



A New Concept in Gastronomy: Cinegastronomy

* Murat DOĞAN^a 

^a Istanbul Gelişim University, Faculty of Fine Arts, Department of Gastronomy and Culinary Arts, Istanbul/Türkiye

Abstract

In this study, we aimed to define the theoretical and conceptual framework of cinegastronomy, a new concept we seek to introduce in the field of gastronomy. To achieve this, we conducted an electronic brainstorming session with 55 cinema professionals using the AnswerGarden® program. We analyzed the collected data using content analysis to create themes, and employed the nominal prioritization technique to prioritize these themes. As a result, we divided the concept of cinegastronomy into three main themes and twelve sub-themes: (1) gastronomic symbols, (2) the meeting of cinema and gastronomy, and (3) the reflection of humans and food in cinema. The twelve sub-themes are ranked in order of importance, with the top three being: (1) a narrative and representation tool within film; (2) innovative and engaging; and (3) the combined use of gastronomy and signs in cinema. Overall, we define cinegastronomy as the expression of gastronomic perceptions and, beyond that, realistic or metaphorical indicators through cinematographic techniques.

Article History

Received: 01.07.2024

Accepted: 14.10.2024

Keywords

Cinegastronomy

Cinema

Gastronomy

Semiotics in cinema

Food culture

Article Type

Research Article

* Corresponding Author

E-mail: mdoğan@gelisim.edu.tr (M. Doğan)

DOI: 10.21325/jotags.2024.1493

INTRODUCTION

Cultural, religious, and geographical factors influence food beyond its physiological necessity (Pilcher, 2023). All world cuisines possess distinct characteristics, and religions significantly impact culinary culture (Doğan, 2023a). For instance, religious restrictions on specific foods and the presence of regional flora and fauna are among the features that differentiate cuisines. These interactions have contributed to forming people's identities and processes of convergence or divergence among individuals of different religions and sects (Aulet et al., 2021). Cultural codes and symbols play a crucial role in shaping social identities.

All stages, from food production to cooking and consumption, are crucial for transferring cultural codes and symbols. These cultural codes and symbols play a decisive role in areas such as the differentiation of food products among societies, the classification of foods, and eating and drinking rituals (Çınay & Sezerel, 2021). The transformation of the concept of food into a culinary culture signifies a process of cultural creation. In some societies, religious norms are deeply woven into these cultural codes and symbols, adding layers of meaning to every bite (Reddy & van Dam, 2020). In modern societies, food has evolved beyond mere sustenance to become a defining feature of identity and social status (Guptill et al., 2022). The concept of “you are what you eat” forges a profound existential link between our dietary choices and who we are, reflecting our values, beliefs, and personal narratives. Many sociologists have studied the relationship of food to society and have put forward different views.

Mary Douglas and Roland Barthes both view food as a powerful symbol that reflects and shapes societal values, norms, and hierarchies (Meral, 2024 & Stano, 2024). Douglas emphasizes the role of food in expressing social identities and belonging, while Barthes analyzes its symbolic meanings within popular culture. Fischler argues that modern societies have undergone a significant transformation in their relationship with food (Mol, 2021). Traditional nutritional wisdom has given way to a consumer-driven approach, emphasizing individual choices and market-oriented behaviors. This shift has weakened the social and cultural bonds associated with food, leading to a phenomenon known as “gastro-anomie” (Sali, 2023). Claude Lévi-Strauss explores the cultural significance of cooking in his work “The Raw and the Cooked” (Graf & Mescoli, 2020). He argues that cooking methods transform natural foods into cultural artifacts, marking the boundary between nature and culture. These methods reflect a society's values, beliefs, and social structures, demonstrating human dominance over the natural world.

Throughout history, people have developed their eating habits by selecting various foods from nature and organizing them according to seasons and stages of life (Pilcher, 2023). The sharing of eating habits within society, along with factors such as table manners, has contributed to the formation of moral rules (Çam & Çelik, 2024). The physical and cultural environment in which an individual lives has influenced food culture and, consequently, identity formation (Dursun & Güzeller, 2023). Differences between nomadic and settled lifestyles have led to varying impacts on food culture. In conclusion, factors such as culture, religion, geography, and societal moral norms influence both identity formation and food culture (Guptill et al., 2022).

Gastronomy extends beyond mere cooking and eating; it embodies a cultural, historical, and social phenomenon. Food serves as a cornerstone of social interactions, intertwining with economic, religious, political, and emotional connections among individuals (Pilcher, 2012). Moreover, gastronomy represents a profound discipline that endeavors to comprehend and characterize the world we inhabit. Research within this domain draws upon diverse fields of study, including food science, psychology, history, sociology, anthropology, and artistic endeavors (Doğan,

2021). Within this framework, cinema, often regarded as the seventh art form due to its representational power, offers a platform to convey the concept of gastronomy to broader audiences (Yılmaz & Yüksel, 2021).

Cinema is no longer a classical entertainment tool but is considered a means of expression or language full of meanings, metaphors, and symbols. Representation studies constitute an important part of studies on cinema (Coëgnarts, 2017). Films have various functions, such as sending messages, correcting historical facts, presenting the reality of the moment to the audience, and introducing different cultures, places, environments, and even lifestyles (Rosenstone, 2020). Therefore, it is a fact that films have the power to influence individuals' attitudes and perceptions at various levels (Kubrak, 2020).

Food has played a significant role in human culture throughout history, serving as a means of communication, social bonding, and artistic expression. With the development of technology, cinema, art, and gastronomy have become an integral part of daily life (Çakır et al., 2020). Globalization has further strengthened the connection between food and culture, as it has facilitated the exchange of culinary traditions and practices across borders (Şahin, 2023). Gastronomy has also made a significant contribution to the tourism sector, and its portrayal in cinema and movies has helped to promote different cuisines and destinations (Aydın et al., 2018). The digital age has further strengthened the bond between cinema and gastronomy, as movies are now widely available on digital platforms, making it easier for audiences to explore and appreciate diverse culinary cultures.

The rapid pace of change and transformation in today's world affects people's habits as well as their psychological and cultural natures (Griswold, 2012). Food culture is an important subject from symbolic, psychological, social, geographical, anthropological, and political perspectives. Eating habits have become more individualized, food consumption has been associated with symbolic values, and ostentation has taken precedence (Corvo, 2016). With the influence of social media, food culture is becoming even more diverse, and visual media, especially cinema, plays a significant role in this change (Godara & Dev, 2021). In this context, it can easily be argued that gastronomy has the potential to change eating habits through the influence of cinema.

Cinema, like almost every field, has a close relationship with gastronomy. The emerging concept of cinema and gastronomy represents the phenomenon where cinegastronomy come together. This innovative concept not only allows individuals to enjoy the art of cinema but also offers an enjoyable and avant-garde experience by offering the opportunity to explore the world of gastronomy. This study aims to define the theoretical and conceptual framework of cinegastronomy.

The study first establishes a basic theoretical framework that positions cinegastronomy within the existing academic discourse and related literature. This framework is important for understanding the interconnectedness of cinema and gastronomy and how they enhance each other to create unique experiences. The brainstorming method was then used to collect rich, qualitative data from cinema professionals. This method facilitates the collection of diverse and insightful perspectives from individuals actively involved in cinematic arts, thus ensuring that the data reflects a wide range of professional experiences and perspectives.

The collected data was then analyzed to identify main and sub-themes related to cinegastronomy. Through a comprehensive thematic analysis, these themes were systematically categorized, shedding light on the key elements and complex nuances that define the intersection of cinema and gastronomy. This step is crucial to explaining how

these two fields come together to create a holistic and immersive experience.

Finally, the identified themes were evaluated and discussed in detail. This discussion critically examined the implications of each theme and placed them within the broader context of the existing research. In doing so, the study provided a comprehensive analysis of cinegastronomy, offering new insights and potential directions for future research in this interdisciplinary field. Ultimately, this study aims to contribute to academic discourse by defining and elaborating the concept of cinegastronomy, highlighting its importance, and suggesting ways for this innovative concept to be further explored and integrated into both cinematic and gastronomic practices.

Conceptual Framework

Food has become a central part of human life, has ceased to be a mere physiological need, and has become an important part of cultural codes. Throughout history, food culture has greatly evolved with the transition from hunter-gatherer periods to settled life. From ancient to modern times, the socio-cultural and economic structures, historical processes, and religious beliefs of each society have shaped its culinary culture. The historical development of food culture and the role of religions, wars, migrations, and discoveries in this process are significant. The intersections of gastronomy and cinema show how both fields enrich each other in terms of visuality, storytelling, and cultural heritage.

Cultural Codes of Food and Gastronomy

Nutrition is a basic need for survival, providing the energy people require. Throughout history, food has been an indispensable part of human life. During the hunter-gatherer era, men hunted while women gathered, leading to the development of methods for growing and preserving food, which eventually resulted in settled lifestyles (Doğan, 2023b). Ancient settlements like Çatalhöyük utilized kitchen tools and ovens, and in the Alta Mira cave in Spain, animals considered sacred were depicted in art. As societies settled, distinct culinary cultures emerged, each shaped by their unique socio-cultural and economic structures, histories, eating habits, and religious beliefs (Aksoy & Çetin, 2018; Vardar & Çağlayan, 2023). Religions introduced many rules that shaped food culture and eating habits, specifying which animals and plants could be eaten, how they should be prepared, rituals of sacrifice, and foods for special occasions. In essence, culture and food culture are deeply intertwined and cannot be separated (Doğan, 2023a).

Food culture has been shaped by factors such as wars, climate change, migrations, and voyages of discovery throughout history. The socioeconomic and cultural traces of food culture in Europe date back to Ancient Greece, the Roman Empire, the Hellenistic period, the Middle Ages, and the Renaissance. In ancient times, civilizations such as the Babylonians, Ancient Egyptians, and Ancient Greeks stood out with their eating habits and culinary cultures (Aksoy et al., 2016). Roman cuisine, considered the origin of European cuisine, utilized heavy sauces, spices, and exotic ingredients. In the Middle Ages, the Migration of Tribes and interactions with the Andalusian Umayyad State enriched Europe's food culture. Europeans gained new knowledge about foods and cooking techniques through translations from Arabic sources (Montanari & Brombert, 2015).

With the beginning of the New Age, the invention of gunpowder, the compass, and the printing press transformed Europe's food culture. Thanks to the printing press, cookbooks became widespread. The discovery of America introduced foods such as potatoes, tomatoes, and corn to European cuisine (Üner, 2023; Doğan & Sönmez, 2022).

The Renaissance was a period of significant change in art, science, and culture, which was reflected in culinary culture. During this time, cuisine saw notable advancements in the variety of ingredients, cooking techniques, and presentation (Doğan & Yaşlıca, 2022).

The Industrial Revolution transformed food production from agricultural activities to industrial processes, which led to a decrease in nutritional values and a radical change in consumption habits. The roots of many of today's food problems date back to this period (Doğan & Vatandost, 2023). Colonialism and labor migrations in the 19th and 20th centuries contributed to the globalization of food cultures. Immigrants brought their own food cultures to new settlements and created hybrid cuisines. Chinese and Italian cuisines are prominent examples of this process. Migration allowed food to maintain its unique flavors despite the changes it experienced between generations and led to the spread of global tastes (Bingör, 2016). After the First and Second World Wars, fast food culture spread rapidly. Foods such as canned meat and biscuits, which were developed to feed soldiers during wartime, laid the foundations of fast food. With the spread of chain restaurants such as McDonald's after the war, fast food culture became a global ritual. However, this culture had negative consequences such as unhealthy nutrition, obesity, and environmental problems (Daştan & Atnur, 2023).

To understand today's Turkish food culture, it is essential to examine the migration routes of the Turks from Central Asia to Anatolia and the social and cultural changes they experienced during this journey. These migrations and cultural interactions played a significant role in the enrichment of Turkish cuisine. The origins of Turkish cuisine were influenced by the food cultures of the Hittite, Urartian and Phrygian civilizations, with the central role of water and bread being adopted by the Turks (Yalcin, 2023). The development of Turkish cuisine can be analyzed in four main periods: Central Asian, Seljuk, Ottoman, and Republican. Throughout these periods, social, economic, and cultural changes influenced the evolution of the cuisine. During the Central Asian period, the Turks engaged in agriculture, animal husbandry, and hunting, with their diet primarily consisting of horses and mutton. Beverages such as kumiss also held significant importance during this time (Karaman, 2023).

During the Seljuk period, Turkish cuisine settled in Anatolia and became richer. Hospitality played an important role, and feasts were widely organized. Kaşgarlı Mahmud's work "Divanu Lugati't-Turk" provides information about the Seljuks' food preferences, cooking methods, and recipes. Various dishes such as pilaf, borani, stew, kebab, halva, and kadayıf held significant places in Seljuk cuisine. During this period, the consumption of vegetables, fruits, and grains increased, with lamb, goat, and chicken meat being widely used (Demirgöl, 2018).

