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## CREOLIZATION OF THE GASTRONOMIC RITUAL DISCOURSE (ON THE MATERIAL OF THE FILM “JULIE AND JULIA”)

**Summary.** The article is devoted to the study of creolization of gastronomic ritual discourse on the material of the film “Julie and Julia”. It was established that the gastronomic component plays an important role in human life and is of scientific interest. The article provides a brief description of the creolization of the gastronomic ritual discourse in the film “Julie and Julia”. In the process of the study the author determined the concept of gastronomic discourse as a type of communication and social discourse, including verbal and non-verbal components in direct connection with a specific communicative situation. There were identified three main characteristics of gastronomic discourse: 1) the indicative nature of national cuisine along with the language, traditions and culture of the certain territory; 2) ritualism, which is realized through regulated actions and the perception of gastronomic processes by an individual; 3) creolization, as an integral element of the gastronomic discourse. Due to the following: 1) the perception and evaluation of ingredients and meals during physical contact occurs by appearance, smell and taste; 2) in films, blogs, recipe books, restaurant menus and other presentation tools food loses its physicality and becomes a visual communication tool, combining verbal and non-verbal elements. It is determined that ritualism and creolization are in direct connection with each other. Five main varieties of ritual gastronomic discourse are distinguished: 1) the design of the gastronomic environment, 2) meals, 3) rituals at the table, 4) ritual attire, 5) ritual gestures. In the prospect of further consideration and study of this topic, it is advisable to study and compare the creolization of gastronomic ritual discourse taking into account territorial and representative aspects.

**Key words:** gastronomic discourse, ritual gastronomic discourse, creolization of gastronomic discourse, gluttony discourse, non-verbal components of gastronomic discourse, food consumption rituals, creolization of rituals.

**Formulation of research question.** The understanding, that the comprehensive analysis of linguistic phenomena is impossible without taking into account the type and content of a person’s social activity, compels scientists to use a cognitive-discursive approach up to the principles of “mandatory consideration of each separate linguistic phenomenon, each linguistic form together with its participation in the performance of the most important functions – cognitive and communicative” [4]. The culinary and gastronomic heritage is also important for the dialogue of cultures, which led to the emergence and development of the gastronomic trend in tourism, being a positive factor of globalization and allowing to become acquainted with the everyday culture of a certain territory.

The nutrition process and culture pervade the whole life of a person, being not only the central subject, but also a source of gastronomic discourse. The gastronomic sphere of human life is always associated with traditions, cultural characteristics and certain rituals. Cultural and religious traditions are reflected in certain dishes prepared exclusively during a holiday or special event. In this case, the food assignment goes far beyond satisfying physical needs. In the countries, which experienced famine, special attention is paid to the nutrition process. In turn, the gastronomic discourse is an integrated part of communication, the study of which determines the scientific interest for linguistics and related sciences.

**Statement of objectives and research tasks.** The objective of the study is to analyze the creolization of gastronomic ritual discourse in the movie “Julie and Julia”. To achieve this goal, it is necessary to solve the following **tasks**: to determine and analyze the linguosemiotic and linguocultural parameters of gastronomic communication in the film “Julie and Julia”, to consider the features and identify key aspects of creolization in the gastronomic ritual discourse.

**Analysis of research publications; examination of unstudied problem aspects.** The gastronomic discourse is the subject of numerous studies held by domestic and foreign researchers, in particular in the field of discourse theory (Foucault M. [8], Karasik V. I. [4], Saussure F. [7]), linguoculturology (Dijk T. [2], Golovnitskaya N. [1]) and the theory of gastronomic discourse (Derzhavetska I. [3], Kosnitskaya F. [5], Olyanich L. [6]). Despite of the considerable interest of scientists, the gastronomic discourse is not studied sufficiently. Particularly, creolization and ritualism, as integral components of the gastronomic discourse, still remain underresearched and will be covered in this article.

