurt.
Sub: Rosmariini on aina poikaa.
BT: Rosemary always hits the spot.

(NCS1a)

In image 4, Oliver rips the leaves of rosemary off their stems and adds them to the boiled potatoes to season them. However, in the Finnish subtitles of example 4, Oliver does not give any instructions related to rosemary. He only praises it but does not mention how much to add or if it needs to be chopped. He does not even tell to add it to the potatoes in the subtitles. From the dynamic image, the recipient can see the amount of rosemary needed and that the leaves should be ripped off of their stems. In this example, consequently, only the visual mode is used to guide the recipient forward in the process of cooking.

Another common feature of NCS are omissions caused by the restricted space of subtitles. Usually, the omitted expressions are repetition and expressions of enjoyment. However, also some instructions can be omitted if they can be seen from the dynamic image. This feature can also be seen in example 4 which presents a total of four omissions in the Finnish subtitles of an instruction given in the source text. Firstly, the aforementioned instruction in the source text to add rosemary to the potatoes was omitted in the subtitles because it can be argued that if Oliver is talking about rosemary, it will probably be added to the dish at hand. Secondly, an instruction on measuring has been omitted, namely that the home cooks should add only *a little bit* of rosemary. This omission has probably been done because the amount of rosemary can be seen from the dynamic image. These two omissions relate to the operative text type. Thirdly, the expression *extra rosemary* tells that there is already rosemary in the dish but the home cooks can add a little more if they want. The word *extra* has probably been omitted because it can be regarded as additional information that is not needed to follow the instructions. This omission relates to the informative text type. Fourthly, Oliver justifies the adding of rosemary by stating that it will not hurt. It is a personal opinion which are often omitted to allow more space for the operative instructions. This omission is related to the expressive text type. Therefore, it can be argued that information on all text types can be omitted but the omissions always relate to the audio-visual text type, namely the dynamic image.

5.1.3 Visual and verbal instructions in NCB and NCS

This subsection compares the amount of visual and verbal information in the instructions of the Finnish translation of NCB and the Finnish subtitles of NCS. This section focuses on the operative text type of the two texts and leaves aside informative and expressive text types to better focus on the effects the amount of visual and verbal information has on the outcome of the instructions. Table 5 presents the overall amount of visual and verbal instructions in the five recipes of both NCS and NCB in addition to the amount of verbal instructions per visual ones.

Table 5. Visual and verbal instructions in NCB and NCS

	Visual instructions	Verbal instructions	Verbal instructions per visual instruction
NCB1	1	21	21.0
NCS1a	40	41	1.0
NCB2	–	39	–
NCS1b	36	33	0.9
NCB3	2	30	15.0
NCS2	35	42	1.2
NCB4	4	47	11.8
NCS3	38	36	0.9
NCB5	1	41	41.0
NCS4	41	49	1.2

As can be seen from table 5, NCS included a great deal more visual instructions and in most cases also more verbal instructions than NCB. The average amount of visual instructions was 38 in NCS and only 2 in NCB whereas the average amount of verbal instructions was 40 in NCS and 36 in NCB. The most significant difference in verbal instructions was in the third recipe where NCS featured 42 and NCB only 30 verbal

instructions. Therefore, the recipes in NCS can be argued to have been longer and more detailed than in NCB. It was assumed that because NCB would presumably have relatively little visual information, it would use more verbal instructions than NCS to convey the same information, but this assumption proved wrong. This is maybe the case because the verbal instructions in NCB are short and simple whereas the verbal instructions in NCS follow the visual mode and therefore every detail that can be seen visually is also explained thoroughly verbally.

There was also a considerable difference in the amount of verbal instructions per visual ones between the two media. The closer the number is to one, the more visual the media is and if the number is under one, the media is more visual than verbal. NCS included the average of 1.0 verbal instructions per visual reference, in two recipes even under 1, whereas the average of NCB was 17.8. This suggests that NCS is evenly visual and verbal whereas NCB includes 17.8 times more verbal than visual instructions. There was one recipe in NCB that did not include an image and therefore it was not counted to the average amount of verbal instructions per recipe. It was assumed that NCB would have more verbal information in relation to visual information than NCS and this assumption proved to be true.