Ottoman cuisine was built upon the foundations of Turkish cuisine and Islamic culture. Dominated by meat and dairy products, it did not include alcoholic beverages. Ottoman cuisine is divided into two categories: palace and public cuisine. Palace cuisine is known for its magnificent tables, while public cuisine is modest yet rich in flavor and variety. During the reign of Fatih Sultan Mehmet, palace cuisine flourished, with an increased use of vegetables and fruits in meals and a greater consumption of seafood. Palace feasts became significant events that reinforced socio-economic status and fostered social solidarity. Ottoman cuisine, continuing the traditions inherited from Byzantium, was also influenced by various ethnic groups. The vast geography of the Ottoman Empire added diversity to the culinary culture, and Westernization movements also influenced this culture (Isin, 2025).

Cookbooks written during the Ottoman period are valuable sources that document the culinary culture. These books, dating from the 13th century onwards, are crucial for understanding the evolution of food culture. After the

Tanzimat period, Western influences grew, and 19th-century cookbooks reflected these changes. Western dishes and dining habits were particularly adopted in high society, and the cookbooks of the time captured these transformations. Turkish cuisine has coexisted with many cultures throughout history, enriched by the diverse products offered by various geographies. This culinary richness is a result of the Turks' journey from Central Asia to Anatolia and the cultural interactions they experienced along the way (Samancı, 2020).

Gastronomy and Cinema

Gastronomy has been identified with French and Chinese cuisines throughout history and is derived from the Ancient Greek words “gaster” (stomach) and “nomos” (law). It was used in a French poem by Joseph Berchoux in the 1800s and accepted by the French Academy in 1835. Gastronomy examines culinary arts and the physiological effects of food. The art of cooking, which began in Mesopotamia, influenced Anatolian and Chinese cuisines. Catherine de Medici had a great influence on the development of French cuisine. The first restaurant was established during the reign of Louis XVI, and François Pierre's book “Le Cuisinier Français” and Varenne's concept of sauce contributed to the systematization of French cuisine. Gastronomy is a social and cultural art. Harrison's classification in 1982 includes theoretical, applied, scientific and technical sections. Today, French culinary culture is characterized by the presentation of meals and table setting (Doğan & Özdemir, 2022).

Cinema and gastronomy are two branches of art that share common aspects such as visuality, storytelling, sensory experience, cultural heritage, and creativity. As a visual art, cinema incorporates the act of eating into our cultural and social lives by interpreting it through various codes in food scenes. Such films leave a lasting impact on the audience's subconscious, reshaping representations of different ideologies and creating unique perceptions (Özer & Şalkamoğlu, 2024). In terms of storytelling, cinema captivates audiences with successful scriptwriting, while gastronomy conveys cultural and social messages through the preparation and presentation of food. Films expose viewers to the flavors of different cultures, awakening a desire to experience these sensory delights in real life, which then permeate all areas of society (Çakır et al., 2020). Cinema archives and preserves national culture and heritage for future generations, while eating habits are shaped by diverse lifestyles and cultural influences. Creativity is a vital element in both realms; both cinema and gastronomy demand creative endeavors and reflect personal expression and artistic innovation.

The Historical Relationship Between Cinema and Gastronomy

Cinema and gastronomy are two arts that have influenced and nourished each other for over a century. Since the early days of cinema, food scenes have held an important place in films, reflecting cultural and social life. This process began with the Lumière Brothers recording scenes from daily life, showing food in a simple and natural way. Over time, as cinema technology and narrative techniques developed, food scenes became more sophisticated. (Murray & Heumann, 2012). In the Golden Age of Hollywood, food scenes were used to reflect the social status and personalities of characters. In modern cinema, with cultural diversity and globalization, different cuisines and food cultures have found their place in films (Epstein, 2001).

Films about gastronomy emphasize the artistic and emotional aspects of cooking, focusing on the preparation, presentation, and consumption of food (Yılmaz & Yüksel, 2021). Movies like “Julie & Julia” (2009) and “Eat, Pray, Love” (2010) take audiences on a visual and sensory journey into different cultures. These food scenes reflect the

inner worlds, social relationships, and cultural identities of the characters, enhancing the narrative flow and emotional intensity of the story. These scenes offer viewers an aesthetic experience while also providing insights into social norms and values. This dynamic relationship between cinema and gastronomy will continue to evolve, enriching both art forms artistically and culturally.

Gastronomy Themed Movies and Their Features

Gastronomy-themed films are defined as films that feature food in a leading role, often detailed with close-up shots and showcasing dining venues. These films focus on the process from the meal's preparation to its presentation and are typically shaped around a culinary or food story. The main characters are closely related to food, and eating provides a social area of analysis beyond a simple need. Examples include *Big Night* (1996), *Vatel* (2000), *Le Grand Chef* (2007), *Haute Cuisine* (2012), *Sweet Bean* (2015), *The Menu* (2022), and *The Hundred-Foot Journey* (2014).

Gastronomy-themed films can reflect not only gastronomy but also cultural values and social relationships. Close-up shots emphasize the visual and aesthetic features of food, offering the viewer a visual feast. Food scenes enhance the film's atmosphere and the emotional states of the characters, providing an experience beyond the food itself. Food is not only a physiological part of our lives but also an important part of social and cultural interaction. Cinema brings this interaction to the screen, and food-related scenes can be the main theme of movies.

As gastronomy has become more popular, gastronomy-themed movies have also increased. Food scenes carry emotional and cultural meanings beyond just physical consumption. Gastronomy movies typically shape the plot and characters around food. Sometimes, food determines the existence of the characters; other times, it is the main hero. These movies develop by reaching the climax or conclusion of a meal and exploring emotional situations around food themes. The consumption, sharing, presentation, and preparation of food can convey different messages in films.

Prominent gastronomy movies include *Babette's Feast* (1987), *The Big Choke* (1973), *Tampopo* (1985), and *Bitter Chocolate* (1992). In recent years, films such as *Bella Martha* (2001), *No Reservations* (2007), *Julie & Julia* (2009), *Chef* (2014), *The Hundred-Foot Journey* (2014), *Burnt* (2015), *Ratatouille* (2007), and *The Menu* (2022) have attracted attention.

The first food-themed film in Turkish cinema is *Zengin Mutfağı* (The Rich Kitchen) from 1988. Other significant films include *Hamam* (1997), *Serseri Mayınlar* (2010), *İstanbul Kırmızı* (2017), and *Sofra Sırları* (2017). In Turkish cinema, food is portrayed in the unifying role of the table and its importance in family communication. Additionally, films such as *İssiz Adam* (2008), *Dondurmam Gaymak* (2005), and *İftarlık Gazoz* (2016) also use symbolic narratives of food.

Intersections of Food and Cinema: Cultural and Symbolic Meanings

Food and cinema carry meanings that go beyond daily life, and the interaction between these two areas has been deeply examined in cultural, social, and symbolic contexts. Food scenes in films not only meet nutritional needs; they also provide clues about the character's social status, emotional states, and cultural identities (Keller, 2014). Food and the places where they are prepared deepen the characters' personalities and stories. For example, a business meal at a fancy restaurant symbolizes power and status, while a meal eaten at home with the family expresses love and unity.

Research on food culture intersects with various disciplines such as anthropology, sociology, history, philosophy, and economics, as well as nutrition and gastronomy experts. Food culture can be examined in a wide range of areas, from gender identity to philosophy, from politics to sociology. This interdisciplinary approach reveals the symbolic and semiotic meanings of food and cooking processes. Food carries deep symbolic meanings in many areas, from religious rituals to social status, from emotional connections to celebratory traditions (Corvo, 2016).

Symbolic Meanings of Food and Their Relationship with Cinema

Food symbolism has been influential in many areas, from religious traditions to the relationship between knowledge and sin. The first sin committed by Adam and Eve by eating from the “Tree of Knowledge” reveals the symbolic importance of food. These symbols express sensory pleasures as well as intellectual and cognitive experiences (Weiss, 2022). Food and cinema are two deep areas in terms of symbolism. While cinema focuses on the history and cultural values of food, food is also loaded with various symbolic meanings in films.

Food scenes in cinemas are full of symbolic elements. While wounded people, chaos, and screams symbolize terror in war scenes, objects such as blood, bombs, and weapons also carry certain meanings. Objects, colors, sounds, characters, and places used in cinema can be symbolic. Metaphors are the expression of a phenomenon by comparing it to another phenomenon and gaining new meanings. This symbolic relationship between food and cinema allows both areas to be examined in deep cultural and social contexts (Çakır et al., 2020).

The Socio-Cultural Role of Food and Places

Foods carry symbolic meanings in many areas, from family ties to social status. Eating together is an important ritual that brings family members closer and strengthens their bonds. Foods shared at the table express feelings of love, respect, and unity. Foods prepared for special occasions become part of celebrations and carry symbolic meanings (Çaycı & Aktaş, 2018). In religious and belief systems, certain foods are considered sacred and are used in worship (Tatlı & Doğan, 2020). In some societies, both past and present, the foods consumed reflect a person's social status. While luxurious foods symbolize wealth and power, simple foods express modesty and simplicity. Additionally, certain foods are linked to emotional memories; tasting a particular food can evoke memories of childhood or a loved one (Sırlıklı & Kara, 2024).

The places where food is prepared and consumed also play an important role. Home is considered a safe and warm haven, and meals prepared at home bring the family together in a loving environment. Restaurants offer the opportunity to experience the cuisines of different cultures, socialize, and celebrate special occasions. Street vendors provide access to local flavors and have become part of daily life. In religious places, special dishes are prepared and used in rituals. The atmosphere of these places, along with social interactions and memories, influences the taste and experience of the food (Enriquez & Archila-Godinez, 2022). The relationship between food and cinema is a subject that needs to be examined in depth within cultural, social, and symbolic contexts. Both areas deepen and enrich human experiences and emotional connections. Research conducted in this context helps us understand the symbiotic relationship between food culture and cinema.

Academic Studies on the Relationship Between Cinema and Gastronomy

Academic studies that examine the relationship between cinema and gastronomy investigate how these two fields interact and how this interaction shapes their cultural, social, and touristic dimensions. First, the symbolic meaning

of food in films comes to the fore. Food is used in films to represent emotions such as power, status, love, loss, and longing. For example, the food on a table can reflect the social class or relationships of the characters. The effect of food on character development is also an important subject of study. A character's eating habits can provide important clues about his or her personality traits and role in the story. In this context, understanding how food is used in the film narrative helps us better understand the emotional states and social situations of the characters.

The effect of gastronomy on tourism is another important factor in understanding the relationship between cinema and gastronomy. Films can promote tourism by promoting the gastronomy of certain regions. For example, films such as *Eat, Pray, and Love* (2010) can attract visitors by highlighting the culinary culture and touristic values of Italy. This effect highlights the role of the film industry in gastronomic tourism, and academic studies in this field examine in detail how these relationships work.

On the other hand, food scenes in cinema not only reflect cultural identity and heritage but are also related to socio-cultural themes. Films can be used as a tool to explore food cultures and their effects on social structures. Food also serves to create an atmosphere and trigger sensory experiences in film narratives. This allows viewers to connect more deeply to the story.

The relationship between cinema and gastronomy is a subject that has been studied in depth both in academic and popular culture. These studies help us understand the intersections of cinema and gastronomy while also shedding light on cultural identities, social structures, and tourist trends. In this context, the relationship between cinema and gastronomy adds new dimensions to research and increases the accumulation of knowledge in these areas.

Overall, these studies cover themes such as the symbolic meaning of food in films, cultural identity and heritage, character development, the impact of gastronomy on tourism, and the sensory experience of food, and the studies conducted in the last decade are given in Table 1.

Table 1. Academic Studies Related to Cinema and Gastronomy

No	Study	Focus	References
1	The Influence of Culinary Movies as a Popular Culture Tourism Phenomenon in Shoot Destinations	This study examines how culinary films can promote tourism to specific locations.	(Forgas-Serra et al., 2018)
2	Celluloid Flavours. A Brief History of Food in Film	This study provides a brief overview of the history of food in film.	(Drzał-Sierocka, 2015).
3	The Use of Food in Cinema as a Soft Power Instrument	This study examines how food can be used as a tool of soft power in cinema.	(Şengül & Çakır, 2023).
4	Fatih Akın Filmlerinde Yemek ve Sofranın Temsili (Representation of Food and Table in Fatih Akın's Films)	This study examines the films of Fatih Akın, an internationally successful and intercultural director.	(Çinay & Sezerel, 2021)
5	Representações sociais da alimentação retratadas no cinema (Social representations of food portrayed in cinema)	This study investigates and analyzes the social representations of cinema audiences regarding food depicted in films.	(Amorim et al., 2020).
6	A Pinch of Salt in Hotel or Kitchen: Reading Recipes as Narrative Tools in Contemporary Malayalam Cinema	This study examines how recipes and food preparation processes become metaphors and narrative tools in films.	(Fernandes & Jose, 2021)

Table 1. Academic Studies Related to Cinema and Gastronomy (cont.)

