

Food Discourse in Children Fiction

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ABSTRACT

This article is written about food discourse and its role in fiction. The literary image and emotion of food discourse in fiction will be explained with examples of Uzbek and world literature in this article. Food is not only a physical necessity, but it is a tool of fiction. This will be proved in this article.

This article is analysed: a good companion can give joy to a person while eating; little conflicts fall into the background around tasty food; good food can help relieve stress in any situation; there is violence and evil behind the sweet food at the table (there is a hint that there can be evil behind the sweet in life); the fact that a meal prepared together can make an invisible bond between a young child and an adult; eating well is a sign of a change of fate. They are analysed on the example of a bestseller in modern world literature.

Keywords: Food discourse, children's literature, gluttonic discourse, Uzbek children's literature, and world children's fiction

INTRODUCTION

Literature is a product of the human mind in the main sense, they are books for reading. And the other side literature is an art, the art of fiction.¹ Literary genres enclose humans and their inner experiences, and internal and external psychological influences of men. We can see different types of discourse in each fiction work. The most common among them – food discourse is reflected in the national gastronomic sphere. In the 18th and 19th

centuries, the gastronomic topic began to be explained widely in European literature. However, artistic images of food and drink began to appear in ancient manuscripts of the XI-XII centuries. The Greek writer Xenophon's book on household management and family economy, "The Economist", provides instructions on how to behave at the table, as well as how to organize the household, and what foods to eat on prayer days. (Encyclopaedia of Orthodox cuisine. - N. Novgorod: Publishing house of the Brotherhood in the name of St. Alexandra Nevsky, 1999). Eating and food topic is a special area of study in European literary studies. According to European literary experts, food and eating processes have their place in fiction. After all, food is one of the important factors that can give true information about people's culture, history, and social life.²

Everyone dines 3-4 times in their daily life. Food and eating are regular acts of a person's daily routine, like sleeping, communicating, and working. Lexical combinations related to food and its taste are used not only to fill the plot in the work of art but also to express it figuratively. For example, in Uzbeks, the simile "halimdekmluyim" (the near meaning is "as smooth as silk", halim is a national food) describes a person's verb in artistic painting. At the same time, the Chinese say "his face is as yellow as nian gao(年糕 - Chinese johnnycake)" and imagine a plump, fat, yellow-faced person. AbdullahQadiri describes Zainab as "kulchayuzli" (The girl was seventeen years old with *a round white face* of moderate beauty³) in his "Bygone Days" novel. Authors use food discourse in fiction for different purposes. The discourse of food can be found in the literature of different nations because the positive emotions created by the delicious depiction of food, and painful and convincing images of hunger are understandable to representatives of every nation and religion. In literature, ideas about food, specific aspects of national cuisine, and interactions of characters with other characters who are participants in gluttonous communication are found in every fiction work. Gastronomic scenes in the work of art also reflect the culture and customs of the author's country.⁴

The traditions of food and food in literary literature provide a wide opportunity to understand not only the culture but also the

national outlook and artistic fantasy in world literature. For example, through the Chinese writer Mo Yan's "The Republic of Wine"⁵ or "The Land of Musallas", one can fully imagine the traditions of cannibalism in the dark past of the Chinese people.

MATERIALS AND METHODS

Food and the processes related to its consumption are studied in modern discourse linguistics in **gluttonic discourse**. The term gluttonous discourse was introduced into science by the Russian linguist A.V. Olyanich, the scientist notes that this term has an institutional character and is directly related to the concept of "food".⁶ A. V.Olyanich's monographic study mentions the aspects and cognitive system of the gluttonous discourse. It determines the scope of scientific work to be carried out in this regard. Western scholars K. Lévi-Strauss, R. Barth, and M. Douglas explore the gluttonic discourse from the perspective of ethnocultural mythology and religion.⁷

In Russian linguistics, gluttonous discourse, its aspects, and issues related to language and culture have been studied by several linguists. I.A. Derjavitskaya studied the lexical problems of the translation of gluttonous discourse.⁸ And M. Undritsova analyzed the linguistic and cultural issues of the translation of the gluttonous discourse.⁹ Russian linguist A. Yu. Zemskova interprets gluttonous discourse as "gastronomic discourse". According to her opinion, the process of food consumption is a reflection of people's ethnic and religious views, while "food" occupies the main place as a dominant concept that embodies some semiotic properties and spiritual unity, characteristic of the gastronomic communication of this nation.¹⁰ For the first time in Uzbek linguistics, the term gluttonic discourse was studied by philologist Gulnoza Odilova.¹¹

Gastronomic literature emerged in Italy, as in other European countries, in the 13th and 14th centuries as a result of the long evolution that separated medieval cuisine from ancient Roman cuisine. Medieval cuisine cannot belong to one region. The reason is that when the recipes of that time are analyzed, it can be seen that the ingredients used were widespread in all regions of

Europe. However, later dishes' special dishes made from wild birds and fish led to the standardization of recipes and the emergence of dishes that were eaten by the rich and the poor. Ordinary people could barely live with vegetables and verdure products. Later, customs were formed that defined the boundaries between the rich and the poor.

