УДК – 821.111-32.09(73)

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# FOOD AS A CONCEPT OF CULTURE AND INDIAN CODE IN JHUMPA LAHIRI`S WRITING

**Introduction**. Fiction significantly contributes to the cultural experience acquisition, because it introduces the cuisine of other cultural spaces (Indian in our case). It is important that within transcultural communication, national stereotypes that strongly express established culinary features (to eat with the fingers of the right hand, and to sit on the floor with crossing legs, etc.) are not left out.

Literary works that tell about food preferences and tastes, as well as the processes of cooking and tasting are fruitful from cultural-contrastive and transcultural perspectives. It is literary culinary studies that deal with the historical research of food motif, literary conversationsstaging at the table as well as hospitality, described in the literature, and especially the importance of food in the context of scientifically oriented gender studies.

The plot organization of food (ways of cooking, consumption manner, table customs) is important, which perhaps best traces the cultural differences between "our" and "their" cuisine. Fiction means of describing gastronomic needs determine the different degree of characters` acculturation through the depiction of the processes of culinary addiction: pleasure or satiety of dishes that are still perceived as exotic, or because of the rejection and disgust. The metaphorical weight of each dish, narrative strategies, linguistic symbolization of the differences between the established "our" / "other" dichotomy from a culinary point is significant in this context. It is a metaphor of the symbolic food "absorption" as an expression of attachment ("edible" category) or aversion ("inedible" category) to a new culture.

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Jhumpa Lahiri is a prominent figure in the Asian-American tradition. The complex semantics of characters` images, the interweaving of plot lines, intertextual connections, the simplicity of presentation, and the dynamic plot development are characteristic features of her writing.

Lahiri`s works tell about cultural culinary differences and misunderstandings in transculture period. It is on gastronomic grounds that the author reflects the multifaceted "our" / "other" and "West" / "East" paradigm. The author shows new gastronomic impressions of Indian immigrants: it is about pizza, turkey on Thanksgiving as an alienation symbol from the well-known "our" (rice, dal, stewed vegetables) and approaching the "other" (foreign) (French fries, chips, Coca-Cola, burgers). In this case, the characters` fear of foreign dishes means the inability to be exposed to something, the fear of possible identity loss.

**Article`s aim.** The purpose of the article is to analyze the culinary concept in the context of the transcultural paradigm in Jhumpa Lahiri`s writing.

**Analysis of recent research and publications.** Despite the presence of scientific worksofforeign and Ukrainian critics (T. Bhalla [1], K. Chatterjee [3], S. Dasgupta [4], N. Friedman [6], R. Heinze [7], F. Kral [9],S. Lutzoni[12], B.W. Noelle [13], A. Rizzo[15], A. ShankarSaha [16], N. Bidasiuk [2], N. Vysotska [18], T. Denysova [5], N. Zhluktenko [20], I. Kosheleva [8] and others), Lahiri`s writing is not fully investigated, which determines further theoretical studies intransculture context.

**Investigation methods**. In the article we used the following methods: cultural and historical (defining the role and place of Lahiri`s writing in US literature of the twentieth century), historical and typological (determining the specifics of themes, motifs, images, story features of the writer`s works), functional (clarifying the features of Lahiri`s poetics), hermeneutic (interpretation of various aspects of the literary text), narratological analysis (specifics` analysis of Lahiri`s narrative manner), biographical (revealing the reflection of author`s personal experience in her writing), the principles of postcolonial and decolonial criticism (rethinking the problem of "otherness" in transculture discourse).

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**Main material.** ***Hema and Kaushik***. The Indian cultural code is clearly seen in "Hema and Kaushik", from "Unaccustomed Earth" collection (2008). Like a real Bengali waman, the main character`s mother spendsmost of the day in the kitchen. As a result of cooking of two dozen dishes, the smell of mutton curry and pulao (a traditional Indian vegetable pilaf) is especially heard in the rooms. There is a "cultural mix" in the kitchen: Indian dishes are prepared with the help of American household appliances, in particular, a food processor and a toaster, which friesthe bread very much.

Shibani prepares as God. This is not surprising, because Indians give food a special sacred value. Unlike Americans, for whom eating is a hunger quenching only, for Indians, food is a lifelong philosophy. For a Hindu, food is God`s gift, that is why cooking requires special diligence and respect.

