

Exploring Michelin Food: *The Hundred-Foot Journey*

Jean Wan

2023

Faculty of Culture and Society

A dissertation submitted to Auckland University of Technology in partial fulfilment of
the requirements for the degree of Master of Gastronomy

Supervisor

Dr Lindsay Neill

Abstract

Released in 2014, *The Hundred-Foot Journey* tells the story of a migrant Indian family's journey and experiences in settling in rural France. There, they open a restaurant called *Maison Mumbai*. The film's main protagonist, Hassan, is a naturally gifted chef holding Michelin-star aspirations. Considering that the academic research focusing on the nexus of food and film is relatively new, my research makes a significant contribution to academic knowledge in those domains as well as a meaningful contribution to gastronomic knowledge. Through a constructivist paradigm, within a qualitative framework, my research uses Pine and Gilmour's (1998) four-domain experience economy as a thematic starting point in conjunction with thematic analysis. Through that analysis, this research recognises the symbiotic relationship between the meta-theories I have chosen to underpin my research. Key to my research within the representations of Michelin-level food in *The Hundred-Foot Journey* has been my understanding of the visual metaphors presented within the film. Consequently, and within that nexus, my research proposes that constructs of Michelin food connote a Eurocentric bias. Within that consideration, food within *The Hundred-Foot Journey* can be realised as more than nutrition, because its food symbolically denotes culture, cultural hierarchy, identity, power, emotions, values and memories. As my research concludes and makes recommendations for this subject as a domain of future research, Michelin-level food could be viewed as a contemporary agent of culinary colonisation and imperialism. While films like *The Hundred-Foot Journey* are created for entertainment, they also portray the multifaceted aspects of the study of gastronomy. In that way, my research and *The Hundred-Foot Journey* signify representations of identity, culture, change, and acceptance within an ever-changing world.

Acknowledgements

As my dissertation draws to its conclusion, I acknowledge that this has been a journey that I never thought I would begin let alone complete. Undertaking this research has been accompanied by incredible support. Without that support I would not have been able to complete this task.

Specifically, I make special mention of, and give my thanks to, my supervisor, Dr. Lindsay Neill. Thank you for your seemingly endless emails, and your walk with me through the valleys and peaks of my dissertation journey. Your expertise and encouraging words were a source of strength. Additionally, I thank you for your patience.

To my wonderfully supportive parents, Jesse and Lani, I thank you for your never-ending support. Allowing me to spend a good few years completing my Gastronomy degree has taken sacrifice, and for that I am ever grateful.

Finally, to Associate Professor, Dr. Tracy Harkison, and master pâtissier Gilles Petit (MA Gast.) and my fellow gastronomy classmates: thank you for allowing me to chew your ears off in times of frustration as well as picking me up in times when I could have easily given this research up! I'm so glad I did not. To my wider circle of friends: Thank you for keeping me sane and on track.

Table of Contents

Abstract.....	ii
Acknowledgements.....	iii
Table of Contents.....	iv
List of Figures	vi
List of Tables	vii
Attestation of Authorship	viii
Chapter 1: Introducing my Dissertation.....	1
Understanding Gastronomy.....	2
The Nexus of Food and Film and the Experience Economy.....	2
Research Question(s)	4
Research Rationale	4
Overview of Dissertation	5
Deciding on and Applying Terminology: Film and Movie	5
Film as Genre	7
Introducing <i>The Hundred-Foot Journey</i>	9
Chapter 2: Background and Contextual Information.....	24
Michelin: A Brief Overview	24
Michelin: A Eurocentric Notion?.....	27
Why Chefs Pursue the ‘Stars’	28
Chapter 3: Theoretical and Conceptual Frameworks	30
Understanding Theoretical and Conceptual Frameworks	30
Considering Ontology.....	30
Considering Epistemology.....	31
Social Science Theory and Symbolic Interactionism	32
Understanding the Social Construction of Reality Thesis	32
Understanding Material Culture and Actancy	33
Considering Metaphors.....	34
Concluding My Theoretical and Conceptual Frameworks	35
Chapter 4: Literature Review	36
Chapter 5: Methodology.....	42
Introducing Symbolic Interactionism as Methodology.....	42
Symbolic Interactionism as Method	43
Thematic Analysis	45
Applying Thematic Analysis	46

Encapsulating My Methodology, and Theoretical and Conceptual Frameworks	47
Chapter 6: Findings	49
Chapter 7: Discussion and Conclusion	59
Reflecting on my Ontology and Epistemology	59
Reflections on the Social Construction of Reality Thesis, Symbolic Interactionism, and Material Culture Theory and Actancy.....	60
Reflecting on Metaphors	61
Discussing Research Methodology and Method	61
Research Findings: A Discussion	62
Influence of Michelin Constructs	62
Food and Cultural Identity	64
Discussing Food Metaphors.....	65
Contributions to Research	66
Research Limitations.....	67
Recommendations for Future Research	67
Reflections and Closing Remarks	68
References	70
Appendix: Methodologies Considered but Rejected	79

List of Figures

Figure 1: Hassan smells a sea urchin.....	10
Figure 2: Hassan’s London kitchen.....	10
Figure 3: Marguerite’s platter	11
Figure 4: A bookshelf full of <i>Michelin Guides</i>	11
Figure 5: Hassan studies his gifted books	12
Figure 6: Madame Mallory reads Hassan’s menu.....	12
Figure 7: The market’s fresh seafood	13
Figure 8: Mother sauces with cold meats.....	15
Figure 9: Fish with spiced rice	15
Figure 10: Pan-roasted chicken.....	15
Figure 11: Pigeon with truffles.....	16
Figure 12: Injured Hassan with sister, Mahira	17
Figure 13: Papa offering the umbrella	17
Figure 14: Preparing the omelette.....	18
Figure 15: Hassan refuses the spice box.....	19
Figure 16: The poisonous mushroom	20
Figure 17: Michelin reviewer	20
Figure 18: Boeuf bourguignon à la Hassan	20
Figure 19: Bastille Day celebrations.....	21
Figure 20: Hassan’s modern take on French Indian food	22
Figure 21: Coming together of <i>Le Saule Pleureur</i> and <i>Maison Mumbai</i>	23
Figure 22: Michelin star criteria.....	24
Figure 23: Use of banana leaf as a plate with meal accompaniments	27
Figure 24: Mehrotra’s Michelin-style Indian food	28
Figure 25: Overview of an integrated conceptual framework and method.....	48
Figure 26: Cartier-Bresson’s 1932 <i>Behind the Gare St. Lazare</i>	49
Figure 27: <i>Maison Mumbai</i> opening night.....	50
Figure 28: The five mother sauces.....	51
Figure 29: Hassan giving direction to Madame Mallory	53
Figure 30: Consuming Hassan’s boeuf bourguignon	54
Figure 31: Hassan’s boeuf bourguignon	54
Figure 32: Having a meal at <i>La Baleine Grise</i>	56

List of Tables

Table 1: Pine and Gilmore's (1998) experiential domains	3
Table 2: List of film genres and examples.....	8
Table 3: Phases of thematic analysis	46
Table 4: Scene choices and recurring themes distilled from Pine and Gilmore's (1998) four domains.....	47
Table 5: Summary of findings	57
Table 6: Sub-themes distilled from experience economy domains.....	62
Table 7: Research limitations and recommendations	67

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed:

Date: 18/11/2022

Chapter 1: Introducing my Dissertation

As a Malaysian Chinese woman growing up with my family in Malaysia, Australia and now, Aotearoa New Zealand, food has been integral to my childhood, adolescence, and now my adult years. For our family, every festival, celebration, or get-together was focussed on copious amounts of food, usually presented banquet style. Consequently, the joy, commensality, luxury, and security of food's importance has come to configure much of 'who I am.' In that way, food is part of my being, becoming and identity. As I reflect upon that, I realise with little surprise that my study, my career as a chef and pastry chef, and my interests have all centred around food.

As a trainee pastry chef, I found my niche within an art-form that merged science within the aesthetics of taste, vision, and edible sensuality. Then, as a qualified pastry chef, I spent many years working in the hospitality industry refining my skills and learning new ones. However, pastry chefs work unsocial hours, often beginning work at 3am. Consequently, I began to consider that I needed to find a change of direction, one maximising my skills and knowledge. Reflecting that, I found a pastry lecturer's position at Auckland University of Technology (AUT). At AUT, I deliver practical and theory classes on my passion: pastry and baking. Because AUT is a university, part of my employment was my commitment to undertake a postgraduate degree. I chose the Master of Gastronomy programme. Now I am close to achieving that commitment as I complete my research and writing for my dissertation exploring constructs of Michelin food within the film *The Hundred-Foot Journey* (Halström, 2014).

As I recall it, the first food film that impressed me was *Ratatouille* (Bird & Pinkava, 2007). The film's characterisation of the passion needed to achieve food excellence resonated with me. *Ratatouille's* humour and discipline accurately depicted my own lived reality. Since *Ratatouille*, I have enjoyed watching many more food-centric films. Another film that touched me in ways similar to *Ratatouille*, was Lasse Halström's (2014) *The Hundred-Foot Journey*. Consequently, I decided that *The Hundred-Foot Journey* would be my dissertation's topic, not only because of its relevance to gastronomy, but also because 'I love this film!'

