



GASTRONOMY-THEMED MOVIES

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KEYWORDS

Gastronomy themed movies
Italian cuisine
French cuisine
Gastronomy

ABSTRACT

The global proliferation of mass media has caused a shift in the way individuals perceive the world. Cinema/film as both an art form and a communication medium can transmit strong and memorable messages. It can be said that cinema can influence individuals' attitudes and perceptions on various levels. When considered from a gastronomic perspective, it can be said that cinema plays an important role in marketing the gastronomic cultures of different countries. In addition, the movie industry, after a long hiatus, has recognized the visual and aesthetic attractiveness of gastronomy and started producing movies where food is the lead actor. This has resulted in the emergence of a new genre; gastronomy themed movies. The use of gastronomy in movies provides important insights into the culture of the country being portrayed, in addition to contributing to the propagation and promotion of the culture. This study examines four subjectively chosen movies that portray the French and Italian cuisines, to highlight the prominent features of the portrayals and provide suggestions towards propagating the portrayal of gastronomy culture in films.

1. Introduction

The concept of gastronomy, which etymologically comes from Greek terms of "gastér" for stomach and "nomos" for law, is contemporarily used to refer to "the art of eating". The increasing popularity of gastronomy has resulted in increased interest in gastronomy tourism and the general attractiveness of gastronomy related products (Yılmaz & Şenel, 2014). We observe many destination marketing communications emphasize the gastronomy culture. As a result of advancing communications technologies and changing tourist behaviour, destination marketers are being forced to formulate creative communications strategies to reach their target populations and become preferred destinations (Yılmaz & Yolal, 2011). Towards this end, a cinematic film provides an important venue for destination marketing campaigns.

According to Warnick et al. (2005), movies can send messages, reinforce historic facts, present the viewers the reality of the moment and introduce different cultures, places, environments, and even lifestyles. In other words, movies can influence individuals' attitudes and perceptions on different levels. Arslantepe (2008) states that it is presently possible to produce movies that are deliberately targeted towards a global audience. The gastronomic cultures presented in movies pique interest and contribute to the promotion of the said culture. Monaco (2001) claims that the structure of cinema is defined by codes and cinema is embedded in codes

and codes are embedded in the cinema. Accordingly, an extensive array of codes come together to express the meaning of the film. Among these are codes that exist outside of the film and the director can easily reproduce, such as peoples eating habits, dress style, and other culturally generated codes. Therefore, a movie, besides telling a story, contains a lot of data. For example, a couturier can examine fashion trends in an old movie while an anthropologist can track a culture or society changing the concept of entertainment. Similarly, the viewer can learn about the cuisines of other countries and glean information about foods they have never even heard of before. In short, a movie can provide a lot of data for viewers.

Movies provide data for both viewers and researchers in the way of representations. Hall, working on the concepts of representations and the other (Kirel, 2010), defines representation as; "... meaningful expression through language or meaningful exhibition of the world to other people". Language, as used here is not in a purely linguistic sense. It is concerned with, "images and symbols representing things and being substituted for things" (Kirel, 2010). Therefore, what is seen in

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Received 20.06.2021; Received in revised form 05.07.2021; Accepted 13.07.2021

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e-ISSN: 2687 - 3737 / © 2021 The Authors. Published by [Anadolu University](https://anadolu.edu.tr/).

<http://dx.doi.org/10.48119/toleho.955118>

a movie includes cultural codes and when brought together, it turns into the representation of a concept or phenomenon.

Despite its representative, figurative and expressive potency, until recently the role of food in movies had been overlooked. Yet, it is possible to narrate different emotions and sensations like; resentment, love, embarrassment, anger, rebellion and surrender through food. In other words, the use of food in movies can turn the message being communicated into a perfect, tacit subtext. This results in a symbolic effect that is not possible in other visual arts. Undoubtedly, the prominent feature of movies is the dramatic structure. The relationships and interactions between certain characters are portrayed on the screen. However, in building this dramatic structure, a harmonic combination of many factors, including but not limited to; colour, light, lighting, music, décor, and costume needs to be achieved. On the other hand, cinema is an art form that uses recording technologies. It is impossible to make a movie without recording the venue, setting and many other elements. This imparts a quality of film that enables movies to be viewed as records documenting a culture. The present study examines four movies to examine which codes and representations French and Italian gastronomic cultures are featured in films with. Also, suggestions about using movies for the marketing of gastronomic cultures are presented.

