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**Larysa I. Shevchenko**

ORCID: 0000-0001-6290-2307

Web of Science Researcher ID: AAA-7939-2020

Scopus ID: 57214792424

**Dmytro V. Dergach**

ORCID: 0000-0003-4215-3825

Web of Science Researcher ID: U-3019-2017

Scopus ID: 57221787511

## **COOKING SHOW GENRE IN THE STYLISTIC PARADIGM OF MODERN SLAVIC MASS MEDIA**

**Abstract.** *The article touches upon the problem of media communication dynamics, synchronized with its language nature, functions and genre system. The author's argumentation is based on the analysis of the show genre that realize the functional potential of literary language in entertainment and cognition. Its communication invariant – the cooking show genre – has been interpreted using the methods of media linguistic episteme and research paradigm.*

*From the point of view of functional stylistics, the architectonics and creolization means of the cooking show in its various invariants were analyzed. It is also argued that cooking show genre relies on an effective combination of informative, cognitive and entertaining functions of the literary language in the Slavic mass media space. In turn, the objectivity of communication determines their reorientation in the dominance of the language resource, which is relevant for the architectonics of this so actual nowadays media genre.*

*Stylistic nature of the recipe as a communication center of the genre allowed to define its monological and dialogical / polylogical forms. Also, TV and online formats of the cooking show genre in Slavic – Ukrainian, Bulgarian, Polish – media space were mentioned and investigated with an accent that their main cognitive context is connected with the development of not theoretical, but practical skills and abilities related to the cooking process. Special attention is paid to the image formation of all the participants (jury, hosts, guests, competitors, and others) and the analyzed cooking projects in general. The perspective of media genre theory in its connection with different traditional and new research areas are outlined in the article. The authors determine the trends of cooking show's further*

professional research in a functional and stylistic, psycho-, socio-, media linguistic, and linguoculturology perspective.

**Keywords:** media linguistics, media genre theory, media genre, cooking show genre, language function, cognition, entertainment, edutainment.

**Information about the authors:** Shevchenko Larysa Ivanivna – corresponding member of NAS of Ukraine, doctor of philology, professor; head of the department of stylistics and language communication; Educational and Scientific institute of philology; Kyiv national Taras Shevchenko university.

Dergach Dmytro Valerijovych – PhD, associate professor; associate professor of the department of stylistics and language communication; Education and scientific Institute of philology; Kyiv national Taras Shevchenko university.

**E-mail:** style m k@ukr.net; dimyla philolog@ukr.net.

**Шевченко Л.І.**

ORCID: 0000-0001-6290-2307

Web of Science Researcher ID: AAA-7939-2020

Scopus ID: 57214792424

**Дергач Д.В.**

ORCID: 0000-0003-4215-3825

Web of Science Researcher ID: U-3019-2017

Scopus ID: 57221787511

## **ЖАНР КУЛІНАРНЕ ШОУ У СТИЛІСТИЧНІЙ ПАРАДИГМІ СУЧАСНИХ СЛОВ'ЯНСЬКИХ МЕДІА**

**Анотація.** У статті порушується проблема динаміки медійної комунікації, синхронізованої з її мовною природою, функціями та жанровою системою. Авторська аргументація базується на аналізі жанру шоу, що реалізує функціональний потенціал літературної мови в розважальному та пізнавальному контекстах. Його комунікативний інваріант – жанр кулінарного шоу – інтерпретовано в методології медіалінгвістичної епістемі.

З погляду функціональної стилістики проаналізовано архітектоніку та креолізаційні засоби кулінарного шоу в його різних жанрових форматах. Аргументовано також, що жанр кулінарного шоу спирається на ефектне поєднання інформаційної, пізнавальної та розважальної функцій літературної мови у слов'янському масмедійному просторі. У свою чергу, об'єктивність й ефективність комунікації зумовлює її переорієнтацію в умовах домінування мовного ресурсу, що актуально для архітектоніки цього медіажанру.