7	Ferzan Özpetek Filmlerinde Gösterge Olarak Yemek: Mine Vaganti/Serseri Mayınlar Üzerine Bir İnceleme (Food as a Sign in Ferzan Özpetek's Films: A Study on Mine Vaganti)	This study examines the symbolic and spatial meanings of food in the film <i>Mine Vaganti</i> , directed by Ferzan Özpetek, using Barthes' semiotic approach.	(Çınay & Sezerel, 2020)
8	Feasting our eyes: Food films and cultural identity in the United States	This study takes a second look at modern American food films to highlight their traditional approaches to nation, gender, race, sexuality, and social status.	(Lindenfeld & Parasecoli, 2016)
9	Gastronomy Themed Movies	This study examines four films depicting French and Italian cuisines to highlight the distinctive features of the depictions and to offer suggestions for expanding the depiction of gastronomic culture in films.	(Yılmaz & Yüksel, 2021)
10	Haptic for Gourmets: Cinema, Gastronomy, and Strategic Exoticism in <i>Eat Drink Man Woman</i> and <i>Tortilla Soup</i>	This study examines how the representation of food leads to a strategic exoticism process in which racial/ethnic exoticism is displaced onto food.	(Roldán-García, 2020)
11	Dining as a 'Limit Experience': Jouissance and Gastronomic Pleasure as Cinematographic and Cultural Phenomena	This study examines gastronomic pleasure as a cinematic and cultural phenomenon.	(Wocke, 2016)
12	Wine as Represented in Contemporary Cinema. A Semiotic Review	This study examines the narrative grips and cinematographic subjects of several films about wine.	(Mangiapane, 2024)
13	The influence of culinary movies as a popular culture tourism phenomenon in shoot destinations	This study examines how culinary films affect the flow of tourism in the places where they are filmed.	(Forgas-Serra et al., 2018)
14	New Generations and Axiologies of Food in Cinema and New Media	This study examines the fundamental axiologies in the postmodern food world for and by the new generations.	(Surace, 2022)
15	Dışarda Yeme Teorisi Bağlamında <i>The Menu</i> (2022) Filmi Üzerine Bir İnceleme (A Review of <i>The Menu</i> (2022) Movie in the Context of Eating Out Theory)	This study examines the phenomenon of eating out depicted in <i>The Menu</i> within the framework of the discipline of gastronomy.	(Islakoğlu, 2024)
16	French food on film: beyond gastronomy in <i>La Noire de...</i> , <i>Chocolat</i> , and <i>La Graine et le mulet</i>	This study examines cinematic representations of French food that significantly depart from the hegemonic gastronomic paradigm.	(Abramson, 2017)
17	Tasting displacement: Couscous and culinary citizenship in Maghrebi-French diasporic cinema	This study examines the representations of couscous as an ethnic body in popular culture and how cinematic couscous provides a sensory prism that embodies intimate stories of displacement.	(Durmelat, 2015)
18	Foodie Fictions: the ethics and aesthetics of food in contemporary novels and films	This book addresses the ethical and aesthetic dimensions of food through contemporary novels and films.	(Parasecoli, 2016).

The studies in Table 1 offer different perspectives by addressing the relationship between cinema and gastronomy from various perspectives. While some of these studies examine the cultural and sociological ties between food and cinema, others analyze the representation of food in films and the social effects of these representations. For example, Drzał-Sierocka (2015) provides an overview of the history of food in film, while Şengül and Çakır (2023) investigate how food can be used as a tool of soft power in cinema. Similarly, Lindenfeld and Parasecoli (2016) emphasize cultural identity themes in modern American food films, while Çınay and Sezerel (2020, 2021) examine the representations of food and the table in the films of Fatih Akın and Ferzan Özpetek.

In this context, gastronomy-themed films are evaluated not only as an aesthetic element but also as a means of social and cultural communication. Amorim et al.'s (2020) study analyzes the social representations of cinema

viewers regarding food depicted in films and reveals the effects of this interaction on viewers.

These studies cover themes such as cultural identity, displacement, exoticism, and social representations of food in films. In particular, cinematic representations of food provide important clues for understanding various social dynamics such as nation, gender, race, sexuality, and social status. In this context, Abramson (2017) and Durmelat (2015) examine how food reflects themes of cultural identity and displacement, while Wocke (2016) and Roldán-García (2020) examine themes such as gastronomic pleasure and exoticism.

The relationship between cinema and gastronomy provides a wide literature on how food is represented in films and the social, cultural, and touristic effects of these representations. These studies provide valuable information for researchers working in the fields of gastronomy and cinema.

Methodology

In the current study, the concept of cinegastronomy was evaluated using the brainstorming technique, a qualitative research design. The content analysis method was used to analyze the collected data and create themes. Additionally, the nominal prioritization technique was used to prioritize themes. Then, the theoretical, practical, and conceptual framework of the cinegastronomy concept was defined through themes.

Population, Sample and Limitations

This study primarily examines the perspectives of cinema professionals working in the Turkish film industry, with a particular emphasis on those based in Istanbul. Istanbul is considered a representative sample of the broader Turkish film industry due to its high concentration of cinema production companies (Kanburoğlu, 2017). This selection ensures a thorough assessment of the participant group, leveraging their presumed knowledge, experience, and expertise in the field.

The electronic brainstorming technique was chosen for data collection, given the diverse nature of the professionals' work. To prioritize the themes identified through brainstorming, expert opinions were solicited from academics specializing in cinema and gastronomy. These experts were selected using the snowball sampling method, a non-probability sampling technique (Naderifar et al., 2017).

The limitations of this study include the fact that data were collected from a specific cultural context, which may impede the generalization of findings to other cultures. Future research could explore the universality of the concept of cine-gastronomy by conducting similar studies in diverse cultural settings. Additionally, the study's focus on theoretical and conceptual frameworks highlights the absence of applied field studies. To address this, further field research should be conducted to examine the practical implementation of projects that combine cinema and gastronomy.

Another limitation lies in the subjective nature of data collection and analysis methods, such as brainstorming and nominal prioritization. The accuracy and reliability of data could be enhanced by incorporating more objective and quantitative analysis techniques. Future studies could employ quantitative methods, such as surveys and experimental research, to obtain broader and more diverse data sets.

Moreover, investigations into how the concept of cine-gastronomy can be integrated into educational settings and its impact on students could lead to the development of innovative teaching methods in gastronomy and cinema

education. These recommendations provide concrete steps to mitigate the study's limitations and will contribute to a more comprehensive understanding of the concept of cine-gastronomy.

Brainstorming Technique and Data Collection

According to Kozak (2021:93), the next stage of focus interview studies is the brainstorming process. Brainstorming is a technique often used by a group to find a solution to a specific problem. A topic is determined, and all participants express their thoughts freely (Al-Samarraie & Hurmuzan, 2018). In our study, brainstorming was carried out electronically, and the AnswerGarden® program was used (www.answergarden.ch). This program is a web 2.0 tool where participants can express themselves with words, expressions, and small sentences for their opinions and feedback on a topic and can be easily used for online real-time brainstorming (www.answergarden.ch/about-AnswerGarden). Data were collected from cinema professionals using the brainstorming technique.

Care was taken to ensure that the participants selected for brainstorming had common points related to the topic to be discussed. Dennis & Williams (2003) stated that electronic brainstorming in large groups is more beneficial than in small groups. In the study conducted by Ağan & Doğan (2022), it was reported that the minimum number of participants in electronic brainstorming should be 48. Therefore, similar to the study of Ağan & Doğan (2022), 55 participants were interviewed.

Nominal Prioritization Technique

The nominal prioritization technique is an invaluable tool for distilling a long list of options into a smaller, more manageable set of priorities. This method shines particularly in decision-making processes and research evaluations (Doğan & Yazıcı, 2023). In our study, we utilized the nominal prioritization technique to rank the themes identified from our content analysis based on their importance.

A group of expert academicians independently assessed and ranked these themes. By gathering individual rankings, this technique fosters collaborative decision-making within the group. Initially, the experts were briefed on the themes. Each expert then ranked the themes in order of significance. Finally, we aggregated and analyzed these rankings to establish a general priority order.

One of the greatest strengths of the nominal prioritization technique is its ability to foster independent thinking, which significantly reduces the biases that often emerge in group settings. Additionally, it simplifies the management and analysis of large datasets, making it an effective tool for both research evaluation and decision-making (Smith et al., 2024).

Data Analysis, Validity and Reliability

We analyzed the data from the brainstorming sessions using content analysis, a method recognized for its systematic, repeatable, and valid approach (Kleinheksel et al., 2020). To prioritize the themes by importance, we applied the nominal prioritization method outlined in Doğan & Yazıcı's (2023) study. This method's validity and reliability have been well-established by various studies (Harvey & Holmes, 2012).

A key criterion for ensuring the validity and reliability of qualitative research is the detailed reporting of collected data and the transparent documentation of the process that leads to the results, both of which were meticulously

addressed in this study. Additionally, to maintain objectivity and ensure the validity of the themes derived from the analysis, data collection was conducted with great care.

Reliability in research means that the same analysis can be replicated under different conditions and at different times. To verify these findings, we shared the data with three independent researchers, who confirmed our results (Doğan & Yazıcı, 2023). This consistency underscores the robustness of our findings.

Moreover, prior approval for the study was obtained from the Ethics Committee of Istanbul Gelişim University (2024–05), ensuring ethical standards were met throughout the research process.

Finding and Discussion

A total of 55 cinema professionals were asked the question “What does cinegastronomy mean to you?” in real-time using the AnswerGarden® program. Information about the cinema professionals is provided in Table 2.

Table 2. Participating in cinema professional’s information

Participant Code	Age range (years)	Educational background	Specialization
B1, B7, B17, B21, B22, B34, B40, B41, B49, B54	26-30	BSc degree	Cinema and TV
B4, B11, B16, B20, B24, B28, B32, B43, B48, B50, B53	46-50	BSc degree	Cinema and TV
B6, B13, B15, B27, B30, B33, B37, B39, B42, B46	31-35	BSc degree	Cinema and TV
B3, B5, B12, B14, B23, B26, B31, B36, B55	41-45	BSc degree	Cinema and TV
B19, B38, B45	41-45	MSc degree	Cinema and TV
B29, B52	26-30	MSc degree	Cinema and TV
B18, B35	51-55	High School	Cinema and TV
B8, B25	31-35	Ass. degree	Cinema and TV
B9, B47	41-45	BSc degree	Cinema, TV and New Media
B10	26-30	BSc degree	Cinema, TV and New Media
B44	51-55	BSc degree	Cinema, TV and New Media
B51	41-45	MSc degree	Cinema, TV and New Media
B2	41-45	MSc degree	Cinema, TV and New Media

The data obtained from the program was categorized into three main themes and 12 sub-themes using the content analysis method, as shown in Figure 1.

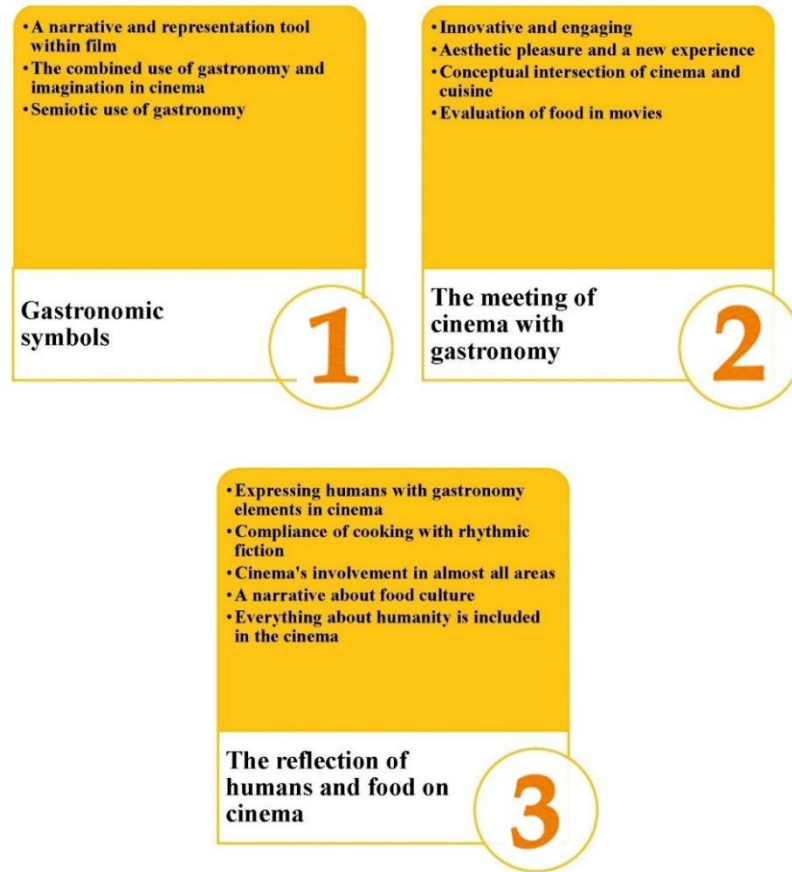


Figure 1. The main and sub-themes of the concept of cinegastronomy

The list of determined themes was presented to a total of eight academics, four of whom specialize in cinema and TV, and four in gastronomy. Information about the academic participants is provided in Table 3.