In this chapter I introduce my dissertation by providing an overview of gastronomy, and its nexus with films that feature food. Then, I present my research questions and their rationale. Following that is a 'roadmap' of my dissertation's chapters, and my rationale for the terminological choice within my decision to use the word 'film' and not 'movie', in reference to *The Hundred-Foot Journey*. Next, I present a discussion on notions of film genre, placing *The Hundred-Foot Journey* as a drama and comedy. Concluding this chapter, I present an overview of *The Hundred-Foot Journey's* narrative.

Understanding Gastronomy

Gastronomy's origins are found in the 4th century BC in ancient Greece. That beginning was marked by the earliest noted food and wine book, *Gastronomia*, by the Sicilian-Greek author Archestratus (Santich, 2004). Only fragmentary excerpts of it remain. However, Athenaeus (c. 200 A.D./1927) maximised its content in his travels around the Mediterranean in a tome linking gastronomy and tourism within his presentation of the best places to eat and drink. Much later, in France, the renowned food writer, Grimod de la Reynière (1758-1837), and the father of gastronomy, Jean Anthelme Brillat-Savarin (1755-1826), realised the constructs of gastronomy that build upon Athenaeus's base and provide gastronomy's contemporary *raison d'être*. As Santich (2004) explained, it was de la Reynière, and Brillat-Savarin who "fixed the word [gastronomy] in public consciousness" (p. 17). Key to that consciousness was Brillat-Savarin's (1825/2009) text, the *Physiologie du Goût (Physiology of Taste)*. Originally published in 1825, *The Physiology of Taste* has since been translated into many languages and has positioned Brillat-Savarin as the father of contemporary gastronomy (Santich, 2004).

While Athenaeus's (c. 200 A.D./1927) work focussed gastronomy on the rules and customs of eating and drinking, for Brillat-Savarin (1825/2009) gastronomy was about "the knowledge and understanding of all that relates to man [sic] as he eats. Its purpose is to ensure the conservation of men, using the best food possible" (p. 52). For Brillat-Savarin, food beyond fuel as a concept of nourishment extended into domains including physics, chemistry, commerce, cookery, and politics.

Explicating that view, Santich (2004) noted that gastronomy signified the confluence of sensuality and intellect within food knowledge. Further, in distinguishing food studies from gastronomy, Neill et al. (2017) understood that food's importance "encompasses more than production, consumption and nutritional sustenance; food reflects sociocultural interactions as well as acknowledged and taken-for-granted symbolic meanings" (p. 91). In that way, Neill et al. (2017) realised gastronomy as an expression of the "holism of human experience" (p. 92). Encapsulating that wholeness was Neill et al.'s (2016) earlier construct of the refractive gaze. Within that notion, Neill et al. (2016) suggested that food signified a poly-sensual experience encapsulating "experiences, subjectivity, cultural and culinary capital accumulation" (p. 140).

The Nexus of Food and Film and the Experience Economy

Those considerations are transferable when we consider the 'role' of food in films because the poly-sensual experience is found not in the audience's actual enjoyment of food, but within their vicarious viewing and enjoyment of it. In that way food, in film, appeals to an audience's sense of

voyeurism, one nourishing the spiritual self. That nourishment also includes notions of the symbolic meanings of food (Bower, 2004a) and its place in stimulating actor and audience interactions (Mead, 1934). Additionally, Pine and Gilmore's (1998) experience economy's four domains provides insight into the ways in which food in films can be presented and interpreted.

The experience economy (Pine & Gilmore, 1998) proposed that businesses needed to create memorable events or experiences for their customers, thus making the 'experience' part of the product. Sundbo and Sørensen (2013) expanded on Pine and Gilmore's (1998) position, stating that experiences are mental phenomena that happen in the minds of consumers and maximise their poly-sensual experience.

Pine and Gilmore (1998) proposed the experience economy was structured by four themes. Those themes are education, escapism, aesthetics, and entertainment. While Pine and Gilmore listed those elements individually, their dynamic synthesis promotes a multi-level/multi-sensual consumer experience. Consequently, within the maximisation of the four domains, a business can have added value and competitive advantage over their competitors (Jeong et al., 2009). Table 1 (below) summarises Pine and Gilmore's (1998) experiential domains.

Table 1: Pine and Gilmore's (1998) experiential domains		
Domain	Definition	Example
Educational	Consumers have opportunities to enhance their skill or knowledge through participation in an experience.	Hands-on cooking class at a local restaurant.
Escapism	Requires the customers to actively participate in a real or virtual environment, away from their everyday norm.	A city dweller heads to the outdoors to camp and live 'off the grid'.
Aesthetic	The enjoyment of beauty and surroundings.	Visiting a lavender farm and enjoying its poly-sensuality.
Entertainment	An immersive experience outside of everyday experience.	Watching a Cirque du Soleil performance.

Note. Adapted from Pine and Gilmore (1998), Jeong et al. (2009), Mehmetoglu and Engen (2011) and Radder and Han (2015).

Pine and Gilmore's (1998) four domains can be implemented by businesses and experienced by customers within two dimensions: active or passive experiences. In active participation, the customer plays a key role in the overall experience (Radder & Han, 2015). Exemplifying active participation, albeit in an extreme way, would be bungee jumping off the Kawarau bridge in Queenstown. Passive participation, like attending an orchestral performance, suggests that the customer has no direct input to the experience (Radder & Han, 2015). Aligned to notions of active and passive experience are considerations of connection. As Radder and Han (2015) proposed, connection occurs through customer absorption or immersion. Absorbing an experience implies that customers are "mentally involved" (p. 456), whereas immersion implies physical involvement. Yet, like all dimensions of Pine and Gilmore's (1998) experience economy, no element is mutually exclusive, because each domain is dynamically synergistic.

Pine and Gilmore's (1998) experiential domains are suited to the exploration of my topic, *The Hundred-Foot Journey* in original ways. Exemplifying that, within escape, entertainment, aesthetic and education, filmgoers make conscious decisions to go to a cinema and watch movies like *The Hundred-Foot Journey*. Sitting in a darkened room, their immersive and participatory experiences begin. Their immersion is compounded by sound, with dialogue, music and background noises complementing and contrasting the film's imagery. Within that amalgam and considering *The Hundred-Foot Journey*, viewers are simultaneously engaging in escape, (doing something outside of their regular habits); entertainment (enjoying the film's narrative and imagery); aesthetic (the beauty of the food, characters, and imagery), and education (the reinforcement of what they know, and new information about food, restaurants, Michelin stars and human interaction).

Recognising these attributes positions Pine and Gilmore's (1998) experience economy's poly-sensual and cognitive attributes as ways in which I can consider how *The Hundred-Foot Journey* presents and conveys the information needed to respond to my research questions. On that basis, my research questions are as follows.

Research Question(s)

My primary research question asks:

- In what ways do constructs of Michelin-star food influence *The Hundred-Foot Journey*?

Supporting my primary research question are two secondary questions:

- What is the nexus of food and cultural identity in *The Hundred-Foot Journey*?
- What performative metaphors constitute food's portrayal in *The Hundred-Foot Journey*?

Research Rationale

The successful completion of my dissertation is important to me for various reasons. Most obviously, through the completion of this dissertation I fulfil the final requirement necessary to obtain a Master of Gastronomy degree at Auckland University of Technology. While the dissertation is a key requirement, choosing a topic that was of interest to me was a key consideration. Choosing a stimulating topic was important because it helped me to endure the highs and lows of research, the multiple re-writes needed to polish my work, and the negotiation, selection, and application of relevant theories that explicated my topic.

At the end of my research and dissertation journey, I am proud to have made the decision to take up the challenge of completing my degree. However, that journey has been realised within moments of both joy and sadness. I reflect on my dissertation, and those moments in Chapter 7 (“Discussion and Conclusion”).

Overview of Dissertation

Chapter 1, the introduction, presents my research topic. Following that, in Chapter 2 (“Background and Contextual Information”), my dissertation provides an outline of *The Hundred-Foot Journey* and its context. Consequently, Chapters 1 and 2 provide the base information underpinning my subsequent chapters. In Chapter 3, I present my meta-theoretical perspectives (theoretical framework) and their application to my research (conceptual framework). Here, my choices included Berger and Luckmann’s (1966) social construction of reality thesis, Mead’s (1934) symbolic interactionism and Woodward’s (2007) material culture and actancy theories. Chapter 4 presents my literature review. Here, I identify and explore the current state of academic knowledge related to food in film. Chapter 5 (“Methodology”) presents my research methodology, and its application (method). Then, Chapter 6 (“Findings”) illuminates my research findings, cognisant of my research questions. This chapter provides the base information that I extend within the next chapter. Finally, Chapter 7 (“Discussion and Conclusion”) concludes my research. In that chapter I compare and contrast my findings to the literature (refer Chapters 4 and 6) and extend that within my conclusion chapter by presenting my research limitations, my considerations for future research and a reflective/reflexive statement about my dissertation experience.

Deciding on and Applying Terminology: Film and Movie

In the development of my research questions, and indeed throughout my research work, I became aware of how language impacted my writing and its meaning. Key to that realisation was my early awareness that I needed to distinguish between two commonly used words: ‘film’ and ‘movie.’ Eventually, I chose to use the word ‘film’. That choice was not an easy one. Consequently, the following section explores notions of ‘film’ and ‘movie.’