5.2 Relations of Visual and Verbal Modes in NCB and NCS

This section discusses the relations of visual and verbal modes in NCB and NCS. Firstly, tables 6 and 7 present the occurrences of the relations in NCB and NCS, respectively. Secondly, the relations considering the four thematic categories are discussed each in their own subsections with the help of examples from both media. The following table 6 presents the relations of visual and verbal modes in NCB.

Table 6. Relations of visual and verbal modes in NCB

	Processing	Measuring	Result	Utensils
Image independent	–	–	–	–
Text independent	96	52	10	12
Image and text complementary	5	–	1	–
Image subordinate to text	–	–	2	–
Text subordinate to image	–	–	–	–

As can be seen from table 6, the relations between text and images in NCB are almost exclusively equal. Since NCB contains only a few images, it is natural that the text is mostly independent which is the case with all four thematic categories. The instructions are mostly given verbally, and only in the categories of processing and result, images are used to complement the verbal instructions. In addition to several equal relations, there were two cases of unequal relations in the category of result. These were the cases where the images referred to the whole recipe by showing the finished dish. Since they do not aid the readers in the process of cooking but only show the result, the images were considered to be subordinate to text. There were no cases where image would have been independent or text subordinate to image. The following table 7 presents the relations of visual and verbal modes in NCS.

Table 7. Relations of visual and verbal modes in NCS

	Processing	Measuring	Result	Utensils
Image independent	15	3	–	–
Text independent	26	6	–	–

Image and text complementary	103	18	10	6
Image subordinate to text	2	–	–	–
Text subordinate to image	6	25	1	3

As can be seen from table 7, the relations of visual and verbal modes in NCS are more diverse than those in NCB. As well as in NCB, the relations between text and images in NCS are mostly equal. The most common case was for image and text to be complementary. This supports the assumption that NCS would need both visual and verbal modes to convey enough information for the viewer to be able to follow the instructions. There were also several cases where image was considered to be independent. In these cases, image conveyed an instruction by showing Oliver performing a phase of cooking while talking about another subject simultaneously. In the cases where text was considered to be independent, Oliver verbally explained a phase of cooking while the camera focused for example on Oliver's face and not on the food.

Contrary to NCB, NCS included several cases where images and text were unequal. In most of these cases, text was subordinate to image, which highlights the importance of the visual mode in NCS. Text showed subordination by referring to only a part of the image or by using implicit linguistic devices referring to the image. These devices included Oliver directly instructing the viewers to look at the image and indirectly referring to the image by using inexact expressions such as “this much water”. There were also two cases on processing where image was subordinate to text. In these cases, Oliver gave a verbal instruction which was only partly shown visually.

The different relations of text and image are analysed more closely in the following subchapters with examples from both media. The examples focus on the effect that the visual mode has on the subtitling of NCS and translation of NCB. Therefore, examples are given from instructions in NCS and compared to those in NCB related to categories

independent image and text subordinate to image in every thematic category that included them.

5.2.1 Processing

This subsection focuses on relations between visual and verbal modes considering the instructions on processing in NCB and NCS. Processing refers to handling the ingredients, for example cutting and stirring the food. NCS included 137 and NCB 101 verbal instructions altogether on processing. Related to these instructions, there were 124 visual instructions in NCS and 5 in NCB on processing.

Instructions on processing differed between the two media. While NCB used mostly the verbal mode to deliver exact instructions, NCS used the language-image-link by verbally referring to the image, namely, instructing the viewers to do things “like this”. Contrary to what could be assumed, NCB did not include more detailed instructions on processing than NCS. While NCB usually did give the readers all the information they would need, NCS gave the viewers more information by stating the same instructions, repeating them and supporting the verbal instructions with the dynamic image.