*Стилістична природа рецепту як комунікативного центру жанру кулінарного шоу дозволила визначити його монологічну та діалогічну/полілогічну форми. Також було досліджено телевізійні й онлайн-формати жанру кулінарного шоу у слов'янському – українському, болгарському, польському – медіапросторі з акцентом на тому, що їх основний когнітивний контекст пов'язаний із розвитком не теоретичних, а практичних умінь і навичок, пов'язаних із процесом приготування. Особлива увага приділяється формуванню іміджу всіх учасників (журі, ведучих, гостей, конкурсантів та ін.) аналізованих кулінарних проєктів загалом.*

*У статті окреслено перспективу теорії медійної жанрології в її зв'язку з різними традиційними та новими напрямками лінгвостилістичних досліджень, зокрема у психо-, соціолінгвістичній і лінгвокультурологічній перспективі.*

**Ключові слова:** *медіалінгвістика, теорія медіажанру, медіажанр, жанр кулінарне шоу, функція мови, когніція, інтертейнмент, ед'ютейнмент.*

**Інформація про авторів:** *Шевченко Лариса Іванівна – член-кореспондент НАН України, доктор філологічних наук, професор; завідувач кафедри стилістики та мовної комунікації; Навчально-науковий інститут філології; Київський національний університет імені Тараса Шевченка.*

*Дергач Дмитро Валерійович – кандидат філологічних наук, доцент; доцент кафедри стилістики та мовної комунікації; Навчально-науковий інститут філології; Київський національний університет імені Тараса Шевченка.*

**Електронна адреса:** *style\_m\_k@ukr.net; dimyla\_philolog@ukr.net*

## **Introduction**

In the modern period of the development of information's communicative context, the mass media update the genre and functional paradigm of the literary language. The media linguistic resource verbalizes new / renewed communication models focused on the effective combination of units performing different functions at the same time. And therefore, their status changes, the functional load of the text and context, synchronized with the communicative nature of the genre, becomes more dynamic. It motivates the change of the genre core and periphery, which adapts to the demands of the mass audience.

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Recently, we can observe a trend towards the actualization of entertainment content in the media, which, influencing other, more traditional, communicative forms, dynamizes the formats of edutainment and infotainment in this area. They develop a functional and stylistic paradigm of news, posts in social networks, blogs, vlogs, etc. We consider the genre of the show to be the most indicative of such investigation issue. So, in our opinion, it is not the carrier and resource of only an entertainment function today. The information verbalized in it implies a special influence on the language consciousness of the mass audience: on their mood and emotions (in order to entertain), but also on worldviews and value orientations, when the cognitive component of communication in this genre is actualized. And such "coalition between food and new media has brought about new priorities and standards in taste, relying less on proper gastronomic expertise than on media dynamics and 'metamorphic' claims of social distinction in these times of cultural omnivorousness" [3, p. 347].

According to our observations, talent shows increasingly lose their functional resonance, and the media space is filled with content in the genres of intellectual, culinary, medical, travel, etc. shows. Their functional and sense nature appeals to the formation or dynamics of knowledge, abilities and skills in a certain field of social life, which is realized in game / visualized / commented forms commensurate with the nature of the show. Such research issue isn't represented in the modern linguistic science, especially from the point of view of media genre's theory and practice.

### **Linguostylistics of the cooking show genre in Ukrainian, Bulgarian and Polish media**

Cooking show genre relies on an effective combination of informative, cognitive and entertaining functions of the literary language in the mass media space. In turn, the objectivity of communication determines their reorientation in the dominance of the language resource, which is relevant for the architectonics of this so actual nowadays genre. It is connected with such trend, that "food plays a central role in human society because it not only provides

sustenance and promotes quality of life, but it is also a source of pleasure and enjoyment. Gastronomy and culture now have a significant mainstream presence in people's lives resulting in notable niche markets revolving around food. There has been a noticeable increase in food-centric television networks and shows, social media, and travel (food tourism) in the past two decades" [2].