Table 3. Participating academic’s information

Participant Code	Age range (years)	Educational background	Specialization
A1	26-30	PhD degree	Cinema
A2	26-30	MSc degree	Cinema, TV and New Media
A3	41-45	PhD degree	Cinema and TV
A4	26-30	PhD degree	Cinema and Philosophy
A5	41-45	PhD degree	Gastronomy
A6	46-50	PhD degree	Gastronomy
A7	26-30	PhD degree	Gastronomy
A8	26-30	PhD degree	Gastronomy

Academic participants were asked to score all themes according to their importance, assigning higher points to the more important themes and lower points to the less important ones, with a scoring range from 0 to 5. Equal points could be given to themes if deemed equally important. The total importance priority score was calculated using the scores provided by the participants. The importance score of each sub-theme was determined by multiplying the frequency of the sub-themes obtained from brainstorming by the total importance priority score. Additionally, the importance score of the main themes was calculated by summing the scores of their sub-themes. The importance scores of the main and sub-themes are presented in Table 4.

Table 4. Total importance scores of the main themes of cinegastronomy and importance scores of sub-themes

Main themes	Subthemes	Frequency	Total Score of Importance Priority	Importance Score
Gastronomic symbols	A narrative and representation tool within film	8	86	688
	The combined use of gastronomy and signs in cinema	9	40	360
	Semiotic use of gastronomy	4	27	108
	Total Importance Score			1156
The meeting of cinema with gastronomy	Innovative and engaging	7	83	581
	Aesthetic pleasure and a new experience	6	34	204
	Conceptual intersection of cinema and cuisine	4	51	204
	Evaluation of food in movies	3	27	81
	Total Importance Score			1070
The reflection of humans and food on cinema	Expressing humans with gastronomy elements in cinema	5	61	305
	Compliance of cooking with rhythmic fiction	2	46	92
	Cinema's involvement in almost all areas	2	43	86
	A narrative about food culture	2	35	70
	Everything about humanity is included in the cinema	1	36	36
	Total Importance Score			589

The rankings of the importance scores of the sub-themes of the “gastronomic symbols” theme, one of the main themes of cinegastronomy, are given in Figure 2.

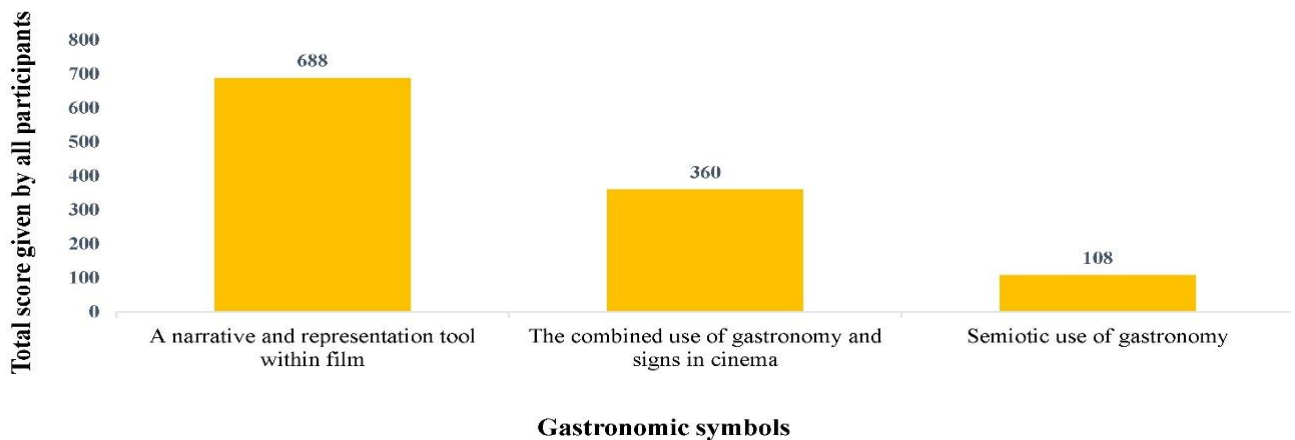


Figure 2. Importance scores of sub-themes of the main theme of gastronomic symbols

The rankings of the importance scores of the sub-themes of the theme “the meeting of cinema with gastronomy,” one of the main themes of cinegastronomy, are given in Figure 3.

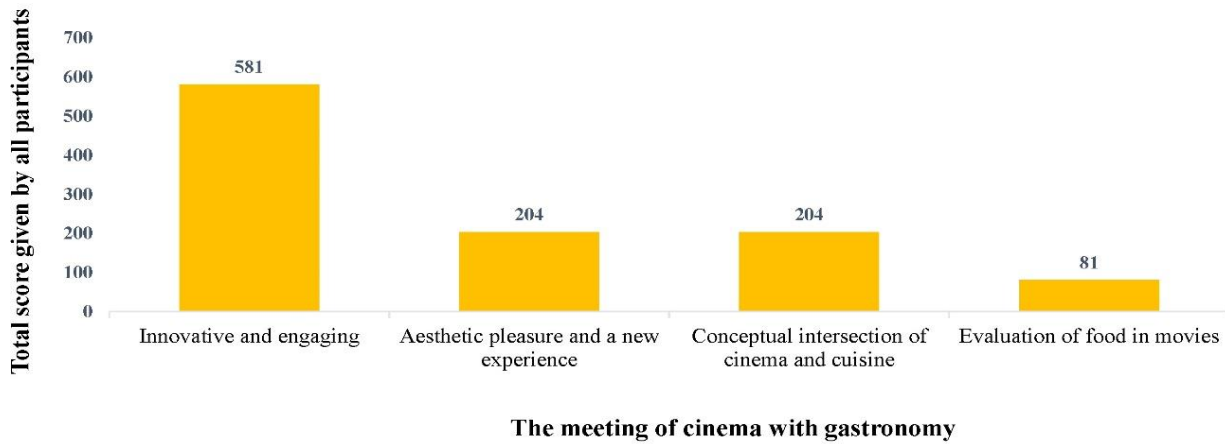


Figure 3. Importance scores of sub-themes of the main theme of the meeting of cinema with gastronomy

The rankings of the importance scores of the sub-themes of the theme “The reflection of humans and food on cinema”, one of the main themes of cinegastronomy, are given in Figure 4.

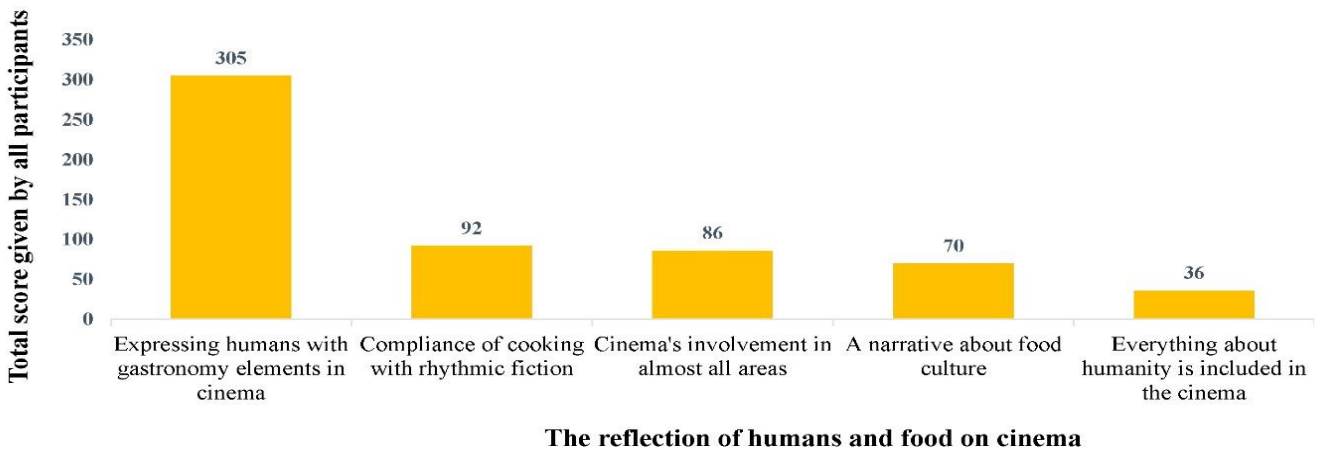


Figure 4. Importance scores of the sub-themes of the main theme of the reflection of humans and food on cinema.

Themes “gastronomic symbols,” “the meeting of cinema with gastronomy,” and “the reflection of humans and food on cinema” which constitute the theoretical and conceptual framework of the concept of cinegastronomy, have been evaluated in detail under the headings.

Gastronomic Symbols

Since their infancy, people have tried to make sense of themselves and the people around them and create representation systems in this process. Thus, they mentally process what they experience and develop representation systems related to these experiences. They are cognitive structures or frameworks used to understand the world. It shapes people's ability to understand and categorize the world, and sign is one of the most important representation systems (Hamilton, 2022).

Three subthemes of “gastronomic symbols,” one of the main themes of cinema, were identified as “a narrative and representation tool within the film,” “the combined use of gastronomy and signs in cinema,” and “the semiotic use of gastronomy,” as shown in Table 4. The most important subtheme, “a narrative and representation tool within the film,” was assigned 688 points and is illustrated in Figure 2.

The Farewell (2019) is a notable example of representation in gastronomic signs, and a food scene from the movie is shown in picture 1. Written and directed by Lulu Wang, The Farewell tells the story of a Chinese American woman named Billi, who learns that her grandmother, Nai Nai, has a short time to live. The family dinner scenes in the film represent cultural identity, traditions, and family ties. Additionally, the dishes reflect the emotional states of the characters and their relationships with each other.



Picture 1. A food scene from the movie The Farewell (2019)

According to Charles Sanders Peirce, a sign is anything that represents a phenomenon, object, or form and can be divided into two categories: the signifier (perceived image) and the signified (mental concept) (Greenlee, 2018). Since cinema is one of the language systems, it contains symbolic signs. Peter Wollen defines three categories of signs in cinema: icon, index, and symbol. In his work titled “Signs and Meaning in the Cinema,” Peter Wollen elaborates on these sign categories (icon, index, symbol) in cinema, drawing on Peirce's theory and analyzing the linguistic structure of cinema. Iconic signs resemble the real-life appearances of objects in the movie. The index carries traces of an event, while symbolic signs convey certain meanings, like accessories (Wollen, 2019). The Ratatouille dish in the movie Ratatouille (2007) is presented as a real French dish and is depicted in a way that is very similar to its appearance in real life. The dish is shown in picture 2. The Ratatouille dish in the movie is an example of an iconic sign.



Picture 2. Ratatouille, a traditional French boiled vegetable dish in the animated movie Ratatouille (2007)

The burnt bread that Peeta gives to Katniss in the movie The Hunger Games (2012), directed by Gary Ross, reminds us of the moment when Katniss was hungry and Peeta helped her, which is shown in picture 3. This bread is a very good example of an index sign, as it bears a direct trace of a past event.



Picture 3. The burnt bread Peeta gives to Katniss in the movie The Hunger Games (2012)

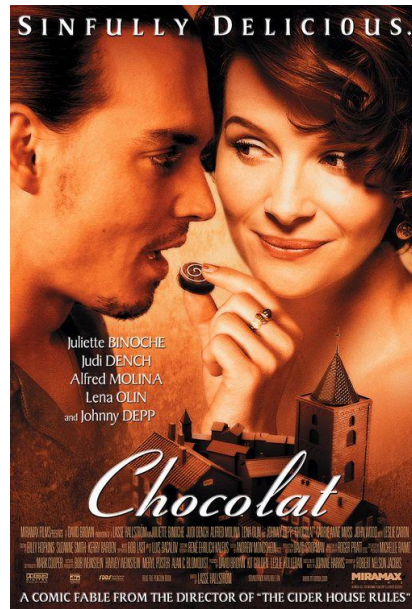
The orange fruit is a very good example of a symbolic sign in The Godfather (1972), directed by Francis Ford Coppola, one of the cult films, and is given in picture 4.



Picture 4. In the movie, Vito Corleone, played by Robert De Niro in his youth and Marlon Brando in his old age, is shot while buying oranges on the street. When he falls to the ground, the oranges scatter on the street.

In the film, the orange fruit is associated with death or danger, and scenes in which the orange appears often indicate impending death or danger.

In the movie Chocolat (2000), directed by Lasse Hallström, chocolate is used as a symbol of desire, freedom, and change, and the movie poster is shown in picture 5.

