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The Discursive Construction of Class and Lifestyle builds on the momentum of academic interest in media discourse about food and lifestyle. Focusing on cookbooks and cooking

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participation, investment and language learning. Anya's frank and intimate writing style make Chapters 4–7 read like narratives, allowing the reader to holistically understand each participant. Such depth is only possible thanks to the author's personal relationship with participants and a multilayered data triangulation; readers will feel they know the author intimately, as she does not shy away from inserting herself into the interactions at hand. Thanks to her own multiple identities as an African American female with experience living in Brazil, Anya is able to identify the meaning behind social and linguistic markers of identity such as black hair styles or conflicting concepts of race in the participants' particular space that might be impossible for an outsider.

As perhaps the first single-authored monograph on second language learning focused primarily on African American students, this book makes a significant contribution; Anya's thorough work will undoubtedly serve as a template for future longitudinal ethnographic studies of language learners' multiple intersectional identities whose findings generate both pedagogical and sociopolitical implications. Primary among these implications is the need for institutions to recognize *race* as a central feature of African American students' experiences in language learning and study abroad. As the participants became increasingly immersed in Afro-Brazilian culture, their ethno-racialized interests strongly impacted their investment in classroom and community activities as well as their learning outcomes. Second language instructors and study abroad facilitators will benefit from this work by applying its findings to classroom practices, materials development, and service-learning activities in order to better support and retain African American students who currently participate in study abroad and advanced academic language programs at alarmingly low rates. Critical discourse analysts, in turn, will be interested in the way Anya connects students' socialization into a new language community, their use of racial terms in English, Spanish and Portuguese to identify themselves, and their reimagining of (or resistance to) American and Brazilian racialized power structures. Finally, Anya's book expands the notion of translanguaging, in particular translanguaging spaces, and demonstrates the importance of promoting a new multilingual paradigm both in language classrooms and in study abroad.

Reference

Norton B (2013) *Identity and Language Learning: Extending the Conversation*, 2nd edn. Bristol: Multilingual Matters.

Ana Tominc, *The Discursive Construction of Class and Lifestyle: Celebrity Chef Cookbooks in Post-Socialist Slovenia*, Amsterdam and Philadelphia, PA: John Benjamins, 2017; xi + 177 pp., US\$ 130.00 (hbk).

Reviewed by: Keri Matwick, *Nanyang Technological University, Singapore* and Kelsi Matwick, *University of Florida, USA*

The Discursive Construction of Class and Lifestyle builds on the momentum of academic interest in media discourse about food and lifestyle. Focusing on cookbooks and cooking

shows in the post-socialist Slavic context, Tominc uses Critical Discourse Analysis (CDA) to analyze how celebrity chefs act as cultural intermediaries in the spread of global media.

The main focus is on the Slovenian celebrity chef couple Luka and Valentina Novak and their work as authors, publishers and TV hosts. The Novaks' cookbooks are compared to those of UK celebrity chef Jamie Oliver – whose cookbooks, translated into Slovene by the Novaks, represent global 'foodie' discourse – as well as older works by Sister Vendelina – who represents standard traditional Slovenian cookbooks. Tominc's analysis illustrates how the Novaks' cookbooks or 'lifestyle manuals' reorient and reaffirm Slovene cuisine through defining a new form of middle-class taste: their discourse uses a conversational, hybrid style comparable to that of global celebrity cookbooks, while localizing this discourse in the Slovene context. This construction is typical of postmodern celebrity authority, projecting the Novaks as authorities on the new Slovenian middle-class taste and on national cuisine overall.

Tominc explores the idea of a global lifestyle discourse through an analysis of how celebrity chefs influence food media discourse in post-socialist Slovenia, focused on the translation of cookbooks by Oliver, the model of a global celebrity chef. Several features of Oliver's language style are analyzed, such as his conversational style, figurative language, and evaluative language. Differences between English and Slovenian present the Novaks with translation difficulties, especially because of Oliver's use of figurative language. The reverse translation, Slovene to English, also compromises the way the original source is used to make it comprehensible in another language. This becomes evident in the way pronouns are used and interpreted; the use of 'we' in a command form is characteristic of Slovene recipes, making it unclear whether the 'we' includes the reader or not. The English use of inclusive 'we' to create solidarity with the reader does not always translate well.