In author`s poetics the bipolarity of the transcultural world is dominated, the fact of cultures` interaction and, as a result, the existence of trickster`s image capable to various cultural transformations and reincarnations is emphasized. The trickster is identified with the "mediator, so it embodies the nature`s bifurcation, which he must overcome in himself. Hence the character`s ambiguity and the contradictions in it" [19]. The trickster image is taken by Shibani when she is going to host Kaushik`s family. The heroine "betrays" her rules, because she puts something unusual on the table – a bottle of "Johnny Walker" whiskey, a favorite drink of Kaushik`s parents. The symbolic "betrayal" is also evident when, every Thursday, after shopping at "The Star Market", she goes to McDonald`s with her husband and buys a hamburger and fried potatoes for Hema.

In order to thank somehow for the hospitality and give Shibani some rest from the kitchen, Kaushik`s parents "take" Hema`s parents to an expensive restaurant where they are treated to steaks with blood and baked potatoes. Kaushik`s parents try to get used to American food Hema`s ones (parents), but Shibani and her husband "do not betray" their principles and do not eat the proposed steak, clearly dividing "our" / "other" cultural line between the families.

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In the images of Hema`s parents, the alienation stereotype is particularly significant: parents have never drunk alcohol in their lives. In this context, parents keep some distance from the traditions of the American way of life. No wonder they were a little lost when they needed to buy some bottles of "Johnny Walker" for Kaushik`s parents. Since that time, it has been every night: at about six o'clock, a bottle of known "Johnny Walker" appeared just for Kaushik`s parents.

At the same time, there are transcultural motifs in the images of Hema`s parents, because one day Hema`s father dares to drink some whiskey, surprising everyone present. We are talking about "softening" of "our" / "other" opposition when there is no dominance of one culture over another. A transcultural subjectivity of the "hyphenated writer", which consciously or not erases the boundary of dividing "our" / "other", is important. We mean transculture, and therefore the "openness" of the literature itself, which ceases to be hermetically closed area. Instead, the literature is directed towards overcoming cultural distance by representatives of different traditions. Allowing themselves some whiskey, Hema`s parents are characterized by marginality and, as a result, move away from identifying themselves with one culture only. There is an international identity which is "here" and "there" at the same time.

N. Vysotska notes about an identity that is "not at all given from birth, but is individually minted in a process that is followed by doubt, denial and a constant review" [18, p. 49]. This symbolic identity "denial" is seen in Parul`s image (Kaushik`s mother), who becomes a "great American" with her husband. Parul has a short hair, sometimes smokes, wears pants and drinks whiskey while eating (Parul and her husband can allow themselves some whiskey even after dinner, which is of a particular concern to Hema`s parents).Shibani does not share Parul`s refusal of the traditional curry which Parul replaces with American toast. Life and assimilation in the new cultural environment enable the fact that Kaushik`s parents gradually "erode" their culture elements.

When Kaushik`s parents were visiting Hema`s house, the attention of Hema`s parents was focused on dear guests only. The refusalto eat a little more

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was especially shocking to Hema`s mother (she took it at her own expense, unaware that Parul was particularly attentive to her figure). Hema gets used to the fact that they eat all together, so once she felt hungry and was ashamed to ask her mother to heat food only for her. Being in another cultural environment, Hema`s parents broughttheir own culture to America, along with all its features. In this context N. Vysotska notesthat "immigrants from Asiahave taken refuge in their national enclaves, preserving life style elements and values there"[18, p. 303].

Hema`s parents have never invited her to drink tea with adults together. Hema remember: "I was still too young to drink" [11, p. 381]. However, Kaushik`s mother emphasizes on Hema`s sufficient independence when the girl prepares school lunch-box for herself: a turkey, some salad and sandwiches. At the same time, Hema`s image is not devoid of duality: abandoning her mother`s meals, the girl is eating American cornflakes and orange juice. Hema "suppresses" her otherness in order to "fit in" with socio-cultural reality. We mean the attempt to flow into the stream and not to divulge your ethnic origin. As a result, the attempt to become "our" suppresses and ousts the notion of a "whole personality" in some way, a person who is "made" of one culture and has an internal unity. This unity is opposite to "blurred identity" notion; the unity does not imply a cultural trap that is often fell into by dual identity representatives.