The sub-modes of image affected the visual instructions on processing in NCS. For example, sub-mode distance was used to tell when there was an important instruction in hand. When Oliver is talking general information about food, the camera is farther away and when there is a difficult process in hand, the camera moves closer to his hands to better illustrate the process. Also body language affected the instructions on processing. When Oliver thinks that a process is difficult, he slows his movements to make sure that the viewers can follow his hands. Even though most instructions were delivered both visually and verbally, for example giving the exact cooking time could only be done through the verbal mode.

Considering processing in NCB, text was mostly independent but it had also five cases where image and text were complementary. These were the cases where instructions were supported with images that illustrate the processes in hand. The relations between visual

and verbal modes used in processing in NCS were more varied since there were cases of every category with the biggest category being image and text complementary. Next, I will present an example on processing with text subordinate to image followed by image independent.

Image 5 presents a case of text subordinate to image on processing in NCS. In it, Oliver is cutting chicken for curry. He is holding the chicken in his one hand and knife in the other and he cuts the chicken in an angle. Example 5 presents the verbal instructions on cutting the chicken in the source text, the Finnish subtitles and their back-translation.



Image 5. Cutting the chicken (NCS4)

- (5) ST: So I'm just gonna cut them **in sort of angle**. Quite big bits and it'll make sort of big bit surface area so I can have nice marinade cling into it.
 Sub: Leikkaan kanan isoiksi paloiksi jotta niihin jää paljon pintaa marinadille.
 BT: I am going to cut the chicken into big pieces so they will have a lot of surface for the marinade.

(NCS4)

As can be seen from example 5, the instruction to cut the chicken in an angle is omitted from the Finnish subtitles. Here text is subordinate to image since the subtitles do not refer to cutting in an angle in which case the text does not refer to the whole image. This is maybe the case since there is much speech in a short amount of time that something has had to be omitted. This decision can be justified with the language-image-link. The viewer does not have to be told to cut the chicken in an angle because it can clearly be seen from the dynamic image. Also the sub-mode distance is used in this phase of cooking since the camera moves closer to Oliver's hand to better illustrate the cutting movement.

In NCB, the instructions on cutting the chicken are given in the list of ingredients as can be seen from example 6 that presents the instruction in the target text (TT) and its back-translation (BT).

- (6) TT: 4 broilerin rintafileetä luuttomana ja nahattomana, kukin 5 palaksi leikattuna
 BT: 4 chicken breasts without bones and skin, each cut to 5 pieces
 (NCB5)

While NCS presented this instruction with text being subordinate to image, NCB gives the instruction with text being independent. As well as the Finnish subtitles of the instruction in NCS, also NCB does not instruct in cutting the chicken in angles. This has maybe been regarded as unnecessary information. However, example 6 instructs the readers to cut the chicken in exactly 5 pieces. It is possible that five pieces have the best amount of surface for the marinade or then the size of the pieces affects the cooking time of the chicken.

Image 6 illustrates an independent image in NCS where Oliver is opening scallops. He does not tell verbally how to do it so visual information is the only information on the instruction. The verbal mode here uses informative text type by Oliver noting that scallops in a shell are not always available but can be bought on containers and maybe therefore he does not instruct in opening the scallops. Furthermore, this phase of cooking does not seem to be verbally operative since Oliver does not instruct the viewer to do anything. Instead, the phase focuses verbally also on the instructions that the guest gives on

processing the king prawns but mostly on the expressive text type since Oliver talks with his guest about their first impressions on each other. These discussions on subjects other than cooking are typical of lifestyle cooking shows and emphasise the personality of the chef.



Image 6. Opening scallops (NCS1b)

Even though there is no verbal instruction on scallops in the phase of cooking of image 6, the visual mode conveys information on how to open and clean the scallops. In this phase of cooking, there are many close-ups on Oliver's hands while he opens scallops so that the viewers can see how it is done and therefore it can be regarded to be visually operative. However, when Oliver and the guest cook start talking about how they met, the camera focuses on their faces. Therefore, it could be argued that text types have an effect to the sub-mode distance. Operative text type applies close-ups of the cook's hands and the food whereas expressive text type portrays the cooks' faces and often also their torso to show their larger gestures and expressions.