As H. Curnutt has mentioned, "the growth of culinary television over the past decade has been due in large part to low production costs and an ability to easily adapt content to meet the brand-specific needs of particular niche channels" [1, p. 144].

Traditionally, the communicative base of the cooking show genre relies, first of all, on the monologue form of the presentation, when the *recipe* of the dish and the details of its preparation are placed in the *semantic basis of the information* (for example, as a term is a lexical base of scientific language). According to the well-known recipe's interpretation, there are 3 types of this central element of every cooking show:

1. *Standard*. This classical recipe format is easy to follow because all the ingredients are mentioned at the very beginning of the text. The ingredient list is followed by step-by-step method of preparing of the dish.

2. *Action*. This dynamic recipe format gives the detailed instructions, followed by the list of ingredients and their amount. The different types of verbs are used for explanation of cooking's every part.

3. *Narrative*. This textual recipe format organizes the instructions, ingredients, and their amounts given in paragraph model. It's more actual for short recipes with few ingredients.

These kinds of recipe make the communicative accent of the cooking show genre. For example, in a narrative, linear manner, the presenter systematically uses appropriate culinary terminology, tokens to indicate the names of products, kitchen appliances, types of cutting, degrees of boiling, frying, etc. Such model of communication is general and typical for the cooking show genre and doesn't depend on time and space of culture. We can prove it on the content material of Ukrainian, Polish and Bulgarian projects made in the genre of cooking show.

Linearity is a defining architectonic feature of the cooking show genre, as information regarding the parts of cooking a dish must be verbalized consistently, with a clear adherence to logic and defined principles. In this regard, the recipe of a dish as a communicative basis of cooking project is often represented in a theses, by points – with visualization and minimal commenting on the processes. For example:

### **Український вінегрет**

1. Для приготування українського вінегрету, візьміть 2 картоплини, 2 буряки та 1 морквину. Запечіть у духовці приблизно 1 годину і 20 хвилин, поки буряк не буде готовий.

2. Візьміть оцет, солодку гірчицю та олію, розмішаєте все гарно вінчиком.

3. Далі беремо овочі, нарізаємо кубиком і заливаємо нашим соусом.

4. В кінці для смаку додаємо відварену квасолу, яку перед цим потрібно відварити приблизно 1 годину і 20 хвилин.

5. Щоб додати вінегрету гарного аромату, беремо спецію пажитник. Потрібно перемолоти його в ступці та процідити через сито. Половина чайної ложки пажитника дуже гарно змінить смак українського вінегрету. Смачного!

### **Запеканка от зелен фасул по созополски**

- **зелен фасул** – 1 кг, може и от консерва
- **домати** – 3 бр., може и от консерва
- **лук** – 2 глави, кромид
- **магданоз** – 1/2 връзка
- **яйца** – 4 бр. сурови
- **яйца** – 3 бр. твърдо сварени
- **кисело мляко** – 1 кофичка
- **олио** – 1 ч.ч.
- **сол** – на вкус

1. Изчистете зеления фасул, измийте го, нарежете го по дължина на две, сварете го в подсолена вода и го отцедете.

2. Запържете ситно нарязания лук в половината олио, прибавете надробените домати, останалото олио и накълцания магданоз, посолете и прибавете запържката към фасула.

3. Додайте нарізаните на ситно **сварени яйця**, размесете добре, изсипете в **тавичка** и зaleyте с разбитите **сурови яйця**, разбъркани с 1 ч.ч. **кисело мляко**.

4. Запечете ястието в силна **фурна**, докато се получи приятна розова коричка, и поднесете порциите с лъжица от останалото кисело мляко.

### ***Puszysty sernik***

- 1 kg **sera białego zmielonego**
- 5 **jajek**
- 1/2 kostki **tluszczu**
- 1 szkl. **cukru**
- **cukier waniliowy**
- 1 **budyń waniliowy**
- paczka **biszkoptów**
- polewa **czekoladowa**

1. Żółtka utrzeć z cukrem i cukrem waniliowym na puszystą masę, dodać tłuszcz, ucierać, następnie porcjami ser nie przerywając miksowania i budyń /proszek/.