2. Gastronomy in Movies

Gastronomy has been a part of cinema since its inception. From the days of the first gastronomy themed movie, *Baby Lunch* (1895), produced by Auguste and Lois Jean Lumiere, directors have been willing to explore the role and connotations of food on the silver screen (Chakravarti, 2004). Despite this very early start, the movie industry has been slow to recognize the visual and aesthetic attractiveness of food and have only recently begun to produce movies where food has the leading part. Particularly, in recent years, the use of gastronomy culture in movies has become more common, and gastronomy culture has begun to be used for different functions, with different attributions (Bower, 2004). This has resulted in the rise of a new star with unique characteristics, or in other words the beginning of a new genre of film; "gastronomy themed movies".

There are certain features a movie has to have to be categorized as a gastronomy themed movie (Rossie-Wilcox, 2006). First, regardless of the main character being a chef or not, food has to have a leading role. This means that the camera has to focus on the preparation or presentation of food. In other words, food has to have a constant appearance on the screen through close-ups or other camera techniques. A restaurant or home kitchen, dining room, a shop where food is made or sold, needs to be the main place where the story takes place. Lastly, the identity, culture, and relationships associated with

the characters in the movie need to be presented through food.

Close up shots of ostentatious plates are more frequently seen in gastronomy themed movies. Of course, especially in Hollywood, stars are not made overnight (Zimmerman, 2009). Soup, beef roast, Chinese and Italian foods, especially spaghetti are Hollywood's favourite food (Rossi-Wilcox 2006). It cannot always be said that scenes depicting food or culinary cultures are not very lucky. In most films, these types of scenes take secondary roles.

According to Zimmerman and Weiss, food is more than just an accessory seen on the screen (Rossi-Wilcox 2006). Although used in cinema from the first silent movies to the present, but its importance is yet to be noticed. Since eating is a daily activity, eating and food preparation is used by directors as metaphors for acceptance and denial in the introductory and final scenes of movies (Bower, 2004). In this manner, gastronomy themed movies make the relationships between the characters comprehensible, emphasize the perception of the movie's location, and give information about a certain period. For example, while breakfast scenes are concerned with more mundane daily matters, dialogues about personal or more sensitive matters take place in the dining room while the scenes depicting special moments between the mother and family members take place in the kitchen.

The recent increase in gastronomy themed movies has increased viewers' appetites. *SoulFood* (1997) by George Tillman Jr. and Lasse Hallström's *Chocolat* (2000) are striking examples that fill the screen with the preparation, presentation, and consumption of food and encourage the viewers to eat the food being depicted in the movie. Hollywood movies depicting chains of events centred on food in an increasingly motivating manner (Epstein, 2004). In addition to the aesthetic function of such productions, it serves in sharing the social interactions and values belonging to a culture. In short, it relates to a countries' culinary culture and presents it to viewers.

Social relationships of different cultures are also expressed through gastronomy themed movies. For example, in George Tillman Jr's *Soul Food* (1997), Maria Ripoll's, *Tortilla Soup* (2001) and Tim Reid's *Once Upon a Time When We Were Colored* (1996), family members expressed the tangible and intangible dimensions of their love for one another by working in the kitchen (Balthorpe, 2004). In these movies, the cultural and ethnic characteristics of African and Latin American families are presented using food.

Gastronomy cultures play an important role in all three movies. Especially, the emotional journey of a black man to his pre-war childhood in *Once Upon a Time We Were Black*, is a strikingly dramatic presentation. *Soul Food* and *Tortilla Soup* are set in the present age (Balthorpe, 2004).

The presence of a food scene or the events taking place in a restaurant's kitchen or dining area by itself

is not enough to make a movie a gastronomy themed movie. Of course, the said type of scenes can be the most memorable scenes of a movie but the movie can be of more than a single genre. However, some directors especially include gastronomy in their movies. For example, gastronomy has a special place in Woody Allen's movies. Preparation, presentation, and consumption of extraordinary foods form the essence of Allen's scenes. This is due to Allen's belief that gastronomy adds delight to his movies (Abrams, 2013). Therefore, gastronomy themed scenes in his movies are usually set in exotic locations. This can be observed in his recent Europe centred productions; *Vicky Christina Barcelona* (2008), *Midnight in Paris* (2011) and *To Rome with Love* (2012).