Indian elements are seen in everyday life. Despite the American way of life with Parul, smells of Indian dishes are clearly heard in Kaushik`s father`s house. Living in a new cultural environment, Chitra, his father`s second wife, still has the conditional connection with the house and creates "her" India in America. She adds used Indian comfort to the American house that was so lacking in the family before. Kaushik sees the table laid with an Indian-patterned tablecloth, something his late mother never did. In the center of the table, instead of the usual fruit vase, he sees stainless steel cutlery, as well as Indian "spicy mango" and "sweet lime" bottles.

Kaushik is amazed when one part of the table is laid only and when he is served tasteless Indian dishes: lushes, semicircular rice, dal and stewed vegetables.

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The young man does not want to eat his stepmother`s Indian dishes (he even feels hostility towards Chitra), because he is used to eating in a cafeteria or ordering pizza home. The superiority of American over the Indian is traced: in spite of his external otherness, the character intentionally denies the traditions of "his" culture.

Kaushik realizes that being married for the second time, his father returns to "his" Indian way of life. Chitra uses small glassware and in a very formal way places the dishes on the table: "This was the old fashioned, ceremonious way I remembered my grandfathers eating in Calcutta, being treated each day like kings after their morning baths" [11, p. 396]. The cultural chasm is also seen when Kaushik doesn`t know how to do it right: to eat from a glassware or to put some food on a plate? The character is not surprised by the vast variety of dishes but by Chitra`s strange Indian habit not to sit at the table with them; "Chitra hovered over my father and me and the girls, eating privately after we were done, the way our maids would in Bombay" [11, p. 401]. Kaushik identifies Chitra with the servants who were in his family in Bombay. One day, Chitra even justifies herself before Kaushik: "I didn't make any for you. Your father told me you like to sleep late when you visit home" [11, p.402].

Often, under the influence of a new culture, established stereotypes and ethnic views change. Accustomed to the American way of life, Kaushik notices some changes in the kitchen, when one day he decides to take a bottle of Scotch (liquor), "All I found there now were boxes of cereal and packets of chanachur brought back from Calcutta" [11, p. 398]. Kaushik is surprised that there is no even coffee in their house, because Chitra is used to morning tea and does not understand how to refuse tea in favor of coffee?

Not realizing it herself, Chitra gives Kaushik some American freedom: after the dinner she humbly cleans the table and washes the dishes herself, because even during his mother`s life, it was Kaushik who put dishes in the dishwasher. The character understands that he has to thank Chitra, who agreed to carry the burden of eternal memory of late Parul and to fight her rival forever.

***The Namesake.*** In "The Namesake" Jhumpa Lahiri shows how Bengali

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celebrations are significantly different from American ones. We mean not ten or twelve people American families used to invite, but about thirty or more. Unlike American women, Ashima does not think about the guests` candidacy in advance, she is pleased with everyone. The circle of her Bengali acquaintances is noticeably widening namely because of common cooking conversations. Women, who like Ashima suffer from nostalgia in a new cultural environment, ask her for advice and recipes for some dishes. Ashima tells them which fish is served in Chinatown, or how they can cook halvah with wheat flakes. Bengalis follow their traditions and visit each other every Sunday to taste shrimp fried in butter and to drink tea with condensed milk. Crossing their feet, they circle down on the floor and sing "their" songs together.

The importance of "his" ritual in character`s life is often emphasized in transcultural writings. Lahiri`s works are particularly illustrative in this context. In almost every author`s work, an Indian ritual plays an important role. Food is associated with the so-called "rice ceremony", when the baby begins to eat solid food. "There is no Baptism for Bengali babies, no ritualistic naming in the eyes of God. Instead, the first formal ceremony of their lives centers aroundthe consumption of solid food" [10, p. 30]. "Rice Ceremony" is a kind of act of naming a child; this is a special event for the characters (keeping their home traditions).

Food is the most important topic that is mistakenly considered as an aspect of our material lives, whereas it is a primary model for communication, assessment, coverage and regulation, more informative as it is verbal. During the meal Gogol makes conversation topics which are completely indifferent to his parents. We mean not cooking ones, but also new movie news stories. There is also a talk about museum exhibitions, restaurants, books, and finally, about the New York. The friendly conversation continues even at the empty table, which is unacceptable for the Ganguli family. Empty plates and glasses of wine, bread crumbs create somehow "his" American home warm atmosphere and comfort for Gogol, quite different from his parents` atmosphere.