As Merriam-Webster (n.d.c) defines the term, a ‘motion picture’ is the projection of a series of still images in quick sequence to produce the optical illusion of movement. Yet, the notion of whether a motion picture is identified as a film or movie is contested. Reflecting that contestation, Brown

(2020) noted that film and movie held the same meaning, but that the terms were used in quite different ways. Brown suggested that nuanced language or demographic differences impacted the use of the words movie or film. Follows (2016) proposed that the best way to decide which word was appropriate was to explore three basic questions:

1. Which terms is used by industry professionals versus the public?
2. Are the terms linked to user geography/demography?
3. What is the context within which the words are used?

Drawing on that, Follows (2016) proposed that various sectors of the film industry, including development, production, sales and distribution, and marketing, were pre-disposed to using the term 'film'. Follows' suggestion was echoed by his research within the motion picture industry and the popular press. Follows' cache of 240,000 industry headlines noted a mere 115 (0.5%) articles using the term 'movie'. To widen the scope of that research, Follows (2016) used *The Guardian* newspaper as a medium to gather statistics about film and movie word use in the United Kingdom. Follows' findings noted that between January 2008 and April 2016, headlines in *The Guardian* used the word 'film' 82% of the time, but that from 2010, there was a slow but steady increase (8.4% to 26.8%) in the use of the term 'movie'. Building on that, Follows' (2016) undertook internet research using Google and Reddit.com. Follows found that members of the public tended to use the term 'movie' (73% preference) to the word 'film'. These findings reinforced Follows' earlier research revealing the popularity of the term 'film'.

However, Rhodes's (2016) research contrasted that of Follows' (2016). Rhodes proposed that the academic use of the word 'movie' elevated it and that 'movie' held its origins in slang, as a contraction of 'moving picture'. Rhodes also proffered that the connotations of the word 'film' were, by comparison, low brow. However, Follows (2016) concluded his research by acknowledging that 'film' and 'movie' were commonly used interchangeable terms. Despite that, Follows wryly advised that "the difference between a movie and a film is that one is scared to death of boring you for a second and the latter refuses to entertain you for a moment" (para. 16). Contrasting Follows, Hardy (2016) indicated that the distinction between 'movies' and 'films' was located within a nexus of intention, philosophy, and belief of the people who make films and movies. Hardy (2016) suggested that, as well as making profit, commercialised films were artistic vehicles that showcased the film-makers' personalities, beliefs, and artistic ambitions, whereas a movie is solely focussed on appealing to its target audience. Consequently, for Hardy, a film engages its audience on a deeper level within the exploration of the complex, whereas in a movie the audience is given easy answers.

In those ways, for Hardy, a film aimed to intellectually and emotionally engage its audience with its use of aesthetics, lighting and sound. On that basis, Hardy (2016) proposed that a film promoted its audiences' growth whereas a movie left its audience happy and satisfied, but essentially unchanged. Brown (2020) added to the debate. Brown proposed that 'film' held connotations of being artistic and pretentious, while 'movie' connoted something commercialised and crass. Brown's (2020) position suggested that different genres would be associated with the different terms. Exemplifying that, documentaries and biographies, which have the intention of being educational and informative, would be associated with film. On the other hand, a movie is associated with entertainment and profit. Exemplifying this would be a chick flick¹ or scream fests² (Brown, 2020). Given these arguments and considering Follows' (2016) position, my dissertation, uses the word 'film' in referencing *The Hundred-Foot Journey*.

Film as Genre

While the terms 'movie' and 'film' are considerations within linguistic classification, so too are notions of genre. Genre, within the study of film, is defined as "a category, kind or form of film distinguished by subject matter, theme or techniques" (Sobchack, 1975, p. 196). With that in mind, as Lannom (2020) noted, genre included considerations of narrative elements, aesthetic approaches, and the emotional responses of the audience.

Bash (2021) suggested that genre is important because it provides a film's audience an expectation of what they are about to see. For example, if the individual chooses to watch a comedy they would be preparing themselves for laughter and, likewise, by choosing to watch a horror film they are preparing themselves to be scared. In that way, as Bash (2021) realised, genre heightens an audience member's awareness, putting them 'in the mood' for the ensuing narrative (Bash, 2021). Logically, as Bash (2021) indicated, if the identification of a film's genre is unclear, the audience may question how they should react.

Clear identification of film genre has been provided by Lannom (2020) and Bash (2021) (refer Table 2, below). However, within their categories is the realisation that considerations of genre are dynamic. As Hayward (2006) noted, sub-genres, or as Bash (2021) termed them, "blended genres" (para. 18), are smaller categories positioned within the combination of two or more separate

¹ An uncomplimentary nickname for the romance genre with specific appeal towards women, often aimed at a younger audience, containing personal drama, emotion and relationship-based themes (Abramowitz, 2009).

² A pejorative term for screenplays within the horror genre (Brown, 2020).

genres (Lannom, 2020). Exemplifying that are some popular combinations including romantic comedy and action adventure (Bash, 2021, para. 19).

Table 2: List of film genres and examples			
Film Genre	Definition	Exemplar	Illuminating Definition and Exemplar
Action	Fast paced and defined by risk and high stakes. Bulk of the content must be action-oriented, e.g., fight and chase scenes, slow-motion shots. Should be thrilling to watch, keeping audiences on the edge of their seats.	<i>Casino Royale</i> (2006)	James Bond sets out on a mission to defeat a private banker who funds terrorists in high-stakes poker games.
Adventure	Like the action genre and often categorised as action/adventure films. Will feature some action scenes; however, the distinctive difference is that adventure films are set in exotic, far away, or unfamiliar locations.	<i>Planet of the Apes</i> (2001)	An astronaut crash lands on a mysterious planet where humans are considered primitive and talking apes dominate.
Animation	Manipulation of inanimate objects. Can incorporate other genres or sub-genres.	<i>Shrek</i> (2001)	A computer-animated film loosely based on a fairy-tale picture-book.
Comedy	Centres around a comedic premise, funny and entertaining.	<i>Dumb & Dumber</i> (1994)	A hilarious cross-country road trip sees a limo driver and his friend set out to return a briefcase left behind at an airport terminal.
Crime	Deals with both sides of the criminal justice system without focusing on legislative matters.	<i>Murder on the Orient Express</i> (2017)	Celebrating detective Hercule Poirot as he is recruited to solve a murder which occurred on the train on which he is travelling.
Documentary	Makes the audience evaluate our real world, experience and/or the human condition.	<i>Taste the Nation</i> (2020-2021)	Padma Lakshmi explores the rich and diverse food cultures of the various immigrant groups in America.
Drama	Plot driven, demands every character and scene to move story forward. Defined by conflict and looks to reality rather sensationalism. Broad category that is untethered to any era.	<i>Wonder</i> (2017)	Inspiring story of a boy with facial deformities who enters fifth grade at a mainstream school for the first time.
Fantasy	Features magical and supernatural elements, non-existent in the real world. Possibilities are endless but often inspired or incorporates human myth.	<i>The Lord of the Rings</i> (2001-2003)	Set in the fictional world of Middle Earth, its inhabitants include hobbits, elves, orcs, and wizards.
Historical	Can be split into two sections: -Accurate representation of historical account. -Fictional film placed inside accurate depiction of a historical setting.	<i>Titanic</i> (1997)	Incorporates both historical and fictionalised aspects. Based on the ill-fated <i>R.M.S. Titanic</i> , a 17-year-old aristocrat falls in love with a poor artist aboard the luxurious liner.
Horror	Features elements leaving the audience with an overwhelming sense of fear and dread. Audiences who love this genre seek out such films for the adrenaline rush.	<i>The Ring</i> (2002)	A journalist who investigates a cursed video tape that sees its viewer killed within seven days of watching it.
Musicals	Songs or musical numbers are woven through the narrative to progress the story. Often tied to romance but not limited to that genre. Involve big stage-like productions.	<i>Moulin Rouge</i> (2001)	Punctuated throughout the film with an eclectic variety of comic and melodramatic musical sources including cabaret, stage musicals and operas.

			Follows a young poet who falls in love with a cabaret actress and courtesan of the Moulin Rouge.
Mystery	All about the puzzle, featuring detective or amateur sleuths attempting to solve it. Involves a suspense-filled search for clues throughout the film, and piecing together events to solve a central question.	<i>Death on the Nile</i> (2022)	After Poirot's efforts on the Orient Express, this sequel sees him investigating the murder of a young heiress while on vacation on the Nile.
Romance	Love stories focussed on intimate relationships. Can sometimes have dark twists but with focus on natural conflict derived from pursuit of intimacy and love.	<i>Shakespeare in Love</i> (1998)	The great playwright William Shakespeare is young, short on cash and out of ideas. Meeting his ideal woman sees him inspired to write one of his most famous plays.
Science fiction	Defined by a mixture of speculation and science. Built around worlds of alternate realities filled with imagined elements non-existent in the real world. Meticulous detailing around world-building in order to ensure the audience believes the story.	<i>Gattaca</i> (1997)	In pursuit of his lifelong dream of space travel, a genetically inferior man assumes the identity of a superior man he befriends.
Sport	Centres around a team, individual players, or a fan with focus on a specific sport to motivate the plot. While the sport is not the sole focus, it provides the backdrop.	<i>Bend it like Beckham</i> (2002)	Hearts set on a career as professional soccer players, two ambitious girls navigate their very different cultures and expectations.
Thriller	An exciting story of expertly blended mystery, tension, and anticipation. Elicits strong emotions to generate suspense and anxiety.	<i>The Talented Mr Ripley</i> (1999)	Young lavatory attendant goes to extreme lengths to impersonate a rich spoiled playboy.
Western	Defined by its setting and time. Tells tales of cowboys or gunslingers in pursuit of an outlaw in the Wild West. Set in the American West, usually in deserts, mountains, or plains.	<i>Shanghai Noon</i> (2000)	A Chinese man travels to the American Wild West to rescue a kidnapped princess. The unlikely duo of a train robber and the Chinese man take on a Chinese traitor and his boss.