**Presentation of materials with justification of obtained results.** It is important to distinguish the following aspects of the interpretation of discourse:

1. Speech behavior with the social practice, as analysis of the verbal process in the context of the situation. The functioning of the society implies constant communication, and language is at the same time a tool for forming social relations and an object of social practice reflection. Concerning the gastronomic discourse, these are etiquette, texts of training programs for cooks, instructions, etc., as well as traditions, rituals, culture, and other aspects of gastronomy determining the appearance and use of certain lexical and phraseological units [1].

2. Speech as a system of thinking, formed within the mentality. A number of factors, including historical cultural and ethnic aspects, form the conceptual sphere. Diversity in social, cultural

and historical environment causes differences in perceptions of category, phenomenon, object, etc., as well as lexical units [2].

Thus, discourse is a complex concept and covers all speech manifestations. Speech is both the object and the subject of discourse formation, and therefore a communication process including psychological, social, cultural and other aspects of each participant of process should be considered as the core of the term discourse. The main aspect of discourse is the functioning in direct relation to the communication processes in society as well as the particular situation correlating with rituals.

The gastronomic discourse in the film has a high degree of creolization, as well as ritualism. Food consumption is the basis of social integration, reflected in the rituals and traditions associated with eating. The gastronomic ritual discourse in the film includes the following:

### 1. Ritual design of the gastronomic environment.

Gastronomic discourse includes cultural dominants including table etiquette, rules of behavior related to the maintenance of life through eating and reflecting the cultural and traditional characteristics of the particular nation, ethnicity, and territory [3].

In the film there are several ritual situations related to eating habits. In the restaurant and at home during the official events the formal style of table setting, adherence to table etiquette are used. If the home event is held on the occasion of a thematic celebration, for example, Valentine's Day, the theme of celebration is emphasized by additional visual paraphernalia: red colors and décor (red paper hearts and candles) (Pic. 1, a). At the wedding celebration – light, pastel colors (white, pale pink) (Pic. 1, b). The visualization of home dinner serving in 1961 and 2001 is also different. In 2001, dinner is always informal, even in the case of an official visit of journalists (Pic. 1, c), but in 1961 the style is always formal.

### 2. Ritual meals.

Life events and communication processes, including meeting friends, discussing important issues, are always together with

the meal. The main rituals in the film are the ritual lunch *Ritual Cobb salad lunch*, as well as *the Saturday party*, which are regular meetings of four girlfriends. The name of the ritual dinner indicates that only one dish is ordered at a time: *Cobb salad*.

Time-lapse gastronomic markers (breakfast, lunch and dinner) symbolically indicate the importance of the meeting. The breakfast is for unimportant questions and meeting: *I don't know when I can fit you in. Yeah. Would a breakfast work?* Meetings with special guests and important talks take place during the dinner. The importance is emphasized by the served meals: *When I was eight, my father's boss came to dinner and it was a really big deal, and my mother made boeuf bourguignon, I have this fantasy that comes for dinner and I show her my new lemon zester, I was cooking dinner for a legend*, as well as by the lexemes: *boss, a legend*.

### 3. Rituals at the table.

At the restaurant and at home, the most popular ritual activity is the proclamation of a toast, a short speech containing wishes and/or greetings addressed to the honored guest, the host, and directly related to the topic of the meeting:

– The toast is in the form of *To+ noun* indicating the person or the subject of greeting: *To your parcel? Here's to the book, To my husband*.

– Greetings expressed in a form of an impersonal sentence with a reinforcing construction *such a*: *It was such a wonderful exhibition, Paul*.

– Holiday greetings: *Happy birthday, sweetheart, Congratulations!*

– Self-greetings: *Julia Child, Happy birthday to me*.

– Ritual exclamation: *Cheers*.