2. Z białek ubić sztywną pianę, dodać do masy serowej i delikatnie drewnianą łyżką wymieszać.

3. Okrągłą dużą tortownicę wyłożyć papierem do pieczenia, ułożyć na dno biszkopty, a na nie wylać masę serową.

4. Pieczemy go w nagrzanym do max. 170st. piekarniku na 3 poziomie od dołu 40 min. Po tym czasie piekarnik wyłączyć, a sernik pozostawić do przestudzenia.

5. Można polać polewą czekoladową wg mojego przepisu.

On the other hand, the recipe of a dish in a cooking show of a monologic nature is often represented in the model of the most detailed narrative – in the form of a coherent text. For example:

Особливiсть **вiсвiяномлиниця** в тому, що його готують на сухiй пательнi чи трiшки змащенiй олією. Щоб вiн не прилипав, оберiть сковорiдку з антипригарним покриттям.

В чашу блендера додайте 16 ст. л. **вівсянки**, вбийте 4 **яйця**, влийте 200 мл **кефіру**, додайте 1 ч. л. **розпушувача**, ½ ч. л. **солі** та 2 ст. л. **соняшникової олії**. Перебийте до однорідності та залиште настоятися 15 хвилин. Після цього розігрійте пательню та змастіть соняшиковою олією за допомогою **кулінарного пензлика**. Викладайте столовою ложкою невеличкі вівсяномлинци діаметром приблизно 7 см та завтовшки 1 см.

Смажте по 2-3 хвилини з обох боків на середньому вогні. Кришкою не накривайте, щоб отримати **хрумку скоринку**. Готові вівсяномлинци подавайте до столу зі **сметаною**.

Готувати – це просто!

### **Млечаница**

Отсява се в съд **брашно**, прибавя му се малко **сол**, поръсва се с топла вода и между ръцете се стриват трохи. Те се претриват през сито, като продължително се търка с ръка, докато станат като **булгур**, но през това време постоянно се посипва по малко брашно и търкането продължава. Прясно **мляко** около 1 литър ври бавно. "Претричката" се пуска по малко в млякото и непрекъснато се бърка с търкане по дъното на съда, за да не завори. Ври около 10 минути на слаб огън. Тогава се слага около 3/4 чаша **захар**, ври още около 5 минути, като се бърка и се отнема от огъня.

### **Makaron w sosie grzybowym**

Makaron gotujemy "al dente" w osolonej wodzie. Na rozgrzanym **oleju** smażymy na złoto oczyszczone grzyby. Pod koniec doprowadzamy **sosem sojowym**. Zdejmujemy z patelni. Na patelni rozgrzewamy **olej**, wrzucamy drobno pokrojony por i czosnek. Podsmażamy. Dodajemy **grzyby**, przesmażamy krótko. Doprowadzamy **rozmarynem**, dolewamy **śmietankę**. Gotujemy aż sos zgęstnieje, dodajemy **sól** i **pieprz** do smaku. Przed podaniem makaronu z sosem posypujemy całość natką **pietruszki**.

The given models of information's presenting in the monologue format of the cooking show genre are traditional and effectively



practiced in the communicative paradigm of the media. Their common linguistic dominant is the systematic use of professional terminology and specialized vocabulary, which for the mass audience in this case is almost the only source of knowledge and understanding of the details and processes of cooking. As a rule, the presenter does not explain the semantics of the used constructions, but only builds a cognitive chain through visualization. In turn, the syntax of the models proposed for analysis differs in the structure and typology of sentences used in informing. In the statement of the thesis, as a rule, simple sentences function, sometimes complicated by homogeneous predicates and adjuncts, verbs are mostly presented in the form of the present tense or in the imperative mood. In general, it is an effective principle in communication, when the speaker, addressing directly the audience, identifies it with himself. In the text format of the recipe, the sentences are mostly complex, the verbs are again used in the imperative mood, sometimes in the conditional, which allows the author's modality to be verbalized.