Note. Adapted from Bash (2021), IMDb (1990-2022), and Lannom (2020).

DreamWorks (2022) proposed that *The Hundred-Foot Journey* is classified as a blended genre combining comedy and drama, within the hybrid classification dramedy.³ That identifier not only reflects the film's content, but also subtly prepares its audience's expectations.

Introducing *The Hundred-Foot Journey*

Adapted from the novel by Canadian American Richard C. Morais, *The Hundred-Foot Journey* was directed by Lasse Halström (Fleming, 2013) who also directed films including *Chocolat* (2000), *Hachi: A Dog's Tale* (2009) and *Dear John* (2010), Hallström's adaptation of *The Hundred-Foot Journey* continues his exploration of dysfunctional families and food. *The Hundred-Foot Journey* stars Dame

³ A dramedy is an example of the merger of two different genres (Lannom, 2020).

Helen Mirren as Madam Mallory, Om Puri as Papa/Abbu, Manish Dayal as Hassan and Charlotte Bon as Marguerite.

Set in a small French provincial town *The Hundred-Foot Journey* tells a contemporary story about the rivalry between two neighbouring restaurants: *Le Saule Pleureur* (“The Weeping Willow”), a long-established Michelin-starred restaurant, and a newly established Indian restaurant, *Maison Mumbai*. Madame Mallory (Helen Mirren) is the proprietor of *Le Saule Pleureur* who is frustrated by her failed attempts to gain a second or third Michelin star for her restaurant (Mishan, 2010). Contrasting that and the rigidity of her Michelin-star restaurant is the neighbouring Indian restaurant, *Maison Mumbai*. *Maison Mumbai* is operated by the Kadam family. It is portrayed as a “boisterous, Bollywood-esque eatery” (Mishan, 2010, para. 2). The restaurants abound in binary opposites and metaphoric representations (refer Chapter 3) and cultural differences. Notwithstanding that, *The Hundred-Foot Journey* had mixed reviews. Exemplifying that, Scott (2014) described the “film [as] likely neither to pique your appetite nor to sate it, leaving you in a dyspeptic limbo, stuffed with false sentiment and forced whimsy and starved for real delight” (para. 2).

Figure 1:
Hassan smells a sea urchin



Source: *The Hundred-Foot Journey* (Hallström, 2014, 02:01).

The film’s narrative emphasises the story of the Kadam family. Early in the film, the family owns and operates a restaurant in Mumbai, India. There, the central character, Hassan is being trained by his mother so that, in time, he can take over her culinary duties at the restaurant. *The Hundred-Foot Journey* opens with a scene showing Hassan and his mother at the local market. There, they hurry to reach a specific seafood stall. Arriving at the stall the seafood vendor hands Hassan, aged 10, a sea urchin and asks him to determine its quality by only using his sense of smell (refer Figure 1). That request is not lost on

Hassan because he has a reputation as a connoisseur of seafood.

However, the region is politically unstable. In a violent riot the family’s restaurant is firebombed and, in the ensuing blaze, Hassan’s mother dies. This prompts Hassan’s Papa (Om Puri) to relocate the family to seek asylum in London. However, England’s weather fails (refer Figure 2) to capture the family’s enthusiastic embrace of English life. After some time, the family decides to relocate to Europe.

Arriving in France and traveling by car through the countryside, a brake failure sees the family stranded. Marguerite, a sous chef

Figure 2:
Hassan’s London kitchen



Source: *The Hundred-Foot Journey* (Hallström, 2014, 06:38).

at *Le Saule Pleureur*, helps the Kadam family get to the nearest village, Saint Antonin. There, she takes the family in for the night. Offering them their first taste of French food and culture, Marguerite provides the family some local food including cheese, tomatoes, olives, bread, and olive oil (refer Figure 3) presented in the style of an Italian antipasto platter. Their enjoyment is evident as Hassan savours a fresh tomato, its juices flowing down his arm. Hassan exclaims, “It’s like we’ve died and gone to heaven” (Hallström, 2014, 14:42).

Figure 3:
Marguerite’s platter



Source: *The Hundred-Foot Journey* (Hallström, 2014, 13:11).

After a time, the Kadam family settle in Saint Antonin. There they purchase an abandoned restaurant building situated 30 metres, opposite *Le Saule Pleureur*. Being that close to a Michelin-star restaurant, they debate the palatability of Indian food in France. Reflecting that Hassan’s brother, Mansoor, states with exasperation that “the restaurant [*Le Saule Pleureur*] doesn’t serve those things [Indian food/flavours] because the people here don’t eat those things” (Hallström, 2014, 20:07). Despite that, Papa views

the potential of their restaurant as a way in which the family can preserve their Indian heritage and identity.

Figure 4:
A bookshelf full of *Michelin Guides*



Source: *The Hundred-Foot Journey* (Hallström, 2014, 22:14).

In their newly purchased restaurant, Hassan discovers a bookshelf lined with various editions of *The Michelin Guide*⁴ (refer Figure 4). This piques his curiosity and signals the beginning of his professional culinary journey into classical French cuisine.

In the brightly lit and sanitised kitchen at *Le Saule Pleureur* where the chefs are in starched white uniforms, Madame Mallory, in reference to her new Indian neighbours, remarks, “That cannot be called a restaurant. The mayor’s office tells me is some sort of fast

food, something ethnic” (Hallström, 2014, 24:07). Head Chef Jean Pierre adds that “the old man that bought the place is insane. It will last as long as it takes to cure a good winter ham” (Hallström, 2014, 22:11).

Amid the preparations for the evening dinner service at *Le Saule Pleureur*, Marguerite is sent to the local market to collect more ingredients. Key to her market visit is the close-up views of the market produce. The oranges, pears, peaches, capsicums, artichokes, and tomatoes glisten, creating an

⁴ *The Michelin Guide*, first published in 1904, also known as *The Little Red Book*, is a series of food/dining guides published by French tyre company, Michelin. The guide awards stars to establishments for excellence, with three stars being the highest level of award (Michelin Guide, 2022).

image of quality and lustre. Adding to that is a focus on Frenchness as the camera reveals the making of a traditional French crêpe.

At the market, Marguerite meets Hassan. Marguerite asks him about their restaurant plans: “It will be fast food, yeah?” (Hallström, 2014, 25:29). However, Hassan tells her that the restaurant will feature “my father’s signature dish [it] takes three days to prepare” (Hallström, 2014, 25:31). Their conversation continues about classical French food. Then, Hassan asks, “I hear the Madame is not happy to have competition?” (Hallström, 2014, 26:02). Marguerite responds to that “she [Madame] is never happy, no matter what” (Hallström, 2014, 26:05). Marguerite goes to explain the importance of the Michelin star, “In France, all that matters to a chef is the Michelin star” (Hallström, 2014, 26:22). This point marks Hassan’s connection between the *Michelin Guides* that he found and *Le Saule Pleureur*. Hassan asks Marguerite to recommend a book about the French cuisine. She smugly replies, “And why would I do that? You are the enemy now” (Hallström, 2014, 26:52) and drives off.

The Kadam family begin to tidy their new home and begin preparations for the restaurants opening night. At the market, and promoting opening night, Papa educates the locals about Indian spices. Later, at *Le Saule Pleureur*, Chef Jean Pierre remarks, “I saw that Indian guy buying this at the convenience store, his cart was full of cat food” (Hallström, 2014, 29:12). Marguerite, who is part of the kitchen brigade⁵ appears uncomfortable at Jean Pierre’s comment.

On Hassan’s return to *Maison Mumbai* he finds a stack of cookery books at the restaurant’s door. He assumes the books are a gift from Marguerite. Hassan ends his day engrossed in the books (refer Figure 5).

As *Maison Mumbai* readies itself for its opening, Madame Mallory

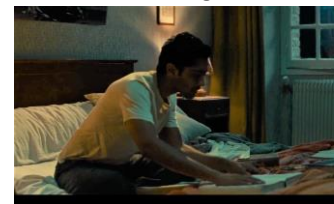
Figure 6:
Madame Mallory reads Hassan’s menu



Source: *The Hundred-Foot Journey* (Hallström, 2014, 31:38).

invites herself to the opening. There, unimpressed with the plastic table runners that the family are placing on the tables, she remarks with horror “plastic?!” (Hallström, 2014, 31:08). Then, she notices Hassan’s younger brother, Mokhtar, cutting up potatoes with an axe-like knife. The knife and cutting technique contrast

Figure 5:
Hassan studies his gifted books



Source: *The Hundred-Foot Journey* (Hallström, 2014, 29:56).