Whereas NCS instructs the viewers visually in opening the scallops, text is independent in the same instruction of NCB and therefore the reader has to rely on the verbal

instructions. However, as can be seen from example 7 from NCB, the reader is not informed about what to do with the scallops. The only information on processing them is given in the list of ingredients:

- (7) ST: 8 keskikokoista kampasimpukkaa puhdistettuna ja korallin kera
tai ilman
BT: 8 average sized scallops cleaned and with or without coral
(NCB2)

This example instructs the readers to clean the scallops and gives them the option to cook scallops with or without coral. It does not, however, tell if the scallops are opened or cooked with the shell since the recipe does not tell whether cleaning means removing the shell and possibly some other parts or for example rinsing the scallops with water. For a home cook, it is not necessarily obvious how scallops need to be cooked and this can cause problems in following the instruction.

5.2.2 Measuring

This subsection focuses on visual and verbal instructions on measuring in NCS and NCB. Measuring in this thesis refers to counting, weighing and otherwise measuring the ingredients needed for a recipe. Both NCS and NCB included 52 verbal instructions altogether on measuring. Related to these instructions, there were 46 visual instructions in NCS but there were no images in NCB on measuring.

Typical to measuring in NCS was the variability of the sub-mode distance. If Oliver gives the exact amount of an ingredient needed, the camera portraits him from farther away measuring the ingredients. Adding some basic ingredients such as salt is not always even shown visually. If he adds an undefined amount of an ingredient, such as “this much”, the camera moves closer to his hands to make sure that the viewers can see how much he adds. Furthermore, if measuring includes a process, the camera usually moves closer to Oliver’s hands. The use of undefined amount of ingredients is typical to NCS whereas NCB usually gives the readers the exact amount of ingredients needed.

Considering measuring in NCB, text was exclusively independent. The relations between visual and verbal modes used in processing in NCS were more varied since there were cases of every category except image subordinate to text. On the contrary to other thematic categories, text subordinate to image was the biggest category on measuring. This is because measuring included the most implicit linguistic devices referring to the image. Next, I will present an example on measuring with text subordinate to image followed by image independent.

Image 7 presents a case of text subordinate to image on processing in NCS where Oliver is measuring lime leaves for the marinade for the chicken. He takes a handful of leaves from a bag but puts some of them back. Example 8 presents the verbal instructions on measuring the lime leaves in the source text, the Finnish subtitles and their back-translation.



Image 7. Measuring lime leaves (NCS4)

(8) ST: Right so next we're gonna use some lime leaves. ... And I just want **a little handful, about that much.**

Sub: Sitten limetinlehtiä. ... Otetaan tällainen kourallinen.

BT: Then lime leaves. Let's take a handful like this.

(NCS4)

The exact amount of lime leaves is not given verbally. The expression *a little handful* does not necessarily lead to the same amount of lime leaves between different home cooks since their hands can be very different sizes. Furthermore, the Finnish subtitles have omitted the word *little*, which can cause even bigger differences of amounts. Instead of giving an exact amount of lime leaves needed, Oliver verbally refers to the dynamic image by saying *about that much*. These implicit linguistic devices referring to the image were common considering measuring in NCS since they reduce the space needed for subtitles.

NCB gives the same instruction with text being independent. It gives a little different amount of lime leaves in the list of ingredients by instructing to measure half a handful of lime leaves. This instruction seems to be more accurate than in NCS but it has the same problem of different hand sizes.

Image 8 illustrates an independent image on measuring in NCS. In it, Oliver is going to boil the noodles and explains what kind of noodles can be used. However, he does not mention how much noodles is needed but only instructs to add salt to the boiling water. During this phase, the viewer has to rely solely on visual information. From the dynamic image, the viewer can see how much noodles Oliver takes and estimate how much is needed. Furthermore, Oliver does not even instruct the viewer to add the noodles to the water.