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The circle image is of prime importance in the novel. K. Rapaille points out that "the circle image manifests itself differently in American culture. In particular, the American family meal code – is our circle" [14, p. 92]. Americans used to put big dishes in the center of the table. Someone takes the dish and passes it in a circle so everyone can treat it. Within Maxine`s family, Gogol creates "his" American circle, too different from the Indian one. That is why the character has a conscious desire to immerse himself into a foreign / another culture for a few hours.

Gogol becomes a part of the American circle even when, at the end of the dinner, the guests pass on a chocolate to each other. There is a "cultural breakdown" (failure) that allows the "other" to become "our". With such author`s intent, once again Gogol admits himself in the American way of life namely because of eating motif.

D. Sivers notes that "Making dinner is on Code for home in America. Food is secondary" [17]. That is why very little attention is paid to food quality in America; fast food costs twice as much as books, movies or music. The researcher continues, that "the average American spends six minutes eating dinner. The American Culture Code for food is FUEL" [17]. We notice the opposite with Gogol`s parents: for Ashima, as well as for the rest of the Hindus food is considered to be "a source of nourishment for all human life`s aspects: physical, mental and emotional" [8, p. 78]. Lahiri`s characters create their "little India", which consists of them only and of a few Bengali friends. They continue to eat with their hands, Ashima refuses to drive, and the family never bathes in the river. Gogol eats Indian mother-made traditional dishes out of respect only, as they will never replace the taste of his favourite American pizza and burgers.

***Unaccustomed Earth***. In "Unaccustomed Earth" characters consider themselves real Americans, but at the same time, something prevents them from "resembling" fully their American peers and, like them, realizing the "American dream".Their Indian root is the symbolic "barrier", as most of the characters try to combine Indian and American cultures at the same time. They appear as marginals who find themselves in a gap between Asian and American reality. This symbolic

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gap “includes” culinary differences as well. Ruma, the main character, realizes she will not cook Indian food for her father, as her mother once did, she will not stand behind him every night and wait for him to eat, feeling like a servant. The mother always followed the basic life rule: first serve her husband, and only then eat herself.

The character admits that it is easier to be an American woman than an Indian one. Ruma is a “cultural migrant”; she understands that she is different from her mother, who had to meet the Indian “standards” of an ideal wife and never did anything “half”. American food has always been a “chemistry” for Ruma's mother, so she taught her daughter to cook Indian food for her son (following the mother's advice indicates Ruma`s “double consciousness”). For Ruma's mother, American children were associated with whims, with colds, with allergies to everything, because of excessive “chemistry” consumption, ie American food.

***Mrs. Sen`s.*** Food as an art is clearly seen in “Mrs. Sen`s”. The woman works as a nanny, she takes care of eleven-year-old Eliot.Mrs. Sen is representative of the old diaspora. The heroine continues to “hold on” to “her” home: living in America, she tries to recreate the artificial life to which she is accustomed in Calcutta, as well as to regain her “lost identity”. She lives with memories and “hides” behind the past, so as not to notice the chaos, loneliness and inconvenience in her still artificial American house.

Cooking is one of the ways to compensate her symbolic “loss”. Eliot often observes the cooking process. An unusual detail for him is a blade brought from India, which Mrs. Sen uses when cutting vegetables. She explains that in India such a blade is in every house.

The warmth of Mrs. Sen's apartment contrasts with the cold of Eliot`s mother`s house, as does the cultural contrast between India and America. As befits a true Indian woman, Mrs. Sen is especially respectful of the guest. So when Eliot's mother returns, the Bengali woman invites her to dinner. Eliot's mother is “alien” to Indian tastes, so she refuses, explaining that she is not used to eating so late. At

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home, she drinks a glass of wine, eats bread and cheese, and often overeats, so she does not eat the pizza she and her son used to order for dinner.

Unlike Mrs. Sen, Eliot's mother doesn't spend much time in the kitchen; it's easier for her to buy ready-to-eat food. Eliot notices that his mother refuses Indian food not because she has already eaten; in fact, she prefers a hastily prepared American dinner with alcohol.

The boy likes the warmth and comfort of Mrs. Sen's house. He enjoys watching the still-surprising careful cooking process and compares it to the American habit towards semi-finished products. Eliot feels emotionally attached to India because of Mrs. Sen, for whom he has become a confidant (he often witnesses her sadness and homesickness).

