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A CRITICAL ANALYSIS OF THE CELEBRITY CHEF JAMIE OLIVER'S DISCOURSE OF FASTNESS AND BBC PERSIAN'S DUBBING STRATEGIES

Katayoon Afzali¹

Maryam Hadi¹

¹Sheikhbahae University

Abstract: Translation Studies scholars have recently indicated the emergence of a political ecology of translation. In light of this new trend, the present study aimed to explore discursal features of Jamie Oliver's talk in *Jamie's Thirty Minute Meals* cookery show and the way they were rendered in the dubbed version broadcast by BBC Persian. To this end, the comparative model of research and the notion of *tertium comparationis* was used. To analyze the discursal features of Jamie Oliver, the principles of the grounded theory were applied. The findings indicate that the predominant stylistic features of fastness in Jamie Oliver's talk are repetition of title, using time phrases indicating fastness, and using words implying easiness and briskness. Analysis of the dubbed version revealed that all the identified expressions of fastness were translated literally into Persian, though they do not sound natural. In other words, in Toury's (1980) terms adequate or source-oriented strategies were used to dub the show into Persian. The findings can shed some light on the realization of food colonization in translation.

Keywords: cookery shows; discourse of fastness; dubbing strategies; food translation

تحلیل انتقادی گفتمان برنامه آشپزی جیمی الیور و
بررسی راهکارهای دوبله آن در بی بی سی فارسی

چکیده: مطالعه ترجمه غذا، به عنوان زیر مجموعه
ای از ترجمه محیط زیست، شاخه نوینی از مطالعات



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ترجمه می باشد. محققان مطالعات ترجمه ابعاد فرهنگی و زیانشناختی ترجمه غذا را مورد مطالعه قرار داده اند. اما این مطالعات به تازگی بعد سیاسی این شاخه را مورد توجه قرار داده اند. با در نظر گرفتن این بعد جدید، تحقیق حاضر در نظر دارد که خصوصیات گفتمان جیمی الیور در برنامه غذاهای نیم ساعته با جیمی و راهکارهای دوبله گفتمان او در بی بی سی را مورد بررسی قرار دهد. بدین منظور، مدل مقایسه ای تحقیق مورد استفاده قرار گرفت. جهت بررسی مختصات گفتمانی جیمی الیور، از نظریه زمینه ای استفاده شد. نتایج نشان داد که مشخصات برجسته گفتمان جیمی الیور عبارتند از: تکرار عنوان برنامه، استفاده از عبارات زمانی مبین سرعت و استفاده از کلمات تداعی کننده سرعت و سهولت. بررسی دوبله این برنامه نشان داد که با وجود اینکه ترجمه لفظ به لفظ عبارات تداعی کننده سرعت در فارسی طبیعی به نظر نمی رسد، در دوبله از این روش استفاده شده است. نتایج می تواند حقایقی در مورد استعمار غذایی آشکار سازد.

کلمات کلیدی: برنامه های آشپزی؛ گفتمان سرعت؛ راهکارهای دوبله؛ ترجمه غذا

Introduction

TV cookery programmes have attracted the attention of millions of people in the UK so much so that chefs like Nigella Lawson, Jamie Oliver, Gordon Ramsay and Delia Smith have been turned into media superstars (Chiaro, 2013). Among these chefs, Jamie Oliver has gained a particular fame both in the UK and internationally. One of Jamie Oliver's famous cookery programmes is *Jamie's Thirty Minute Meals* which, according to Piper (2015), is an example of the lifestyle genre. In this show, Jamie demonstrates how to prepare meals in just half an hour and beckons the audience to follow his style. As Piper (2015) stated, demonstrations of a particular lifestyle are not just neutral pieces of information; however, they

intend to display what is considered good ways to live and call other practices into question as bad. Palmer (2008) borrowed the term “cultural intermediation” from Bourdieu (1984) to describe the function of lifestyle programmes such as that of Jamie Oliver. Bourdieu (1984) defined cultural intermediation as those involved in the production of cultural programmes in radio and TV. To him, the production executives and media workers are defined as “cultural intermediaries.” In view of this definition, celebrity chefs can also be considered “cultural intermediaries” because of the way they propagate culinary and lifestyle information to audiences (Bonner, 2005; Hollows, 2003).