Such monologic cooking show models, relevant at the end of the 20<sup>th</sup> century, are communicatively closed, as they do not provide for an open appeal to the mass audience and its possible reflection on the relevant content. That is why, according to the specifics of modern media, they are not effective today.

In the modern time and space of culture, dialogical / polylogical models of media communication prevail, which require a mandatory address to the potential / real audience, taking into account its value priorities and realizing the possibility of a reverse reaction to the text / information. In the format of cooking project, these features are highlighted by the show component, which was previously updated by the host.

**In Ukraine**, well-known television cooking shows are "MasterChef" (seasons of amateurs, professionals, children, teenagers, celebrities), "Everything will be delicious", "Hell flour", "Wake up with Hector", "King of desserts", "Mother-in-law or daughter-in-law", "First, second and compote", "Chef of the country", and others. The same format is also known and popular **in Bulgaria**: "MasterChef", "Щипка сол", "Специална пратка",

"Бързо, лесно, вкусно", "Вкусът на България", etc., and **in Poland**: "TipTop Chef", "Top Chef Poland", "MasterChef Poland", "Flavor of Poland", and others.

The communicative dynamics of modern media content and the rapid development of the technical capabilities of online television for researchers are evident extralinguistic factors that motivate the active emergence of alternative vlog formats of cooking shows, in particular on the YouTube platform, the creation of culinary channels by well-known bloggers. Famous and rated among them are: **in Ukraine** – "Tandem AT", "Transcarpathian hostess", "Nashi besagy – food and recipes", "First Culinary Ukraine", "Alina UMAMI", "Ievgen Klopotenko", "Kostyantyn Hrubych", "Ukrainian food", **in Bulgaria** – Neli, Teodora Titova, Veneta Romanski, Nikol Kuneva, Savina Nikolova, **in Poland** – "Polonist", "Kuchnia Lidla", "Policzona Szama", "Uwaga Babcia Gotuje", "Kocham Gotować", "SkutecznieTv", "Polish Cooking", etc. From the point of view of media linguistic analysis, the proposed content is more linear, simple in terms of linguistic nature, technical means and effects, as it is more often framed as a casual virtual dialogue between a blogger and a mass audience. Visualization also has a special character, as it involves the presentation of a minimally edited video series, where the processes of cooking a dish are recorded in detail, sometimes even without comments.

According to our observations, the cognitive and entertainment context of the cooking show genre is most effectively realized in two formats:

(1) individual or team competitions, evaluated by experts, which ensures the dynamics of the emotional and expressive background of communication and its perception by recipients, as well as the creolized verbalization of professional meanings ("MasterChef", "King of desserts", etc.);

(2) direct communication between the presenter and the invited guest, which involves detail information about the recipe, the preparation of the dish, as well as the discussion of various topical problems of private or public life ("Hell's flour", "Everything will be delicious", "Chef of the country", etc.).

Let's consider the communicative models of today's most rated culinary shows in Ukraine, which generally actualize research resonance.

Thus, the cognitive and entertainment context of the cooking show genre in the "MasterChef" media project is implemented in the model of a dynamic communicative combination of master classes (with detailed recipes for cooking), thematic competitions, judges' verdicts, etc. Verbal components implementing the functional idea of this format are based on the international context of professional communication in the field of cooking. Judges always emphasize the correct use of relevant terminology in its original form, not adapted to the national standard (it seems absolutely logical in use of professional vocabulary). In particular, in the comments, in the replicas, in the tasks of the contests, there is an orientation towards exactly this type of lexeme (and what is important – with an explanation), and not on professionalisms. For example:

1. Specify as many parts of the beef carcass as possible: *sirloin, loin, tailbone, peritoneum, brisket, rib, flank, springtail, ribeye, striploin, rump, flat iron, tenderloin, osso buco, tomahawk, tibone, porterhouse*, etc.;