In the 1970s, food discourse began to be studied from the perspectives of structuralism, sociology, and anthropology. The main subject of scientific research in these years was aimed at understanding the place of food in social groups. The question of the reflection of specific tastes and appetite in culture and social life, the study of the formation of models related to food in different cultures (Claude Levi-Strauss, Pierre Burdet and Mary Douglas), colonialism and the formation of attitudes to food in the upper ruling class (Sidney Mintz), religious rituals related to food, eating rules (Norbert Elias), food symbols (Herbert Hans and Roland Barthes) were widely studied in food studies in the 1970s. Also, the semiotics of food in the literature, the structure of food and related symbols in the script were researched. In 1984, literary critic James W. Brown published a major study of the theme of food and its role in 19th-century literature.¹²

The issue of food discourse in literature analysis of Uzbek linguistics and literary studies as a separate genre of fiction in Uzbek and English literature was presented for the first time in Gulnoza Odilova's doctoral dissertation. According to her, in European literature, writers from the gluttonous discourse - through the delicious description of the food, put forward the idea that food is a means of pleasure with the same power as sexual desire. In contrast, the desire to eat and enjoy food is depicted in negative colours in Eastern literature. According to the anthropocentric views of the Uzbek people, food is a taste, and abstinence from it is a sign of perfection.¹³

RESULTS AND DISCUSSION

Works using food discourse are extremely popular in European literature. The author of "The Physiology of Taste", Jean Anthelme Brillat-Savarin has the famous proverb "*Tell me what*

you want to eat and I will tell you who you are". In this book, published in 1825, the writer begins by saying, "*It was the longest meal of my life*". The book contains various stories about food photography. In one story, the hero invites his two cousins to breakfast. Events begin with the process of making eggs, cheese and fondue for breakfast. The hero of the play prepares a lot of food and talks with his cousins at the table all day. The author describes the food very beautifully and expresses the love of life and the joy of sharing a meal through the discourse of food. The author shows that a good food companion can give happiness. A day later, after an all-day breakfast, he receives a letter. In the letter, the cousin wrote that yesterday's breakfast was excellent and that it made him feel much younger. In this work, the author shows communication over food as a means of enjoying life. The wonderful feelings about the taste of food are also depicted in very delicious colours in Virginia Woolf's *Ruined House*. The delicious French meat prepared by Mrs Ramsay's servant was enough to make the lady cry out in triumph. But when the lady watches meat, she feels that invisible contradictions are around the food that gives her moments of pleasure. Woolf describes the food to the reader in detail. At the centre of various conflicts comes the taste of delicious meat, which gives the reader an instant sense of pleasure.

Another great work is *Swan's Way* by Marcel Proust, in which the young hero, who loves to watch delicious dishes being prepared, one day sees the cook, Françoise, butchering a chicken. The cook was mercilessly killing the chicken despite its unwillingness to die. The next day, when that chicken is brought to the table, drooling and delicious, the boy senses that behind the delicacy on the table lies violence and evil. In this work, the delicate and fragile psyche of a child is depicted through the state of stress when a melancholic teenager sees the process of slaughtering a live animal to eat. In the famous Kyrgyz writer Chingiz Aitmatov's work "*Olapar (the name of the dog) running along the beach*" you can see an opposite picture. The hero of the story, Kirisk, feels the true taste of hunting only when he eats the raw liver of a seal. In this story, the feelings of the boy who went on a trip with adults and dreamed of becoming a hunter were

described step by step along the way. However, the child feels to become a real hunter only after "getting a taste" for these images:

*O, Kurng (nivxlarningoliytangrisi) egam, yetkazganinggashukur!
Ovimizningboshlanishichakkiemas! – deya u
o 'ziningovpichog'iniartib, tayyorqildi. Ovdankeyinengmuhimi –
tyuleningxomjigarinishuyerningo 'zidayoqyeyishedi.
O 'rxonnimtalangannerpato 'shioldidacho 'nqayibo 'tiribolib,
jigarnibo 'laboshladi. Ovchilaroz-
moztuzsepilganmayinjigarburdalarinihuzurqilibchalpillatibyamlab
yutaredilar. Jigarjudamazali – muloyim, iliq, to 'yimliedi. U
odamningtiliniyog 'lisharbatgabortirib, og 'izdaeribketardi.
Kirskningorzusiushaldi – haqiqiykattakishidayovdaxomjigaryedi!
(Sohilbo 'ylabchopayotganolapar, ChingizAytmatov).*

Oh Lord Kurng (supreme god of Nivkhs), thank you for delivering!
A much better start to our hunt! - he said, wiping his hunting knife
and preparing it. After the hunt, the most important thing was to eat
the raw liver of the seal on the spot. Orkhan sat down in front of a
bone of nerpa seal and began to cut the liver. The hunters were
feasting on tender livers sprinkled with salt. The liver was very
tasty - soft, warm, nutritious. It was very palatable. Kirsk's dream
came true - he ate raw liver on the hunt like a real adult!

(Olapar running along the beach, ChingizAytmatov).

Eating together the liver of a seal in hunting means that equal
rights for the child. Gastronomic communication is a bridge
between children and adults. So, he is also a hunter!¹⁴

There are some interesting facts in the work *The Manager of 'The Kremlin'* by Evelyn Waugh: enjoying food can change a person's destiny, and a momentary pleasure from eating food can be the reason for enjoying this pleasure for a lifetime. In the book, a young Russian cadet, a refugee from the Russian Revolution, finds himself in dire straits when he arrives in Paris with the last 300 francs in his pocket. He suffers from hunger. Boris had enough money to eat cheap food for two or three weeks. But he knows that he can only eat the delicious food once and for all of them. He was a former soldier who came to France looking for a job, and he knew very well that the money in his pocket was

enough to eat at an expensive restaurant only once. He wanted to go to the Lerne restaurant in Paris, which his father (a former general) said about it. Boris called a taxi, even though he could not imagine where the restaurant was. At first, the waiter didn't want to pay attention to Boris, because he was wearing poor clothes. But when he saw Boris order from the menu expensive Porto ortolan caviar and Suzette puffs with a glass of accompanying wine, he realised that this customer was not poor. His choice has unexpected consequences in this short story. Perhaps we cannot see anywhere else in literature a caviar and Suzette lunch is so life-changing. Boris gave 260 francs for the food he ate, 26 francs for tea and coffee to the waiter, 4 francs to the person who received him with hat and bag at the door, and 7 francs to the taxi driver. In this story, the poor hero's desire to eat delicious food is a symbol of his dream of a full life. Tasting delicious and expensive food opens the way to a prosperous life. When a person feels the taste of wealth, he can strive to live a prosperous life. Through this work, the writer has beautifully shown through the discourse of food that a person should not give up tasting a piece of a dream that seems to come true in any case, that sometimes just one attempt is enough to change his life.

Chinese writer Amy Ten said that Chinese mothers show their love to their children not by hugging and kissing, but by cooking ducks and shrimps. In world literature, mothers' endless love for their children is expressed through the food they cook for their children. This plot is very impressively presented in *A Kitchen Allegory* by M. F. K. Fisher. In this story, an old mother prepares a portion of food for her children, but they will not eat a single bite of the food she has prepared. She cooks a lot of delicious food. He was always on a diet, and the old mother's food was only beans, greens and zucchini. But the mother had made great preparations for the arrival of her children. However, the children did not eat a single bite of these foods.

As she chopped herbs and sliced asparagus and poured boiling water and added the magic dash of brandy to the mixed soft meat, she kept thinking, but not in a frantic way at all, about never seeing

two more people again... All she wanted to do was make them full of her love, her food, but they could not swallow it.

ko'katlarni chopib, asparagusnini kesar, qaynagan suv va vinoni go'shtga aralashtirar ekan, uning yagona istagi ularni o'z mehriга to'ldirish bo'ldi. Biroq, ular bir luqmayam yuta olishmadi. Mis Kueylning kichik qizi va o'g'li mehmonga ona uyiga kelgan. Onasining istagiga qaramay o'z diyetasini buzmagani qiz ovqatni tatib ham ko'rmaydi. Yozuvchi bu yerda onaning pishirgan taomini tatib ko'rmaslik orqali o'ta nopisandlik va bemehrlikni ko'rsatib beradi. Qiz 6 soatdan keyin ketadi va oshxonada juda ko'p ovqat qolib ketadi. Yeyilmagan ovqatlarni qariya do'stlariga ulashadi.¹⁵

If we look at the discourse of food in modern Uzbek literature, our writers use the theme of food in the literature of the war period - famine ("The Affairs of the World" – "Dunyoning Ishlari" Utkir Hoshimov), poverty, helplessness ("Fergana until dawn" – "Farg'onada tong otguncha" Muhammadkalon Ismaili), used to describe household scenes.