⁵ The modern kitchen brigade, consisting of specialist chefs including garde manger (cold larder), saucier (sauce), poissonier (fish), was inspired by Chef Auguste Escoffier. Its purpose was to ensure that every chef had a clear purpose, and the kitchen could run at maximum efficiency (Le Cordon Bleu, 2022).

that of her classically trained chefs. Papa strikes up polite conversation with Madame Mallory. Then, she asks to view the menu. Hassan offers her a menu (refer Figure 6). As she skim-reads through the handwritten menu, Madame Mallory observes that “curry is curry, is it not?” (Hallström, 2014, 31:43). As she leaves, Madame Mallory makes another demeaning remark, suggesting that “I suggest if your music is anything like your food, you turn it down” (Hallström, 2014, 32:10). The Kadam family are deflated by her visit. However, Papa refuses to let her negativity affect them. As soon as she leaves, he turns up the music. That evening, Hassan is in the kitchen preparing for the opening night. There, Papa presents him with his mother’s spice box. The spice box was thought to have been lost in restaurant fire in Mumbai; however, in giving it to Hassan, Papa says, “Mamma wants you to have it” (Hallström, 2014, 33:16).

On opening day, Hassan, and Papa head off to the local market. There the camera pans through close-up shots of glistening produce including squid, monkfish, and various shellfish (refer Figure 7). Again, their glistening presence evokes considerations of quality, lustre, and edibility.

Hassan and Papa want to purchase some crayfish. Their attempts to purchase them are refused as Hassan and Papa are turned away from the market. Then they have a moment

of realisation. Madame Mallory’s request to view their menu the previous day was a ploy. Noting what was on the menu, Madame Mallory had sabotaged their market purchases by offering the vendors more money for their produce. Papa’s frustration becomes evident as he remarks, “War, war it is!” (Hallström, 2014, 34:57). Short of produce, Hassan, and Papa travel another 50 kilometres to the next market. There, they purchase all they need for their restaurant’s opening night. However, because of their extra travel, their food preparation time has been compromised.

Consequently, their food preparations begin with haste. There is an air of tension. Reflecting that, Hassan’s brother, Mansoor, says, “Now we won’t have time to cook the mutton properly” (Hallström, 2014, 36:03). Yet, Hassan refuses the suggestion to take the dish off the menu. To speed the cooking process, Hassan suggests that Mansoor use some red wine in the dish. However, red wine is not part of traditional Indian cuisine. This signals Hassan’s early understanding of French cuisine. He notes that the red wine will impart flavour into the meat. Mansoor is not convinced, commenting that “we don’t use red wine [in Indian cuisine]” (Hallström, 2014, 36:13). As Hassan observes, “In order to survive here, we have to adapt” (Hallström, 2014, 36:24).

Figure 7:
The market’s fresh seafood



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 33:28).

On opening night Papa stands on the footpath outside the restaurant. There, he looks left and right down the deserted road. He looks disappointed. Mansoor, comments to him, “It’s not in India, where you stand by the gate and drag people in as they are passing by” (Hallström, 2014, 38:01). Papa takes it upon himself to do exactly what Mansoor has said not to: He dons his best traditional Indian ensemble and stands by the gate waiting for passers-by. Eventually the restaurant fills. Indian music echoes through the village. Across the road at *Le Saule Pleureur*, the music reverberates loudly. When asked if there is a wedding celebration across the road, she remarks, “No, it’s a funeral. The death of good taste!” (Hallström, 2014, 41:09).

The following day Madame Mallory tries to file a noise complaint with the mayor, who is attempting to enjoy his second café breakfast. Because some villagers have made ugly remarks about the Kadam family, the mayor cautions Madam Mallory: “Be careful you are not seen to be in sympathy with them” (Hallström, 2014, 41:51). Madame Mallory does not make an official complaint.

Later in the day, Marguerite meets Hassan. On their bicycles they ride together discussing the subtleties of cooking corn. After initially claiming ignorance, Marguerite tells Hassan that “you can put it on the barbeque. Two minutes on really high heat and then 30 minutes on really low heat” (Hallström, 2014, 43:35). Hassan responds, reflecting his interest in French food: “Is this the French way?” (Hallström, 2014, 44:00). This leads to a discussion about Marguerite’s culinary background. She informs Hassan, “I was 12, and started with the five basics. Béchamel, velouté, hollandaise, tomato, espagnole.⁶ You have to master those five basic sauces first” (Hallström, 2014, 44:20).

That night, Hassan studies his cookbooks and has a ‘lightbulb moment’. As he goes to the kitchen and turns on the light, the kitchen is in a cleaner, brighter light. The lighting is not dissimilar to that in the kitchen at *Le Saule Pleureur*. The lighting signifies change, consequent to Hassan’s new-found knowledge from the cookbooks Marguerite’s has gifted. Then, using one of the books, he makes the sauces Marguerite recommended.

⁶ These basic sauces are also known as mother sauces. Mother sauces are a group of sauces upon which other sauces are based. French chef Auguste Escoffier is credited with their invention in the early 1900s (Auguste Escoffier School of Culinary Arts, 2020).

Figure 8:
Mother sauces with cold meats



Source: *The Hundred-Foot Journey* (Hallström, 2014, 45:34).

At a picnic the next day, he tells Marguerite about his sauce making. He presents her with a traditional French meat terrine, roasted veal, hard-boiled eggs, tomato and lightly blanched asparagus (refer Figure 8).

Marguerite comments, “You know, Madam Mallory says that she knows in just one mouthful if a chef has the potential to be great” (Hallström, 2014, 46:48). Then she tells Hassan how Madam Mallory hires a chef. Rather than an interview, she asks potential chefs to

“make her an omelette. She takes one bite ... and let her tongue decides. Oui or non” (Hallström, 2014, 47:00).

Later, at *Maison Mumbai*, the mayor, who is visiting the restaurant with his wife, asks the family to turn down the restaurant music down, while the couple enjoy steamed fish; its glistening body resting on a bed of spiced rice with parsley, acorn squash, purple cauliflower, and broccoflower (refer Figure 9). Enjoying their meal, the mayor asks for “more, it is so delicious” (Hallström, 2014, 48:20).

Papa agrees to turn his restaurants music down, but quips that he will “turn the heat up!” (Hallström, 2014, 49:11).

Next, Madame Mallory visits the market to purchase ingredients for an important government visitor who will dine at her restaurant. To her surprise, she is told that all the pigeon has been sold. A frustrated Madame Mallory realises that Papa has sabotaged her purchasing by buying all the pigeons. Boasting that her special guest will not dine on pigeon, Hassan begs Papa not to continue in his tit-for-tat game with Madame Mallory.

Figure 9:
Fish with spiced rice



Source: *The Hundred-Foot Journey* (Hallström, 2014, 48:12).

Figure 10:
Pan-roasted chicken



Source: *The Hundred-Foot Journey* (Hallström, 2014, 51:09).

At *Le Saule Pleureur*, preparations for the evening’s dinner service are underway. With no pigeon, Madame Mallory staff prepare and cook chicken for their important guest (refer Figure 10).

No one is happy about this decision because chicken holds less prestige than pigeon because pigeon is favoured in Michelin-star restaurants. Considering Madame Mallory's situation, Hassan apologises and presents her with a dish of pigeon with truffles (refer Figure 11). This gesture stops the entire kitchen. Madame Mallory is taken aback. Marguerite picks up a tasting spoon and hands it to Madame Mallory.

As Madame Mallory tastes the sauce, her kitchen brigade watches with bated breath. Madame Mallory takes her time in savouring the sauce. Hassan hopes for positive feedback but is bitterly disappointed. Madame Mallory picks up his dish and throws it into the rubbish bin. Surprised by her reaction, Hassan is left feeling foolish and he leaves. Madame Mallory's chefs exchange smug glances. However, what the chefs do not realise is that Madame Mallory has rushed outside to think. There in the glow of an evening sunset she appears softened.

Figure 11:

Pigeon with truffles



Source: *The Hundred-Foot Journey* (Hallström, 2014, 51:40).

Later, in closing his kitchen window, Chef Jean Pierre is noticeably annoyed at the culinary aromas emanating from *Maison Mumbai*. Talking to himself, he quips that “the smell of curry, is everywhere. No sense of culture or tradition” (Hallström, 2014, 54:54). He continues by shouting, “And they are staying open tomorrow, on [shouting] OUR Bastille Day!” (Hallström, 2014, 55:01) signifying that his Indian neighbours are disrespecting France's special day. As his anger boils over, Jean Pierre comments, “It's time to stop them!” (Hallström, 2014, 55:05).