Gastronomy themed movies are not only able to present the culinary culture of a country but the whole national culture. For example, in *Tampopa* (1985), director Juzo Itami describes Japan from a gastronomy perspective. The mix of traditional and modern Japanese values are told through events taking place in Tampopo's Noodle restaurant. Japanese cuisine provides two important contributions to the movie (Ashkenazi, 2004). First, Japanese foods, how they are prepared and consumed are explained. Second, director Itami carefully chose all of the foods shown in the movie and each corresponds to a social class of the Japanese society (Ashkenazi, 2004). Thus, the social status and interactions in the film are speculated through food rather than direct narrative.

3. Methodology

Cinema, from its very inception, has been both an art form with ever-increasing influence and a mass communication tool with the power to mobilize the masses. Movies have the power to form images about people and places we have never seen before. These may, at times, be based on stereotypes and prejudices, yet audiences can form judgements based on these representations. On the other hand, it can be said that a stronger bond between gastronomy and mass communications than ever before have been formed. Cooking, be it at the professional or amateur level, experiences different tastes have become a widespread endeavour.

Employing mass communication tools in the context of spreading interest and knowledge about gastronomy is one of the most valid alternatives. Therefore, the inclusion of gastronomy in different formats in the media is quite natural. Cinema is one of these mediums. The present research focuses on different codifications and representations of French and Italian cuisines in selected films. The principal significance of the study is that it contributes to fields of both film studies and gastronomy. Further, similar work can be carried out focusing on different cuisines representations in the cinema. The study serves as a pioneer in this field. The research aims to analyse how two important world cuisines are represented in films and provide an examination

of how these can be integrated into gastronomy tourism.

This study examines four movies that are thought to be representative of the selected research topping, which was chosen through judgmental sampling. In judgmental sampling, the units making up the sample are chosen by the researcher based on his wishes, thoughts, and experiences. Sample selection is done by the researcher following the criterion he believes and knows to be valid and the sample size is what the researcher deems to be necessary (Özmen, 2000). "Researcher who will choose a sample from the universe, of a size he believes to be sufficient and makes the selection on criteria he believes and considers to be valid" (Sekaran, 1992). Judgmental sampling which is also called purposive sampling is a process where units are included in the sample based on predetermined features or preferences of the researcher. In this sampling method, since the researcher has comprehensive information about the universe from which the sample is selected (Böke, 2009:125), he can make preferences and choices that will provide data that is most appropriate to the research objectives and also the richest (Yıldırım and Şimşek, 2011). In addition, researchers who select judgmental sampling do not intend to generalize the findings of the sample over the universe. Researchers select this sampling method to obtain detailed and rich data (Patton, 2014: 46).

From the universe, movies with French and Italian cuisine as part of the plot were chosen. The food preparation and presentation process of French and Italian cuisines and the interactions between the characters during this undertaking and the context in which these activities occurred were examined. The movies were evaluated in line with the purposes of the study using descriptive analysis.

Descriptive analysis is a type of qualitative analysis where obtained data is summarized and interpreted according to the predetermined themes (Patton, 2014; Yıldırım & Şimşek, 2008). In this type of analysis, the researcher can use direct quotes to point out the opinions of the interviewed or observed individuals in a striking manner (Miles & Huberman, 2018). The principal purpose of this type of analysis is to present a summarized interpretation of the findings (Özdemir, 2010).

Descriptive analysis is a process of presenting data in a qualitative manner where direct quotes from what people state, write or direct quotations from contents of documents (Sekaran, 1992). Also, in descriptive analysis, the topic being studied is described as completely and fully as possible (Büyüköztürk, Çakmak, Akgün, Karadeniz and Demirel, 2018:24), using words, expressions, language, dialogue structure and features, metaphors and symbolic expressions that take place in the qualitative analysis (Kümbetoğlu, 2002:154).

In this method of analysis, data is interpreted and conclusions made by examining causality relationships. Studies employing descriptive

analysis data obtained is summarized and interpreted according to the themes, and the data is then described based on logical relationships (Daymon, 2002). Association, signification, and making predictions about themes that emerge from interpretations and descriptions are inseparable parts of descriptive analysis. Hence, illustrating how components of complex phenomena being examined come together, makes them clearer and easier to comprehend (Miles and Huberman, 2018;90).

4. Findings

The films chosen through judgmental sampling for this research were selected for being related to Italian and French culinary culture, in addition to including processes of food preparation and service in restaurants. In line with these requirements, *Big Night* (1996) and *Bella Martha* (2001) were selected for their representation of Italian culinary culture, while, similarly, *Comme un Chef* (2012) and *The Hundred-Foot Journey* (2014) were chosen for their relationship to the French culinary culture. These films portray and examine preparation the preparation and presentation of Italian and French foods, along with the communication between characters during these processes and the context in which these communications take place. Based on descriptive analysis, cinematic representation of French and Italian culinary cultures, and how food preparation and consumption habits of two different cultures are presented have been interpreted and related to gastronomy marketing.