– High purpose declaration: *French Cooking for All!*

After the toast proclamation, the guests ritually clink their glasses (Pic. 2, a) and taste the drinks: *And, may I say, excellent wine?* During the formal stand-up parties guests hold glasses. The classic answer to the toast / greetings is *thank you*, which can be



a)



b)



c)

Pic. 1. Ritual design of the gastronomic environment



a)



b)



c)

Pic. 2. Ritual speeches

accompanied by shaking hands (Pic. 2, b). Tapping the cutlery against the glass draws the attention to the speech. Important greeting is carried out standing (Pic. 2, c).

The ways of food consumption besides the classic use of cutlery are various: 1) hands (Pic. 3, a), 3) tasting food from another person's plate (Pic. 3, b), 4) non-standard ways (by a knife, by means of a shell) (Pic. 3, c, d).

Hospitality rituals, represented by the guest service: 1) treating with drinks (the owner pours wine into glasses) (Pic. 4, a), 2) treating with dishes (Julia, as the host, delivers light snacks to the guests) (Pic. 4, b), 3) greetings of guests with a kiss on the cheek and hugs (Pic. 4, c).

4. *Ritual attire.*

To celebrate Julia's birthday, she recreates the image of Julia Child, her idol. The theme of the party is emphasized by the slogan, both verbally and non-verbally: *Bon appétit*. Particular attention should be paid to the use of the lobster symbol in the decorated greetings on the wall and on guest's emblem. The same emblems are in the kitchen of Julia Child. During the party, Julia Child

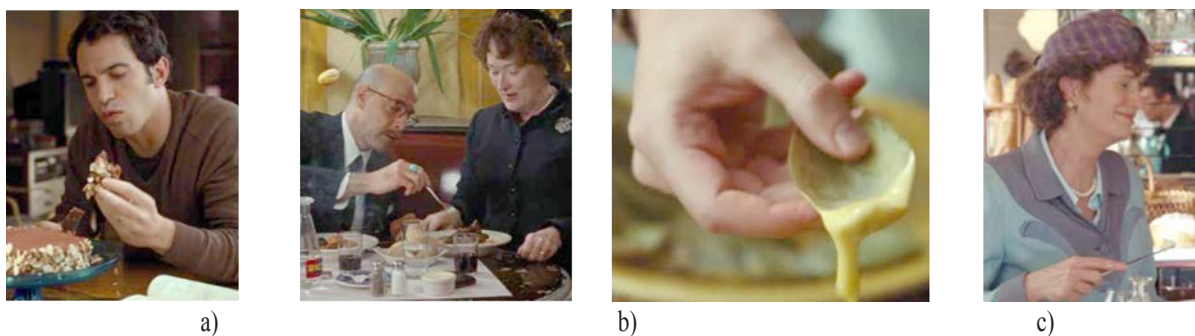
and her friend wear the same necklace and the dresses of the same style and wear. The use of the same clothing or individual items is a symbol of belonging to the same group, event, sharing the same ideas (Pic. 5).

5. *Ritual gestures.*

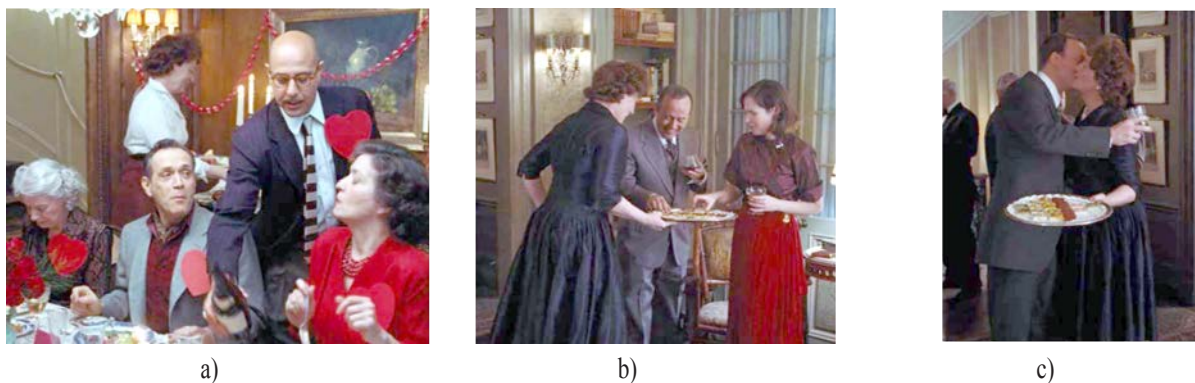
Each social group (country, nation, associations, etc.) uses special gestures with unique meaning. The gesture we see in the film is peculiar to American culture and means friendly relations (Pic. 6).