On leaving the restaurant Marguerite's meets Hassan. They strike up a conversation about their respective restaurant services⁷ and the ceps (mushrooms) that has Hassan found. A budding romance emerges, but Marguerite puts a stop to it. One of her reasons piques Hassan's curiosity. Marguerite suggests that “chefs shouldn't be together” (Hallström, 2014, 57:48). Hassan replies with great surprise: “Do you think of me as a chef?” (Hallström, 2014, 57:51). “I do. I think you're more chef than anyone I ever met,” Marguerite replies (Hallström, 2014, 57:58). However, the romantic and professional praise are shattered when Hassan finds a nearby wall defaced with racist, derogatory graffiti: “France to the French”.⁸ As he rushes inside his family's restaurant, a Molotov cocktail sets the *Maison Mumbai* alight. Reminiscent of the family's restaurant fire in Mumbai, flames engulf the restaurant. Hassan yells for Papa. Realising what was happening, Papa screams for the rest of the family. Everyone does what they can to put the fire out. In the midst of the chaos,

⁷ 'Service' denotes the act of serving. In the restaurant industry, the term refers to the period of time in which customers are served (Merriam-Webster, n.d.d).

⁸ A slogan that was used by the French Resistance during World War Two (Weitz, 1995).

Hassan's hands are badly burnt. The commotion at the *Maison Mumbai* awakens Madame Mallory. As she surveys the scene across the road, she notices the aftermath of the fire. Realising that the incident might relate to her staff, Madame Mallory summons her kitchen brigade.

Then, Madame Mallory asks Chef Jean Pierre to recite the French national anthem. She asks him what it truly means to be French. Her emphasis reflects the anthem's last line where pure French blood is spilt on battle grounds. She continues by observing that "there are other ways to be French. Liberty. Equality. Fraternity" (Hallström, 2014, 1:01:16). Madame Mallory confronts Jean Pierre: "You know who set the fire, don't you?!" (Hallström, 2014, 1:01:23). Jean Pierre retorts, "Would you surrender to these invaders?" (Hallström, 2014, 1:01:25). Madame Mallory sternly remarks, "These bombs have ended a war. They have brought peace. You are a chef. I do not pay you to burn things!" (Hallström, 2014, 1:01:46). Then, she sacks Chef Jean Pierre on the spot.

Figure 12:
Injured Hassan with sister, Mahira



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 1:02:32).

With his hands still bandaged and being fed by his sister Mahira, Hassan is still engrossed in the cookery books (refer Figure 12). Seeing the tomes as 'symbols of the enemy', Mahira announces, "I think it's time we got rid of these [cookbooks]" (Hallström, 2014, 1:02:31). Hassan disagrees. Linking the books to the attack, Mahira continues to question Hassan. Hassan motions her towards the bedroom window. There, they see Jean Pierre, gesturing angrily. Hassan comments, "We are not visitors here anymore. This time we will not run" (Hallström, 2014, 1:02:56). He continues, "You know what they say: if you can't beat them, join them" (Hallström, 2014, 1:03:14).

In the afternoon rain, Madame Mallory heads across to road to the *Maison Mumbai* and begins to scrub the graffiti off the wall. Papa heads her off, exclaiming "I can clean my own wall" (Hallström, 2014, 1:04:03). Madame Mallory corrects him, advising that the wall belongs to the village; "I know because I had a clever plan to have it raised many feet so no one could see your restaurant" (Hallström, 2014, 1:04:13). Annoyed by her comment, Papa turns leaving Madame Mallory to her cleaning. Then, he returns with an umbrella (refer Figure 13).

This moment marks a new relationship between the Kadam and Madame Mallory. Soon, Hassan

Figure 13:
Papa offering the umbrella



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 1:04:33).

approaches Madame Mallory asking her if he can make her an omelette. However, with his bandaged hands he says, “but I need your help to break the eggs” (Hallström, 2014, 1:05:38).

The omelette signifies the first of many collaborations between Madame Mallory and the Kadam family. At *Maison Mumbai* Madame surrenders her authority and allows Hassan to take charge. As Madame Mallory goes to whisk the eggs, Hassan promptly stops her, gesturing that the eggs for her omelette are better stirred. Reluctantly, she obliges as Hassan further instructs her to add various spices and seasonings to the raw omelette egg mixture. Madame Mallory does as she is told, albeit taken aback by the combination of ingredients, (refer Figure 14).

Figure 14:
Preparing the omelette



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 1:06:28).

They cook the omelette together. The finished omelette exemplifies the characteristics of a classic omelette with its centre being slightly undercooked or ‘baveuse’. Madame Mallory tastes the omelette. Her posture stiffens and she remarks with delight, “You have it. Your pigeon had it too” (Hallström, 2014, 1:08:24). Hassan responds confidently, “I know” (Hallström, 2014, 1:08:329). Madame Mallory comments on the omelette’s harmonious flavours: “Do you know how long it takes chefs to learn that?” (Hallström, 2014, 1:08:49). Hassan is relieved to gain Madame Mallory’s approval. However, the moment is short-lived as Madame Mallory laments, “What will Papa say?” (Hallström, 2014, 1:08:57). What is not mentioned, but understood, in this scene is that by Hassan offering to make Madame Mallory an omelette, he is simultaneously asking Madame Mallory for a job. However, Hassan’s attempt to broach the subject of a six-month trial at *Le Saule Pleureur* with Papa is met with a firm ‘no’. Hassan adds, “I’ll get a more classical training. Don’t you want that for me?” (Hallström, 2014, 1:09:12). Papa retorts, “India is not classical? We are the oldest civilisation in the world!” (Hallström, 2014, 1:09:15). Papa’s anger is evident. He meets Madame Mallory, and the pair begin to argue in their tit-for-tat manner. Madame Mallory asks, “Have you even asked the boy what he wants?” (Hallström, 2014, 1:09:34). An argument comparing classical French and Indian cuisine ensues. Madame Mallory proposes that “classical comes from the word ‘class’. And that is what he will learn in my kitchen” (Hallström, 2014, 1:10:23). Papa realises the socio-cultural politics of edibility, noting that “Indian cannot become French, and the French cannot become Indian” (Hallström, 2014, 1:10:25). As they continue to argue, Hassan is seen riding off on his bike.

Hassan meets Marguerite, revealing that Madame Mallory has offered him a position in *Le Saule Pleureur*’s kitchen brigade. Marguerite is annoyed at this news, observing, “Oh, I see. You’re smart”

(Hallström, 2014, 1:13:42). Marguerite accuses Hassan of scheming and befriending her to gain a position in the kitchens of *Le Saule Pleureur*. Hassan defends his actions, saying, “I thought you’d be pleased.” (Hallström, 2014, 1:14:23). Marguerite asks, “In what capacity will you work?” (Hallström, 2014, 1:14:27). Then, she asks for the return of her gifted cookbooks, proposing they were a loan, not a gift. Hassan, sensing hostility, proposes their commonality by suggesting that “we’re just two chefs trying to make it to the top” (Hallström, 2014, 1:15:25). Marguerite retorts, “Then, may the best chef win” (Hallström, 2014, 1:15:29).

Back at *Maison Mumbai*, Papa finds Madame Mallory fast asleep at a restaurant table. As he drapes a blanket over her, she wakes. He asks her about employing Hassan. Still suspicious, he queries, “You want Hassan because you want another [Michelin] star for yourself, yes?” (Hallström, 2014, 1:17:22). She agrees but goes on to explain that Hassan’s talent and culinary gift can be honed and refined within her kitchen. She suggests that working for her “offers him a steppingstone into the world” (Hallström, 2014, 1:17:30). Papa becomes resigned to the idea that Hassan will work for Madame Mallory. He relocates himself so he is sitting across the table from Madame Mallory. The pair now engage a business conversation discussing how much she will pay Hassan. As they agree at €350 a month.

As Hassan heads off to *Le Saule Pleureur*, Papa insists that he takes the spice box with him (refer Figure 15). Hassan stops Papa abruptly, telling him that “they have their own spices” (Hallström, 2014, 1:19:19). Papa is shocked and disappointed.

As Hassan begins his training at *Le Saule Pleureur*, he is tasked with mise en place⁹ including kneading bread while the other chefs busy themselves with more advanced tasks. Madame Mallory watches Hassan. Marguerite keeps an eye on her culinary competitor. Despite Marguerite’s food knowledge, she errs. What she believed to be ceps were, in fact, their poisonous look-alike (refer Figure 16). Marguerite is reprimanded by Madame Mallory.

Figure 15:
Hassan refuses the spice box



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:19:14).

⁹ From the French meaning ‘everything in its place’. The art of gathering and assembling ingredients in a kitchen. Line cooks can spend many hours preparing for service (Chef’s Resources, 2015).

Figure 16:
The poisonous mushroom



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:21:31).

Later, from his lodgings at *Le Saule Pleureur*, Hassan looks longingly toward *Maison Mumbai*. Soon, he begins to study the cookbooks beside his bed.

Soon Madame Mallory is seen tasting a sauce that Hassan is preparing. She looks perplexed and queries, “What is this flavour that is fighting against the chicken?” (Hallström, 2014, 1:23:06). Certain of himself, Hassan explains that he added some spice for flavour and herbs for freshness. Unconvinced, Madame Mallory questions, “but why change a recipe that is 200 years old?”

(Hallström, 2014, 1:23:17). Hassan replies, “because Madame, maybe 200 years is long enough” (Hallström, 2014, 1:23:23).