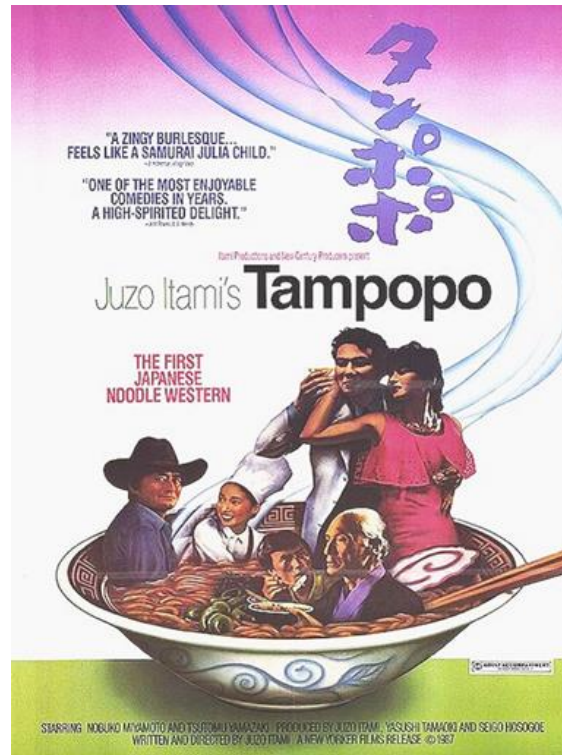


Picture 5. Chocolate is the symbol of desire, freedom, and change in the movie *Chocolat* (2000)

Vianne's chocolate shop defies the town's strict rules and reveals people's hidden desires. These examples show how gastronomic signs in cinema are classified according to Peirce's trilogy and carry different meanings for each category. While iconic signs are directly recognizable, indexical signs carry traces of specific events, and symbolic signs carry deeper, cultural, or understood meanings (O'Mahony, 2023).

Cinema has become a tool of expression full of meanings, metaphors, and codes, rather than just a means of entertainment. The meaning of these symbols depends on the interpretation of the viewer. Theorists such as Umberto Eco, Christian Metz, Ferdinand de Saussure, and Peter Wollen have analyzed the language and symbols of cinema (Yacavone, 2018). Eco, who studies the semiotics of visual messages, analyzed iconic signs and codes in cinema using Peirce's concept of codes (Lorusso, 2015). Examining the signs and representations of cinematic language, Metz treated cinema as a language and analyzed the meaning of images in films through cultural codes and contexts. As a linguist, Saussure, who laid the foundations of semiotics, examined how signs function. Today, his theories are used in cinema to understand the concepts of signifier and signified and how symbolic meanings are created (Тасболатұлы, 2023).

Cinematic representations can be created using concrete and abstract indicators. Semiotics examines the meaning and interpretation processes that sign in cinema films create in the audience. Semiotics evaluates the elements of representation in films in terms of content and form. However, how symbols and indicators are used may vary depending on the period, geography, and the influence of different conditions (Dunat, 2022). The symbols and indicators used in the 1985 Japanese film *Tampopo* are one of the best examples of the change in period and geography, and its poster is given in picture 6.



Picture 6. Official poster of the movie *Tampopo* (1985)

Tampopo (1985, タンポポ, Dandelion) is a comedy film written and directed by Juzo Itami. While Goro, the protagonist of the film, is heading towards Tokyo with his milk truck, he is listening to ramen cooking methods from his assistant Gun, who is reading a book. What they read makes them hungry, and they stop at a shabby ramen restaurant on the side of the road. The film consists of sometimes related and sometimes complementary stories intertwined with food culture. In the movie, Ramen soup, unique to Japan, is a symbol and indicator of that geography. The movie revolves around the art of making ramen. Additionally, the film offers an in-depth exploration of the social importance of cooking and food in Japanese culture.

Food serves as a semiological sign representing different meanings and is used extensively in cinema (Stano, 2015). In this context, films that contain plentiful gastronomic elements are those that stand out due to their plots and characters being shaped around food (Yilmaz & Yüksel, 2021). In these films, food often determines the existence of the characters or even becomes the main protagonist (Bosio, 2019; Zimmerman, 2009). Additionally, food themes can replace emotional situations such as violence, love, and sexuality. Movies that utilize abundant gastronomic symbols demonstrate that food can have significant representational value (Keller, 2006). The hero of the movie *Chef* (2014), co-produced, written, directed, and starring Jon Favreau, is a famous chef. However, after an argument with a food critic in a public place, the chef lost his job at a popular restaurant in Los Angeles and started running a food truck with his young son to survive. The main protagonist of the movie *Chef* (2014) is the food truck named *El Jefe*, shown in picture 7.



Picture 7. Chef Carl Casper (Jon Favreau), his son Percy (Emjay Anthony), and the film's protagonist El Jefe

The food truck is a symbol of the protagonist Carl Casper's process of regaining his freedom and creativity. However, operating independently of the traditional restaurant world is a metaphor for finding your path and personal expression.

Films often incorporate numerous gastronomic elements, thereby offering a rich representation. Cinema professionals can convey messages to the audience through the signs they construct without explicitly stating their intended meanings, resulting in a more nuanced expression. Consequently, food symbols play a crucial role in this layered communication. Through various symbolic meanings associated with food, cinema reflects the history and cultural values of food culture (Mahar, 2010). Elements such as colors, sounds, characters, and settings that harmonize with food are used symbolically in films. As a sociocultural language system, cinema encompasses many symbolic elements, with food being a significant one (Wollen, 2019).

The Meeting of Cinema with Gastronomy

Throughout history, food, beyond being just a means of nutrition, has been intertwined with fields such as art, aesthetics, and religion and has played a major role in societies' self-expression. Food, art, aesthetics, and religion came together with various rituals in different geographies, and feasts became artistic events. Today, food has become a part of art and aesthetics, and it has become important to share and transfer it in different ways (Doğan, 2021). Today, the dizzying progress of technology has enabled food and art to include daily life. Thus, branches of art such as cinema have become an integral part of our lives by using the possibilities of technology. From a holistic perspective, the concepts of gastronomy, food, and art have been revived through cinema (Keller, 2006).

Thanks to the limitless structure of communication technologies, movies, and documentaries, slow food, organic food, farm-to-table, clean nutrition, Locavore, food justice, and conscious consumption movements that encourage healthy eating, local food production, and sustainability, as well as fast food, have become widespread (de Bem Machado & Richter, 2021; Fuchs, 2008). Countries have taken it upon themselves to promote their gastronomic cultures through cinema. Digitalization has not only strengthened the bond between cinema and gastronomy but also made cinema accessible at any time (Şengül & Çakır, 2023).

Digital cinema refers to the transition of traditional cinema from physical media to digital formats. This change occurred when movies were moved to virtual space via the internet. Technological advances have changed social

habits, especially since the twentieth century, and the digital age has begun with the widespread use of television and computers in homes. Cinema continues to be an activity that socializes societies and enters homes through videocassettes and DVDs (Elsaesser, 2017).

From the 1980s to the 2000s, cinema developed and diversified with technology, and digital platforms entered homes while movie theaters offered new movies equipped with high-tech effects (Klinger, 2006). The spread of the internet and the increase in pirated movie downloads have caused a decline in the cinema industry but contributed to the rise of digital platforms (Kosinova, 2022). The COVID-19 pandemic has increased the importance of digital platforms; platforms such as Netflix, Blu TV, Disney Plus, and Exxen have become popular. Digitalized cinema has created a great change in content, liberated the imagination with computer technologies, created scenarios with artificial intelligence, and created desired spaces in the studio environment (Okumuş, 2022). Although these developments have questioned the artistic aspect of cinema, digital platforms have also paved the way for gastronomic themes in cinema by offering a wide range of content (Yılmaz & Yüksel, 2021).

Today, gastronomy in movies presents many innovative and fascinating aspects. Chief among these is its contribution to the spread of cultural richness and diversity. By showcasing food and culinary traditions, films introduce audiences to different cultures, allowing them to learn about the dishes of various regions and the cultural stories behind them—many food scenes appeal to the senses, with visually enticing depictions that can whet viewers' appetites. Cinema professionals deliberately consider the sensory experience to make their movies more impactful. Additionally, food scenes can be instrumental in character development and storytelling. For instance, a character's cooking style might reflect their attention to detail, love of precision, or creativity.

Cinema professionals use food and food preparation processes in their films because they create visually and aesthetically rich scenes. Thus, the harmony of colors, textures, and movements contributes to the overall visuality of the film. Gastronomy can also be used to convey social and community messages. For example, sustainability, food waste, and local production can be transferred to the public through food scenes (Surace, 2022). Some movies can interact with and connect with audiences through food. Viewers may want to try the dishes they see in the movie at home, thus establishing a deeper connection with the movie.

Focusing on gastronomic themes in cinema has inspired the creation of new film genres, leading to the emergence of categories such as foodie films and gastronomy (Surace, 2022). Foodie movies, for example, provide audiences with a unique cinematic experience by centering around cooking and eating. Films like *Ratatouille* (2007) and *Chef* (2014) are notable examples of this genre. Additionally, gastronomy themes can be employed in innovative and captivating ways in movies, enriching them by enhancing storytelling, offering emotional experiences, fostering cultural awareness, and delivering aesthetic and visual appeal. Through the incorporation of gastronomic elements, diverse types of films can be created, offering new and exciting cinematic experiences to viewers.

Four subthemes of “the meeting of cinema with gastronomy,” one of the main themes of cinema, were identified as “innovative and engaging,” “aesthetic pleasure and a new experience,” “conceptual intersection of cinema and cuisine,” and “evaluation of food in movies” as shown in Table 4. The most important subtheme, “innovative and engaging,” was assigned 681 points and is illustrated in Figure 3.

The use of gastronomy themes in cinema films not only adds depth to the story but also offers aesthetic pleasure

and new experiences to the audience. This occurs by activating the senses of smell and taste, as well as the visual and auditory elements of the film (Lindenfeld & Parasecoli, 2023). Presenting food and the kitchen environment aesthetically can provide a visual feast for the audience. Colors, textures, and composition can contribute to the atmosphere and emotional tone of the film. In the movie *Babette's Feast* (1987), directed by Gabriel Axel, the elegant and delicious meals prepared by Babette offer a visual feast to the audience, and a snapshot from the movie is shown in picture 8.



Picture 8. Babette Hersant is preparing dinner.

The film is about the dinner prepared by Babette, a French refugee cook, for two elderly religious sisters who serve the church with their father, the village priest, in a remote corner of Denmark in the 19th century. In the movie, it is concluded that the ritual of eating shared with friends and family is unlike anything else, and both the food and the presentations are unique.

The official movie poster for *Julie & Julia* (2009), an American biographical comedy-drama film written and directed by Nora Ephron, is shown in picture 9.

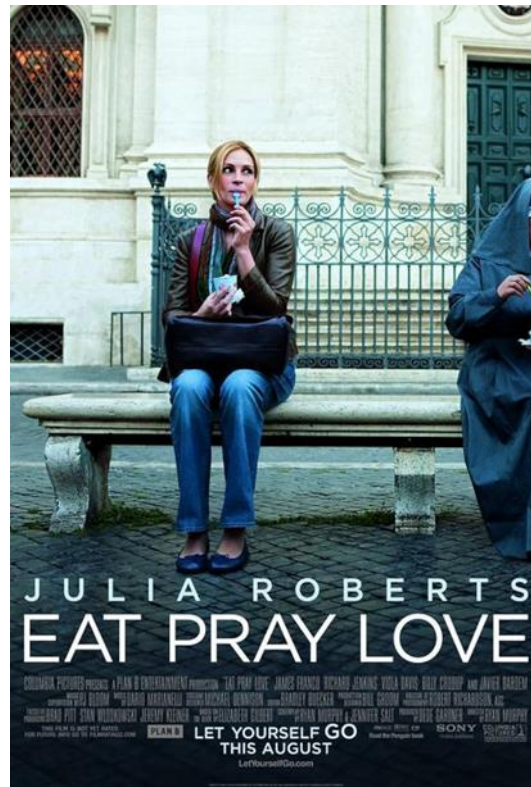


Picture 9. Official poster of the movie *Julie & Julia* (2009)

The movie *Julie & Julia* (2009) is full of cooking scenes and offers the audience the aesthetic pleasure of cooking. Julia Child's process of learning French cuisine and the aesthetic presentation of her recipes make the audience feel like they are on a cooking show. The preparation of the dishes, the ingredients used, and the final presentation present a visual feast to the audience and reflect the art of cooking.

The creative use of food and kitchen environments can add an artistic touch to films. In this way, films can not only entertain but also arouse aesthetic appreciation in the audience. For example, in the movie *Chocolat* (2000), the use and presentation of chocolate in different ways add a visual aesthetic to the movie. The use of food and culinary culture can create an emotional connection with the audience and make them more involved in the atmosphere of the film. For example, in the movie *Ratatouille* (2007), Remy's feeling about the tastes and smells of the food he cooks offers the audience the opportunity to enter the emotional world of the movie. The film shows the preparation and presentation of meals in incredibly detailed and aesthetically pleasing ways. Remy's passion for cooking and the presentation of the dishes offer a visual feast to the audience. The colors, textures, and fineness of the preparation of the dishes give the viewer aesthetic pleasure and reveal the artistic side of the cooking process.

