Translating Menus from Croatian into English - Common Mistakes and Approaches

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Abstract

Since Croatia is establishing itself as a popular tourist destination, attracting millions of tourists each season, it is necessary to facilitate easier comprehension and understanding of the Croatian culture. Although often disregarded in linguistic studies due to their brevity and simplicity, menu translations are a type of tourist text exhibiting a very high degree of mistakes. Such problems often arise due to the use of machine translation tools and a lack of knowledge about the target language and culture. As this thesis shows, menus are abundant with culture-specific terms as well as culinary terms, which can represent a challenge in the process of translation and, therefore, it is necessary to adhere to specific translation strategies which ensure an adequate transfer of terms into the target text. This thesis aims to show the most frequent errors in a corpus comprising 25 restaurant menus. Besides that, the paper also aims to suggest solutions and make recommendations for improved translation. The analysis was conducted on menus from all four tourist regions of Croatia, and they were observed on the orthographic, morphosyntactic and semantic levels. A frequent occurrence of mistakes – from spelling and capitalization, word-for-word translation and inadequate use of culture-specific terms – indicates that menu translations are often not professionally translated nor revised and, as such, pose a threat to the restaurant's reputation and an obstacle in communication with tourists from abroad.

Key words: menus, culture-specific items, translation procedures, translation errors

Sažetak

S obzirom na to da Hrvatska utemeljuje svoj status popularne turističke destinacije koja privlači milijune turista tijekom svake sezone, potrebno je osigurati lakše razumijevanje izvorne kulture. Iako su nerijetko zanemareni u jezikoslovnim istraživanjima zbog sažetosti i jednostavnosti teksta, jelovnici su tip turističkoga teksta koji pokazuje vrlo visoku razinu zastupljenosti pogrešaka. Takvi se problemi često javljaju zbog korištenja alata za strojno prevođenje ili zbog nedovoljnog poznavanja ciljnog jezika i kulture. Kao što ovaj rad i pokazuje, jelovnici obiluju kulturno-specifičnim terminima i kulinarskim terminima koji predstavljaju izazov u procesu prevođenja, pa je stoga potrebno slijediti prevoditeljske strategije koje osiguravaju prikladno prenošenje termina u ciljni tekst. Ovaj rad nastoji pokazati koji su tipovi pogrešaka najčešći u korpusu od 25 jelovnika. Osim toga, u radu su također izneseni prijedlozi i savjeti za poboljšanje prijevoda. Analiza je provedena na jelovnicima iz sve četiri turističke regije u Hrvatskoj, a pogreške su promatrane na ortografskoj, morfosintaktičkoj i semantičkoj razini. Česta pojava pogrešaka – od pravopisa i upotrebe velikog početnog slova, doslovnog prijevoda i netočnog korištenja kulturno-specifičnih termina – ukazuje na to da prijevodi jelovnika često nisu stručno prevedeni niti lektorirani te kao takvi potencijalno ugrožavaju ugled restorana i predstavljaju prepreku u komunikaciji s turistima iz stranih država.

Ključne riječi: jelovnici, kulturno-specifični termini, prijevodni postupci, pogreške u prijevodu

Table of contents

1. Introduction

The purpose of this master's thesis paper is to offer an overview of the most common types of mistakes that can be found in restaurant menus across all four tourist regions of Croatia. Apart from that, the paper also suggests potential improvements to the current translation of menu units.

Firstly, the theoretical part of the paper will focus on the specifics of the tourist sector in Croatia with a particular emphasis on the countries that the visitors frequently come from. Considering a substantial number of foreign tourists, English, as a lingua franca, is often a bridge between different cultures and, therefore essential in translations. Besides that, this part of the paper also observes gastronomic tourism and the specifics of local, authentic cuisine of different tourism regions of the country. Furthermore, the paper offers a brief overview of the structure of menus and their linguistic features, which are crucial for a well-executed translation. Bearing in mind that most local dishes, as elements of a specific culture, do not have direct equivalents in the target language, the following part of the paper deals with the issue of culture-specific terms and the strategies for their translations. Subsequently, the practical solutions for dealing with the translation of culture-specific items are listed. Moreover, the issue of culinary terms is also presented since those terms represent an integral part of each menu. The final topic described in the theoretical part of the paper concerns translation tools and their role in the translation of menus.

The corpus analysis, done on the corpus of 25 menus from all four tourist regions of Croatia, is the focal point of the research. The mistakes in menus are presented according to linguistic levels at which they occur: orthography, morphosyntax and semantics.

Finally, a conclusion is offered based on the results of the corpus analysis conducted on the sample of 25 restaurants in Croatia and brought into connection with the relevant information from the theoretical part of the thesis.

2. Tourism and gastronomy in Croatia

Tourism is a sector of high significance for the Croatian economy. Considering its importance for Croatia's general profit and reputation on the global market, the tourism sector should be improved and adapted to satisfy both domestic and foreign tourists' needs and aspirations. The income from the tourist sector in Croatia for 2019 made up 21% of the country's GDP. Additionally, the contribution of tourism to the national GDP is higher than in any other member state of the European Union, even in the years affected by the pandemic (Lidermedia. hr, 2022). Since the general impression of their experience in Croatia is based on perceived value, the tourists subsequently decide on whether to return to the country on later occasions or not. This impression depends both on the monetary and non-monetary perspectives. "Destination's attractions, accessibility, tourist services, ancillary services, and activities" are all features valued by the tourists which affect their future decisions (Pandža Bajs, 2013: 123). As Croatia is known to attract many foreign tourists, mostly from Central and Western Europe, the tourist offer should be adapted to cross-cultural differences and enable easier two-way communication. Therefore, since their first contact with the local offer are translations (or the lack thereof), they should be direct, simple, engaging and informative (Mardešić, Maržić-Sabalić, 2019).

According to a survey conducted by the Croatian Bureau of Statistics, in 2022, there were 17.8 million visits and 90 million stays in Croatia. Foreign tourists made 86.2% of those visits, whereas only 13.8% were by tourists from Croatia. Regarding stays, foreign tourists contribute to the statistics with 91.4%, while domestic tourists make up only 8.6% of stays. Compared to the previous year, an increase in stays and visits can be noted, especially regarding tourists from abroad. The Croatian Bureau of Statistics also offers insight into countries where foreign tourists come from and their part in the tourist sector. Most of the foreign tourists who made a stay in Croatia in 2022 come from Germany (23 555 423), Slovenia (7 470 057), Austria (7 439 907), Poland (6 335 512), Czechia (5 508 190), Italy (3 897 516) and the United Kingdom (3 402 723). However, tourists from the United Kingdom have had the highest increase in stays from 2021 to 2022 – 210.2%. Although the tourists come from various backgrounds and speak various languages, English is considered the lingua franca of the 21st century (House, 2001). That is the reason why the majority of tourist texts, including menus, contain English translations.