Rosatto (2015) stated that the influential position of UK television in the sphere of lifestyle and cooking programming can be seen as a representation of cultural colonialism. Many translation studies scholars such as Shamma (2009) and Montanari (2004) believe that one of the gates through which translation can be used politically is using it to promote food and eating habits of the colonizers or manipulate that of the colonized. Translation can be viewed as a fertile ground to study neo-colonization. The findings of this critical study help identify the discoursal features that the celebrity chef Jamie Oliver intends to disseminate and resist them. As Chiaro & Rosatto (2015) stated, food and language are an integrative part of a person's identity; however, translation studies scholars have ignored their responsibility for cross-cultural investigation of the translations of food-related texts. Therefore, the aim of this critical study is to analyze the stylistic features of Jamie Oliver's talk as well as common strategies used by The British Broadcasting Company (BBC) Persian to dub Jamie Oliver's TV cookery shows into Farsi. The reason for choosing Oliver's cookery show as the corpus of the study stemmed from the circumstance that as many scholars (e.g. Barnes, 2014; Chiaro, 2015; Piper, 2015) assert, what has made Jamie Oliver popular is his discourse; therefore, this cookery show was selected to examine the strategies the dubbers applied to render his peculiar discoursal features.

Literature Review

Dubbing strategies used to translate cookery shows have recently attracted the attention of Translation Studies scholars. In this relation, Saleh (2011, p. 3) stated that “Food culture first became an area of interest for Translation Studies as it shifted its approach and orientation from linguistics to cultural aspects, back in the 1970s.” Regarding food translation, there are two important gates through which Translation Studies have entered. The first one is through working on the translations *per se* and the strategies and techniques used to render the food language into other languages. This type of study focused mainly on the visible layers of language; however, there is a second path through which the hidden dimensions of food translation such as cultural, political, religious and social aspects are explored. Since the current study is concerned with the second path, here only the studies conducted in this relation will be mentioned. Food translation is used as a tool to exercise agency. Claramonte & Faber (2017) studied the relationship between food, culture, language, and translation from the perspective of postcolonial translation studies in the novels written by feminist authors. To do so, they analyzed the role of food as a semiotic system in novels written by mestizo writers, women who live within two cultures and two languages. They found out that these authors deliberately chose not to translate food-related words in their novels. The reason behind this, according to the researchers, is said to be the authors’ willingness to express their double, plural, heteroglossic, and heterotopic identities. The language the authors employed was by no means neutral. In this relation, Claramonte & Faber (2017) stated that food is a cultural and symbolic tool to maintain the colonized identity of the authors. It is a semiotic system that reflects the women writers’ otherness and their sense of belonging to a minor community. Therefore, these authors preferred to leave food-related terms untranslated and used their original Spanish versions to conceal the colonized identity of the authors.

In the same line, Rossato (2015) conducted another research to unveil the power structures and dynamics between the foreign television chef, Jamie Oliver, and the locals, and also to shed some light on the translation and adaptation strategies implemented in the British travelogue cookery TV series Jamie's *Italian Escape* and its subtitled version for the Italian audience. A few texts from the cookbook accompanying the TV programme were also analyzed for identifying their translational and cultural adaptation strategies. Rossato (2015) believed that as no translation is neutral, closer attention should be paid to the perspective from which these programmes and hence their operations of cultural translation are carried out and spread around the world. She argued that Jamie Oliver's programme contained post-colonial rhetoric. He indirectly turned Italians into strangers and bearers of authenticities and put himself into a position that can evaluate what is "too authentic" and what is "not authentic enough" for them. He also made subjective choices about what to show about the culinary tradition of Italy and how to translate it for the audience. The translator also provided a biased translation through subjective choices and the use of stereotypes and in this way, he exercised agency in the translation.

In another study, De Marco (2015) looked for translation techniques used to convey New Zealand's food terminology and eating practices. He compared English and Italian versions of the food and drink sections in three travel guidebooks to determine whether the cultural elements conveyed by food words are preserved or lost in the translation and whether both the English and the Italian texts offer the same representation of New Zealand's culinary otherness and identity. De Marco (2015, p. 324) realized that only a few instances of cross-cultural translation and mediation were present, and the target texts remained silent about the religious and cultural value of Māori food. He came to the conclusion that by resorting to local food words and phrases in a glossary-like fashion, authors "heighten the exotic qualities" and these guidebooks remained imbricated in the conventional language and style of tourism as an instrument for promoting and selling a destination.