Thus, the rituals presented in the film confirm the ritual nature of the gastronomic discourse and the existence of the direct connection between the traditional features of the particular territory and the reception, attitude and perception of nutrition processes.

**Conclusions and further research prospects.** The social nature of the gastronomic discourse, caused by the presence of a large number of rituals that permeate the entire sphere of gastronomic functioning of humanity. The gastronomic discourse elements are clearly regulated, including the daily rituals of eating, culinary recipes, technological aspects of the cooking process, etc. Creolization plays an important role in gastronomic discourse.



Pic. 3. Ritual ways of food consumption



Pic. 4. Hospitality rituals



Pic. 5. Ritual attire



a)



b)



c)

Pic. 6. Ritual gestures

The visual image is an important presentational tool, transforming the preparation into a unique product of the author's creative self-presentation, revealing his personality, bringing the author closer to the reader and the viewer, who, in turn, watches not only the process of preparation, but throughout the author's life.

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**Логвиненко Г. П., Цапро Г. Ю. Креолізація гастрономічного ритуального дискурсу на матеріалі фільму «Julie And Julia»**

**Анотація.** Ця стаття присвячена дослідженню креолізації гастрономічного ритуального дискурсу на матеріалі англомовного фільму «Julie and Julia». У статті

було встановлено, що гастрономічний компонент відіграє надзвичайно важливу роль у житті людини й представляє науковий інтерес. У статті надано стислу характеристику креолізації гастрономічного ритуального дискурсу у фільмі «Julie and Julia». У процесі дослідження визначено поняття гастрономічного дискурсу, що є особливим видом комунікаційно-соціального дискурсу, що включає вербальні та невербальні компоненти й пов'язаний з конкретною комунікативною ситуацією. Визначено три основні характеристики гастрономічного дискурсу: 1) індикативний характер національної кухні поряд із мовою, традиціями та культурою певної території; 2) ритуальність, що реалізується через регламентовані дії, які супроводжують прийом їжі й сприйняття глотомічних процесів індивідуумом; 3) креолізація як невід'ємний елемент гастрономічного дискурсу, зумовлений таким: а) сприйняття й оцінка інгредієнтів та готових страв під час фізичного контакту відбувається за виглядом, запахом та смаком; б) у кінематографі, блогах, книгах рецептів, меню ресторанів й інших інструментах презентації їжа втрачає свою тілесність, стає візуальним інструментом комунікації, поєднуючи вербальне й невербальне. Визначено, що ритуальність та креолізація знаходяться у безпосередньому зв'язку між собою. Відокремлено п'ять основних різновидів ритуального гастрономічного дискурсу: 1) оформлення гастрономічного середовища; 2) прийоми їжі; 3) ритуали за столом; 4) ритуальне вбрання; 5) ритуальні жести. У перспективі подальшого розгляду та вивчення цієї теми вважаємо за доцільне дослідити та порівняти креолізацію гастрономічного ритуального дискурсу з урахуванням територіального й репрезентативного аспектів.

**Ключові слова:** гастрономічний дискурс, ритуальний гастрономічний дискурс, креолізація гастрономічного дискурсу, глотомічний дискурс, невербальні компоненти гастрономічного дискурсу, ритуали споживання їжі, креолізація ритуалів.