Furthermore, it is also important to consider the reasons that motivate foreign tourists to visit Croatia. Such a survey was conducted by TOMAS Croatia. In 2019, for the region of coastal Croatia, tourists listed the sea and nature as their main motivation for visiting Croatia, as can be observed in Table 1. They are followed by city breaks, touring, sports and recreation, culture and arts, gastronomy, entertainment and festivals, among others. A similar distribution can be observed for continental Croatia. As indicated in the survey, since 1997, passive tourism is no longer the predominant way of spending time in tourist destinations. Instead, emphasis is placed on active tourism where various activities such as touring, visiting museums, galleries and manifestations, trying out local cuisine in restaurants and indulging in sports gain tourists' interest.

Table 1: Reasons that motivate tourists to visit Croatia (TOMAS Hrvatska)

Motivation	Coastal Croatia	Continental Croatia
Sea	81%	-
Nature	56%	32%
City break	24%	21%
Touring	21%	26%
Sports and Recreation	15%	15%
Culture and Arts	13%	16%
Gastronomy	7%	7%
Entertainment and Festivals	6%	6%

With the development of tourist offer in Croatia, several new types of tourism have emerged in order to satisfy various motivations that prompt customers to indulge in travelling to this country. Gastronomic tourism is an emerging type of tourism that combines food, culture, cooking and culinary skills. As Boranić and Živoder (2022) point out, in the last two or three decades, food has become one of the crucial elements of the tourist offer. Initially, it was considered to be a part of cultural tourism. However, with its refinement and improvements, it has become a sector for itself – gastronomic tourism – although still closely related to cultural tourism. Tourists from various European countries such as France, Germany, The Netherlands and Austria are known to indulge in the gastro-tourism market. Such guests value three crucial factors regarding their gastronomic experience: the degree of control they have over the process of ordering and consuming selected items, enjoyment on all levels, from presentation to the taste of a meal, and flexibility in terms of spaces where the food is produced and consumed. Additionally, Du Rand

(2006) emphasizes that culinary heritage is crucial to the overall experience for any tourist, and, as such, it impacts the national competitiveness of a country in a global tourism market. Given Croatia's geo-political location on the European continent, situated at the center where the Mediterranean, Central Europe and Southeastern Europe meet, it comes as no surprise that these diverse cultures have a profound influence on its culinary traditions. Therefore, Croatian restaurants offer a variety of dishes pertaining both to local cuisine, as well as foreign ones (Fox, 2007). Depending on the region of Croatia, tourists do prefer to try authentic local dishes. The same principle applies to a wide selection of drinks, predominantly wines and liqueurs, originating from different regions of the country (Drpić, Vukman, 2014). Begonja (2013) deciphers between 4 tourist regions: coastal Croatia, Lika and Gorski Kotar, Northern and Central Croatia and Slavonia and Baranja, each known for specific types of foods and drinks.

3. Characteristics of menus

3.1. Structural features of menus

According to *Food and Beverage Management* (Davis, Lockwood, Pantelidis and Alcott, 2013: 145), a menu is "the primary selling tool of any establishment that offers food and beverage for sale", consisting of a list of units that can be ordered along with short descriptions of their ingredients, preparation and prices. The authors also distinguish between two types of menus, the *table d'hôte* and the *à la carte* menus, with the latter containing a more extensive selection of foods, being more commonly present at restaurants. Subsequently, the menus are usually divided into sections in the form of lists, depending on the sequence of dishes served at a restaurant, ranging from cold starters to desserts. Some menus only encompass the names of food categories and the belonging dishes, whereas most also include a description of each dish. It is a common practice to include translations below units in SL, also pertaining to the same spatial restrictions (Zwicky, 1980). Several non-textual elements of the menu indicate the level of quality and authenticity of the restaurant and its dishes – from color and paper quality to design and accompanying images. However, the textual components of the menu not only serve as a list of dishes but also function as a marketing tool, enticing clients to select particular meals (Davis, Lockwood, Pantelidis and Alcott, 2013). Consequently, it is imperative that this element maintains a high standard of quality and presentation. Mardešić and Maržić-Sabalić (2019) reflect on the opposing views on the descriptions of textual specifics of restaurant menus. Werlich considers them to be simple informative texts aiming to provide the readers with direct and concise information about the type of meal, its ingredients and the preparation procedure, whereas De Beaugrande and Dressler argue that they lack cohesion features and do not fully meet the textuality criteria.

3.2. Linguistic features of menus

Regarding the linguistic aspect of menus, Begonja (2023: 129) points out that they are influenced by the professional gastronomic register which predominantly consists of nominal expressions, with less frequent occurrences of "verbs, adjectives, adverbs, quantifying pronouns and numbers". The terminology of such texts is often abundant with words originating from

foreign languages and various modes of word formation. Its syntax is characterized by short and elliptic forms, often expressed in passive voice. Zwicky (1980) further explains that menus are a combination of informative and promotional elements. As such, they represent a form of advertisement. However, unlike other forms of advertisements in the media, they are characterized by a constraint – brevity – where a particular mental image must adhere to spatial restrictions of a menu structure. Although rather rare due to the spatial limitations, another quality that many menus sometimes display is a play on words and adjectives – all included for "connoisseurship" purposes. Zwicky (1980: 87) thus lists several examples of that practice, such as "*zesty* garlic butter" or a creative use of rhyme within the confines of a dish titled "Charlie *Boone* in the *Afternoon* treat". Descriptions of dishes are typically expressed with past participle modifiers such as *boiled* or *marinated*. Furthermore, another prevalent feature of menu item descriptions is the use of "tasty adjectives," which often function as a promotional, rather than an informative tool. Some examples are *hot*, *special* and *oven-fresh*, while the most basic taste adjectives such as *sour*, *salty* or *bland* are often omitted. One might also encounter menus with untranslated words from other languages, predominantly French and Italian culture, being acclaimed for their cuisines globally. According to Zwicky (1980), the purpose of that procedure is neither to inform nor advertise but rather to impress.

Considering their explicitness and shortness, menus are often considered to be an easy task regarding translation. However, restaurant menus are the most common type of text in the tourist sector, and as such, they represent the reputation and quality of a restaurant. They convey the authenticity and local culture, whose instances are often untranslatable and therefore require a creative and educated approach to bridging the gap between languages. Inadequate translation may result in harsh scrutiny, discrepancy in guest's expectations in relation to the dish served and even humorous reactions.