Desjardins, Cooke & Charron (2015) explored some of the challenges of translating food in Canada which is a bilingual context. They revealed some overlaps between food studies and Translation Studies. Chiaro & Rossato (2015) also conducted a descriptive research to gather expert scholars writing on food-related topics from a translational and intercultural perspective. They analyzed the place of food studies in the globalized and post-colonial world, as well as its place in anthropology, sociology, cultural studies and aesthetics. In another case, Wiedenmayer (2016) studied the translation of cultural elements. The findings of her study showed several trends in the translation of food lexicon into different languages since the 18th century in different political and social contexts.

What the literature reveals is that the relationship, connections and familiarities between food and language in different societies and cultures have not yet received the attention they deserve. Despite the fact that translation scholars “occupy a privileged position for cross-cultural investigation and comparison, and have a responsibility to use that vantage point,” the studies comparing food-related discourses are scant (Chiaro & Rosatto, 2015). Viewing these lacunae, the current study aims to analyze Jamie Oliver’s cookery show entitled *Jamie’s Thirty Minute Meals* and their Farsi dubbed versions to first analyze the dominant discourse of Jamie and then to identify the Translation strategies applied to render them into Farsi.

Method

In the following sections, the corpus and the procedure of the study will be explained.

The corpus

Forty English cookery shows (the episodes dubbed and broadcast by BBC Persian) from Jamie's *Thirty Minute Meals* formed the corpus of the study. The Persian dubbed version of the show, [غذاهای نیم ساعته جیم] was also investigated. Oliver's discourse is very special in its kind. He uses youth slangs, hyperboles and colloquial, extravagant expressions and a lot of idiomatic expressions (Rossato, 2015). The feature that is clearly evident in Oliver's speech is the extraordinarily frequent use of intensifiers (e.g. really really nice, so incredible), adverbs (e.g. dead dead easy, literally) and adjectives (e.g. fantastic, beautiful, wonderful...). Repeated usage of some words and phrases is another factor that is observed in his speech (Rosatto, 2015). The current study focused on the translation of these features.

Procedure

The design of the study is critical descriptive. The comparative model of research, as proposed by William & Chesterman (2002), was adopted. This model is based on the contrastive analysis of two language systems, in this case English and Farsi. In this model of research, the notion of *tertium comparationis* proposed by Krzeszowski (1990) is pivotal. According to Bogucki (2013) *tertium comparationis* must be transparent to the translator without necessitating any profound theoretical inquiry. In the case of audiovisual translation, the moving pictures and their relevant soundtrack can be considered a *tertium comparationis*.

To identify the dubbing strategies, the researcher used the principles of the grounded theory. The grounded theory is a data collection approach introduced by Glaser & Strauss in 1967. This theory is defined as "The theory that was derived from data, systematically gathered and analyzed through the research process" (Corbin & Strauss, 2008, p. 12). The grounded theory is not a

theory by itself, but it is a systematic development of theory in different social settings, and it depends upon inductive approaches (Glaser & Strauss, 1967). Rather than developing a theory and then trying to empirically test it, the grounded theory is viewed as an approach, completely based on the data and conceptual thinking which helps to develop theories (Khan, 2014).

Bernard (2000) explains the steps of applying the grounded theory as follows:

1. First the researcher should produce transcripts of the data and the interviews and read through a small sample of text.
2. Then, potential analytic categories, i.e. potential themes that arise, should be identified.
3. In the next step, all the data from them should be pulled together to be compared.
4. The researcher should consider if the categories are linked together.
5. Then, the relations among the categories should be used to build theoretical models, and the model should constantly be checked against the data.
6. Finally, the results of the analysis are presented and supported by exemplars which are quotes from the interviews and the data.