The book then turns to Slovenia, beginning with a historical overview of food advice from the 1950s and discussing how socialist media fueled Slovenian consumerism. The background of the development of television centers in Yugoslavia and the imported programs from the West provides further context for understanding how new global media discourses entered Slovenia. Against this background, Sister Vendelina's *The Great Slovene Cookbook* appears as exemplary of traditional Slovene food discourse, and it is her authority on traditional Slavic food and cooking that the Novaks seek to match. Her cooking style is conservative, and the cookbook's narrative is impersonal, lacking personal stories or family affairs. However, as publishers, the Novaks add a postmodern visual style similar to Jamie's and their own cookbooks by including images of the nun alongside the recipes. In doing this, the Novaks have an influence on both traditional and contemporary cookbooks in Slovenia, indirectly increasing their presence (and power!). In their own books, the Novaks incorporate Oliver's tastes (local, organic, fresh produce) and accessible language. Their language style is also reminiscent of Oliver's in that it constructs the authors as experts while retaining their ordinariness through the use of personal anecdotes and everyday scenes.

Visual analysis of the cookbooks' photos is not extensive, but usefully illustrates Tominc's argument about the construction of class and lifestyle. The meticulous, still-life

visual presentation of early cookbooks is compared with the use of ‘natural’ settings and the inclusion of celebrity chefs themselves and their family members in modern ones. The reader vicariously joins the Novaks, ‘strolling in Ljubljana market, cooking at the seaside and visiting famous professionals ... where they are shown how to cook new dishes’ (p. 134). Tominc insightfully notes that the photos of stylized food alongside representations of people in a typical context contribute to the normalization of a particular lifestyle, suggesting that the average person can make food just as appealing as that represented in the cookbook.

Tominc’s analysis of nutrition in Slavic cookbook discourse is also distinctive, as this topic is rarely addressed in linguistics. She observes that in standard cookbooks vegetables are described with a nutritionist vocabulary, a scientific reduction of the food in terms of cooking techniques and its nutrition. In contrast, the Novaks’ cookbooks emphasize taste. Like Oliver, they call for healthy, local, authentic and ordinary food, but are unique in invoking Slavic tradition and the past.

In addition to cookbooks, as indicated by the book title, the analysis of discourse also includes the popular genre of TV cooking shows, a popular product in celebrity chef media, including Oliver’s spin-off cookbooks from the show ‘The Naked Chef’, the Novaks’ spin-off cookbooks from ‘Love through the Stomach’, and Sister Vendelina’s revision of the Great Slovene Cookbook. The final chapter addresses the intersection of CDA and Food Studies. Tominc suggests that key topics in the latter field (among her examples are food scandals, food policy in the media, hunger, food advertisements and commercials) are suited to the systematic and detailed analysis CDA can offer of how power and inequality are established through language use.

The Discursive Construction of Class and Lifestyle brings to light a relatively unknown context (post-Socialist Slovenia) and language (Slovenian) through an analysis of familiar texts, cookbooks and cooking shows. The book is one of the first to demonstrate the global reach of celebrity chefs, but perhaps Tominc’s biggest contribution is her observation that this global lifestyle discourse does not entail a mere copy of ideology across borders; rather, the discourse is adapted for each context, including language and culture.

Bob Hodge, *Social Semiotics for a Complex World*, Cambridge; Malden, MA: Polity, 2017; xvii + 258 pp., AUD 122.95 (hbk), AUD 37.95 (pbk + ebook).

Reviewed by: Sabine Tan, *School of Education, Curtin University, Australia*

Published at a time that is marked by worldwide social, political and economic volatility, Bob Hodge’s *Social Semiotics for a Complex World* presents powerful analytic tools and approaches for developing a better understanding of some of the key issues and problems facing society today. Appropriating concepts, ideas and theoretical models from many disciplines including linguistics, sociology, anthropology, philosophy, psychology and literary studies, Hodge analyses profound real-life problems and issues from the public as well as the private spheres. Drawing on a lifetime of social semiotic research, he touches upon a variety of contemporary themes and issues ranging from globalisation,