Image 8. Measuring noodles (NCS1b)

NCB presents also this instruction with text being independent. As was typical to NCB, the instruction is more exact than in NCS. NCB gives the reader the information that the amount of noodles needed is five hundred grams. On the other hand, if the home cooks do not have a kitchen scales in their kitchen, this measure can be even more difficult to use.

5.2.3 Result

This subsection focuses on visual and verbal instructions on result in NCS and NCB. Result refers to showing or describing the ready dish or some ready stage of preparation. NCS included 5 and NCB 13 verbal instructions altogether on result. Related to these, there were 11 visual instructions in NCS and 3 in NCB on result.

Typical to the two media was that in NCS, result was shown mostly through the visual mode whereas in NCB, result was shown mostly through the verbal mode. In NCB, the result of different stages of preparation was mostly given verbally and the final result of cooking, namely the finished dish, was shown visually. While the verbal descriptions of

result in NCB were exact, describing for example the colour or texture of the dish, NCS referred to the visual mode with implicit linguistic devices by stating that the dish should now look for example “like this” or gave instructions without describing the result at all.

While result was the most diverse category in NCB with cases of text independent, image and text complementary and image subordinate to text, result in NCS included only cases of image and text complementary and text subordinate to image. Therefore, there is only an example of text subordinate to image in this section that is presented next.

Image 9 presents a case of text subordinate to image on result in NCS. In it, Oliver is whisking egg whites for semifreddo and shows the viewers the correct texture of the eggs. Example 9 presents the instructions related to image 9 in the source text, the Finnish subtitles and their back-translation.



Image 9. Whisking egg whites (NCS3)

- (9) ST: Not quite. Nearly. See.
 Sub: Ei vielä. Melkein. Näin.
 BT: Not yet. Almost. Like this.

(NCS3)

The verbal mode of example 9 consists of incomplete sentences that seemingly do not contain instructions but can be interpreted as such since they aid the viewer towards a desired result. Oliver does not tell verbally how long the egg whites have to be whisked or how the foam should look like. Instead, the verbal instructions refer almost completely to the visual mode since they instruct the viewers to see the right thickness of the whisked eggs from the dynamic image. These implicit linguistic devices referring to the image are often a sign of text being subordinate to image. In the first phase of whisking the egg whites, the foam is easily running from the whisk. In the second, the foam is harder but still does not stay in the whisk. In the third phase, namely that of image 9, the foam is hard and stays in the whisk.

In example 9 from NCS, the viewers have to deduce themselves that the egg whites are ready when the foam sticks to the whisk. On the contrary, NCB gives more detailed verbal instructions on whisking the egg whites in example 10. In this example, as in most cases of instructions in NCB, text is independent.

- (10) TT: Vatkaa sitten kolmannessa kulhossa munanvalkuaiset suolahippusen kanssa hyvin kovaksi vaahdoksi (se on sopivan kovaa silloin, kun käännät kulhon ylösalaisin, eikä vaahto valu mihinkään suuntaan).
 BT: Then whisk the egg whites with a pinch of salt in a third bowl to a very hard foam (it is hard enough when you turn the bowl upside down and the foam does not sift in any direction).

(NCB4)

In example 10 from NCB, Oliver instructs the readers that the foam has to be very hard. In addition to that, he further defines this instruction by adding that the readers should be able to turn the bowl upside-down without the foam falling from the bowl. This way, these verbal instructions give at least equal amount of information on the result of whisking the eggs than the visual and verbal instructions of NCS. Also NCB includes an image on whisking the egg whites but it does not show the resulting foam and therefore it is counted as an image on processing.

5.2.4 Utensils

This subsection focuses on visual and verbal instructions on utensils in NCS and NCB. Utensils refer to the kitchen equipment used such as pots, pans and knives. NCS included 7 and NCB 12 verbal instructions altogether on utensils. Related to these, there were 9 visual instruction in NCS but there were no visual instructions in NCB on utensils.