***Hell-Heaven.*** A similar cooking motif is seen in "Hell-Heaven". Aparna, main character`s mother, prepares Indian dishes with a special care. Her symbolic "alienation" is seen not in the absence of American friends, but rather in the "incomprehensible" habits of Americans: Thanksgiving was associated with the absorption of a huge amount of tasteless food, and the reason not to go to work; and to finish cooking, when the guests have already arrived, means a bad tone. Mother's life seemed extremely boring to Usha: her mother never worked, and her life purpose was to serve her daughter and her husband, who did not praise her for delicious food and never used kind words when addressing her.

***Nobody`s Business.*** In "Nobody`s Business" Bengali roots are also clearly seen in the kitchen, as Sang (short for Sangeeta) often eats shallots, goat cheese, peanut butter and rice with a dark red sauce, which includes lime and a red pepper (she did not give up vegetable salad, yogurt, biscuits and American steaks). It is in the kitchen where the "cultural mixing" takes place: the Bengali dishes Sang used to eat with a fork, but not with the fingers of her right hand, asmost Bengalis do.

The "cultural break" is also noticeable when Paul, with whom she rents an apartment, pours tea into the kettle, fills it with boiling water and leaves it all for five minutes to remove the leaves in time. Sang is surprised, because, in her opinion, it is much easier to use a tea bag: it will take half as much time and effort.

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Like in India, food is respected in China. In this context D. Sivers notes, that "while the Chinese are eating dinner, they rarely speak with one another. Instead they focus entirely on the food. This is true even at business dinners. One may be in the midst of a spirited conversation about an important deal; when the food comes, all conversation ceases and everyone feasts" [17]. "In China, dinner is all about the food. Food is cooked in multiple locations (the kitchen, the fireplace, outside, even the bathroom) and it has a hugely prominent place in any Chinese home. Food is hanging, drying, and curing everywhere" [17].

**Conclusions.** The semantic structure of lexical units that fill the "food" concept in Lahiri`s works, as well as cultural and value aspects of this concept are widely represented. It is important to distinguish between home-made daily food or holiday treats, and food as an element of Indian national culture. The writer describes in detail the traditional Indian dishes and the usual, hastily prepared, daily American ones. The reader gets a complete picture of the traditional festive dishes of Indian cuisine. Thus, the structure of the "food" concept can be represented as follows: the names of traditional everyday food (Americans and Bengalis) and traditional American and Bengali holiday dishes.

The "food" concept embodies a cultural phenomenon, and allows understanding the features of national Indian cuisine; it is a cultural code that gives meaningful information. It is noticeable that within Lahiri`s textthe verb "to eat" has a lot of synonyms: to consume, to guzzle, to have, to lunch, to be full of something, to throw down, etc. Using such a variety of lexical and semantic series of one verb, the author reveals the characters` attitude towards traditional Indian cuisine.

But what important is not what synonymous series of the word "food" the author uses, but that it conveys Indian culinary traditions and customs; much more than just expressing or replacing with a synonym the token "to eat". Expressing not meaning but sense, food continues to be an element of Indian national culture, customs and traditions.

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Food is directly connected with gender issues. Eating habits and the way of cooking determine a woman`s identity as well as her difference. Food emphasizes woman`s cultural affiliation: in Lahiri`s writing it is shown that food serves as sacred ritual and art for Indians, in contrast to the American habit of hunger satisfying with semi-finished products.

In order to be a worthy wife, an Indian woman must have several qualities, but first of all, she must be able to cook (she has to know how many spices to add, which ones and when), sew, knit and sing at the same time. As befits a true Bengali women, Lahiri`s heroines spend most of the day in the kitchen and watch the cooking process.

The physiological function of hunger satisfying finds its expression in the following, more important and significant ones, becoming an indicator of such as social, psychological, communicative functions, as a means of establishing and realization of interpersonal connections through joint food consumption, ability or inability, desire or unwillingness to share it.

Apart from the function of the main food product, rice also receives a symbolic meaning, becoming an indicator of wealth which allows one to buy and store it, thereby causing the feeling of well-being, prosperity and satiety. Rice is in the sensitive function of a source of pleasure, joy, both physical and emotional. Therefore it is necessary to note functional multifacetedness of food. Food and its consumption have a significant characterizing load, directly reflecting the characters` life conditions, the reality in which they are the relationship, both family and social, their dreams and desires.

The linguistic expression of the “food” concept allows us to understand the nature of the cultural meaning attached to the linguistic sign; the culture and traditions are no less important. In our case “food” phenomenon is a separate cultural sphere of life, without which human existence is impossible.