2. Indicate as many varieties of cuts as possible, using only French terminology: *peisan, brunoise, julienne, baton, jardinière, tournet, tartar, noiset, maceduan, sizzle, concasse*, etc.;

3. Specify the types of pasta: *spaghetti, bucatini, lasagna, farfale, tagliatelle, pappardelle, ravioli, linguine, orzo, tortellini, cannelloni, capellini*, etc.;

4. Specify as many varieties of sauces as possible: *pesto, béchamel, velouté, béarnaise, mayonnaise, hollandaise, vinaigrette, ponzu, romesco, demi-glaze, aioli, sambal, siracha, salsa, chimichurri, picajo, anglaise, tartar, berblanc, tzatziki, yakitori, bordolase*, etc.;

5. Specify methods of preparing raw meat: *stewing, milling, dehydration, fermentation*, etc.

On the other hand, in the cooking show "MasterChef" (in different countries where this format is actual) communicative emphasis is also placed on the professional experience of the

participants, communication between which is also a resource of cognitively oriented information, but often also a component of the show, which is realized in the semantics of emotional and expressive constructions periodically used in the speech.

One of the cognitively effective communicative components of the cooking show "MasterChef" is a master class, when one of the jury members shares his experience with participants and recipients. This type of communication is focused, first of all, on the visualization of the recipe and its very precise verbalization. In this case, lyrical digressions, memories, stories, remarks, additional components of communication, etc. are minimized, and the main communicative emphasis is placed on the dish and the details of its preparation, which is confirmed primarily in the linguistic implementation of the presented information. For example, in one of the programs, a recipe of Kyiv cutlet was presented:

*3 масла і кропу зробіть кульки. Далі візьміть крило, виверніть суглоб, поділіть його на 2 частини і звільніть від м'яса маленьку кісточку. Потім поріжте філе на малесенькі шматочки і як слід відбийте його. Далі зачищену кісточку прикріпіть до кульки з масла і кропу, а потім загорніть її у філе. Готову котлету спочатку опустіть у борошно, потім у збите яйце й насамкінець – у панірувальні сухарі. Ваша заготовка для котлети по-київськи готова.*

*Chef Петър Михалчев показва бърза рецепта за приготвяне на октопод с минимално количество на изхвърлени остатъци при приготвянето. Следвайте следните стъпки:*

- 1. Предварително загрята в тенджерата вода.*
- 2. Корито с морска сол.*
- 3. Октопод – вижте във видеото как се почиства.*
- 4. Натриване на октопода в морската сол – така падат пясъчинките от вкуумчетата.*
- 5. Октоподът се мие в ледена вода.*
- 6. В загрятата вода с е добавя чай матча, дафинов лист, оризов оцет, дайкон, соев сос за аромат (слага се накрая, тъй като е летлив)*

7. *Слагате октопода, като първо го темперирате.*
8. *Вадите, когато е готов. Шокирате го, за да спре готвенето. В плик, за да не се измият вкусът и ароматите.*
9. *Сервирате с див лук, соев сос и уасаби.*

Such a concept undoubtedly deepens the cognitive resource of communication for the participants and actually the mass audience, that is why we consider cooking projects as cognitively oriented invariants of the show genre.

In turn, in the author's culinary show "**Hell's Flour**" (<https://www.stb.ua/pekelni-boroshna/ua>) Yevhen Klopotenko actualizes the cognitive context through interesting, original ancient Ukrainian recipes, using for this only national products and taking into account the conditions of modern life and preferences of Ukrainians. The idea of such a culinary show is verbalized, accordingly, in the systematic use of culinary terminology, dialect vocabulary (territorial, social) to designate the names of dishes, products, kitchen utensils, etc., intertextual units, etc. In particular, each issue of the project has its own slogan (which is generally typical for the genre of the show): "*How to make mushroom soup from julienne?*", "*Borsch with crucian carp – **Kobzar's favorite dish***", "*Rogaliki according to the **recipe of Olga Kobylanska***", "*What did the futurist **Mykhailo Semenko** like to eat?*", "*Eror2024: are we preparing quiche or knish?*", "*Lazy dumplings – **Ukrainianization of a French tart***", "*Chebureks – **Ukrainian street food***", "*Say "no" to the scoop and Soviet vinaigrette*", "*Shuba salad is undergoing Ukrainization*", etc. It, in turn, allows recipients not just to update information, but to learn the details of the historical and cultural reconstruction of Ukrainian gastronomy, which motivates the cognitively oriented nature of the cooking show genre and distinguishes it from a traditional culinary recipe.

