

FOOD DISCOURSE IN MODERN WORLD LITERATURE

Shahlo Oblokulova

PhD student of National University of Uzbekistan

Abstract: In modern world literature, food discourse is studied as a scientific science that talks about certain qualities of food, its existence, methods of its description and forms of supply. This discourse is formed on the basis of the knowledge of the physical structural structure of food, the theory, the changes that occur during the preparation, preparation and consumption of food, literary principles and necessary requirements indicated by writers and teachers.

The use of food in fiction gives readers a realistic visual image rather than just a literary detail. By questioning what, how, and how much food a character eats, as well as how food is prepared, distributed, served, avoided, or even bottled and stored, literary scholars examine the character's ethnicity, status, gender, and all aspects of their cultural and personal identity. can have more in-depth information about.

G. Odilova emphasizes that the image of food in Eastern and Western Renaissance literature has different aspects and explains her opinion as follows: "Gluttony discourse exists without form in the national linguistic landscape (OMLM) of all the world, but its assessment is different. Abstaining from food and describing its taste in words prevailed in the works of the representatives of our classic literature following the mystical teachings. As a result, around the concept of "food" in our classic literature, "food should be little, it should be consumed sparingly, if it is abundant, it is extravagance, the image of enjoying it is an example of frugality, abstaining from it, avoiding it - will and satisfaction, getting closer to God; giving it to someone is a favor; a concept was formed that was influenced by mystical views such as the benefit of its low consumption to health. This event naturally influenced modern literature and Uzbek gluttony discourse. In European classical literature, the gluttony discourse was used for the following purposes: 1. To promote the idea that food is a pleasure-giving tool with equal power to sexual desire through the delicious description of food. 2. Using gluttonyms (nominatives of food) to make various metaphors and phraseological units and to use them as a means of artistic imagery that vividly expresses mental experiences. This view is also reflected in OMLM".[1]

From the above points, it can be concluded that the existence of food discourse is one of the most common indicators among countries, nations and their cultural environments.

Of course, food is necessary for all life, but in general, it is a pleasure, even a passion, that this field is being discovered more and more and is being absorbed into various fields of research. From the literal context of production and consumption to the larger role it plays in culture, gluttonic studies are evolving in new ways, crossing the boundaries between anthropology, sociology, the arts, and the humanities. Taste and eating studies provide windows into individual lives and diverse, complex cultures by exploring the connotative meanings of different foods and eating habits. Like all parts of culture, images of food are reflected in literature. Delmer Davis[2], In Food as a Literary Theme, he suggests that "the centrality of food to human experience, personal and cultural identity is reflected in the



problems of food in literature." The use of food in literature is undoubtedly important, and the study of food imagery in literature is recognized and increasingly popular as a way to understand the characters, actions, and cultures represented in literature.

In general, the concept of food discourse has not been clearly defined in the communication or food studies literature[3]. According to many scholars, discourse is a system of thought that constitutes reality through the use of language and symbols (Foucault, 1972)[4]. Humans have developed a form of food-specific speech through social interactions that use language and symbols in unique ways to convey meaning. Within food studies, these interactions are often referred to as "Food Traditions", which include production, preparation, consumption and all other possible actions or practices related to food (Dawkins, 2009 [5]; Edwards, 2011 [6]; Houston, 2007 [7]; Tuomainen, 2009 [8]; Welch & Scarry, 1995 [9]). In addition, food traditions reinforce the various symbolic meanings that people can communicate around food (Fre & Bruner, 2012; Welch & Skarry, 1995 [10]). Through these interactions, food has formed a body of knowledge that is always embodied in conversational food discourse.

"Food is an object, which means it cannot physically speak or communicate; however, it symbolizes or represents [11]. Therefore, it is important to describe the relationship between speech and food, to understand its communicative abilities. According to Barad (2003) [12], "The relationship between the material and the discursive is one of interdependence." Both material and speech phenomena coexist, in which "matter and meaning are mutually expressed." Thus, social interactions (discursive) are triggered by the object (material) of food and become systems of thought and meaning (Welch & Scarry, 1995) [13]. Therefore, food and social interactions are necessary components that structure food discourse. Based on this symbiotic relationship between the material and the discursive, food discourse can be understood as a distinct communicative phenomenon.