4.1. *Big Night* (1996)

Directed by Cambell Scott and Stanley Tucci, this movie can be said to be one of the foremost gastronomy themed movies. The events of the movie surround two brothers who emigrated to the United States of America in the 1950s. The brothers who renovate their restaurant under hard conditions, through borrowing, are having difficulty attracting customers despite the very high quality of their food. They seek the help of a more experienced restaurateur, who like them is an Italian immigrant, Pascal (Ian Holm). Pascal who has a restaurant on the same street, with no shortage of customers, tells Primo (Tony Shaloub) and Secondo (Stanley Tucci) that he will invite a famous musician to their restaurant, *The Paradise*, to get attention. The two brothers set up a feast in honour of the musician where, in addition to the musician's friends, a photographer and a newspaper reporter are to attend. Alas, the musician never comes, since Pascal in truth did not invite him. What Pascal wants is for the brothers to fail, resulting in Primo, who is an extraordinary chef, working in his restaurant.

Although large, the kitchen of the restaurant run by Primo and Secondo appears more like a home kitchen than the customary professional kitchen. The kitchen is clean but has a texture that emanates a sense of experience. The restaurant itself is

decorated with small clean tables. It has an air of modest simplicity. Primo decorates the restaurant with bouquets he selects from the florist every day.

While Secondo is ever searching for new ways out of their economic difficulties, Primo insists on doing his job without compromising any of his professional principles. For example, a couple who come to their restaurant one evening orders risotto. After a long wait, the customer asks in a malcontent manner if spaghetti can be served alongside the risotto. Secondo attempts to politely explain that the main ingredient of risotto is rice and serving two starchy foods together would be inappropriate. Claiming that the risotto was not satisfying orders a portion of spaghetti, hoping that there will be meatballs alongside. However, Secondo explains that spaghetti is served plain. When the order is relayed to the kitchen, Primo declares the customer a killer. He is unable to comprehend Americans. According to him, they are uncouth. While wanting to personally talk to the customer, Primo, who is shy, changes his mind claiming that the customer will not be able to understand him anyway. As can be observed from this scene, in the US where an influx of immigrants, restaurants where tradition is abandoned in favour of profit shape the customers' expectations which conflict with Primo's ideals. Also, as a subtext, the authentic rules and rooted history of Italian cuisine are emphasized.

The same evening faint-heartedly suggests removing the risotto from the menu for the time and cost involved in its preparation. Surprising Secondo, Primo immediately accepts this suggestion. Adding, "let's put hot dogs in its place" in criticism of the culinary habits of their adopted country. Primo's strict character as a chef is once again illustrated. The chef stereotype narrated in cinema and television is presented in the *Big Night* through Primo. Cooks, especially chefs, are uncompromising, strict and prim people who are bound to their profession with love and passion. Although this stereotype is repeated in this movie, Primo is not by himself an independent and aloof character. The main point emphasized throughout the movie is family. The recipes are heirlooms. Two brothers run the restaurant. The brothers who have frequent disagreements clasp each other after every problem.

There is no doubt that the established Italian culinary culture and Primos mastery as a chef are emphasized in the movie. However, in the movie, the consumption of food is presented as much as if not more than its presentation. Eating and enjoyment of food by the guests is portrayed as a process that warms people and makes them happy. The timeframe where everyone in the movie socializes with each other is the feast in honour of the musician. The names of the food and their preparation are portrayed in the movie but what is important is enjoying this food together and having a good time. After the scene where the entire guests dance to *Mambo Italiano*, voiced by Rosemary Clooney,

who was popular during the period portrayed in the movie, Secondo decides not to keep the guests waiting any longer and starts serving the meal. The guests sit at a long but narrow table intimately.

A table is a place that makes cultural differences disappear, melting them in the same pot. The reporter sits alongside the florist; the African American and the Italian are side by side. The service begins with soup. Close up shots show how the delight of the guests upon tasting the soup. Two appetizers follow the soup; risotto and timpano, whose preparation is labouring. Upon tasting the timpano Pascal jumps out of his seat saying he is going to kill Primo. The food is so great that he just has to kill him. Pascal compliments Primo in his own, upbeat way. The appetizers are followed by three different main courses composed of chicken, fish, and pork. The guests greet the service joyfully, with applause and napkins waving. As the service continues table layout degrades but the joy of the guests increases. The guests, kissing, joking with each other are happy. After the completion of the service, the camera pans on the face of guests and we can witness their happiness. In other words, a connection between Italian food and happiness is established. A similar emphasis is made in another movie, *Bella Martha*.