Xona g'oyat hashamdor bo'lib, uzunchoq stolda ziyofat dasturxonini muhayyo edi.... O'rtada – shohona desa arzigulik dasturxon, antiqa noz-ne'matlar, sarxil ichimliklar, atrofingda – do'stlaring, birodarlaring, sarxush, quvnoq chehralar; dilingda shularga atalgan qanday tilaklaring bor – o'rningdan turda, baralla ayt! Gapir, ko'nglingda borini gapir!

(Erkin A'zam. "Manana")

The room was very luxurious, and there was everything on along wedding table... In the middle of the room - a royal table, antique gifts, delicious drinks, around you - your friends, brothers and happy, drunken faces; What wishes do you have in your heart for them - get up and say it vocally! Speak with your heart!

(Erkin A'zam "Manana")

In the artistic depiction of the extravagant party used in Uzbek literature, it is mainly the modesty of high-ranking people, and the ego and luxury of the rich:

*Ziyofatgashaharningkazo-kazolari, boy-badavlat,
martabalikishilarichorlandi. Qo'yilganno-
ne'matlardasturxonningbelinisindirgundayto'lib-toshibketgandi.
Ustoztasbehiniyonigaqo'yib, dasturxongayuzburdi.
– Qara, tiriklikdahshatishutaomustidabilinadi.
Nafsqurg'urqanchanoz-ne'matniyutibyuboradi-yu,
asloto'ydimdemaydi. Gohidao'ygabotaman. Qaniydiaql ham
shubedavonafsdano'rnakolsa, sirato'ydimdemasa...*

(AbdumutalAbdullayev “HazratiAttor”)

The rich and distinguished people of the city were invited to the party. The treats were overflowing as if breaking the table.

The teacher put his rosary by his side and looked at the table.

- Look, the horror of life is known in this food. Lust devours all the delicacies, but it never says that it is full. Sometimes, I think. I wish, If only the mind was like this vain lust, it would not say that I have had enough...

(AbdumutalAbdullayev “HazratiAttor”)

Sometimes undereating or abstaining from overeating is described as a positive virtue, a sign of shyness:

*Ikkinchiga baliq keltirishdi. Baliqni unchalik xush ko'rmasdim.
Ayniqsa, qiltig'li baliqlarni jinim yoqtirmaydi, ammo oldimga
qo'yilgan baliq go'shtida bitta ham qiltiq yo'q edi. Xumoroyim:
«Yeb ko'ring, juda mazali!» dedi oldimga sanchqini surib
qo'yarkan. Noiloj bir bo'lak baliqni olib, og'zimga soldim,
haqiqatan juda mazali edi, yana ikki bo'lak yedim, dasturxondan
qo'limni tortdim, to'grisi, ortiqcha yegani uyaldim, garchi ona-
bola «oling, oling» deb qistasalar-da, men «rahmat, yedim, juda
shirin tushlik bo'ldi» deb tortinchoqlik qilishga majbur bo'ldim.*

(Hayit To'lqin “Sizdan boshqa kimim bor”)

They brought fish to the second main course. I was not too fond of it. Especially, I didn't like fish with fins, but there was not a single fin in the fish meat that was put in front of me. Khumoroyim: "Try to eat it, it's delicious!" he said and pushed a fork in front of me. Reluctantly, I took a piece of fish and put it in my mouth, it was delicious. I ate two more pieces; I didn't eat any more. I was ashamed that I ate too much. Although the mother and her child

said "Eat it more, take it", I had to shyly say "Thank you, I ate it, it was a very sweet lunch".

(HayitTulkin "Sizdanboshqakimimbor")

Certain vices in our culture are critiqued through the discourse of food, such as serving uneaten delicacies, hunger, and false fullness.

Ayniqsa, shaharda yashaydigan akasi ayoli bilan kelganda juda qiynalishadi. Mehmonlarni ziyorat qilib ketaylik, deb, hamma opa-singil bola-chaqasi bilan ularnikiga jamlanishadi. Bu mehmonnavozlik ko'pincha hafta-o'n kun davom yetadi. Yana ketishayotganda "Qo'y go'shti, mol go'shti, tandir go'shti, dumba, suzma, qorinyog', olma, anor, xurmo...", xullas, o'zlari yilda bir marta dasturxoniga qo'ymaydigan noz-ne'matlarga sumkalarini to'ldirib kuzatib qolishadi.