4. Menu translation

Since menus contain a substantial number of "gastronomic culturemes," it is necessary to correctly transfer their meaning into the target language (TL), rendering them understandable for the target audience (Begonja, 2023: 120). When it comes to the translation of specific lexical units that exist only within the frameworks of one culture, it is not easy, and sometimes it is impossible, to find their equivalent in the TL, belonging to a different culture. Such units are called realia or culture-specific items. They can be categorized into 5 groups: geographical, ethnographic, under which foods and drinks are classified, art and culture, ethnic and socio-political (Terestyényi, 2011). Translating such words can represent a significant challenge and therefore understanding of both the source and the target language, as well as culture, is necessary (Newmark, 1988). As Begonja (2023) explains, in the field of menu translations, the source language (SL) does not take center stage; instead, the greatest importance is placed on the target audience and their reception of the text. One such approach within the scope of translation studies is the skopos theory, established by Hans J. Vermeer. The skopos theory, derived from the Greek term "skopos," meaning purpose, states that a translation should be functional and understandable in the target culture and that the recipient should experience it as if it were the original version. Vermeer and Reiss (2013: 92) claim that "the skopos of the translatum may be different from that of the source text". This possibility arises from the distinctions between the creation of the source text and the translation process and the different expectations of recipients in the source language (SL) and the target language (TL). Additionally, including implications pertaining to the new system, i.e., the target culture, also plays a significant role.

4.1. Translation techniques for culture-specific items

In his work, *The Translator's Invisibility* (1995), Lawrence Venuti discusses the instances where a translation undergoes the process of domestication or foreignization. Domestication assumes a strong adaptation of the ST to the standards and conventions of the TL, often losing the essence of the author's style, originality and speech features specific to the SL. On the other hand, foreignization represents a contrasting approach, where the TT retains the foreign characteristics of the ST.

The issues of foreignization and domestication can be further observed through various sub-divisions of such practice. For example, Marco (2018) explores several ways in which culture-specific items are translated. Many scholars propose their own typologies regarding transferring cultural entities from one language into another. He suggests that there are prominent similarities between categorizations constructed by scholars among which Newmark, Hervey and Higgins, Aixelá and Katan are included. While Newmark's typology is proclaimed "redundant," Aixelá offers a typology with the procedures of translation of CSIs based on the "degree of cultural manipulation," ranging from conservation of the ST features to substitution by features of the target culture. Furthermore, Valdeón identifies the following typology: "preservation, substitution with a different source-culture item, with an international item, with a target-culture noun, with corrupted forms of target-culture items, with a superordinate or with a target-culture related item" for translation of cultural items. Olk (2013: 347), however, offers a classification which includes further elaborations on culture-specific items and lists them, according to the degree of neutrality or exotification, as follows: "transference, transference + explicitation, transference + explanation, target-language expression referring to the source culture, neutral explanation, omission, and substitution of a cultural reference by a cultural equivalent." Finally, based on the aforementioned typologies, Marco (2018) constitutes his own based on observing food-related corpora and identifies seven procedures. The first is borrowing from the ST with slight adjustments to the TL, whereas the second is neutralization, where an item from source culture often gets described by a more general definition. Marco continues the typology with amplification or compression, assuming the addition or omission of certain information in the TT, followed by the intracultural adaptation procedure where a CSI from the source culture gets replaced by another CSI from the same culture which is more recognizable among those belonging to the target culture. The final two procedures of Marco's typology are intercultural adaptation and omission, with the former representing a replacement of an item from the source culture with an equivalent from the target culture and the latter serving as a domestication tool by which elements of the source culture get erased in the TT.

4.2. Food and language

In his capital work, *A Textbook on Translation* (1988: 98), Peter Newmark explains the link between food and culture. He emphasizes that it represents "the most sensitive and important expression of national culture." Since food-related terms can be found in many types of texts, namely menus, tourist brochures, cookbooks and a wide variety of texts written by journalists, it is safe to conclude that food is an omnipresent part of each culture and cultural identity. As such, culinary terms are prone to a vast number of translation strategy variations (Newmark, 1988: 98).

According to Guisenova and Shevchenko (2021), the concept of cooking in literature was present back in Plautus's works, as well as in other ancient Roman literary works. The sixteenth and nineteenth centuries saw the emergence of specialized culinary literature in the form of Gumelberg's *Cooking* and Shukh's *On Cooking*. As a point of interest in scientific research, culinary texts were not recognized until the last several decades of the twentieth century. As the study authors emphasize, there has not been enough research conducted in culinary philology. However, it was observed from the perspective of other disciplines, such as sociology, history, psychology and ethnography. In their study on culinary terminology, Guisenova and Shevchenko (2021: 49) point out that it "represents a systematically, thematically, semantically organized system of terminological units that reflect the current state of scientific concepts of cooking." Each culture has its own distinctive set of culinary terms that are essential to its tradition. Furthermore, as language is an evolving phenomenon, so is the terminology reflecting current trends and developments in culinary science. Therefore, there are also newly coined lexical units and phrases, invented daily, which are then implemented in the lexical system of a language. Such practice leads to the need for new ways of dealing with the translation of neologisms. The same authors (2021) suggest the following three translation strategies: descriptive translation and transcription, descriptive translation and loan translation, finally, transcription and loan translation.

Apart from the sole conversion of terms into another language, a translator must consider several other aspects regarding the cultural position of food. For instance, the semantic scope of a term in different cultures can vary (Garzone, 2017). Jakobson (1959: 233) points out that the English word "cheese" and the Russian word "сыр" are not fully equivalent in meaning. While the former encompasses all types of cheeses, the latter does not. Therefore, according to Jakobson, the English "cheese" would not be a correct translation of the Russian cottage cheese ("творог") as

their meanings do not fully overlap. Besides that, Garzone (2017) also lists the social value and the connotative and emotional value that gets attributed to certain foods. A translator should intend to retain such important non-material aspects of source culture in the translation.

4.3. The Importance of Menu Translations

In her article titled "Tourist Translations as a Mediation Tool: Misunderstandings and Difficulties" (2011: 29), Durán Muñoz offers a description of a translator's role in the mediation process in tourism: "On the one hand, they must be linguistic mediators between languages; and on the other, cultural mediators between different cultures, which requires both a wide linguistic knowledge as well as a wide cultural knowledge." All types of tourist texts contain a substantial number of cultural references, and, therefore, the translator's task is to bring the target audience as close as possible to the source culture while maintaining a high degree of comprehensibility and intended function of the ST. The same author also focuses on the quality requirements regarding translations. The European Standard for Translation Services (EN15038) prescribes the skills necessary for the production of a high-quality translation, including "translating competence", "linguistic and textual competence" in both SL and TL, "research competence", "technical competence" and "cultural competence", especially significant in relation to tourism.