Also, cognition in the cooking show genre can be manifested in intertextuality. In particular, in the "Hell's Flour" project, it can be traced in the reconstructive organization of recipes associated with personalities or epochs known in the history of culture. For example, in one of the issues Yevhen Klopotenko visualized the

preparation of bagels according to the recipe of Olga Kobylyanska, thus actualizing her figure (as well as, in particular, Lesya Ukrainka) in the modern media space:

*"Для того, щоб приготувати випічку по **рецепту самої Ольги Кобилянської**, нам потрібно зробити тісто. Беремо 350 грамів борошна, 150 грамів вершкового масла, один жовток та гарно вимішуємо. Додаємо дрібку солі та за бажанням або одну ложку цукрової пудри, або цукру. Після того, як все гарно вимішали, бажано відправити тісто до холодильника на деякий час. Далі, коли тісто відпочило, розкочуємо його та вирізаємо трикутниками неправильної форми. Змащуємо трикутнички варенням, ідеально було б змастити варенням із полуниці, яке **просто обожнювала Леся Українка**, але можна взяти і те, яке обожнюєте ви. Беремо 50 грамів мигдалю та дуже дрібно його нарізаємо. Посипаємо мигдаль зверху на варення. Закручуємо нашу смачну випічку і відправляємо до духовки при температурі 180 градусів на 35 – 40 хвилин. Дістаємо, посипаємо цукровою пудрою, смакуємо та **згадуємо про українських митців та діячів культури!**"*

The cooking project **"Вкусът на България"** (<https://www.btv.bg/shows/vkusat-na-bulgaria>) shows regional offerings through the eyes of imtertextual context of folk memory and local culture, which is interpreted nowadays. It also pays attention on those who have chosen to preserve family traditions in the cultivation of Bulgarian products and preserve authentic recipes, despite current modernization. This culinary show highlights local producers who have chosen the slow path of uncompromising quality, which unmistakably leads to success. Such aim of content appeals to the language consciousness of mass audience through the forming and development of national context in media. It motivates using Bulgarian concepts, symbols, precedent objects in the cooking process as a part of show that will actualize the cognition function for recipients' intellect.

In turn, "**Kitchen Nightmares**" (<http://www.youtube.com/@KitchenNightmares>) kicks off with a unique and different media content. Chief Manchev explains that the show travels all over Bulgaria and shows nightmares related to both hygiene and the performance of official duties, as well as the lack of concept of the owners of what exactly they want from the restaurant and what they can offer. Low professionalism in relations and actions is the main reason for the outflow of customers.

As it is mentioned on the official website, "**Flavor of Poland**" (<https://www.flavorofpoland.com>) "is a culinary-travel television series which will, for the first time in the history of American Public Television, present the country of Poland to American TV viewers like they've never seen it before! Having crossed thousands of miles across Poland, visiting over 30 cities, towns and villages and exploring the country's most majestic landscapes from north to south and east to west, the Flavor of Poland team met with locals, historic, cultural and culinary experts, capturing the most beautiful aspects of Poland on film to bring back to the U.S. and share them all with American TV viewers".

According to the author's information "**The Polish Cooking Show**" (<https://www.thepolishcookingshow.com>) "is a half hour adventure that brings to life the Polish tradition of the mother-in-law teaching her daughter-in-law the recipes of the family and cultural history that goes with them. Each episode is quite literally a verbal transfer of heritage in the kitchen".