Different culinary traditions and cooking techniques can be introduced to audiences through films. This approach allows viewers to learn about various cultures and have new experiences. The movie *Eat, Pray, Love* (2010), adapted from Elizabeth Gilbert's novel of the same name, directed by Ryan Murphy and starring Julia Roberts, allows us to discover different food cultures, as depicted in its official poster in picture 10.



Picture 10. Official poster of the movie Eat, Pray, Love (2010)

In the film, Elizabeth Gilbert (Julia Roberts) explores diverse culinary traditions in Italy, India, and Indonesia, providing the audience with the chance to learn about these cultures. The food scenes in Italy, for example, introduce viewers to the aesthetics and flavors of Italian cuisine. By presenting food within a cultural context, the film emotionally connects with the audience and offers new cultural experiences.

The Hundred-Foot Journey (2014), adapted from Richard C. Morais' novel and directed by Lasse Hallström, showcases the fusion of Indian and French cuisine and the bond formed through the culinary traditions of two different cultures. A dinner plate from the movie is shown in picture 11.



Picture 11. Beef Bourguignon à la Hassan, a classic French dish with an Indian twist

The film's aesthetic presentation and preparation processes highlight the visual and emotional experiences of these two distinct cuisines. Themes of cultural conflict and unification are explored through food, offering the audience a

fresh cultural experience.

Some movies are where cinema meets gastronomy. Among such films, *Chef* (2014) is one of the best examples, which tells the gastronomic journey of a chef and offers the audience a new and different dining experience. While the film shows the difficulties and joys of operating a food truck, it also introduces the audience to street food culture. The preparation of dishes and the discovery of different flavors inspire the audience to try new tastes and dining experiences.

The use of gastronomy themes in cinema films increases the value of films by providing aesthetic pleasure and a new experience to the audience (Baron, 2006). In addition to visual and auditory elements, it also stimulates the senses of smell and taste, involving the audience in the film's atmosphere and allowing them to learn about different cultures. With the use of gastronomy, films turn into artistic works that not only entertain but also offer aesthetic appreciation and new experiences to the audience.

The Reflection of Humans and Food on Cinema

The relationship between gastronomy and cinema is not only symbolic, aesthetic, and experiential but also an expression of humanity within a cultural and social context. Gastronomic scenes offer deep meaning to the audience by reflecting social interactions, identities, and cultural dynamics in films (Lindenfeld & Parasecoli, 2016). They are crucial elements that shape the interactions of characters and the perceptions of the audience. Many gastronomic scenes in motion pictures are used to highlight human characters and cultural backgrounds.

Five subthemes of “the reflection of humans and food on cinema,” one of the main themes of cinema, were identified as “expressing humans with gastronomy elements in cinema,” “compliance of cooking with rhythmic fiction,” “cinema's involvement in almost all areas,” “a narrative about food culture,” and “everything about humanity is included in the cinema” as shown in Table 4. The most important subtheme, “innovative and engaging,” was assigned 305 points and is illustrated in Figure 4.

In this context, Italian cuisine is frequently used in cinema to emphasize the importance of family and social ties. These elements are highlighted in many films. In *The Godfather* series (1972, 1974, 1990), food, especially family meals, plays an important role in telling the story of the Italian-American mafia family, the Corleones. Themes of family ties and loyalty are frequently emphasized through meetings and shared meals at the dinner table. A scene from the 1972 movie *The Godfather* is shown in picture 12.



Picture 12. At dinner with the Godfather and his family.

Food table scenes in movies, in addition to providing flow, also function as snapshots where emotional bonds between people are established and reinforced (Keller, 2014). However, it is noticed that conflicting emotional elements come to the fore in some films, and a sincere approach is followed in some movies. In this context, an aggressive approach can be noticed in *Eat Drink Man Woman* (飲食男女 / *Yīnshí nǎnnǚ*) (1994) and a sincere approach in *A Touch of Spice* (Πολίτικη Κουζίνα / *Politiki kouzina*) (2003).

While both films deal with different themes through food and gastronomy, they offer in-depth examinations of cultural identity and family relationships. *Eat Drink Man Woman* (1994), directed by Ang Lee, tells the story of Chu, a retired Chinese chef, and his three daughters in modern Taiwan. Every Sunday, family members gather together and share a large family meal. Food is the family's way of communicating and expressing their feelings, and a food scene from the movie is given in picture 13.



Picture 13. A food table scene from the movie *Eat, Drink, Man, Woman* (1994)

When the movie *Eat, Drink, Man, Woman* (1994) is evaluated in terms of conflictual communication, meals reflect the conflicts and tensions between family members. Each dinner table scene also reveals the inner worlds of the characters and their relationships with each other. The narrative in the film reflects the conflicts between traditional Chinese dishes and their preparation methods and the changes brought by modern life. Food is used as a symbol of cultural identity and changing values. In the film, food preparation processes are shown in detail, which not only provides a visual feast but also introduces the audience to the subtleties of Chinese cuisine.

The film *A Pinch of Spice* (2003), directed by Tassos Boulmetis, tells the story of a Greek family migrating from Istanbul to Athens. The main character, Fanis, learns the secrets of cooking and spices from his grandfather. Food plays an important role in preserving cultural identity and family ties, and the food preparation scene is shown in picture 14.



Picture 14. A food preparation scene from the movie *A Pinch of Spice* (2003)

In the movie *A Pinch of Spice* (2003), food serves as a unifying force for family and community. Dinner scenes highlight the warm and friendly relationships among the characters. The blend of Greek and Ottoman cuisine symbolizes their cultural identities and historical backgrounds, with meals embodying both individual and collective memories. Recipes and spices play a crucial role in the story, making food not just a source of nutrition but also a medium for storytelling.

In contrast, food in *Eat, Drink, Man, Woman* (1994) reflects the conflicts and tensions within the family. However, in *A Pinch of Spice* (2003), food symbolizes sincerity and family unity. In both films, food is a significant expression of cultural identity. Traditional Chinese cuisine in *Eat, Drink, Man, Woman* (1994) represents the struggle between tradition and modernity, whereas in *A Pinch of Spice* (2003), it signifies the preservation and continuation of cultural heritage. Ang Lee's film showcases the food preparation process in a detailed and artistic manner, highlighting the richness and intricacies of Chinese cuisine. In *A Pinch of Spice* (2003), recipes and spices are primarily used to convey stories and emotions. Although these two films explore different themes through food and gastronomy, they both offer deep reflections on cultural identity, family ties, and the artistic aspects of food preparation.

The Menu (2022) is a black comedy-horror film that seamlessly weaves together gastronomy, violence, and social critique. The story centers on a group of diners at an exclusive restaurant, where bizarre and unsettling events unfold. The film's official poster is illustrated as Picture 15.



Picture 15. Official poster of the movie *The Menu* (2022)

In this narrative, gastronomy is elevated to a symbol of luxury and power. The extravagant elements of haute cuisine—lavish ingredients, intricate presentations, and the chef's self-absorbed demeanor—transform food into a status symbol rather than a mere work of art. This food becomes a vehicle for power dynamics; the chef seeks to control his guests and impart lessons through his meticulously crafted menu. Moreover, the film provides a scathing critique of consumer society and materialism, revealing how darker aspects of human nature—such as violence, revenge, and hatred—can emerge even in the most opulent settings.

Exploring themes like the critique of the wealthy class, the connection between food and power, class disparities, and social injustice, *The Menu* offers a satirical glimpse into the lives of the rich and elite. It ruthlessly exposes their materialistic pursuits, existential emptiness, and mutual disdain. In this context, food transcends mere sustenance; it serves as a tool for power and manipulation. The chef's culinary creations not only influence his guests but can also cause them harm. As individuals from various social strata come together for this extraordinary dinner, the film underscores the pervasive class differences and social injustices that permeate society.

By using gastronomy as a metaphor, *The Menu* engages with profound issues surrounding human nature, social stratification, and consumer culture. It delivers both an entertaining and thought-provoking experience, conveying significant messages through its sharp social critiques. Ultimately, *The Menu* creates a tense atmosphere while serving as a vital commentary on the complexities of contemporary societal issues.

Table Secrets (Turkish: *Sofra Sırları*) (2017) is a film that explores the interesting intersection between

gastronomy and the inner world of people in Turkish cinema. Director Ümit Ünal focuses on the life of Neslihan, an excellent cook living in an ordinary Anatolian town, and examines both the act of cooking and the hidden faces of people. The official poster for the film is shown in Figure 16.



Picture 16. Official poster of the movie *Sofra Sırları* (2017)

In the film, cooking is presented not only as a need, but also as a passion, an art, and even a means of revenge. Each dish Neslihan prepares is integrated with carefully selected ingredients and expertly blended flavors. This shows that food is not only a physical need but also a tool for establishing an emotional bond.

However, in addition to this beautiful face of gastronomy, the film also reveals a dark side. Neslihan's dishes also become a means of death. This situation emphasizes that food can be both a life-giving and life-taking force. This contradiction draws attention to the complexity of a person's inner world and the fine line between good and evil.

Sofra Sırları also offers a critical perspective on gender roles. Although Neslihan seems like a perfect housewife from the outside, she struggles with dark impulses within. The film depicts women not only as passive beings who deal with housework but also as individuals with complex emotions and desires.

Neslihan's murders can also be interpreted as a rebellion against the accepted feminine role by society. The fact that a woman who is stuck in clichés such as the perfect mother and the perfect wife resorts to violence to break out of these roles shows how oppressive gender roles can be.

Sofra Sırları establishes an interesting relationship between gastronomy and the inner world of a person, revealing the complex structure of both food and people. The film also touches on important issues such as gender roles and violence, offering a different perspective in Turkish cinema.

Sweet Bean (2015), one of the prominent productions of Japanese cinema, masterfully handles the deep connection between gastronomy and the inner world of a person. The film deals with the events that develop when an old woman, Sentaro, makes anko (red bean paste) in her small shop, and a young woman starts working in her shop. The anko-making process is depicted not only as preparing a meal but also as continuing a tradition and reflecting a philosophy of life. Every move of Sentaro reveals that anko-making is a deep meditation process. Sweet Bean offers sensitive lessons about life, love, and food, and a scene is given in Picture 17.



Picture 17. A scene from Sweet Bean (2015)

In the film, anko is not just a taste, but also a door that opens to the past and emotional ties. The anko prepared by Sentaro not only gives flavor to the person who eats it but also takes them on an emotional journey. As the young woman starts working in Sentaro's shop, she learns how to make Anko and experiences a healing process in her inner world. Making anko allows the young woman to confront her past and rekindle her hopes for the future.

The film also delves into themes of loneliness and connection. Both Sentaro and the young woman are lonely individuals who carry deep wounds in their pasts. Working together during the Anko production process gradually helps them bond and support each other. In addition, the film highlights the concepts of change and growth, showing that people can transform throughout their lives. It emphasizes that a simple meal can carry great meaning in a complex world.

Sweet Bean is one of the best examples of gastronomy and the reflection of a person's inner world on film. The film reveals that cooking is not only a need but also a means of communication, healing, and transformation. It shows the power of a simple meal to help people overcome difficulties in their lives and find inner peace.

The Menu (2022), Sofra Sırları (2017), and Sweet Bean (2015) offer different but deeply impressive stories centered on gastronomy. These productions go beyond cooking and eating to reveal the dark sides of society and individuals, social criticism, and personal healing processes. Each film deals with themes of human nature, social structure, and personal transformation through gastronomy.

The Menu (2022), a black comedy-horror film that examines symbols of luxury and power, tells the story of strange events in an exclusive restaurant and the use of food as a tool of power and control. Sofra Sırları (2017) explores the interesting intersection between gastronomy and the inner world of people in Turkish cinema. Sweet Bean (2015) deals with the deep connection between gastronomy and the inner world of people in Japanese cinema.

These three films examine gastronomy from different perspectives and deal with themes of human nature, social structure, and personal transformation. The Menu (2022) explores power and social commentary, while Sofra Sırları (2017) explores inner worlds and gender roles, and Sweet Bean (2015) explores themes of healing and connection. Each film offers thought-provoking and moving stories that delve deeper into human life beyond cooking and eating.

According to Surace (2022), food is not just a decorative or background element in cinema but an important factor that shapes the interactions and social dynamics of the characters. These representations allow viewers to establish a deeper connection with the characters and the story. Additionally, food scenes carry cultural and social meanings, reflecting society's food culture, social hierarchies, and norms.

Cooking scenes are frequently used in movies and are treated in various ways (Zimmerman, 2010). These scenes often emphasize the film's rhythm, atmosphere, or character development. When evaluated from a rhythmic perspective, food scenes can provide sensory experiences, rhythmic and visual expression, character development, cultural depth, and audience engagement. Besides their various purposes in cinematic films, gastronomic scenes generally make a significant contribution to the film's rhythmic structure. They enhance the visual narrative, highlight character development, and offer emotional or cultural depth to the audience.