Since tourists get familiar with a new, different culture using tourist texts, such as brochures, guides and menus, a high-quality translation ensures a proper mediation between two cultures. It also enables a satisfactory level of communication and promotion (Durán Muñoz, 2011). As menus, especially bilingual or multilingual ones, could be classified as tourist texts, their translations should also adhere to the principles mentioned above. While the complete lack of translation makes it almost impossible for a person to order a dish, an incorrect translation could also have the same effect (Mardešić, Maržić-Sabalić, 2019). According to Ibanez (2022), it is a common belief that menus can be successfully translated by anyone or even using machine translation such as Google Translate. Although machine translation is cost-effective and can help in the translation of simple words, it cannot replace a human translator when it comes to idiomatic expressions, culture-specific terms and figurative expressions. As Vézinet (2002: 28) points out, translation is a "…mental and emotional process that includes feelings, cultural differences and an understanding of the target country. These are areas in which machines are likely to never surpass human beings." Therefore, the final product generated by machine translation can result in

"misinterpretations and misunderstandings" which could have negative financial and reputational consequences for the business. Poorly translated menus are often a subject of confusion, as well as ridicule, both from domestic and foreign guests. It often happens that they end up in newspaper articles and on social media for the same reasons, ultimately damaging the restaurant's reputation (Mardešić, Maržić-Sabalić, 2019). Another reason why correct translations are particularly important is of a precautionary nature. All ingredients that could function as allergens must be translated correctly and stated clearly so as to avoid endangering the guest's health. It is also significant regarding the guest's dietary principles, such as vegetarian or vegan food (Ibanez, 2022). There is yet another extralinguistic reason that proves the importance of a good menu translation. All instructions for payment, service, and the sale of food and beverages in the restaurant, which are integral parts of the menu, must be clearly translated in order to prevent any potential misunderstandings.

This issue has also been recognized by a number of freelance translators and translation agencies (Mardešić, Maržić-Sabalić, 2019). Menu translation is a service that is often highlighted on their websites as a special point of interest alongside services such as legal, business and scientific translation. Such is the case with many agencies offering translation services for the EN – HR language pair. For instance, *Traducta prijevodi* states that a good translation is a „cherry on top" of a satisfying restaurant service, enabling easier operational activities for the restaurant staff as well as an enjoyable experience for its guests, all the while ensuring a good reputation for the restaurant and the tourist region it belongs to. Among others, the *Ad Hoc* agency states on their website that menu translation requires a deep understanding of the culture and tradition of specific regions and their connection with language. This process also assumes creativity, cultural awareness and effective decision-making regarding the most functional option for the final translation product.

4.4. The role of translation tools in menu translation

According to Vézinet (2002), with the development of digital systems and the internet, there have been a number of advancements facilitating an easier and simpler process of translation. These are term bases, CAT tools and machine translation.

Terminology managers are a kind of digital dictionaries that automatically save term pairs from SL and TL. After saving them once, the translator has them at their disposal in all further translations. They are often used in connection with CAT tools. Terminology managers are a valuable term-storing system which can help synchronize related menus, e.g., from the same client using specific culinary terminology (Vézinet, 2002).

Tools connected with terminology managers are CAT tools – computer-assisted translation tools. Being highly significant to all translators, CAT tools enable a faster, safer and well-organized performance by combining term bases and translation memories. Once an entry is entered into the program, it is permanently saved in the term base and it is later offered in all future translations containing similar phrases or even full sentences. Besides that, they provide the option for pre-translation, automatically translating all segments connected to previous translations or segments containing simple numbers or symbols ultimately preventing typing mistakes. Furthermore, since they use specific text formats and tags, the final product retains the same graphic elements and layout as the original text. Even though most such tools are not free, their use ensures efficiency and consistency throughout similar types of texts. However, despite their efficacy and high degree of accuracy, a translator and/or editor always decide on the best choices for the TT (Vézinet, 2002). Therefore, regarding menus, CAT tools guarantee that the culinary terminology and previous translations of similar texts generate high-quality suggestions that speed up the entire process. Pre-translation also ensures the correct transfer of all numerical units (e.g., prices and quantities) from one text to another. Finally, since most of the menus nowadays contain graphic elements and various layout designs, such a tool helps retain their original format in the translated text as well.

On the other hand, machine translation tools are a more accessible tool for translation among Internet users. Being free of charge, they are widely used in all spheres of human activities, but they are only suitable for simpler texts and require post-editing. In contrast with the CAT tools, machine translation tools function based on "advanced computational linguistic analysis" and offer

a full translation of the ST. However, in order to generate an adequate translation, the ST cannot contain grammatical or orthographic mistakes. Apart from that, any ambiguous, polysemous and figurative words or phrases are at the risk of being misinterpreted as the MT is not capable of deciphering between such linguistic nuances. Another important element where MT tools are prone to generating incorrect translations are culture-specific terms (Vézinet, 2002: 28). Considering their cost-effectiveness and the speed at which a product is generated, MT tools are commonly used by people (often restaurant employees who are not language specialists) who decide to translate menus on their own. This is especially relevant considering the fact that menus are often frequently upgraded and changed. Such translations often lack preciseness and contain semantic errors and literal translations, rendering them insufficiently understandable and confusing for the target audience.

5. Corpus analysis

5.1. Methodology

The second part of this paper deals with the issue of error analysis in menu translations for the English–Croatian language pair. The analysis of menu translation errors in this paper is based on the corpus made up of 25 restaurant menus encompassing all four tourist regions of the Republic of Croatia. The menus were collected online, using the Google menu feature, the Restaurant Guru website, official websites of the restaurants or their social media pages on Facebook and Instagram. The majority of the restaurants included in this research offer both international dishes, predominantly of Italian or French origins, as well as local Croatian cuisine. Depending on the region, these restaurant menus contain local, region-specific foods. Due to that, these menus also include a number of culture-specific items.

The list of restaurants along with their locations and tourist regions is listed as follows:

Table 2: List of menus from the corpus

	Location	**Description**
R1	Šolta	Traditional Croatian cuisine (local)
R2	Maslinica	Traditional Croatian cuisine (local) + international specialties
R3	Malinska	Traditional Croatian cuisine (local)
R4	Poreč	Traditional Croatian cuisine (local) + Italian specialties
R5	Vodice	Traditional Croatian cuisine (local) + international specialties
R6	Vodice	Traditional Croatian cuisine (local)
R7	Korčula	Traditional Croatian cuisine (local)
R8	Zagreb	International specialties
R9	Zagreb	American specialties
R10	Zagreb	Traditional Croatian cuisine + international specialties
R11	Zagreb	Northern Macedonian cuisine

R12	Rakovica	Traditional Croatian cuisine
R13	Rakovica	Traditional Croatian cuisine + international specialties
R14	Rakovica	Traditional Croatian cuisine + international specialties
R15	Rakovica	Traditional Croatian cuisine + international specialties
R16	Vukovar	Traditional Croatian cuisine + international specialties
R17	Vinkovci	Traditional Croatian cuisine + international specialties
R18	Vinkovci	Traditional Croatian cuisine + international specialties
R19	Osijek	Traditional Croatian cuisine + international specialties
R20	Rovinj	Traditional Croatian cuisine
R21	Rovinj	Traditional Croatian cuisine (local) + international specialties
R22	Osijek	International specialties
R23	Samobor	Traditional Croatian cuisine + international specialties
R24	Varaždin	Traditional Croatian cuisine (local)
R25	Makarska	Traditional Croatian cuisine (local) + international specialties