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**Summary**. The article deals with the analysis of the culinary concept; with Indian gastronomy code analysis in Jhumpa Lahiri`s writing (an American writer of Bengali origin). The author of the article notes that food serves as conditional language for characters and as cultural code that interprets by "ours" only – Indian culture representatives. It is indicated that in the context of transcultural understanding, food and the process of its preparation are of particular importance: usual home-cooked dishes are synonymous of protection, security, peace, belonging to one's home; instead, the presence of "other" exotic dishes makes it possible to get acquainted with the culinary preferences of another culture, as well as to trace the basic similarities and differences.Therefore, cultural culinary differences are found is the kitchen, where the characters are accustomed to spend most of the day and especially carefully prepare the dishes. An interpretation of cooking as a true art is associated with Jhumpa Lahiri`s marginalized / border characters: you need to remember how much, when, and what kind of spices add to the dishes. As a true Bengali women, the charactersskillfully prepare traditional "their" dishes.As a result of cooking of two dozen dishes, the smell of mutton curry and pulao (a traditional Indian vegetable pilaf) is especially heard in the rooms. There is a "cultural mix" in the kitchen: Indian dishes are prepared with the help of American household appliances.The "food" concept embodies a cultural phenomenon, and allows understanding the features of national Indian cuisine; it is a cultural code that gives meaningful information.The semantic structure of lexical units that fill the "food" concept in Lahiri`s works, as well as cultural and value aspects of this concept are widely represented. It is important to distinguish between home-made daily food or holiday treats, and food as an element of Indian national culture. The writer describes in detail the traditional Indian dishes and the usual, hastily prepared, daily American ones. The reader gets a complete picture of the traditional festive dishes of Indian cuisine. Thus, the structure of the "food" concept can be represented as follows: the names of traditional everyday food (Americans and Bengalis) and traditional American and Bengali holiday dishes. Food is directly connected with gender issues. Eating habits and the way of cooking determine a woman`s identity as well as her difference. Food emphasizes woman`s cultural affiliation: in Lahiri`s writing it is shown that food serves as sacred ritual and art for Indians, in contrast to the American habit of hunger satisfying with semi-finished products. It is noticeable that within Lahiri`s texts the verb "to eat" has a lot of synonyms: to consume, to guzzle, to have, to lunch, to be full of something, to throw down, etc. Using such a variety of lexical and semantic series of one verb, the author reveals the characters` attitude towards traditional Indian cuisine. But what important is not what synonymous series of the word "food" the author uses, but that it conveys

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Indian culinary customs and traditions. Expressing not meaning but sense, food continues to be an element of Indian national culture.

**Key words:** food, transculture, Indian immigrants, marginal character, dual consciousness, ethnic identity, tradition.

**Анотація.** У статті аналізується кулінарний концепт; індійський гастрономічний код у творчості Джумпи Лагірі (американської письменниці бенгальського походження). Автор статті зауважує, що для героїв їжа слугує умовною мовою та культурним кодом, який розшифровується лише «своїми» – представниками індійської культури. Зазначено, що в контексті транскультурного розуміння їжа та процес її приготування мають особливе значення: звичні домашні страви є синонімом захисту, безпеки, спокою, належності до свого дому; натомість наявність «інших» екзотичних страв дає змогу ознайомитись з кулінарними вподобаннями іншої культури, а також простежити основні подібності та відмінності. Культурні кулінарні відмінності яскраво простежуються на кухні, де герої звикли проводити більшу частину дня і особливо ретельно готувати страви. Потрактування кулінарії як справжнього мистецтва пов'язується з маргінальними / порубіжними героями Джумпи Лагірі: потрібно пам'ятати скільки, коли та які спеції додавати до страв. Як справжні бенгальські жінки, героїні майстерно готують традиційні «свої» страви. В результаті приготування двох десятків страв у кімнатах особливо відчутний запах баранячого карі та пулао (традиційний індійський овочевий плов). «Культурна суміш» простежується на кухні: індійські страви готуються за допомогою американської побутової техніки. Концепт «їжа» уособлює культурний феномен і дозволяє зрозуміти особливості національної індійської кухні; це культурний код, який дає значущу інформацію. Семантична структура лексичних одиниць, які наповнюють концепт «їжа» у творах Лагірі, а також культурні та ціннісні аспекти цієї концепції представлені широко. Важливо розрізняти домашню щоденну їжу чи святкові частування та їжу як елемент індійської національної культури. Письменниця докладно описує традиційні індійські страви та звичайні, приготовані нашвидкуруч, щоденні американські. Читач отримує повне уявлення про традиційні святкові страви індійської кухні. Отже, структура концепту «їжа» може бути представлена таким чином: назви традиційної повсякденної їжі (американців та бенгальців) та традиційні американські та бенгальські святкові страви. Їжа безпосередньо пов'язана з гендерною проблематикою. Харчові звички та спосіб приготування визначають ідентичність жінки, а також її відмінність. Їжа підкреслює культурну приналежність жінки: у творах Лагірі показано, що їжа слугує священним ритуалом та мистецтвом для індійців, на відміну від американської звички втамування голоду напівфабрикатами. Помітно, що в творах Лагірі дієслово «їсти» має багато синонімів: споживати, їсти, обідати, бути насиченим тощо. Використовуючи таку різноманітність лексико-семантичного ряду одного дієслова, автор розкриває ставлення персонажів до традиційної індійської кухні. Але важливим є не те, який синонімічний ряд слова «їжа» використовує автор, а те, що воно передає індійські кулінарні звичаї та традиції. Виражаючи не значення, а сенс, їжа продовжує залишатися елементом індійської національної культури.