4.2. *Bella Martha* (2001)

In the movie directed by Sandra Nettelbeck, *Martha* (Martina Gedeck) is a successful chef who is passionate about her job and well known in the city she lives in. Contrary to the restaurant in *Big Night*, *Martha* is a chef serving a large number of customers with many subordinates working in a professional, fully equipped kitchen.

It can be deduced from the names of food sometimes expressed that they are of the French *ecol  *. She learned how to cook from her father and is prim and strict. However, her strictness at work sometimes results in her experiencing problems at work. There are times where she gets into arguments with customers. Her attitude also causes problems for the restaurant owner. In her private life, she is a lonely, asocial woman. One day her sister dies in a traffic accident. *Martha* is the only relative left to take care of her 8-year-old niece, *Lina* (Maxime Foerste). This profound change in her life results in her employer hiring a second chef. *Mario* (Sergio Catellitto), the Italian chef is opposite *Martha* in character, and *Martha* does not want to work with him, alas, she has no other choice.

Cooking is the only activity when *Martha* feels good and can let her emotions out. Even in her regular psychologist visits, she tries to express herself by cooking something. She is always self-competing. For example, she wants her new neighbour to try the food she has prepared instead of eating it herself. Although dedicated to cooking there is not one scene depicting her enjoying food until *Mario* enters her life. At the restaurant, while all the staff eats lunch she prefers to go hungry. Although sitting at the

same table she does not converse with them. She passes her time reading a book.

Although she is a very successful cook, her biggest failure is not being able to get her orphaned niece *Lina* to eat. *Lina* declines everything *Martha* prepares for her. She does not eat at school either, so much so that she faints. Because of the trauma, she is experienced *Lina* is also unable to get along with any babysitters. Left with no other options, *Martha* is obligated to take her to work. This is how *Lina* meets *Mario*. *Mario*, who cooks in the restaurant accompanied by joyful Italian songs, who sees no problems in being late for work and who enjoys eating food as much as preparing it, gives his plate of spaghetti to *Lina* in a hurry, telling her to make sure to leave some for him before returning to his tasks. *Lina*, who pores over the plate, begins eating the spaghetti. This movie presents the effects of Italian food as comfort food. *Martha*, who sees *Lina* eating for the first time since the accident is surprised and her strict demeanour towards *Mario* softens a bit.

There is also a romantic attraction between *Martha* and *Mario* in the movie. However, it is not easy to overcome the walls *Martha* has built between herself and the outside world. *Mario* knocks these walls down one evening by cooking Italian food for her with *Lina*. We do not see the preparation of the food, rather being shown its consumption in the middle of the living room floor, in a picnic-style.

Lina, *Mario*, and *Martha* eat their meal in joy. Just like in *Big Night*, Italian food is associated with getting pleasure from eating and happiness. At the end of the movie, we see recently married couple *Martha* and *Mario*, who are now married, joyfully enjoying food with all their friends sat at a long narrow table. Strict and prim chef *Martha* is transformed into a woman enjoying life thanks to an Italian cook and Italian food.

4.3. *Comme Un Chef* (2012)

In this movie directed by Daniel Cohen, *Alexandre Lagarde* (Jean Reno), is one of the most famous French chefs, facing the possibility of being laid off by the manager of the Michelin 3-star restaurant whose name rights he sold, for not being able to keep up with times and becoming dull. *Jacky Bonnot* (Micha  l Youn) is a young cook who is frequently fired from the restaurants he works because of problems he experiences due to his passion for his job. His fianc   is about to give birth and since he needs a steady job he begins work as a painter.

His path crosses his idol *Alexandre Lagarde's* at the retirement home where he works as a painter. *Alexandre* who needs to protect his third star in order not to lose his job is preparing an innovative spring menu as his last chance. He decides to give *Jacky*, who knows all his past menus and recipes by heart, a chance to help him. In the movie, *Alexandre* portrays a dedicated, prim and strict chef, just like *Primo* and *Martha*. All the kitchen staff, who are subordinate to him, are exerting a great effort to

get their chefs approval. The kitchen, with all its equipment, has a professional appearance.