Typical to instructions on utensils in NCS was that they were mostly merged with instructions on processing. There were almost no cases in which Oliver would specify what kind of utensils is needed (if he were to say, for example, “take a large frying pan”). Instead, utensils were either mentioned at the end of instructions on processing (if he would express the previous example as “fry the vegetables in a pan”) or not mentioned at all (if he would express the previous example as “fry the vegetables”). When utensils were mentioned, the instructions were often vague since Oliver could instruct the viewers with phrases such as *Nyt laitän paketin kunnon alustalle* [Now I will put the package on a proper base] (NCS1b). To NCB, it was typical to give more accurate instructions on utensils than NCS.

Even though NCS did not give many verbal instructions on utensils, it used the image’s sub-mode elements to give visual instructions. Even though Oliver would not mention anything about utensils, the viewers can see everything that is needed since they are either in Oliver’s kitchen table or they can see Oliver getting the utensils from a cupboard.

Utensils in NCB included only cases text independent and utensils in NCS only image and text complementary and text subordinate to image. There were no cases of image independent in either media. Next, an example of text subordinate to image in NCS is presented with the corresponding instruction in NCB.

Image 10 from NCS presents a case of text subordinate to image on the category of utensils. In it, a bread dough has rested for the first time and been rolled to fit a tin. Example 11 presents Oliver’s instructions to choosing a tin where to put the dough.



Image 10. Size of a tin (NCS2)

- (11) ST: Alright I'm just gonna take **a tin which is about the perfect size.**
 Sub: Otan kooltaan sopivan pellin.
 BT: I will take a tray of the right size.

(NCS2)

Example 11 instructs the viewer to choose a tray that is the right size for the bread dough. However, from this verbal instruction, the viewers cannot know what the right size is. It is unclear if the tray has to be the right size for the oven or the dough, or if the dough has to be shaped to fit the tray. This detail is important since if the layer of dough is thinner or thicker than what Oliver has, it can affect the cooking time since the thicker the dough is, the longer it takes to cook.

The verbal expression *the right size* does not help the viewers in choosing the correct tray. Therefore, they get more information from the visual mode. When Oliver gets the tray, the camera does not show it but focuses on Oliver's face instead. However, the tray can later be seen when the dough is put on it. The dynamic image shows that the tray has to be metallic with high sides and that it is the shape of a rectangle.

Considering the same phase of cooking, the instructions of NCB, where text is independent, are vaguer than those of NCS. Firstly, Oliver instructs the readers to set the dough to rest on an oven tray. After that, the dough is kneaded, shaped and left to rest again. After that, it is put to oven. It is not sure if it be assumed that the same tray is used to cook the bread on.

6 CONCLUSIONS

The aim of this thesis was to do a comparative, target text –oriented research on how the same recipes are presented in two different multimodal texts: *The Naked Chef* cooking show (NCS) with Finnish subtitles and *The Naked Chef* cookery book (NCB) translated into Finnish. The material of this thesis were the five recipes chosen from the first DVD of the cooking show, namely *The Naked Chef 1 (Alaston kokki 1)* produced in 2003 with Finnish subtitles made by Tarja Sahlstén, and their equivalent recipes in the cookery book *The Naked Chef (Alaston kokki)* translated into Finnish by Vuokko Tarpila.

The research questions presented were the following: 1) Which one of the two media is more visual and which one is more verbal? 2) What kind of information is conveyed through the visual and the verbal mode and are there differences between the two media in the way they present the same topics? 3) How does visual information affect the verbal mode of the subtitles of NCS and the translation of NCB, and if there is a difference in this effect between the two media?

The assumption considering the first research question was that NCB would be more verbal than NCS in two aspects. Firstly, it was assumed that NCB would have more verbal information in relation to visual information than NCS since the recipes of NCB can be followed without images but cooking only on the basis of the images of the book would not be possible. Secondly, it was assumed that because NCB presumably has relatively little visual information, it would use more verbal instructions than NCS to convey the same information.