To conduct the study, first, the original and the dubbed versions of the show were transcribed since the written scripts are much more convenient to be used and analyzed. Then, the most recurrent themes in the original show were specified. In the third step, the emerging patterns and the discovered themes were compared and contrasted by the researcher. Fourth, all the themes noticed during the previous steps were checked to see if there was any relation among them. After that, the relation among categories was used to draw a general conclusion based on the specific examples arising from the culinary texts, and finally, they were discussed and presented using the examples and frequency analysis procedures.

Since the aim of the study is to explore the dubbing strategies of the show, after analyzing the original show, the transcripts of the dubbed show were also checked to identify the applied translation strategies used to render them. The strategies were categorized based on Toury’s categorization of source-oriented or target-oriented ones.

Data analysis

Analysis of the data revealed that Jamie Oliver is inducing the concept of fastness and briskness to the audience through employing different discoursal strategies.

Analysis of the discoursal features of Jamie Oliver’s talk

The first thing the audience comes across is the title of the TV show, *Jamie’s Thirty Minute Meals* which, along with other similar phrases, is recurred by Jamie Oliver during the show. Table 1 provides examples in which the mentioned expressions were repeatedly used in the original show along with the equivalent phrases used in the dubbed show.

Table 1: Frequency of repeating the title and similar time phrases in the original show and the dubbed show

The original version	Frequency in the original show	Frequency in the dubbed show
30-minute meal	80	80
Under 30 minutes	79	79
Under half an hour	44	44

Source: The authors.

Table 1 shows that the title and two other similar phrases are used 80 times in both the original show (OS) and the dubbed show (DS). What is noteworthy is that the number of each item is exactly the

same in the OS and the DS. This means that each and every phrase in the OS is dubbed in the DS. Therefore, the same functions of repetition in the OS, emphasis, and persuasion according to Hsieh (2011), can be fulfilled in the DS. The following sentences show some examples of this relation:

1) So if you want that beautiful, home-cooked meal in **under thirty minutes**, you've got to get your **thirty-minute meal** head on.

1) بسیار خوب آگه می خوان این غذای خونگی معرکه را زیر سی دقیقه درست کنید باید خودتون را برای آشپزی در سی دقیقه آماده کنید.

2) [...] and a shacked chocolate on top, absolutely gorgeous. All of that in **under half an hour**. Ok, if you want that dinner in **under thirty minutes**, you've got to get your **thirty-minute meal's** head on.

2) و برشهای شکلات برای روش. تمام اینها زیر نیم ساعت. بسیار خوب آگه می خوان شام افسانه ای را زیر سی دقیقه درست کنید، باید برای سی دقیقه آینده آماده باشین.

3) that's exactly what **Thirty Minute Meals** do, all about finding ways and solutions to get stuff done, but ----

3) این تنها راه پخت غذا در سی دقیقه. پیدا کردن راهها و روشهایی برای انجام سریع کار ----

The examples 1-3 indicate expressions related to fastness which are repeated by Jamie, and all of the expressions were translated into Farsi literally in the dubbed show.

One of the features of Jamie Oliver's talk in his show is to indicate that being fast is an important factor in preparing the food; therefore, he directly conveys the concept of fastness and briskness to the viewers through the use of a variety of adjectives, adverbs,

verbs, and phrases of this kind while preparing a dish. Table 2 provides some examples of these items:

Table 2: Frequency of the repetition of title and similar time phrases in the OS and the DS

The phrases	The frequency in OS	The frequency in DS
For a/some minute(s)/second(s)	120	120
(very) quick/quickly	70	70
We're minutes in	32	32
Take(s) no time at all	44	44
In ---- seconds/minutes	44	44

Source: The authors.

Table 2 gives numerical information on how fastness is conveyed directly by using explicit words and phrases. As the table clearly illustrates, in the analyzed data, 400 different phrases like *for a minute*, *in 4 minutes*, adjectives like *quick*, *immediate*, adverbs like *quickly*, and verbs such as *speed up* are used by Jamie Oliver to express briskness. The frequency of these phrases is exactly the same in the dubbed versions. Examples below show some of the adverbs that he uses:

4) What I wanna do is get all of that spinach **quickly** into that egg mixture. Now we are going to cook it **very very quickly** in the oven.

4) می خوام اسفناج رو به سرعت به مخلوط تخم مرغ اضافه کنم. حالا می خوام خیلی سریع توی فر بپزیمش.