Regarding the translations of the listed menus, only two restaurants (R8, R21) provide a separate translation into English. 7 menus (R3, R4, R6, R7, R12, R14, R20) out of 25 are multilingual, ranging from 2 to 5 languages. The languages the menus were most commonly translated into, excluding English, are Italian, German, French and Russian. The rest of the menus only contain English translations. Generally, menus from the coastal region of Croatia offer the most translations. Such practice is not surprising considering the status of the coastal region as the one attracting the most tourists, with over 90% of all tourist stays in Croatia (Croatia.eu, 2022). Other

regions, such as Lika and Gorski Kotar and Slavonia and Baranja, offered a substantially lower number of translations. Besides that, Table 2 also shows that most menus contain terms associated with traditional Croatian cuisine, with some pertaining to even more specific local cuisine, e.g., Dalmatian dishes. That is the reason why there are many culture-specific terms included in these texts.

All menus from the list are observed with respect to three linguistic levels – orthographic, morphosyntactic and semantic level. The three levels are further subcategorized according to the specific types of errors present in the corpus. Each category contains examples, descriptions, and suggestions for improved translation solutions.

The analysis is based on a combination of approaches conducted by Mardešić and Maržić-Sabalić (2019) and Hrubá (2015). While the former conducted a menu error analysis on the three linguistic levels (orthographic, morphosyntactic and semantic, with particular emphasis on CSIs), the latter focused on the errors in the form of word-for-word translation, terminology errors, original names without explanations, typing errors and ST problems. Besides that, the BlackJack and MeLLANGE translation error typologies were also considered. Although not all of the categories from the typologies can be applied in this analysis, some of the most common issues relevant for this paper are the intrusion of SL, untranslated translatables, inconsistency of terms in TT, false cognates and the text "hygiene," mainly related to the orthographic issues (Secară, 2005).

5.2.   ORTHOGRAPHIC LEVEL

In the first section of the analysis, errors on the orthographic level are observed. Firstly, the spelling errors are identified, followed by capitalization errors and inconsistencies and finally mistakes related to the use of diacritics and punctuation. According to the BlackJack translation error categorization, these are the types of mistakes of the lowest weight (Secară, 2005). However, they indicate a lack of attention to detail and an omission of post-editing.

5.2.1.   Spelling errors

Almost all menus included in the corpus contain spelling errors. They can be found both in the lists of dishes, as well as in their descriptions, promotional content and general instructions that every menu contains. They are a result of unprecise typing, reversal of letter order, issues with silent letters and those related to poor knowledge of foreign languages (e.g., Italian or French, which are common in culinary terminology) (Cicerchia, Readandspell.com). Another reason for incorrect spelling could also arise from the influence of the ST, as is the case with R5 (Table 3) with the spelling of dessert. The incorrect version, desert, alters the meaning and results in an inadequate lexical unit. These mistakes potentially indicate that the menus were not revised and edited before printing/publishing online. The majority of the words remain understandable even with the omission of letters, extra letters or wrong choice of letters. However, it is an indication of a lack of carefulness by the translator (be it a professional or an unprofessional one) that ultimately downgrades the quality of the translation (Mardešić, Maržić-Sabalić, 2019). Furthermore, specific spelling mistakes can alter the meaning of the original or even cause confusion or humorous reactions. In the following table, some of the examples are presented.

Table 3: Spelling errors

	ST	**TT**	**Translation suggestion**
R5	Svaka dobra stvar počinje predigrom	Every *god* thing starts with a foreplay	Every good thing starts with a foreplay.
R5	Desert	Desert	Dessert

R7	Kuhani krumpir i povrće	With boiled *patatoes* and vegetables	With boiled potatoes and vegetables
R10	Dalmatinski pršut	*Hoemade* dalmatian prosciutto	Homemade Dalmatian prosciutto
R12	Domaći sirevi	Domestic *chease*	Home-made cheese
R19	Njoki s biftekom i umakom od tartufate	Gnocchi with *bifsteak* and truffle sauce	Gnocchi with beefsteak and truffle sauce
R23	Šlag	*Whiped* cream	Whipped cream

5.2.2. Capitalization

Capitalization errors are also a common issue in the selected menus. Firstly, when it comes to the spelling of items containing derivatives of proper names (predominantly demonyms and toponyms), there are inconsistencies in their presentation within single menus. The viewpoints on this issue in stylistic guidelines differ. While, for example, *Merriam-Webster's Dictionary* recommends capitalization of items such as Waldorf salad or Caesar salad, others oppose it. According to GPO's *Style Manual* (2016: 27), while proper names must be capitalized, the "derivatives of proper names used with acquired independent common meaning, or no longer identified with such names, are set lowercased." However, some menus display inconsistencies regarding this matter, using both capitalized and lowercase versions. Furthermore, the spelling of toponyms is not always correct in the corpus. Even though the Croatian language, according to *Pravopis.hr*, does not allow capitalization of adjectives derived from toponyms ending in the -ski, -ški, čki and -ćki suffix, the English language maintains capitalization of adjectives derived from proper names too. Such mistakes represent the issue of intrusion of SL into TL. Other than that, all brand names are also set to be capitalized, but several menus from the corpus disregard this rule, as shown in Table 4 (R23).

Table 4: Capitalization errors

	ST	TT	Translation suggestion
R10	Palačinke s nutellom	Pancakes with *nutella*	Pancakes with Nutella
R23	gauda	*gauda*	Gouda (cheese) or gauda (cheese)
R12	pomfrit	French fries french fries	Either French fries or french fries throughout the whole menu
R10	otok Pag	*croatian* island Pag	Croatian Pag island

5.2.3. Diacritics and punctuation

There are several mistakes regarding the use of diacritics and punctuation. Their omission is usually related to culinary terms originating from languages using special alphabet with diacritics, often indicating the intonation or pronunciation, such as French and Spanish (examples R19 and R23). Another issue is the use of the apostrophe. In some instances, as in R12, there is an extra apostrophe, which probably occurred due to unprecise typing. Another spelling error can also be found in the same example. Besides that, although correct, R10 displays an uncommon use of the apostrophe denoting possession ('s genitive) while referring to "goat's cheese." In the English language, "goat cheese" is a more natural and frequent expression, as indicated in Image 1, showing frequency results for each phrase in Corpus of Contemporary American English (COCA). Furthermore, there are also some examples of unnecessary addition of em dashes, as is the case with "cous – cous" (R19). Another area regarding the Croatian and English languages where errors often occur are decimal numbers. As decimal numbers are an integral part of almost every menu, in the form of prices, it is important to express them clearly. As Vuković (2012) states, decimal numbers in Croatian should be separated by a comma, whereas it is a convention in the English language to separate them by a decimal point. Such a difference between the two languages tends to create common mistakes, as exemplified in R12 (where incorrect spelling of the lexical unit can be found too) and R17. Another issue arising in this section is the position of symbols of currencies. Although it is a common practice to write monetary symbols, such as € or EUR, after the amount

in the Croatian language, the symbols are supposed to precede the amount in the English language, according to the style guide of Imperial College London.