Then, for dinner service, Madame Mallory announces that the minister has made a reservation and that Hassan will prepare the pigeon and truffle dish. The following scenes present *Le Saule Pleureur*’s dinner service. Images of classical French haute cuisine in a fine-dining setting are inter-cut. A diner, possibly a food critic (or Michelin reviewer), is seen to be making notes about the food, surroundings, and service. Despite his notetaking, he tries to appear inconspicuously nonchalant (refer Figure 17). Then, the scene cuts to Hassan receiving a round of applause from the diners.

Figure 17:
Michelin reviewer



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:24:29).

Winter arrives in Saint Antonin. Madame Mallory arrives and meets Papa outside their respective restaurants. Papa enquires about Hassan’s progress. Madame Mallory suggests that Papa “should cross the road sometime and try one of his dishes” (Hallström, 2014, 1:24:48). Papa replies, “I am afraid I can’t possibly afford your exorbitant prices” (Hallström, 2014, 1:12:55). Madame Mallory offers Papa a free meal. Before ending their conversation, Papa asks, “Is he as good as I think he is?” (Hallström, 2014, 1:24:59). With a softness and glint in her eye, she responds, “Better” (Hallström, 2014, 1:25:04).

Papa eats at *Le Saule Pleureur* during the day, when the restaurant is not open to guests. There at a table in the dining room Hassan serves him boeuf bourguignon (refer Figure 18). In delight Papa murmurs, “Mmmm” (Hallström, 2014, 1:25:11). Mokhtar and Aisha ask Hassan about the dish. Hassan offers

Figure 18:
Boeuf bourguignon à la Hassan



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:25:11).

them a portion. As they taste it, Hassan recites its ingredients including wine. Upon its mention, Aisha violently spits out the piece of meat in her mouth. Mokhtar and Aisha run off, yelling “eeewwww French food” (Hallström, 2014, 1:25:46). As Madame Mallory enters the dining room, Papa continues to enjoy his boeuf bourguignon. Madame Mallory informs Papa that this classic French dish has a twist, “boeuf bourguignon à la¹⁰ Hassan” (Hallström, 2014, 1:26:00).

Bastille Day returns. Contrasting the previous year, there is harmony between Madame Mallory and *Maison Mumbai*. While the fireworks display is being enjoyed by guests, Madame Mallory enters *Maison Mumbai* with a platter of fruit tartlets. The food is accepted with relish. Its acceptance reveals Papa’s change in attitude to both French food and to Madame Mallory. Suddenly, Madame Mallory insists that Papa try a chocolate truffle. Reinforcing her insistence, she feeds him one as celebratory fireworks explode in the background (refer Figure 19).

Figure 19:
Bastille Day celebrations



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 1:27:24).

Hassan completes his six months of work at *Le Saule Pleureur* and returns to *Maison Mumbai*. In the kitchen his concentration is broken by Mokhtar’s question, “What is a Michelin star?” (Hallström, 2014, 1:28:12). Hassan briefly explains what they are, how they are awarded, where they are printed, and, who awards them. He likens those who award the stars to gods. Aisha asks, “Will you get one today?” (Hallström, 2014, 1:28:38). Hassan smiles.

The next scene reveals Louis Roederer Cristal Champagne 1969¹¹ chilling in an ice bucket. Papa picks it up and asks Madame Mallory how long she has “been wanting to open [it]” (Hallström, 2014, 1:28:44). She tells Papa that her restaurant received its first Michelin star around 30 years ago. Every year since then, Madame Mallory has strived for another star.

Tensions are high as Madame Mallory keeps a close eye on her watch and waits for an expected 7pm phone call announcing the Michelin results. As Papa watches on he begins to open the bottle. Simultaneously, the phone rings. Answering the call her face stiffens. She gestures with two fingers. It takes some time for the news to settle with her. *Le Saule Pleureur* now has two Michelin stars.

¹⁰ A slang term, borrowed from French. Used as a preposition connoting food ‘in the style of’ (Dictionary.com, 2019).

¹¹ A champagne that is made only when the quality of grapes is at its prime. Therefore, it is not made every year. Its production method is drawn-out process, adding to the price point and symbolic value of the champagne (Adore Champagne, 2021).

Madame Mallory is flushed with emotions and tears of joy. Sharing her joy, Papa offers her a glass of champagne.

Hassan heads toward *Le Saule Pleureur*. He spots Marguerite coming out of *Le Saule Pleureur*. She has a broad grin and gestures two fingers. Hassan needs no explanation. He and Marguerite embrace. Relieved and happy, Hassan remarks, “we did it!” (Hallström, 2014, 1:31:49). Madame Mallory and Papa thank Hassan profusely. They all share in the celebration. Marguerite goes on to explain that it was Hassan’s ability that secured the restaurant its second star. Marguerite exclaims, “Cuisine in France is a secret society with no secrets. They would have sent people from Paris already. They know about you” (Hallström, 2014, 1:31:12-15).

Later, Hassan is offered, and accepts, a cooking position in Paris at a restaurant specialising in molecular gastronomy.¹²

At the new restaurant, *La Baleine Grise* (“The Grey Whale”), on his first day, his employer tells him that Hassan has “reached the very highest level of cuisine. Up here, cooking is no longer an art. It is a science” (Hallström, 2014, 1:36:02). That science contrasts the classical cuisine he mastered *Le Saule Pleureur*. Hassan’s new kitchen is setup like a science laboratory more than a kitchen. No knives are seen. Instead, chefs hold glass beakers of various shapes and sizes. Then, pouring liquids from bowl to bowl we witness smoky reactions as different liquids combine.

Figure 20:
Hassan’s modern take on French
Indian food



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 1:37:48).

The camera crosses back to classical *Le Saule Pleureur*, reminding the viewers of Hassan’s beginnings. Simultaneously, a restaurant reviewer is heard in the voice over.

The reviewer talks about their recent dining experience at *La Baleine Grise* and mentions the “oyster with nitro pearls of sturgeon and oyster dust” (Hallström, 2014, 1:37:08). It was the addition of cardamom that they thought made the dish exceptional. Madame Mallory recognises Hassan’s signature use of spice. As the year goes on, Hassan continues to receive

positive food reviews. He is credited with transforming the style of food at the restaurant. With each new review, his use of Indian spices is noted. In doing so, intentionally or otherwise, Hassan

¹² A term coined by Hungarian physicist Nicholas Kurti and Hervé This. Molecular gastronomy is a blanket term used by chefs to describe a form of cooking that uses ingredients and techniques that are not of classical origin (McGee, 2008).

influences how fine French cuisine is viewed (refer Figure 20). Paris accepts this 'new' cuisine with open arms.

Despite success, Hassan longs for home and to be with Marguerite. Reaching the position as head chef, one evening, after dinner service, Hassan is invited to share a meal of curry and roti with another chef. As Hassan takes a mouthful, he asks his meal-mate where the spices have come from. The chef tells him that he gets them directly from India, adding that "it's cheaper than a flight ticket" (Hallström, 2014, 1:43:40). Tears begin to run down Hassan's face as he names the spices that he can taste. His companion comments, "Each bite takes you home" (Hallström, 2014, 1:43:56).

Hassan returns to Saint Antonin. There, he has arranged to cook a welcome-home meal for his family, Madame Mallory, and some of the village folk. However, only Madame Mallory is aware of this arrangement.

As his guests arrive at *Le Saule Pleureur*, Madame Mallory presents Hassan and Marguerite as the evening's chefs. The Kadam family are delighted by Hassan's return. Madame Mallory also announces her intentions for the future: "I have given total control of *Le Saule Pleureur* to Hassan" (Hallström, 2014, 1:53:03). Before the meal is served, Hassan announces that he intends to get a third Michelin star for *Le Saule Pleureur* "together". Then they proceed to the *Maison Mumbai*, with Hassan and Marguerite bringing up the rear with platters of food. The scene shows fine French food being served in an Indian family manner, and in an Indian restaurant. The film concludes with guests enjoying themselves around a single large table in harmony (refer Figure 21).

Figure 21:
Coming together of *Le Saule Pleureur*
and *Maison Mumbai*



Source: *The Hundred-Foot Journey*
(Hallström, 2014, 1:54:26).

Chapter 2: Background and Contextual Information

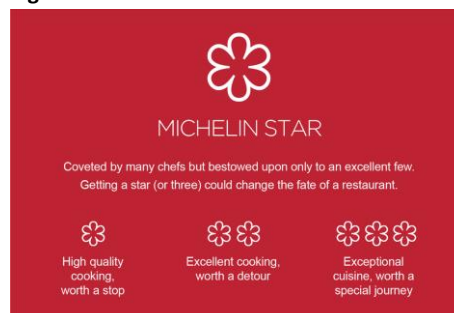
Michelin: A Brief Overview

Arguably, the leading and most prestigious food guide is the *Michelin Guide*. While today's *Michelin Guide* enjoys prestige, it emerged from humble beginnings. The first *Michelin Guides* did not have the associations of luxury, fine and haute cuisine¹³ that contemporary versions of the guide denote (Michelin Guide, 2022). Today's Michelin Guide can be traced back to the late 1800s, to an emerging tyre company in Clermont-Ferrand, France.