**Ключові слова:** їжа, транскультура, індійські іммігранти, маргінальний герой, подвійна свідомість, етнічна ідентичність, традиція.

**Аннотация.** В статье анализируется кулинарный концепт; индийский гастрономический код в творчестве Джумпы Лагири (американской писательницы бенгальского происхождения). Автор статьи отмечает, что для героев пища служит условным языком и культурным кодом, который расшифровывается только «своими» - представителями индийской культуры. Отмечено, что в контексте транскультурного понимания еда и процесс ее приготовления имеют особое значение: привычные домашние блюда являются синонимом защиты, безопасности, спокойствия, принадлежности к

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своему дому; зато наличие «других» экзотических блюд дает возможность ознакомиться с кулинарными пристрастиями другой культуры, а также проследить основные сходства и различия. Культурные кулинарные различия ярко прослеживаются на кухне, где герои привыкли проводить большую часть дня и особенно тщательно готовить. Трактовка кулинарии как настоящего искусства связывается с маргинальными / пограничными героями Джумпы Лагири: нужно помнить сколько, когда и какие специи добавлять в блюда. Как настоящие бенгальские женщины, героини мастерски готовят традиционные «свои» блюда. В результате приготовления двух десятков блюд в комнатах особенно ощутимый запах бараньего кари и пулао (традиционный индийский овощной плов). «Культурная смесь» прослеживается на кухне: индийские блюда готовятся с помощью американской бытовой техники. Концепт «еда» олицетворяет культурный феномен и позволяет понять особенности национальной индийской кухни; это культурный код, который дает значимую информацию. Семантическая структура лексических единиц, которые наполняют концепт «еда» в произведениях Лагири, а также культурные и ценностные аспекты концепции представлены широко. Важно различать домашнюю ежедневную пищу или праздничные угощения и еду как элемент индийской национальной культуры. Писательница подробно описывает традиционные индийские блюда и обычные, приготовленные на скорую руку, ежедневные американские. Читатель получает полное представление о традиционных праздничных блюдах индийской кухни. Следовательно, структура концепта «еда» может быть представлена следующим образом: названия традиционной повседневной пищи (американцев и бенгальцев) и традиционные американские и бенгальские праздничные блюда. Еда непосредственно связана с гендерной проблематикой. Пищевые привычки и способ приготовления определяют идентичность женщины, а также ее отличие. Еда подчеркивает культурную принадлежность женщины: в произведениях Лагири показано, что пища служит священным ритуалом и искусством для индийцев, в отличие от американской привычки утоления голода полуфабрикатами. Примечательно, что в произведениях Лагири глагол «кушать» имеет много синонимов: потреблять, есть, обедать, быть насыщенным и тому подобное. Используя такое разнообразие лексико-семантического ряда одного глагола, автор раскрывает отношение персонажей к традиционной индийской кухне. Но важно не то, какой синонимический ряд слова «еда» использует автор, а то, что оно передает индийские кулинарные обычаи и традиции. Выражая не значение, а смысл, еда продолжает оставаться элементом индийской национальной культуры.

**Ключевые слова:** еда, транскультура, индийские иммигранты, маргинальный герой, двойное сознание, этническая идентичность, традиция.

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