(Jamila Ergasheva "Mehmondorchilik")

Especially when his brother who lives in the city comes with his wife, they have a lot of trouble. To see the guests from the city, all the sisters and their children gather at their house. All gather at their place to see the guests. This hospitality usually lasts for a week or ten days. And when they leave, they give mutton, beef, tandoori meat, apples, pomegranates, dates... So, they give away treats, which they don't eat once a year.

(Jamila Ergasheva "Hospitality")

In the novel *Fergana Until Dawn* ("Farg'onada tong otguncha") a delicious shipildok¹⁶ dish gives strength to a sick girl. In the following essay, the smell of sumalak¹⁷ forces the patient who cannot move to get up:

Bir kun bemor yotgan xonaga tashqaridan totli hid kirib keldi, juda tanish. Nima ekan? Gulga o'xshamaydi, taom ham emas, tandirdan endi uzilgan nonmikan?

— *Ha-a, top-d-i-im!* — *bemor hayajonlanib o'rnidan turib ketayozdi. — Su-ma-lak! Parilar taomi sumalak! Qizgina sumalakning qaynashini ko'rish niyatida o'rnidan turmoqchi bo'ldi, ammo tanasida mador yo'q.*

Lekin bemor yana asta-sekin oyoqlarini harakatlantirishga urindi va buning uddasidan chiqdi. Hayajon ta'sirida asab tolalarida tiklanish paydo bo'ldi. U ohista odimlagan cha deraza tomon qadamini bir bosdi, ikki, uch va, nihoyat, derazaga yetdi. Hovlida doshqozon, biqir-biqir sumalak qaynaydi. Onasi bosh-qosh, opa-singillari o'choq kovlaydi.

(Furqat Alimardon. Ko'ngillarda ungan chechaklar)

One day, a very familiar sweet smell entered the room where the patient was lying. What is it? It doesn't look like a flower, it's not even food, is it newly baked bread?

- "Ye-e-es, I found it!" - the patient was excited and wanted to get up.

- Su-ma-lak! The holy food is sumalak! The girl wanted to get up to see the boiling sumalak, but there was no energy in her body.

But the girl slowly tried to move her legs again and succeeded. Nerve fibres regenerated under the influence of excitement. She slowly walked towards the window. One, two, three... finally he reached the window. In the yard, a cauldron is boiling loudly. Her mother teaches, and her sisters turn the pot.

(Furqat Alimardon. Ko'ngillarda ungan chechaklar)

The gluttonous discourse in works of art serves for the reader to understand the historical reality more clearly through emotional sensations. In every work of art, naturally, the characters of the work engage in gluttonous communication. The gluttonous communication between the characters can give the truest conclusion about the social condition of the people of the time described in the book.¹⁸

If we analyze the topic of food in modern Uzbek literature, the discourse of food in classical literature is mainly for metaphorical movements: *shakar-qandim* (sweet-lips), *jigarim kabob bo'ldi* (my heart on fire), *hajringdadog' man* (a lover's sighs produce smoke) and others. In short, there are not exactly food and dining scenes in our classic literature, but similes and figurative expressions of gluttonous nominees are found a lot in it.

CONCLUSION

Today, in world literature, food discourse is widely used in fiction for various purposes. Even in poetry, the pleasure of food and its taste, and the emotional states of a person are widely described in delicious colours. The theme of food has existed in European poetry for a long time. This helped to create food metaphors. Such phrases as Seamus Heaney's "Blackberry Picking", Robert Frost's poem "After Apple-Picking", and Elizabeth Bishop's "The Fish" are among them. Poet Joy Harjo (1994) says, "Perhaps the end of time will come at the kitchen table, we will laugh, cry and eat our last bite".¹⁹

Food discourse is also widely used in children's fiction. In world and Uzbek children's literature, there are corresponding aspects of the gluttony discourse, and this is determined by the child's attitude to food.²⁰ According to our research, food discourse serves various purposes in European literature - the colour expression of the human psyche, human inclination, human positive mood, human social condition, and calmness. However, gluttony discourse in adult and children's literature is fundamentally different. Genre requirements, style and purpose of children's literature differ from adult literature. The variety of fantasy and plot in the works written for children, the desire of a young child to always eat something, which does not leave the children of the world, is the reason why the gluttony discourse occupies a strong place in Uzbek and international children's literature.

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