The show-component of the analyzed formats in Slavic media is also implemented in an original way: it consists in the vividly individualized speech behavior of the presenters or competitors, as well as of star guests – well-known media personality or simple people who represent national culture. Together they prepare authentic dishes, chat, joke, discuss interesting topics and problems, thus verbalizing a dialogic form of communication. Lingual implementation and bright, seamless visualization of food preparation lie in the dynamics of the syncretic combination of the cognitive and entertainment functions of language in the cooking show genre. It is absolutely motivated to consider it as an actual

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example of the edutainment format of the multi-functional cooking show genre in the modern mass media.

Such communication features of the cooking show genre are also connected with image formation of all the participants (jury, hosts, guests, competitors, and others) and the project in general. When analyzing media context from such point of view, we have defined that image is "a communicative phenomenon, perception, ideas that are formed in the individual / mass language consciousness regarding a person / situation / company / brand, etc. by verbal and non-verbal means of psychological influence on real / potential recipients. It is created with the help of PR technologies, propaganda, advertising with the aim of forming in the mass language consciousness an appropriate attitude towards an object, person, event, phenomenon, etc." [4, p. 76].

Image, especially in the media sphere, is not stable but dynamic phenomenon, so, it can be changed in the context of different situations or as a part of communicative strategy in the show. That's why it is pertinent to mention here about the intended / desired image – "a type of image based on the idealization of the characteristics of the subject / object of image creation – in connection with its appearance / actualization in a dynamically changing system of public communication. Often it is formed at the initial stages of a strategically oriented image-building campaign and focuses on the visual, ethical-cultural, linguistic contexts and components of image formation" [4, p. 76]. Thus, if the cooking project is a type of reality show and there are many separate series in one season, such method of influence on language consciousness of mass audience, as intended image's changing, will be realized. For example, desired image of strict / kind / fair jury, host with strange, sometimes mad mood and behavior. Or image of participant with leader character, high level of professional skills and experience – it helps to make a real show in a form of competition with other participants of cooking project within preparing the dishes. According to our research observation, such participant will be in the final episode but will not get the main prize. It is a part of great show with special



communication techniques as intrigue, changing of strategies, paradoxes, epatage, etc.

One more example: the 3<sup>rd</sup> season of the cooking show "Master Chef", according to statistical data of "STB" TV channel, is the most rated in the entire history of the Ukrainian project. It is associated with the systematic functioning of non-literary vocabulary in the interpersonal communication of the participants, which attracted the active attention of the mass audience, but as a result reduced the quality of the content, its cognitive level and image of the project in general. Taking into account the fact that any media information must comply with ethical norms and standards and reflect the values of society, the language and communication policy of the project was revised, and its show component is reflected not in contexts that are questionable regarding the development of culture, but in the vivid visualization and verbalization of culinary art, which are the dominant characteristics of the analyzed genre.

From the other hand, cooking shows based on separate, not connected with each other series mostly represent the image of the host as media language personality. His / her behavior, skills, communication with guests make the main show accent for content's creating as a strategically oriented component of the genre.

### **Conclusions**

Thus, the media linguistic nature of the cooking show genre summarizes and systematizes its communicative resource in the space of culture. It is functionally aimed simultaneously at information, entertainment and cognition. In this case, the cognitive context is based on the development of not theoretical knowledge (as, for example, in the intellect shows or popular scientific media content), but practical skills and abilities related to the cooking process. From the point of view of functional stylistics, the architectonics of the cooking show in its various invariants is necessarily modeled by typified creolization means. And therefore, verbalized terminological cooking nominations are visualized and commented on in a special way. As an effective result, it forms the communicative basis of the cooking show genre. Such complicated

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components of information and communication in modern mass media develop the functional capabilities of the word and literary language in general and determine the trends of its further professional research in a functional and stylistic, psycho-, socio-, media linguistic and linguoculturology perspective.

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