Table 5: Diacritics and punctuation errors

	ST	**TT**	**Translation suggestion**
R12	Didov slijed	Grendpa''s sequence	Grandpa's course
R19	Domaća jetrena pašteta	Homemade goose liver pate	Homemade goose liver pâté
R23	Jalapeno papričice	Jalapeno pepers	Jalapeño peppers
R19	Kus – kus	Cous – cous	Couscous
R10	Paški sir	Sheep's cheese from croatian island Pag	Sheep cheese from the Croatian Pag island
R10	Rožata	Dubrovnik dessert, cream brulee the croatian	Dubrovnik rožata (crème brulée style dessert)
R17	7,50 €	7,50 €	€7.50
R12	37,67 kn/5,00 E	37,67 kn/5,00 E	37.67 HRK/€5.00

Image 1: Corpus result for entries "goat cheese" and "goat's cheese" (Source: https://www.english-corpora.org/coca/)

ALL FORMS (SAMPLE): 100 200 500	FREQ	
GOAT CHEESE	1505	
ALL FORMS 19	FREQ	
GOAT 'S CHEESE	19	

5.3. MORPHOSYNTACTIC LEVEL

In this section, the morphosyntactic errors are observed. Although menus are texts characterized by brevity and simple use of words and phrases, morphosyntactic errors do arise in some of the corpus units. They are predominantly a result of literal translation where certain grammatical conventions of the two languages do not overlap, thus producing ambiguous translations. They mainly concern the issues of word form, agreement (predominantly person and number), the use of prepositions, word order, redundancy and word-for-word translations.

5.3.1. Word form

There are several word form errors in the menus included in the corpus. R7 displays a translation using the plural form of the noun squid. However, the plural form denotes various kinds of the same species. Instead, a collective noun should be used to describe a dish. Other than that, there is an omission of the past participle form in R13, describing the dish preparation method in passive voice. Thus, the -ed participle should be added in order to produce a correct translation in the TT.

Table 6: Word form errors

	ST	TT	Translation suggestion
R7	Lignje na žaru	Grilled *squids*	Grilled squid
R13	Pljeskavica	*Mince* meat	Minced meat (*minced meat patty)

5.3.2. Agreement

There are several types of agreement mistakes occurring within the menu corpus. Firstly, agreement errors concerning the noun premodification can be observed (R3). As exemplified, the TT contains a plural form of the noun premodifier, which does not adhere to the grammatical conventions of the English language and it should be replaced by its singular form. Such a mistake

might have been caused by the interference of the ST in which the plural form was used. In R9 menu, there are two instances where the Croatian inflected adjectives are used as premodifiers in the noun phrase. However, the inflected word can only make the comprehension for a foreigner harder. Instead, the nominative form or prepositional phrase can be used. Furthermore, there are also discrepancies in number and subject. As the example in R10 contains the number two, the noun should also take on the plural form. Besides that, the R24 example displays the opposite error, containing a plural form instead of a singular form.

Table 7: Agreement errors

	ST	TT	Suggested translation
R3	File od lista s krustom od krčkog sira i začinskih trava	Sole fillet with local cheese and *herbs crust*	Sole fillet with local cheese and herb crust
R7	Gambori ražnjić	*Shrimps* skewers	Shrimp skewers
R9	Dubrovačka rožata	*Dubrovačka* rosata	Dubrovnik rožata (crème brulée style dessert)
R9	Zagorska juha	*"Zagorska"* soup	Traditional soup from Zagorje / Zagorje style soup
R10	Hladna miješana plata za dvije osobe	Traditional cold mixed plate for *two person*	Traditional cold mixed plate for two people
R24	Lignje pariški	Calamari parisienne *styles*	Parisienne style calamari

5.3.3. The use of prepositions

Incorrect or ambiguous use of prepositions is a frequent problem in the corpus. Perhaps it occurs due to the influence of the SL in which they adhere to a different grammatical norm. Literal translations lead to the use of wrong preposition choices, rendering them stylistically marked. R4 firstly exhibits an example of unnecessary use of the preposition *on*, presumably due to the fact that, in the same lexical environment, it would be used in Croatian, i.e., "na ražnjićima". However,

such a preposition does not sound natural in the English language. Therefore, it should be omitted. Furthermore, the same menu displays another instance of a wrongly used preposition *from*, also due to the influence of the source language. R10 and R25 also contain an entry using the preposition of, presumably as an analogy of the Croatian preposition *od*. However, the TT could be improved by the use of the preposition *with*, indicating the ingredients which are integral parts of the pastry. Similarly to the first two examples, R21 also exhibits the use of a preposition *on* under the influence of the source language. Instead, the dish preparation method could be transformed so as to function as a premodifier.

Table 8: Preposition errors

	ST	TT	Translation suggestion
R4	Ražnjići	Meat *on* skewers	Meat skewers
R4	Babina pašteta od ribe	Grandmas Pate *from* Fish	Grandma's fish pâté
R10	Soparnik s kiselim vrhnjem	Traditional dish *of* pastry, chard, garlic and olive oil	Traditional pastry (filled) with chard, garlic and olive oil
R21	Beefsteak grill	Beefsteak *on* the grill	Grilled beefsteak
R25	Umak od bijelog vina	Sauce *of* white winw	White wine sauce

5.3.4. Word order

There are several examples of unconventional word order within the corpus. Mostly they concern pre- and postmodifiers denoting the dish preparation process. While the menu unit from R11 was translated literally, the following example (R16) contains an error regarding the position of the participle within the phrase which should be transferred to the position of a premodifier. The translation in R24 is also influenced by the agreement conventions of the source language. The suggestion for improved translation is the use of a premodifying participle.

Table 9: Word order errors

	ST	TT	Translation suggestion

R11	Punjena pljeskavica sa sirom	*Stuffed beefburger* with cheese	Beefburger stuffed with cheese
R16	Roštilj kobasica	Sausage *grill*	Grilled sausage
R24	Povrće na maslacu	Cooked vegetables with butter	Buttered vegetables

5.3.5. Redundancy

Some pleonastic structures can be observed in the menus. For example, R24 contains both the English indication of the style of the dishes, while also maintaining its French counterpart, "a la". The French phrase could be included due to prestige reasons, as France is considered to be a culture famous for high-quality dishes, as well as the source of a number of culinary terms (Zwicky, 1980). Therefore, only one of the instances of the same phrase is sufficient. The suggested translation, if the preparation style is emphasized, is "Zagorje style soup" or perhaps "traditional soup from Zagorje" to put into focus the regional origin of the dish.