Conclusion and Implications

Food is shaped not only by physiological needs but also by cultural, religious, and geographical factors. Food culture contributes to identity formation and interactions between individuals. Gastronomy extends beyond cooking; it is a deep discipline encompassing cultural, historical, and social phenomena. Cinema provides a platform to convey the concept of gastronomy to large audiences, influencing individuals' attitudes and perceptions on various levels. We propose expressing the relationship between cinema and gastronomy through a new concept called cinegastronomy. This study aims to define the theoretical and conceptual framework of cinegastronomy. Using the brainstorming technique, we evaluated the concepts of cinema and gastronomy. The data obtained were analyzed using the content analysis method, and themes were created. The nominal prioritization method was used to prioritize these themes. The obtained data were divided into three main themes and twelve sub-themes using the content analysis method: (1) gastronomic symbols, (2) the meeting of cinema and gastronomy, and (3) the reflection of humans and food in cinema. The twelve sub-themes were listed according to their priority, with the three most important sub-themes being: (1) a narrative and representation tool within the film, (2) innovative and engaging, and (3) the combined use of gastronomy and imagination in cinema. Through this study, the theoretical and conceptual framework of the concept of cinegastronomy was revealed. As a result, we defined cinegastronomy as the expression of gastronomic perceptions and, beyond that, realistic or metaphorical indicators through cinematographic techniques.

People make sense of themselves and their environment by using gastronomic symbols. These symbols also have an important place in cinema and are used in cultural, social, and emotional contexts, offering a rich representation

to the audience. The films deal with cultural identity, family ties, and history through food scenes and symbols. Food has been intertwined with art, aesthetics, and religion throughout history and has played a major role in the self-expression of societies. Nowadays, with the rapid advancement of technology, food, and art have become more integrated into daily life, and cinema has supported this process. Digitalization has strengthened the bond between cinema and gastronomy and contributed to the spread of gastronomy culture.

By showcasing food and culinary traditions, films introduce audiences to different cultures and allow them to learn about the dishes of various regions and the cultural stories behind them. Visually enticing food scenes whet viewers' appetites and can be effective in storytelling. Cinema professionals use food and food preparation to create aesthetically rich film scenes. Food scenes can also convey social and community messages, for example highlighting issues such as sustainability, food waste, and local production. The relationship between gastronomy and cinema is an important expression that reflects humanity in a cultural and social context. Food scenes in movies offer deep meanings to the audience by reflecting social interactions, identities, and cultural dynamics. Food is an important factor in cinema that shapes characters' interactions and social dynamics, allowing audiences to form a deeper connection with the characters and the story.

Cinegastronomy is a newly proposed term that explores the intersection of cinema and gastronomy. This concept provides a theoretical framework for understanding how gastronomic symbols and cinematographic techniques combine to create meaningful narratives. By examining these two disciplines within an academic context, we can gain a deeper appreciation of their interconnectedness. This study structures the relationship between cinema and gastronomy under three key themes: gastronomic symbols, the convergence of cinema and gastronomy, and the reflection of people and food in cinematic works. These themes contribute significantly to the theoretical knowledge in this field.

The introduction of fine gastronomy offers a novel perspective on the relationship between cinema and gastronomy, opening up new avenues for academic research. This theoretical framework allows for in-depth investigations and the generation of fresh research questions. Moreover, by emphasizing the role of food culture in identity formation, the study reveals how cinema can help us understand the ways societies express themselves culturally. This recognition of the richness and diversity of different cultures expands the worldviews of audiences.

From a practical standpoint, the study offers filmmakers valuable insights into how food and gastronomy themes can be used as aesthetic and narrative elements. By demonstrating the impact of food scenes in storytelling, the study contributes to the creative processes of cinema professionals. It also provides an opportunity to introduce viewers to the food traditions of various cultures, helping them learn about different dishes and their associated stories. The study's practical suggestions can assist filmmakers in developing innovative approaches to their creative work.

Beyond its aesthetic and narrative value, cinegastronomy also addresses important social issues. Food scenes and gastronomic symbols can encourage viewers to reflect on topics such as social justice, sustainability, and food waste. This can raise awareness of social responsibility and inspire action. Additionally, cinegastronomy can highlight social issues like sustainability, food waste, and local production, contributing to increased awareness and advocacy. By promoting gastronomic tourism, viewers can experience the food of different cultures firsthand.

Cinegastronomy also has significant implications for education. It enables the development of innovative teaching

methods for gastronomy and cinema education by providing students with in-depth knowledge of the cultural and historical context. This interdisciplinary approach can enhance learning experiences and foster a deeper appreciation for both fields.

The limitations of the research are the cultural context, theoretical focus, data collection methods, and lack of potential in education. To overcome these deficiencies, it is recommended to conduct studies in different cultures, focus on practical applications, use more objective methods, and conduct research in the field of education.

Declaration

The ethics committee permission required for the study was obtained from Istanbul Gelisim University Rectorate, Ethics Committee Presidency, Social Sciences Ethics Committee with the decision dated 19.04.2024 and numbered 2024/05.

Acknowledgements

I would like to express my gratitude to Ms. Eda Türkay and Mr. Okan Kırbacı for their invaluable contributions in facilitating the participation of cinema professionals in the brainstorming sessions.

REFERENCES

- Abramson, J. (2017). French food on film: beyond gastronomy in *La Noire de...*, *Chocolat*, and *La Graine et le mulet*. *Contemporary French Civilization*, 42(3-4), 259-278.
- Ağan, C., & Doğan, M. (2022). Lezzet ve lezzetin bilimi: Mutfak şeflerinin lezzet algıları üzerine bir araştırma. *Safran Kültür ve Turizm Araştırmaları Dergisi*, 5(2), 199-219.
- Aksoy, M., & Çetin, K. (2018). Çatalhöyük mutfak yapıları ve araç-gereçlerinin 21. yüzyıl mutfak kültürüne yansımaları. *Journal of Tourism & Gastronomy Studies*, 6(1), 125-141.
- Aksoy, M., İflazoğlu, N., & Canbolat, C. (2016). Avrupa aşçılık tarihi: Antik Yunan'dan Sanayi Devrimi'ne. *Journal of Recreation and Tourism Research*, 3(1), 54-62.
- Al-Samarraie, H., & Hurmuzan, S. (2018). A review of brainstorming techniques in higher education. *Thinking Skills and Creativity*, 27, 78-91.
- Amorim, M. M. A., Santiago, M. C., & Ramos, N. (2020). Representações sociais da alimentação retratadas no cinema. *Revista Pasajes*, (10), 59-74.
- Aulet, S., Fernandes, C., & Timothy, D. J. (2021). Food and religion: Tourism perspectives. In *The Routledge Handbook of Religious and Spiritual Tourism* (pp. 411-427). United Kingdom, London: Routledge.
- Aydın, B. O., Duğan, Ö., & Gürbüz, S. (2018). Gastronomi TV programı kaynaklı turizm: Gaziantep örneği. *Manas Sosyal Araştırmalar Dergisi*, 6(5), 33-48.
- Naderifar, M., Goli, H., & Ghaljaie, F. (2017). Snowball sampling: A purposeful method of sampling in qualitative research. *Strides in Development of Medical Education*, 14(3).
- Baron, C. (2006). Dinner and a movie: Analyzing food and film. *Food, Culture & Society*, 9(1), 93-117.

- Bigliardi, S. (2020). A gastronomic anti-seminar: Marco Ferreri's La grande abbuffata and the philosophy of food. *Food, Culture & Society*, 23(3), 399-415.
- Bingör, B. (2016). *Küreselleşmenin Yemek Kültürüne Etkileri*. İstanbul Üniversitesi Sosyal Bilimler Enstitüsü Yüksek Lisans Tezi. İstanbul.
- Bosio, A. (2019). Food places through the visual media: Building gastronomic. *Food: Expressions and Impressions*, 57. Leiden, Netherlands: Brill.
- Coëgnarts, M. (2017). Cinema and the embodied mind: metaphor and simulation in understanding meaning in films. *Palgrave Communications*, 3(1), 1-15.
- Corvo, P. (2016). *Food Culture, Consumption and Society*. United Kingdom, London: Palgrave Macmillan
- Çakır, M. U., Şengül, S., & Parmaksızođlu, E. (2020). Sinema perdesinde gastronomi görüntüsü: Yemeđin sosyolojik yansımaları. *Journal of Tourism and Gastronomy Studies*. 8(4), 3173-3191
- Çam, O. & Çelik, C. (2024). Görgü ve Nezaket Kuralları ile Gastronomi. *Umay*, 2(3), 23-36.
- Çaycı, A. E., & Aktaş, C. (2018). Dijitalden tatmak: yemeđin "yeni" gastro mekânlardaki seyirlik gösterisinin kültürel yansımaları. *Trt Akademi*, 3(6), 710-727.
- Çinay, H. H., & Sezerel, H. (2020). Ferzan Özpetek filmlerinde gösterge olarak yemek: Mine vaganti/serseri mayınlar üzerine bir inceleme (Food as a sign in Ferzan Özpetek's Films: An analysis on Mine Vaganti). *Journal of Tourism & Gastronomy Studies*, 8(1), 111-136.
- Çinay, H. H., & Sezerel, H. (2021). Fatih Akın filmlerinde yemek ve sofranın temsili (The representation of food and table in Fatih Akın Films). *Journal of Tourism & Gastronomy Studies*, 9(4), 2670-2690.
- Daştan, N., & Atnur, G. (2023). Mcdonaldlaşma yaklaşımı ve erzurum'da su böređinin fast-foodlaşma süreci (McDonaldization approach and fast-food process layered pastry in Erzurum). *Journal of Tourism & Gastronomy Studies*, 11(1), 328-346.
- de Bem Machado, A., & Richter, M. F. (2021). Integrative review: Relations between sustainable consumption and conscious consumer. *Internet Latent Corpus Journal*, 11(1), 6-22.
- Demirgöl, F. (2018). Çadırdan saraya Türk mutfađı. *Uluslararası Türk Dünyası Turizm Araştırmaları Dergisi*, 3(1), 105-125.
- Dennis, A. R., & Williams, M. L. (2003). *Electronic Brainstorming: Theory, Research and Future Directions*, in: Group Creativity, Paulus, P.(Ed.), Oxford University Press, Oxford.
- Dođan, M. (2021). Gıda Felsefesine Giriş. In *Gıda Felsefesi*. Ankara, Türkiye, Nobel Akademik Yayıncılık.
- Dođan, M. (2023a). Kur'an-ı Kerim'de yer alan gastronomi unsurlarının Kütüb-i Sitte bağlamında deđerlendirilmesi. *Sanat ve Tasarım Dergisi*, 3(2), 148-185.
- Dođan, M. (2023b). *Gastronomi Mühendisliđi*. Ankara, Türkiye, Nobel Akademik Yayıncılık.
- Dođan, M., & Özdemir, K. (2022). Investigation of the effect of spice on gastronomy history and culture. *İzlek Akademik Dergi*, 5(2), 27-41.

- Doğan, M., & Sönmez, M. (2022). Sömürge dönemi köleliğin yemek kültürüne etkilerinin araştırılması. *Review of Tourism Administration Journal*.
- Doğan, M., & Vatandost, E. G. (2023). Gıda çalışmalarında yeni yaklaşım: Gıda egemenliği. *Ocak: Türk Mutfak Kültürü Araştırmaları Dergisi (Turkic Culinary Culture Research)*.
- Doğan, M., & Yaşlıca, Z. S. (2022). Evaluation of gastronomic objects in renaissance painting. *International Journal of Gastronomy and Food Science*, 30, 100606.
- Doğan, M., & Yazıcı, S. (2023). A study on the perceived organisational business continuity of foodservice executives. *International Journal of Business Continuity and Risk Management*, 13(3), 302-322.
- Drzał-Sierocka, A. (2015). Celluloid Flavours. A Brief History of Food in Film. *Łódzkie Studia Etnograficzne*, 54(1), 52-70.
- Dunat, S. (2022). Time metaphors in film: Understanding the representation of time in Cinema. *Film-Philosophy*, 26(1), 1-25.
- Durmelat, S. (2015). Tasting displacement: Couscous and culinary citizenship in Maghrebi-French diasporic cinema. *Food and Foodways*, 23(1-2), 104-126.
- Dursun, F., & Güzeleller, C. O. (2023). Yemek bağlamında kültürlerarası etkileşim: Göç, yemek ve kimlik ilişkisi üzerine kavramsal bir çalışma (Interaction in the context of food: A conceptual study on the relationship between migration, food, and identity). *Journal of Tourism & Gastronomy Studies*, 11(4), 2674-2689.
- Elsaesser, T. (2017). *Film history as media archaeology: Tracking digital cinema*. Netherlands, Amsterdam: Amsterdam University Press.
- Enriquez, J. P., & Archila-Godinez, J. C. (2022). Social and cultural influences on food choices: A review. *Critical Reviews in Food Science and Nutrition*, 62(13), 3698-3704.
- Epstein, R. L. (2001). Re-Ordering the Scene: The Hollywood restaurant and american culinary culture, 1947–1963. *Journal for the Study of Food and Society*, 5(1), 9-29.
- Fernandes, K. F., & Jose, A. (2021). A pinch of salt in hotel or kitchen: Reading recipes as narrative tools in contemporary malayalam cinema. *Kala Sarova*, 24(2), 507-513.
- Forgas-Serra, S., Fernández, J. M., & i Cerdan, L. M. (2018). The influence of culinary movies as a popular culture tourism phenomenon in shoot destinations. In *The Routledge Handbook of Popular Culture and Tourism* (pp. 439-449). United Kingdom, London: Routledge.
- Fuchs, C. (2008). The implications of new information and communication technologies for sustainability. *Environment, Development and Sustainability*, 10, 291-309.
- Godara, K. C., & Dev, N. (2021). The growth of culinary and food related content on visual and social media. *International Journal of Research in Engineering, Science and Management*, 4(12), 61-65.
- Graf, K., & Mescoli, E. (2020). Special issue introduction: From nature to culture? Lévi-Strauss' legacy and the study of contemporary foodways. *Food, Culture & Society*, 23(4), 465-471.