The analysis was done in two parts. At the first stage of the analysis, the amount of visual and verbal information used in NCS and NCB was studied separately to see how the two modes are used to deliver information other than cooking instructions, and if the recipients of the two media are instructed more visually or verbally regarding the different topics of recipes. The amount of visual and verbal information between the two media was also compared. In the second stage of the analysis, the relations of visual and verbal modes were compared between NCS and NCB to study if either of the modes has a

leading role, if they are independent or if they complement each other. Furthermore, it was discussed how these relations of the modes affect the translation of NCB and subtitling of NCS.

The viewpoint of the theoretical framework of this thesis was the concept of multimodality, namely, how the visual and verbal modes affect translating different texts. The omissions in the target texts could therefore be justified with the language-image link. Furthermore, with the viewpoint of text types, it was found out that omissions can even relate to the operative text type if the verbal instruction is also available visually.

The assumption considering the first research question proved halfway right since NCB did have more verbal information in relation to visual information than NCS. NCS included the average of 1.0 verbal instructions per visual reference whereas the average of NCB was 17.8. This suggests that NCS is evenly visual and verbal while NCB is 17.8 times more verbal than visual. This highlights the importance of considering the visual mode while subtitling cooking shows. However, NCB did not use more verbal instructions than NCS to convey the same instructions as was assumed. The average amount of verbal instructions per recipe was 40 in NCS and 36 in NCB. Therefore, the recipes in NCS can be argued to have been longer and more detailed than in NCB.

Considering the second research question, instructions in the two media could be divided into four topics: processing, measuring, result and utensils. Verbally, the order of amount between the topics was the same in both media. Verbal information in both media conveyed mostly instructions on processing, measuring was the second biggest category and result and utensils covered only a few verbal instructions. NCS had more verbal instructions than NCB in the topics of processing and utensils, and NCB had more verbal instructions than NCS in measuring and result. The order between the topics varied more in regard with the visual mode. Whereas processing and measuring covered the same amount of cases and result and utensils only a few in NCS, NCB did not include any visual instructions on measuring and utensils and only a few cases of processing and result. This supports the earlier conclusion that NCS is more visual than NCB.

The third research question focused on the effect visual information has on translation and subtitling of NCB and NCS. This was studied with the help of relations of visual and verbal modes. In NCB, text was almost exclusively independent while NCS had more variety in the relations between visual and verbal modes. The most common case in NCS was for image and text to be complementary. However, the cases that affected the translation and subtitling of the two media were text being subordinate to image and image being independent. The language-image link in NCB was not as strong as in NCS since it did not refer verbally to its images. Therefore, there is not much to be considered related to language-image link while translating the book. In NCS, on the contrary, language and image are especially closely linked to each other which can be seen for example from the fact that Oliver often verbally tells the viewers to look at the image. This link must be preserved in the Finnish subtitles.

Furthermore, it can be argued that NCS is meant more for entertainment than for actual cooking since it seems to focus more on the personality of Oliver than on giving cooking instructions. This can be seen from the substantial amount of expressive text type and the camera focusing on Oliver's face as much as on food. In addition, the home cooks would not be able to follow the instructions at least when seeing the show for the first time. This is because the show does not present lists of ingredients in which case the home cooks would have to first see the show to know what ingredients to buy for the dishes. Furthermore, the cooking instructions are not always in chronological order. For example, Oliver has sometimes prepared something beforehand and then instructs to add it to the dish. This can cause problems for the viewers because they have not done that phase of cooking yet.

This study has been conducted on only one cooking show and cookery book so its results cannot be generalised. Furthermore, as there are many types of cooking shows and cookery books, the results on a different type can vary greatly. An idea for future studies could therefore be to conduct a similar study on a different cooking show and cookery book to see if they are constructed differently considering their multimodality.

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