Indeed, we witness a dizzying tempo that reminds us of a factory, due to the staffs' speed and the camera motion. The restaurant part reflects classic architecture with its high ceiling, gold leaf decorated walls, flamboyant chandeliers, crystal mirrors and large windows.

While roaming around the tables, Alexandre is met by applause from the patrons. His fans stop him in the street and ask to be photographed together. His TV appearances attract a large viewership. However, Sitanislas Matter (Julien Boisselier) who took over the management of the restaurant from his father, the renowned chef Alexandre Lagarde is overly traditional and classic. From the course of the movie, we understand that molecular gastronomy is on the rise in France.

Alexandre who has not been able to keep pace with this trend is afraid of causing the restaurant to lose a star and being laid off. The message that cooking is a passion, presented in *Big Night* and *Bella Martha* is repeated in this production. However, the result of this passion is getting a perfect score from critics and protecting the earned Michelin star. Alexandre and Jacky are so immersed in their work, Alexandre has neglected his daughter for years. Although his daughter states numerous times that she will defend her doctorate thesis, every time she responds as if it is the first time he is hearing this. Jacky loves his fiancé but his passion as a chef sometimes gets primacy over his responsibilities, so much, that he misses the birth of his daughter. Their portrayals are a stark contrast to the Italian chefs Primo and Mario of *Big Night* and *Bella Martha*. Primo and Mario are also passionate about their work, but their families and loved ones are at least as important as this passion. What makes cooking and eating so enjoyable for them is this intimacy.

The movie includes clues about not just how to make food but how to eat it too. Close-ups that allow us to perceive how much joy guests get after tasting the soup or finishing the feast in *Big Night* are nowhere to be found in *Comme un Chef*.

The movie does not make any emphasis on how eating becomes a pleasure for the consumer. We see close-ups of elegantly placed service dishes but there are no depictions of customers who eat this food and are delighted. It is as if, in France, eating is a professional undertaking, like preparing food and earning stars.

Customers who appear in wide shots, wearing stylish clothes, eat in quiet without showing any discerning emotions. It should be noted that in this regard Thomas Jefferson's definition of "sofra zevki" from 1785, when he was the secretary responsible for France, will help in understanding the meaning of eating in the French culture. According to Jefferson *sofra zevki* is the combination of experience, taste and aesthetic which means a unity of quiet and good taste (Klein, 2014). If this definition is reflective

of traditional French culinary culture, *Cargo Lagarde*, where Alexandre Lagarde is the chef is a typical representative of French culinary culture. The message that the French culinary culture is sophisticated is reemphasized by this movie.

In the movie, Alexandre and Jacky try to apply molecular gastronomy, which we understand to be the rising trend. However, the results do not make them happy. In addition, it is not as if they are successful at it either. On the day the critics are at the restaurant, Jacky prepares to spring the menu by himself, despite all the difficulties. What inspires him are again Alexandre's menus. Alexandre's old and new menus bring together tastes that are not usually presented together. The results are successful. The restaurant keeps its star and Alexandre announces Jacky as the new chef.

4.4. The Hundred-Foot Journey (2014)

The movie, adapted from Richard C. Morais's novel of the same name by Steven Knight and directed by Lasse Hallström, focus on events surrounding an Indian family, which was forced to immigrate to France from Bombay, settling in Saint-Antonin-Noble-Val and opening an authentic Indian restaurant across the street from *Madam Mollary's* (Helen Mirren) Michelin star restaurant inherited from her husband. *Kadam* family have been restaurateurs from way past. The most talented among them, Hassan (Manish Dayal) learned this trade thanks to his mother. Family members perform every task in the restaurant, from cooking to service. In other words, tradition and family are emphasized in the Indian restaurant and the way the restaurant is run.

Jean Anthelme Brillat-Savarin (2014) claims that "delight of eating" is a sensitivity formed by many factors where and when the food is eaten, other objects and the people preparing the food (as indicated by Klein, p.404). The restaurant run by *Madam Mollary*, who herself is a chef, is in her own words a classic French restaurant.

There are profound differences in the presentation of food between the two restaurants. In *Madame Mallory's* restaurant food is served in small portions decorated in the middle of an almost empty plate. The camera reflects the plate in all its detail on the screen from a top-down angle.

At the *Bombay House*, on the other hand, the tables are adorned with sauces and spices. Food is served colourfully on plates and in large portions. When the camera is roaming over the tables in close-ups, we can hear *Mösyo Kadam's* (*Om Puri*) explaining to customers how they should eat what in this newly met kitchen. There are also decoration differences between the two restaurants. The dining area of *Madame Mallory's* restaurant is simple and elegant. Pastel colours are preferred. Crystal chandeliers, large stylish mirrors, and elegant curtains stand out (Picture 14). Food is served in quiet and discipline.