- Greenlee, D. (2018). Peirce's concept of sign (Vol. 5). Berlin, Germany: Walter de Gruyter GmbH & Co KG.
- Griswold, W. (2012). *Cultures and Societies in A Changing World*. USA, California: Sage Publishing.
- Guptill, A. E., Copelton, D. A., & Lucal, B. (2022). *Food & Society: Principles and Paradoxes*. USA, Hoboken, New Jersey: John Wiley & Sons.
- Hamilton, D. L. (2022). Cognitive representations of persons. In *Social Cognition* (pp. 135-160). United Kingdom, London: Routledge.
- Harvey, N., & Holmes, C. A. (2012). Nominal group technique: An effective method for obtaining group consensus. *International Journal of Nursing Practice*, 18(2), 188-194.
- Isin, P. M. (2025). *Bountiful empire: a history of ottoman cuisine*. United Kingdom, London: Reaktion Books.
- Islakoğlu, Ü. G. (2024). Dışarda yeme teorisi bağlamında the menu (2022) filmi üzerine bir inceleme (An analysis on the menu (2022) in the context of the theory of eating out). *Journal of Tourism & Gastronomy Studies*, 12(2), 1016-1036.
- Kanburoğlu, Ö. (2017). İstanbul'da film sektörünün durum analizi ve sektörün geleceği projesi analiz raporu. İstanbul Kalkınma Ajansı, <https://www.istka.org.tr/media/67270/%C4%B0stanbul-da-film-sekt%C3%B6r%C3%BCn-durum-analizi-ve-sekt%C3%B6r-gelece%C4%9Fi-projesi-analiz-raporu.pdf>
- Karaman, N. (2023). Orta Asya'dan Cumhuriyet dönemi Türkiye'sine: tarihsel süreç içerisinde Türk mutfak kültürünün gelişimi. *Balıkesir Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 26(49-1), 595-610.
- Keller, J. R. (2014). *Food, Film and Culture: A Genre Study*. USA, Jefferson, North Carolina: McFarland.
- Kleinheksel, A. J., Rockich-Winston, N., Tawfik, H., & Wyatt, T. R. (2020). Demystifying content analysis. *American Journal of Pharmaceutical Education*, 84(1), 7113.
- Klinger, B. (2006). *Beyond The Multiplex: Cinema, New Technologies, and The Home*. USA, Berkeley: University of California Press.
- Kosinova, M. I. (2022). Problems and Prospects for the Development of Digital Distribution in the Film Industry. In *Digital Technologies and Institutions for Sustainable Development* (pp. 229-234). Switzerland, Cham: Springer International Publishing.
- Kozak, M. (2021). *Bilimsel Araştırma: Tasarım, Yazım ve Yayım Teknikleri*. Ankara: Detay Yayıncılık.
- Köksal, F. N., & İnatçı, Ü. (2023). Visual Representation of Food in Italian Cinema. In *Routledge Handbook of Descriptive Rhetorical Studies and World Languages* (pp. 380-390). United Kingdom, London: Routledge.
- Kubrak, T. (2020). Impact of films: Changes in young people's attitudes after watching a movie. *Behavioral Sciences*, 10(5), 86.
- Linden, S. (2015). Film and gastro tourism: An overview of recent trends. Book of Abstracts of The International Conference on Tourism (ICOT2015): From Tourism Policy into Practice: Issues and Challenges in Engaging Policy Makers and End Users London 24-27 June 2015. (p. 221).

- Lindenfeld, L., & Parasecoli, F. (2016). *Feasting Our Eyes: Food Films and Cultural Identity in The United States*. USA, New York: Columbia University Press.
- Lindenfeld, L., & Parasecoli, F. (2023). Food and the Senses in Film. *Media Studies* Volume 100, 195.
- Lorusso, A. M. (2015). Interpretation and Culture: Umberto Eco's Theory. In *Cultural Semiotics: For a Cultural Perspective in Semiotics* (pp. 117-158). USA, New York: Palgrave Macmillan US.
- Mahar, C. (Ed.). (2010). *Cuisine and Symbolic Capital: Food in Film and Literature*. United Kingdom, Newcastle: Cambridge Scholars Publishing.
- Mangiapane, F. (2024). Wine as represented in contemporary cinema. A semiotic review. *Signata. Annales des sémiotiques/Annals of Semiotics*, (15).
- Meral, P. S. (2024). Yeme-içmenin gösterebilimsel serüveni. *Yemek ve İçmenin İletişimi*,37, Türkiye, İstanbul: Efe Akademi Yayınları.
- Mol, A. (2021). *Eating in Theory*. USA, Durham, North Carolina: Duke University Press.
- Montanari, M., & Brombert, B. A. (2015). *Medieval Tastes: Food, Cooking, and The Table*. USA, New York: Columbia University Press.
- Monteiro, I. F., Matias, E. M., & Consoni, F. (2023). Délicieux: Um Banquete Para Além Das Telas: Délicieux: A Banquet That Goes Beyond The Screen. *Revista Turismo Estudos e Práticas-RTEP/UERN*, 12(1).
- Murray, R. L., & Heumann, J. K. (2012). Contemporary eco-food films: The documentary tradition. *Studies in Documentary Film*, 6(1), 43-59.
- O'Mahony, P. (2023). Critical theory, Peirce and the theory of society. *European Journal of Social Theory*, 26(2), 258-281.
- Okumuş, M. S. (2022). The effects of Covid-19 pandemic on audience practices in cinema, television, and OTT platforms. *İstanbul Ticaret Üniversitesi Sosyal Bilimler Dergisi*, 21(43), 133-147.
- Özer, E. Z., & Şalkamoğlu, B. (2024). Sinema filmlerinde gastronomi semiyolojisi (Gastronomy semiology in motion picture film). *Journal of Tourism & Gastronomy Studies*, 12(2), 1329-1346.
- Pilcher, J. M. (2012). Cultural histories of food. In *The Oxford handbook of food history* (pp. 41-60). USA, New York: Oxford University Press.
- Pilcher, J. M. (2023). *Food in World History*. United Kingdom, London: Routledge.
- Reddy, G., & van Dam, R. M. (2020). Food, culture, and identity in multicultural societies: Insights from Singapore. *Appetite*, 149, 104633.
- Roldán-García, A. (2020). *Haptic for Gourmets: Cinema, Gastronomy, and Strategic Exoticism in Eat Drink Man Woman and Tortilla Soup*. In *(In) digestion in Literature and Film* (pp. 32-50). United Kingdom, London: Routledge.
- Rosenstone, R. A. (Ed.). (2020). *Revisioning History: Film and The Construction of A New Past*. USA, New Jersey: Princeton University Press.

- Sali, M. (2023). Hybridization in the Eating Habits of International Students in Türkiye. *Istanbul University Journal of Sociology*, 43(1), 132-143.
- Samancı, Ö. (2020). Osmanlı ve Cumhuriyet dönemlerinde yemek kitapları. *Anatolia: Turizm Araştırmaları Dergisi*, 31(2), 205-210.
- Sırıklı, Ö. G. İ. K., & Kara, H. H. (2024). *Yemeğe Dair Tabuların Sosyal Etkileşimdeki Yeri. Yemek ve İçmenin İletişimi*, Türkiye, İstanbul: Efe Akademi Yayınları.
- Smith, D., Cartwright, M., Dyson, J., & Aitken, L. M. (2024). Use of nominal group technique methods in the virtual setting: A reflective account and recommendations for practice. *Australian Critical Care*, 37(1), 158-165.
- Stano, S. (2015). *Semiotics of Food* (pp. 647-671). Springer Netherlands.
- Stano, S. (2024). Nurturing meaning: Food, myth, and signification. *Signata. Annales des sémiotiques/Annals of Semiotics*, (15).
- Surace, B. (2022). New generations and axiologies of food in cinema and new media. *Food for Thought: Nourishment, Culture, Meaning*, 131-144.
- Şahin, E. Ö. (2023). Küreselleşme ve mutfak: Uluslararası mutfaklar üzerine bibliyometrik bir inceleme (Globalization and cuisine: A bibliometric study on international cuisines). *Journal of Tourism & Gastronomy Studies*, 11(4), 3358-3372.
- Şengül, S., & Çakır, M. U. (2023). The use of food in cinema as a soft power instrument. In *Global Perspectives on Soft Power Management in Business* (pp. 425-442). IGI Global.
- Тасболатұлы, Ә., Хеджази, С., & Исмагамбетова, З. Н. (2023). Symbolic Concepts of Culture and the Problem of Language of Cinema. Қарағанды университетінің хабаршысы Тарих. *Философия сериясы*, 110(2), 375-381.
- Tatlı, E., & Doğan, R. (2020). İnanç turizminde kutsal yiyecekler: İçerik analizi örneği. *Uluslararası Sosyal Bilimler Akademik Araştırmalar Dergisi*, 4(1), 88-97.
- Üner, E. H. (2023). Mutfakta Rönesans: Yeni Çağ avrupa mutfak kültürü (Renaissance in the Kitchen: The Early Modern European Culinary Culture). *Journal of Tourism & Gastronomy Studies*, 11(2), 1230-1242.
- Vardar, Ş., & Çağlayan, E. (2023). Türk kültüründe renk olgusu ve turkuaz rengin Türk resim sanatındaki yeri. *Safran Kültür ve Turizm Araştırmaları Dergisi*, 6(3), 501-514.
- Weiss, R. (2022). Adam and eve: Reflections on a relationship. gender, creation myths and their reception in western civilization: Prometheus, Pandora, *Adam and Eve*, 97.
- Wocke, B. (2016). Dining as a 'Limit Experience': Jouissance and Gastronomic Pleasure as Cinematographic and Cultural Phenomena. In *Food, Media and Contemporary Culture: The Edible Image* (pp. 220-238). United Kingdom, London: Palgrave Macmillan UK.
- Wollen, P. (2019). *Signs and Meaning in the Cinema*. United Kingdom, London: Bloomsbury Publishing.
- Yacavone, D. (2018). Chapter Fourteen. *The Anthem Handbook of Screen Theory*, 245. United Kingdom, London: Anthem Press.

Yalcin, M. (2023). Türk yemek kültür mirasının coğrafyası, kaynađı ve evreleri. *Türk Tarihi Arařtırmaları Dergisi*, 8(2), 128-142.

Yilmaz, H., & Yüksel, A. (2021). Gastronomy Themed Movies. *Journal of Tourism, Leisure and Hospitality*, 3(2).

Zimmerman, S. (2009). Food in films: A star is born. *Gastronomica*, 9(2), 25-34.

Zimmerman, S. (2010). *Food in the Movies*. USA, Jefferson, North Carolina: McFarland.

Appendix 1. Ethics Committee Permission

T.C.
İSTANBUL GELİŞİM ÜNİVERSİTESİ REKTÖRLÜĐÜ
Etik Kurul Başkanlığı

ETİK KURUL KARAR ÖRNEĐİ

Toplantı No	Toplantı Tarihi	Toplantı Saati	Toplantı Yeri
2024 – 05	19.04.2024	14.00	Online

KARAR NO: 2024-05-114: Güzel Sanatlar Fakültesi, Gastronomi ve Mutfak Sanatları Bölümü Doç. Dr. Murat DOĐAN' ın "Gastronominin Sinema İle Olan Etkileşiminin Belirlenmesine Yönelik Bir Araştırma: Sinema Senaristleri Örneđi" konulu çalışması hakkında yapacağı anket sorularının, etik kurallara uygun olup olmadığını tespit etmek üzere, İGÜ Etik Kurulumuzun 09.02.2024 tarih ve 2024-02 sayılı toplantısında, İGÜ Etik Kurul Yönergesinin 12(1) maddesine göre değerlendirme yapmak üzere görevlendirilen öğretim elemanlarının raporları incelenmiş olup, ilgili çalışmada yer alan bilimsel araştırmanın etik kurallara uygun olduğuna oy birliği ile karar verildi.