Table 10: Redundancy

	ST	TT	**Translation suggestion**
R24	Zagorska juha	Soup a la Zagorje style	Zagorje style soup / Traditional soup from Zagorje

5.3.6. Sentence structure

Even though menus are considered to contain only brief phrases with minimal text, there are instances in which longer syntactic units are present. Several menus have introductions into the menus, describing the local food and traditions, whereas some contain descriptions of the courses or ingredients that could cause allergic reactions. Apart from those textual instances directly related to the restaurant's culinary offer, there are also obligatory warnings about the serving of alcoholic drinks, prices and taxes. The main problem regarding the translations of these sentences is literal translation. The final product of the majority of such sentences is difficult to comprehend and/or

does not make sense in the TL. They are a result of the use of machine translation tools, which, as it was previously mentioned in the section about MT, is not able to correctly transfer more complex texts from one language to another.

Table 11: Sentence structure errors

	ST	**TT**	**Translation suggestion**
R5	Uz sva jela ide prilog po odabiru, koji će biti od domaćih i sezonskih namirnica. Uz prethodnu narudžbu mogućnost pripreme sous vide metodom.	Seasonal & home garden grown foodstuffs of your choice escort all dishes. With the pre order there is possibility preparation with sous vide method.	All dishes are served with a selected side dish made out of locally grown seasonal ingredients. If ordered in advance, the dish can be prepared using the *sous vide* method.
R10	Dragi gosti, provedite ugodne trenutke uz tradicionalnu hrvatsku kuhinju s naglaskom na dalmatinsku zagoru.	Dear guests, Come and spend pleasant moments while tasting traditional Croatian cuisine with special emphasis on the cuisine of Dalmatian Background.	Dear guests, enjoy pleasant moments while tasting traditional Croatian cuisine with special emphasis on the cuisine of the Dalmatian Hinterland.
R14	Zabranjeno je usluživanje, odnosno dopuštanje konzumiranja alkoholnih pića, drugih pića i/ili napitaka koji sadržavaju alcohol u ugostiteljskom objektu osobama mlađim od 18	It is forbidden to serving or allowing consumption alcohol drinks, other beverages and/or drinks containing alcohol in restaurant to persons under 18 years of age. Notice of filling	It is forbidden to serve or allow the consumption of alcoholic drinks, other beverages and/or beverages containing alcohol in the restaurant to individuals under the age of 18. Information about

	godina. Informacije o podnošenju prigovora nalaze se na šanku.	consumer complaints could be find at the bar.	the filing of complaints can be found at the bar.
R16	Informacije o alergenima potražite u stolnom jelovniku. (…) Ukoliko niste dobili račun niste dužni platiti.	For information *of* allergens, see the table menu. (…) If you did not receive the bill, you *dont* have to pay.	For information on allergens, see the table menu. (…) If you did not receive the bill, you do not have to pay.
R10	Potrebno naručiti 3 sata ranije	necessary to order at 3 hours earlier	To be ordered 3 hours in advance

5.4. SEMANTIC LEVEL

The final part of the analysis encompasses the mistakes related to incorrect terminology, literal translation of lexical units and the management of culture-specific items with regard to the processes of domestication and foreignization as well as the CSI translation typologies. The semantic level, of high importance for the comprehension of the TT by the target audience, is the one where menus exhibit many mistakes, often fully failing to transfer the correct meaning of the ST.

5.4.1. Incorrect terminology

In this section, errors in the translation of culinary terms and food-related lexical units are presented. According to the BlackJack translation error categorization, it is one of the categories with the highest error weight (Secară, 2005). Firstly, several menus, including R2, translated the word "škampi" as *shrimp*. However, its equivalent in the English language is *scampi* (Ivanček, 2008), whereas *shrimp* is the correct translation for "kozice". R13 has used a false pair. Although false pairs sound and are spelled similarly, the two units refer to different types of beverages. According to Wine&more, "prošek" is a traditional dessert wine produced in Dalmatia, while "prosecco" denotes an Italian sparkling wine. "Hollandaise sauce" from R13 originates from French, literally meaning "Dutch sauce". However, the French variation is universally used and more frequent among speakers, as Image 2, including the frequency results for both entries in the Corpus of Contemporary American English, shows. A similar example is found in R19, which contains the Italian term "arancini", literally meaning "little orange" (Merriam-Webster.com). Although the dish visually resembles little oranges, it is actually a type of "street food made of risotto that's rolled into a ball, stuffed, breaded, and gently fried" (Themediterraneandish.com). The origin of the word might have prompted the translator to use the word "orangins" in TT, but the word does not exist in the English language. Menu from R23 contains another example which could be classified as a false pair. Considering the context in which it occurs, describing the bottom part of a cake, a more appropriate translation for the SL "biskvit" would be *sponge*, while "biscuit" is "keks" (Ivanček, 2008). Finally, R24 offers a wrong translation of "ananas", displaying the same

lexical unit in TT. This might have been a consequence of the fact that it is a term used in many languages. However, the TL does have an equivalent of a different form ("pineapple").

Table 12: Incorrect terminology

	ST	TT	Translation suggestion
R2	Škampi na buzaru	*Shrimp* on stew	Buzara style scampi
R13	Prošek	Prosecco	Prošek wine
R19	Umak hollandaise	Dutch sauce	Hollandaise sauce
R19	Arančini	Orangins	*Arancini*
R23	Biskvit	Biscuit	Sponge
R24	Ananas	Ananas	Pineapple

Image 2: Corpus result for entries "Dutch sauce" and "Hollandaise sauce" (Source: https://www.english-corpora.org/coca/)

ALL FORMS 1	FREQ +
DUTCH SAUCE	1
ALL FORMS (SAMPLE): 100	FREQ +
HOLLANDAISE SAUCE	121

5.4.2. Literal translation of lexical units

One of the main issues in menu translations is a literal, word-for-word translation. Be it a product of machine translation or a translator who is not sufficiently immersed in the target language and/culture, such menus do not fulfil one of their main purposes – to inform. Literal translation often generates a TT which a foreigner is not able to comprehend, especially if there is no context provided (Hrubá, 2015). R1 is an example in which the inadequate meaning of a polysemous word in Croatian is translated into English. While "prilog" does denote an "attachment," such meaning does not fit the context of a restaurant menu and should be adapted in order to make sense for the target audience. Mardešić and Maržić-Sabalić (2019) point out in their research that this particular lexical item is one of the most common sources of inadequate translations in a number of languages. The same is the case with R12, where a course is translated inadequately. R4 contains

an example of literal translation, sea fruits, presumably influenced by a widely used Italian term "frutti di mare". Several examples in Table 13 (R11, R13, R19) display an imprecise translation of culture-specific terms. Since their meaning cannot be transferred to TL using the word-for-word technique, it is necessary to find their equivalent in the target culture or provide the target audience with corresponding explanations. Moreover, according to Mardešić and Maržić-Sabalić (2019), it is a common practice in Croatian to describe an authentic, local product using the adjective "domaći". In the case of R12, the said adjective in gastronomic sense cannot be translated by the adjective "domestic", as it denotes something related to a person's country or home and family (Cambridge Dictionary).