In the *Bombay House*, on the other hand, colourful décor and loud music are prominent. As *Madam*

Mallory's restaurant's door opens and closes Indian tunes emanating from the Bombay House fill the dining area. Upon entering, one of Madame Mallory's customers observes that there may be a wedding across the street to which Madam Mallory replies; "A funeral, death of good taste in Saint Antonia".

Hasan who is trying to adapt to his new home, and French culture, gets some help from Margueritte (Charlotte Le Bon), who is the assistant chef in Madam Mallory's restaurant. Margueritte begins by gifting Hassan cooking books for classic French cuisine and sauces. Explains to him what Madame Mallory places importance on and how she selects employees. She tells him he must master five principle French sauces. She took her first steps into culinary arts at the age of 12 by learning to prepare these sauces. The principle sauces are; sauce tomato, suce béchamel, sauce veloute, sauce espagnole, and hollandaise sauce. The recipes are in the book but he is told that he must feel them in his heart.

Hassan tries a few times to get Madam Mallory's attention. However, the sense of competition stops her. At last, she is no longer to resist Hassan's talent and she wants to hire him to tutor him on classical French cuisine. Hassan's father objects to this proposition. In the argument that arises between him and Madam Malory, he criticizes French cuisine. According to him, the sauces are bland, he finds using minuscule amounts of garlic to be absurd. If there are ingredients, they should be used liberally. Madam Mallory qualifies minuscule use of ingredients as "fineness of taste". Mösyo Kadam asks what classic means. Madame Mallory responds; "Classic comes from the word class. That is what he will learn in my kitchen." The movie teaches the audience, through Madam Mallory, what should be understood from French cuisine and their food culture.

In one year, Hassan earns the restaurant its second Michelin star, for which it had been striving to get. He had learned the classic French cuisine and added Indian touches to it. This enabled him to earn the second star. After this success, Hassan begins to work in the most famous restaurants in France. Just like Alexandre Lagarde, he would become a famous chef where he would be recognized on the street, and find a place on the cover of magazines. Additionally, he was now focused on molecular gastronomy. He left both the Indian and the classic French cuisine behind him and became successful in molecular gastronomy.

However, after a certain point, all this begins not to satisfy him. He decides to return to Saint Antoine. He would work with Marguerite. On the evening of him announcing his decision, he would carry over the food he had cooked in Madam Mallory's kitchen to the Bombay House and for the first time in the movie, we witness a group of people sitting and eating cheerfully at a table. Again, a connection is made between family, friendship and the enjoyment of food.

5. Conclusion

Movies provide important clues about gastronomy culture. For example, in Hollywood productions, the whole family comes together to have turkey for dinner to represent the Thanksgiving Day ritual. In this respect gastronomy, regardless of positive or negative coding, regardless of whether it is one of the major factors of the cinema experience.

A person learns a culture not through instincts or physical heredity but from members of society through social participation. In other words, culture is learned and gained through education. Although nourishment, which is at the roots of gastronomy culture, is a basic physiological need for all humans, the way this need is satisfied varies from culture to culture. While the eating habits of a European person and the eating habits of an Asian person are different from each other in the end both are satisfying their need for nourishment and the tools and habits employed to meet these can differ greatly. However, movies can present information about different gastronomy cultures pique interest and stimulate a desire to experiment.

The present study examined *Big Night* (1996) and *Bella Martha* (2001) as representations of Italian culture; *Comme un Chef* (2012) and *The Hundred-Foot Journey* (2014) were taken into consideration as representations of French culture from a gastronomy perspective.

Both movies representing Italian gastronomy culture emphasize family values. From the representations offered in these movies, Italian cuisine can be interpreted as delightful with content that makes people happy. The culinary culture is not prim but rather flexible. Of course, broad generalizations can't be based on mere two movies, but the repetition of the same message in two different movies produced in two different countries in two different periods seem significant.

In many Hollywood movies representations of Italian American immigrants, their gastronomy culture emphasizes food preparation, presentation, and ceremonies. In movies, while food represents families strength and tradition, the family structure corresponds to a military hierarchy (Santos,2004). Food is also emphasized as the principal feature of bringing families together. The movies examined in the study support this finding.