5) So already in no time at all we created a salad which is different visually and exciting tastewise -----

5) خوب به همین زودی به سالاد خلق کردیم که نه تنها از نظر ظاهری متفاوته بلکه ----

6) Just cut into this flesh like that, just to help **speed up** cooking.
6) گوشتو اینطوری ببرین. این کار سرعت پخت رو بالا می بره.

Furthermore, the concepts of fastness and briskness are also conveyed implicitly. In other words, without being openly stated, the concept of fastness is suggested by showing that something is simple and easy to prepare. Fastness is conveyed through simplicity and easiness. Fastness in this sense comes to mind by feeling that something is easy to prepare and, therefore, takes little or no time to be cooked. Table 3 provides some examples of words and phrases stated by Jamie Oliver to convince the viewers that what he does is simple enough to be done fast.

Table 3: Frequency of the words implying easiness and briskness in the OS and The DS

Words implying easiness and briskness	Frequency in OS	Frequency in DS
Simple	15	15
Easy	10	10
Simply	10	10
Easily	5	5
Plainly	5	5

Source: The authors.

The following sentences show the examples which illustrate that fastness is associated with simplicity.

7) [...] and making it itself is **deadly easy**.
7) درست کردنش خیلی آسونه.

8) So they've made it pretty **damn easy** for everyone to do these days.

(8) این روزها کار را برای همه آسون کردند.

As Table 3 indicates, the dubbers dubbed the OS faithfully. The data analysis also revealed that Jamie Oliver frequently uses the adverb *just*. The word *just* is used in several senses. One definition proposed by Cambridge, Merriam Webster, and Longman dictionaries for the word *just* as an adverb is that it means: only, simply. *Just* in this sense is used in large quantity when Jamie Oliver is giving instructions of how to prepare something in a quick, but simple way. Table 4 provides the information about the frequency of the word *just* in the OS and the DS.

Table 4: Frequency of *just* in the OS and the DS

The word	Frequency in the OS	Frequency in the DS
Just	120	18

Source: The authors.

As Table 4 suggests, “just” is used 120 times in the analyzed data; however, only 18 of them were dubbed in the DS. Although so far, all the discussed elements were faithfully dubbed in the DS, *Just* is the only component that is not completely transferred in the dubbed versions. This can be due to the linguistic structure of Persian. Although the dubbers try to be faithful to the OS, repeating the adverb *just* several times in one single sentence can make the target dubbing weird. Therefore, *just* is the only linguistic element that is missed to a large extent in the DS. The following examples show the use of *just* by Jamie Oliver:

9) Then you need to really **just** toast them.

(9) باید اونها را بو بدیم. (not translated in Farsi)

10) What I quite like to do is **just** to put some lemon zest in there, so the zest of one lemon goes in [...]

10) حالا دوست دارم کمی پوست لیمو ترش بهش اضافه کنم. خیلی خوب پوست یک لیمو کافیه.

(Just has not been translated in the dubbed version.)

Not taking time to do things and briskness are also conveyed through expressing that something can be done carelessly. Jamie Oliver in many points in his show states that if the audience are not careful and attentive very much, this helps them do their job more quickly and also effectively. This carelessness is expressed by using adjectives and verbs, explicitly saying that the audience do not need to be careful, and in many other cases, through stating that they need to be aggressive and brutal to save the time.

Table 5: Frequency of words expressing carelessness and aggressiveness in the OS and the DS

Words	Frequency in the OS	Frequency in the DS
Agressively, roughly, crudely, don't worry, don't care	25	25

Source: The authors.

Again, as Table 5 indicates, all the words were dubbed faithfully in the DS. The following sentences are examples containing expressions of carelessness and aggressiveness:

11) **If you worry and care about it too much**, you take too much time and it won't work.

اگه نگران باشین و با وسواس کار کنین، وقت رو از دست میدید و موفق نمیشید.

12) They look I'm quite **disrespectful and brutal**. Trust me. It works. Do it just literally quite **aggressively** actually.

ممکنه فکر کنید خیلی بی ملاحظه و بی رحمم. ولی مطمئن باشید این بهترین راهه. می تونین کارتون را با **خشونت** انجام بدین.