Table 13: Literal translation of lexical units

	ST	TT	**Translation suggestion**
R1	Prilozi	Attachments	Side dishes
R1	Zelena salata	Green salad	Lettuce
R4	Morski plodovi	Sea fruits	Seafood
R11	Punjena vješalica	Stuffed hanger	Stuffed pork tenderloin
R12	Didov slijed	Grendpa''s sequence	Grandpa's course
R12	Domaća pogača	Domestic bread	Home-made bread
R13	Pekarski krumpir	Baker's potato	Baked potato wedges
R19	Listići badema	Almond leaves	Almond slices
R19	Jaje na oko	Egg on the eye	Sunny side-up eggs

5.4.3. Culture-specific items

The final part of the analysis on the semantic level deals with the translation strategies of culture-specific items. More precisely, the CSIs are observed from the perspective of the skopos theory, i.e., whether they are adapted for the target audience. Other than that, since menus can be considered to be tourist texts, it is also examined to what extent they inform the target audience about the source culture. In order to do so, Marco's (2018) translation typology for culture-specific items and the relevant BlackJack translation error categories, listed in Secară's 2005 survey. The issues of foreignization and domestication are also taken into consideration.

R2 menu unit contains a CSI "buzara", denoting a traditional coastal seafood dish prepared with olive oil tomatoes and herbs (Hrvatski jezični portal). The TT neutralizes this term, simply replacing it with "stew." Such an approach does make the term more understandable for the target audience. However, concerning the informative function and tourist aspect of the text, it could be further explained so as to convey the cultural essence of the ST and maintain the term. R10 does not include enough information about the source culture dish or its original name. Since "brodet" is a stew, such a clarification can be added to enable easier comprehension. The following example contains a part-for-whole metonymy in TT, which does not convey the same meaning as the term in ST. "Meat patty" is a neutralized term, but it enables a better understanding of the ST. In the entry from R12, the original culture-specific term is neutralized by offering a general description of the dish. However, its origin and specifics of the local cuisine can further be emphasized by the addition of a prepositional phrase denoting the region it comes from. R15 is a translation in which a generalization makes understanding easier for the target audience. Even though "pole" are a traditional dish from the Lika region, the direct transfer of the Croatian term to the TT can potentially cause confusion due to the fact that "pole" in English does not correspond with the Croatian term. An appropriate, although foreignized, term would be potato skins. According to Marco (2018), such a method represents an intercultural adaptation where a CSI from the source culture gets translated by means of a CSI from the target culture. Intercultural adaptation is also present in R17. However, in this example, the French term "Cordon bleu" does not have the same origin and local connotations as "Zagrebački odrezak." R16 and R18 offer different translations of "ajvar", a bell pepper and eggplant sauce, traditionally prepared in the Balkan region. In R16, the source CSI was not translated into the TT. Such practice might create a lack of comprehension among foreign speakers who have never encountered the term before. On the other hand, an incorrect translation is present in R18, where the term is translated by means of another CSI, "chutney", which is normally associated with Indian cuisine and whose ingredients do not fully overlap with the ones in the R18 dish.

Table 14: Culture-specific items

	ST	TT	Translation suggestion
R2	Škampi na buzaru	Shrimp on stew	Buzara style scampi (stew)

R10	Brodet od jegulja i žaba	Spicy dish of ell and frogs	Spicy eel and frog stew
R11	Punjena pljeskavica	Stuffed beefburger	Stuffed meat patty
R12	Lički lonac	Traditional lamb goulash	Traditional lamb goulash from Lika
R15	Ličke pole	Lika potato pole	Lika potato skins
R17	Zagrebački odrezak	Cordon bleu	Zagreb steak (stuffed with cheese and ham)
R16	Ajvar	Ajvar	Ajvar (bell pepper and eggplant sauce)
R18		Chutney	

The dish that generated the most translation variations are "ćevapi". While several menus opted for direct transfer of the term into TT, the others provided the target audience with adapted translations. R11 only adapted the lexical unit to the conventions of English phonetics, replacing "ć" with "ch". Some of the translations in the corpus were generalized to a significant extent and therefore do not offer enough information about the dish, as is the case with R15. While "grilled hamburger sticks" might lead to confusion regarding the similarity with "hamburger," R4 and R18 offer an informative and brief description of the dish.

Table 15: Translation variations of a single CSI

	ST	TT	Translation suggestion
R4		Meat dumplings	
R11		Chevapi	
R15	ćevapi	Beef meat	(Grilled) Minced meat fingers
R16		Grilled hamburger sticks	
R18		Meat finger	

6. Conclusion

The aim of this paper was to analyze the most common types of errors and translation approaches in a corpus consisting of 25 menus from all 4 tourist regions of the Republic of Croatia. Apart from spotting and analyzing the mistakes, the aim was to propose an improved version of the menu units observed in the paper.

As Croatia is a popular tourist destination, attracting millions of tourists from across the world each season, it is important to create an environment in which they will be able to fully explore and learn about the local culture. Tourist texts are their first contact with the culture and, as such, they must both inform and promote. High-quality translation enables such a transfer of information from one culture to another. Since menus are considered to be tourist texts, they also need to be easily comprehensible and informative. When it comes to the translation of culinary terms and culture-specific terms, there are numerous typologies according to which they can be transferred into the target language. Most of them, however, concern the issues of domestication and foreignization, as well as the preservation, generalization, omission and intracultural or intercultural exchange. The menu entries observed in the second part of this paper were analyzed from the perspectives of orthography, morphosyntax and semantics, with special regard to the translation of culture-specific items. When it comes to the orthographic level, mistakes regarding spelling, the use of diacritics and punctuation and capitalization were very common. Even though the majority of those mistakes do not pose a threat to understanding of the text, they do give off the impression of a lack of preciseness and diligence. Morphosyntactic errors mostly originate from literal translation which generates a TT that does not sound natural in the TL. Such mistakes can be seen in agreement, the use of prepositions and especially on the syntactic level, where machine translation tools cannot produce appropriate translations. Finally, regarding the semantic level, most of the errors were also related to literal translation and inappropriate culinary terms. Furthermore, culture-specific items were not always adapted well for the target audience. Some examples exhibited a lack of description, whereas others were replaced by culture-specific items from other cultures.

In order to inform, engage and promote, restaurant menus must adhere to specific linguistic conventions. Since translation errors can cause confusion or even seem humorous, they should be carefully translated by a translator who has a high degree of knowledge regarding both the source

and the target culture. The analysis also shows that revising and post-editing are also of high significance.

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