Family is the most important aspect of Italian culture, as it provides their foundation in society. Food was traditionally and currently is the focus of family life in Italy. It identifies the specific regions in Italy with a positive image of Italians throughout the world. In rural Italian communities, food existed as a vital form of economic and social exchange (Siciliano, 2011). These definitions supported by both movies representing Italian gastronomy culture emphasize family values. From the representations offered in these movies, Italian cuisine can be interpreted as delightful with content that makes people happy.

The culinary culture is not prim but rather flexible. Of course, broad generalizations can't be

based on mere two movies, but the repetition of the same message in two different movies produced in two different countries in two different periods seem significant. Since Italian cuisine is the people's cuisine, it is local, regional, family-made, and informal. It can be seen that both films portray it in this manner.

While the Italian cuisine is represented as belonging to ordinary people, the French cuisine developed in the City of Paris, with the chefs to French royalty (Iverson & Bragg, 2012). It is evolved from the elegant and lavish style of the French court (the great cover) Louis XIV (Kotschevar & Luciani, 2007). Then, classic French cuisine served in this manner with strict standards. Both movies emphasize a rule-based and sophisticated culture of French culinary. Contrary to movies depicting Italian gastronomy culture, rules are always foremost and they are indispensable for the French gastronomy culture.

It has been considerably modified; however, the exploits of fashionable chefs keep French cuisine alive beyond national boundaries and, largely, influence eating habits within France itself. The most recent trend to remodel the way the world and the French think of food is *nouvelle cuisine* (Hyman & Hyman). Reducing cooking times, shorten menus, abandon heavy sauces, be health-conscious and creative are some principles of *nouvelle cuisine*. In other words, tradition and change in French gastronomy represent that there is a struggle between classic and *nouvelle cuisine*.

Movies depicting the French gastronomy culture represent it as a classic culture resisting modern developments. A stance against frozen ready foods that are finding wide use and molecular gastronomy are portrayed. This is also in line with the attitude shown by the

French towards fast-food brands. The *Hundred-Foot Journey* (2014), emphasize the importance of classic French food and sauces by including a scene where classic food and sauce recipes are given as a gift. Here too, while classic French cuisine is being emphasized the movie portrays success to be attainable by innovative applications in the classic cuisine. Therefore, the movie points out the conflict between classic and *nouvelle cuisines*.

Cinema films are personal reflections of symbols, imaginations and perceptions of events of different cultures. Appropriate behaviour and implicit meanings associated with different cuisines can be learned through movies. The content presented through movies can indirectly shape how we perceive and make sense of the world. In a movie related to Italian cuisine, for example, the family coming together during a holiday, and having a meal around a crowded table is an important ritual. The inclusion of these scenes in a movie reproduces and reinforces this meaning. Similarly, a husband who wants to solve problems within the family can imitate a character portrayed in a movie and prepare

a meal at home. He can even go a step further imitating the meal to put things on the right track. However, imitation may not always work similarly for everyone. Therefore, other culinary cultures can transmit their features to audiences.

The process by which culinary values of countries become national and later international are aided by movies. Movies cause culinary rules, food names, ingredients, gastronomic stories and narratives to spread and be learned among people. Movies can also serve to spread cultural codes, be it nearly forgotten, unknown or variations of widely known features. Presently, narratives about many countries' culinary cultures are being transmitted through movies contributing to the popularity of these destinations among tourists.

Finally, movies depicting both Italian and French gastronomy cultures offer representations of some values about the gastronomy cultures of their respective countries and tell people what is wrong and right about the gastronomy culture being watched. Accordingly, viewers can learn the gastronomy cultures of places they have never been to while being able to form an opinion about when to eat what foods, which foods are

compatible with each other and where they are eaten. Through these movies, it is possible to teach the viewers about real French and Italian foods and how and in what type of environments they should be consumed. From this perspective, movies play a role far beyond other marketing communications tools in the marketing of a gastronomy culture.

On the other hand, there is another point that must not be overlooked. Without a doubt, gastronomy is a vast component of any culture and is usually unique to its host society. Therefore when producing gastronomy themed movies, experts and advisors should be employed. It is not always possible for scriptwriters and actors to be informed about food preparation and presentation techniques. As such, wrong plate arrangements, deficient equipment, and unrealistic stage decors can cause much criticism. Advertisement and public relations agencies can offer some support to producers in placing gastronomy as a product in movies. However, there are far deeper meanings involved in the backstage of placing food as a product in movies. Therefore, wide perspectives including subtexts of gastronomy cultures are needed. A better approach would be for producers and directors to get assistance from experts in the field of gastronomy.

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