In many cases, when Jamie Oliver expresses that something must be done at top speed, he attributes a positive concept to the linguistic item he uses for fastness, quickness, or simplicity, usually by using an adjective. Below are some examples of this kind:

I wanna start with the hero of the meal, this beautiful Greek-inspired tart, **really really nice**,
but dead dead simple.

خوب با تارتی شروع می کنم که از غذاهای یونانی الهام گرفتم. یه تارت خیلی خوشمزه و بسیار ساده.

So if you see that's just melting down, **nice and quick**.

می بینین چه عالی و سریع نرم شدند.

Just don't hang about, just [...] just **the quick you are, the better**.

بهترین کاری که می تونین بکنین اینه که سریع باشین. وقت تلف نکنین. هر چه سریعتر بهتر.

The dressing is so incredible, you gonna love it, **so simple so good**.

و یه سس معرکه درست شده، مطمئنم خوشتون میاد. بسیار ساده و عالی.

All of the positive attributes were dubbed faithfully in the DS.

Discussion and conclusion

Analysis of the OS revealed that food colonization takes place in these cookery shows through Jamie Oliver's talk and is transferred into the dubbed versions. He tries to promulgate fast food all over the world. Colonization is a violent process of changing the lives of the colonized, and food is one of the tools through which social and cultural norms are conveyed and violated (Rosatto, 2015). The findings revealed that the strategies applied for dubbing Jamie Oliver's cookery show were predominantly source-oriented or adequate using Toury's terminology. According to Hung (2005), the adoption of adequacy plays an important role when the translator intends to introduce foreign ideas or information to the audience. The goal of food colonization is to manipulate the cooking and eating habits of people all around the world and to fulfil the colonizing intentions of colonizers (Cunningham, 2011). In this relation, Floor (2020) found out that the modern Iranian diet has grown increasingly similar to the US diet with the same health problems.

Data analysis (all the words related to fastness had been translated) revealed that Jamie Oliver strives to give the audience a new picture of fast-food. Fast-food that he presents is not pizzas, burgers, or sandwiches anymore, but fast food in his programme denotes food prepared at a high speed or in simple and fast ways. Fast-food in this sense does not necessarily make the cliché meaning of "fast-food is bad" come to the mind of the audience, but it manipulates cooking and eating habits of people by giving a simple and delicious, but quick list of foods.

The objectives of colonizing cultures are to change the eating and cooking habits of the target culture and attract the attention of the colonized nations towards the colonizers' food, diet and cooking style and reshaping them in accordance with their own (Piper, 2015). Celebrity chefs offer people ideas about ways to shape their culinary habits. The findings of this study revealed that fast cooking style is the focus of the programme. As mentioned earlier, fastness is not completely directly or overtly stated in the OS, it

is conveyed through some strategies in Jamie Oliver's talk which lead to preparing something quickly. One of the strategies which are used to directly and overtly state that something must be done fast is through repeated usage of words and phrases that have the very meaning of fastness. These repeated elements were all dubbed in the DS. Repetition is a phenomenon with a number of functions in interactions. A reason repetition is used in the interactional discourse is to "emphasize". Hsieh (2011) states that the function of repetition is to emphasize it. In this case fastness is emphasized.

Another reason for repeating the same linguistic form is persuasion. Abuseileek & Rabab'ah (2012) explain that repetition can be used in order to persuade people into something. Jamie Oliver strives to persuade people of his way of cooking

The findings of the study revealed that the cookery shows cannot be devoid of colonizing intentions. The dubbers applied source-language-oriented approach to dub the show. The findings of the study have the potential to act as a tool for understanding the phenomena of colonization in its new form in the discourse of food and to help the dubbing industry take the mentioned factors and other implicit factors into account when dubbing. It can also have implications for the academia and instructors who are engaged in teaching the issue of dubbing and translation. Further studies can be done to explore food colonization in translated cookery books, restaurant menus, and novels. Furthermore, another study can be conducted to analyze the reception of Jamie Oliver's cookery programmes in Iran.

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Katayoon Afzali. Isfahan, Iran. E-mail: k.afzali@shbu.ac.ir. <https://orcid.org/0000-0001-6357-2004>.

Maryam Hadi. Isfahan, Iran. E-mail: maryam.mh1769@gmail.com. <https://orcid.org/0000-0001-9208-6611>.