Food imagery helps readers understand the true identity of their characters, as food is so deeply connected to people and cultures. An article entitled Food in Literature - An Introduction in Twentieth-Century Literary Criticism, edited by Thomas J. Schoenberg and Laurence J. Trudeau [14], states: "Recent psychoanalytic theory suggests that the practice of eating is essential to self-identity and family, play an important role in defining class and even ethnic identity. Although food and its associated images have long been a part of literature, psychological theories have led to the consideration of food and eating as a universal experience. Food can serve to represent the belief systems, religious precepts, and complex ideologies of a particular person or character, or of an entire society or culture, that are not clearly explained in the text. In this regard, these opinions of G. Odilova are appropriate. "... if the English and Uzbek literature are subjected to a comparative analysis, we can see that the gluttony theme is included in the plot of the work by the authors for different purposes in Eastern and Western literature. In fact, in the mind of a writer or a poet, associations specific to his own nation can be formed by the smell of food and its characteristic properties just by mentioning the name of this food or food [15].

Food not only reflects and expresses personal identity in life and literature; it also reflects cultural identity and can create boundaries and differences between cultures. As Mark Stein [16] notes, "Food does more than meet a person's biological needs for calories, nutrients, and water. Food choices have the power to divide communities and define boundaries between them. Food taboos can serve to label outsiders as impure, unhealthy, sinful." .” Andy Martin [17] in his article “Spiritual Nourishment” states that “our sense of self . . . depends on the



application of racism to taste.” He writes: “The truth is that we are not eaten” and we “oppose ourselves to the menu of another country or society; rather, we equate the inedible with the other.” Anthropologist Claude Lévi-Strauss supports both Martin and Gardafe. He states that “what we eat and how we eat it graphically reveal our mental habits” (Martin). His “culinary triangle” analyzed the concept of cooking methods as a reflection of human nature and “showed that the field of food is not only a reflection of appetite, desire, pleasure, but also the structure of society and worldview” (Martin).

Food is perhaps one of the most basic and widespread ways for a person to distinguish themselves from others, or for a society or culture to distinguish itself from another. In every novel, whether a character is eating, cooking, or serving (or not) means something. What food a character eats or refuses to eat, who their dining partner is, and what role food plays in the character's life define the character and reflect the character's cultural identity.

Food is symbolic in nature and has existed since ancient times due to its centrality in life. Foods instantly convey a powerful visual image when used on the tongue, and in different cultures different foods can have different meanings that create instant mental associations when referenced. Food-related language experiences use these associations by providing concrete words to describe events, people, and feelings, often abstract ideas not associated with the food itself. In literature, food can represent many things, including power or social status, religion, family or relationships, gender, sexuality, wealth, and group identity. In general, one can witness cross-cultural boundaries and differences in the depiction of food and eating in fiction. In this regard, Uzbek food expert G. Odilova says - “The depiction of the eating process in Uzbek literature differs from European literature in that eating, although it is a manifestation of the pleasure and leisure of our people in the family circle, is expressed in negative colors in literature. –lab is given. According to the anthropocentric views of the Uzbek people, food is a pleasure, abstinence from it is the achievement of perfection. Sufism also says that attaining perfection is accomplished by abstaining from food, which is considered an integral part of the pleasures of the world. It is said that seeing the true beauty can be done by abstaining from food and pleasure[18].

The use of food discourse in fiction is an important literary tool that has a great influence on modern world literature. Food can serve to create atmosphere and setting, convey cultural traditions and customs, reveal character development and dynamics, and provide metaphors for larger themes. In novels, food is often used to create atmosphere and describe the economic situation. For example, in Gabriel García Márquez's *One Hundred Years of Solitude*, the depiction of lavish parties reflects the lavishness and excess of the Buendía family, allowing the reader to understand their social status and lifestyle.

Food can also reveal character development and dynamics. For example, in Jhumpa Lahiri's *The Names*, the protagonist Gogol's refusal to eat Indian food represents his struggle to accept his cultural identity and his family's traditions. Thus, food is not just a physical substance, but a vehicle for exploring larger themes and ideas.

Thus, food in literature can serve as a means of exploring cultural identity, traditions, and customs. By incorporating culinary traditions into literary works, authors can make connections between different cultures and their experiences, making cultural practices more accessible to readers of diverse backgrounds.

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