There, in 1889, French brothers Andre and Edouard Michelin founded the Michelin Tyre Company. To encourage more road travel, and a demand for tyres, the brothers conceived of a 'little red book'. Their first edition was titled *Guide Michelin: Offert Gracieusement aux Chauffeurs* (Free of Charge to Drivers) (Michelin Guide, 2022). The guide contained maps, fuel stops, simple instructions on how to change a tyre and recommendations of where travellers might be able to find respite from their day's adventures. In 1920 the Michelin brothers reinvented the guide and sold it for 7 francs. Their new and improved guide was titled *Guide Michelin* (Michelin Guide, 2022).

In 1926, the *Guide Michelin* introduced its star rating system. Then, only a single Michelin star was awarded. The star was used to recognise fine food dining establishments deemed to have met Michelin's food standards (Michelin Guide, 2022). Contributing toward that, restaurants were evaluated on their produce quality, mastery of cookery and food flavour, the chef's personality expressed within the food and the overall dining experience, concepts of value for money and consistency between visits (Michelin Guide, 2022). From 1931 the *Guide Michelin* added its two- and three-star classifications. Those additions meant that one star indicated "very good cuisine in its category", two stars noted "excellent cuisine, worth a detour" and a rare three stars meant "exceptional cuisine, worth a special journey" (refer Figure 22) (Michelin, 2021, para. 12). The addition of the multiple star system introduced, as Johnson et al. (2005) realised, a hierarchy whereby the loss or gain of a Michelin star impacted a restaurant and its chefs' reputations. It is important to note that a Michelin star is awarded not to an individual chef but to the restaurant where the chef

Figure 22: Michelin star criteria



Source: Michelin (2021).

¹³ Characterised by its meticulous preparation and pedantic plating of food at a high price. Distinguished itself from traditional French cuisine particularly through its use of high-end ingredients, which may not be typically found in France (Auguste Escoffier School of Culinary Arts, 2021).

works (Sitwell, 2010). However, as Blackstock (2021) noted, despite that, it is the chef's efforts that earned the star, so consequently their reputation is enhanced.

The guide has kept its name and its iconic, red-coloured cover. Today, the *Guide Michelin* includes more than 30,000 global establishments (Michelin Guide, 2022). The guide is viewed as an international benchmark for quality and excellence in restaurant dining (Brennan, 2020). In Europe, any establishment ranked in the Guide is recognised for its fine gastronomy¹⁴ and cuisine¹⁵ (Johnson et al., 2005). Consequently, the award of a Michelin star, or stars, is coveted by many chef-patrons and restaurateurs.

To gain a Michelin star, a restaurant is visited by a Michelin inspector at least twice (Michelin Guide Asia, 2020). However, Michelin's inspectors are shrouded in mystery. Even the top executives at Michelin are not privy to the identity of their inspectors (Michelin Guide Asia, 2020). Additionally, the numbers of inspectors is not common knowledge (Michelin Guide Asia, 2020). However, what is known about them is that they consist of 15 different nationalities and together speak 25 languages. A Michelin inspector is expected to dine at and review 350–400 of the world's best food destinations over the course of a year (Michelin Guide Asia, 2020).

When an inspector begins their season, they are on the road for approximately three weeks. In that time, they dine out twice a day. Contrary to popular belief, not all meals are consumed at star-rated establishments. Eating in a wide variety of locations ensures that an inspector's experience remains balanced (Michelin Guide Asia, 2020). To become an inspector, a background in the hospitality industry is desirable. New recruits undergo a rigorous six-month training regime in which they shadow a senior inspector. During this time their palate is refined to the highest level of taste and sophistication. Their training also includes wine tasting and pairing. While eating may be a large component of the job, knowing where a chef's produce comes from and how it is grown is equally important. Gaining that knowledge sees inspectors visiting farms and talking to food producers. Beyond eating and drinking, Michelin inspectors are also taught the art of food writing, and the technical and emotional denotations and connotations of food. After three years as a 'trainee', a candidate is confirmed as a Michelin Inspector. During their training period they will have consumed approximately 1000 meals (Michelin Guide Asia, 2020). Inspectors choose and decide upon their venues from a database. However, other inspections occur through word-of-mouth

¹⁴ Historically defined as a set of 'art-like' rules around eating and drinking, distinguishing good cooking from exceptional/fine cooking (haute cuisine). Origins can be traced back to the reign of King Louis XIV (Ory, 1996).

¹⁵ A style of cooking defined by use of specific techniques, ingredients, and customs (Merriam Webster, n.d.a).

recommendations. Once a venue is selected, an inspector researches the restaurant, the background of its chef, their food style and the direction of the restaurant (Michelin Guide Asia, 2020).

A reviewer for Michelin makes all reservations without mention of Michelin. When the inspector arrives at the restaurant, they pride themselves on blending in and not drawing attention to themselves. A reviewer behaves like any other restaurant customer, asking restaurant staff occasional questions about the menu, or recommendations from it. An inspector always orders three courses: an entree, main, and dessert. However, what they decide to order is their choice; Michelin has no influence on what their reviewer might choose to eat. Often, an inspector chooses the restaurant's signature dish to explore the expertise of the chef and restaurant (Michelin Guide Asia, 2020). Throughout the meal, an inspector takes notes. With the rise of smart phone technology, the practice of taking a photo before consuming a meal is not considered to be out of the ordinary. Consequently, by taking photos, an inspector is better able to recall their dining experience (Michelin Guide Asia, 2020). After dining, the inspector pays for their meal and leaves the venue with minimal fuss.

To ensure global consistency, all Michelin Inspectors consider these longstanding Michelin criteria:

- quality of produce used,
- flavours and cooking techniques mastered,
- representation of chef's personality,
- value for money, and
- level of consistency between visits (Michelin Guide Asia, 2020).

Before the crucial decision is made to award or take away stars, Michelin will send another two or more inspectors to validate their colleague's previous review (Michelin Guide Asia, 2020).

Each year, when the all-important decisions are made around the awarding or removing of stars, inspectors gather from all over the world. This gathering is called the "star meeting" (Michelin, 2020, 4:47). At that meeting, every review written throughout the year is discussed amongst the inspectors as they discuss awarding "the most coveted culinary award" (Michelin Guide Asia, 2020, 4:52). Even a single star rating must be the result of a unanimous vote.

Michelin: A Eurocentric Notion?

With the reputation of French food that it is the pinnacle of fine dining (Christensen-Yule & Neill, 2017), it would be easy to assume that the *Michelin Guide* has a Eurocentric bias. Reflecting that possibility, the 2022 *Michelin Guide* references 32 countries and their best dining establishments. Remarkably, India is not one of them. Nonetheless, the Michelin Guide references 116 Indian cuisine restaurants in other parts of the world, including New York, Singapore, Berlin, Dublin, and England. The omission of any Michelin star Indian cuisine restaurants in India is telling. Part of that telling observation is the proposition that Indian food has been whitewashed¹⁶ by Michelin, either directly or indirectly. Exemplifying that is the presentation of Michelin-starred food and, within its whitewash, how Pine and Gilmore's (1998) domains of the experience economy (refer Chapter 1), specifically education, aesthetic, escape and entertainment, are realised in manipulative, if not imperial and colonialist ways.

My research asserts that the lack of Indian food at the Michelin level denotes perceptions of 'what food is', at the Michelin level. Agarwal (2016) suggested that "an Indian meal in fact, is always meant to be shared. Everyone eats a bit of everything" (para. 4). Facilitating that, Namaskaar (2017) observed that traditional Indian food is served on wrought metal trays called thali. These trays contain individual metal or earthenware bowls filled with curries and their accompaniments. When trays are not used, banana leaves fulfil a similar but biodegradable purpose (refer Figure 23) (Namaskaar, 2017). Again, as Agarwal (2016) reminded us, an Indian meal is considered to be one of the most important activities in everyday Indian life because sharing a meal reinforces and strengthens family bonds.

Figure 23:
Use of banana leaf as a plate with meal accompaniments



Source: Banu's (2022).

¹⁶ Whitewashing serves the purpose of covering up undesirable racial politics with white culture (Reitman, 2006). From a film industry perspective, Brook (2015) described whitewashing as the "tendency of media to be dominated by white characters, played by white actors, navigating their way through a story that will likely resonate deeply with white audiences, based on their experiences and world views" (para. 4).

Figure 24:
Mehrotra's Michelin-style Indian food



Source: Stephen (2020).

However, notions of commensality, family, and the strengthening of relational bonds within food's consumption are not considered within Michelin's remit. Exemplifying that, contemporary images of Michelin-style food reveal a focus on aesthetics within an artistic presentation, food of various shapes, sizes, textures, and materials. Additionally, Michelin food, like that shown in Figure 24, is designed for individual, not communal consumption (refer Figure 23, above). Within those

considerations, as Stephen (2020) noted, the presentation of Indian food at the Michelin level of aesthetic makes it "more relatable to people outside India" (para. 7). In that way, Indian chefs like Manish Mehrotra, whose work is featured in Figure 24, may be guilty of whitewashing Indian food by presenting it in ways that directly appeal to Western sensibilities and aesthetics and, in doing so, transcends its indigeneity. While Indian food presented this way is appealing in Mehrotra's restaurants in New York and London, Mehrotra acknowledged that his Indian customers, at those venues, are taken aback by his presentation of Indian food.

Yet, it could be argued that Mehrotra's contemporary culinary masterpieces reflect something else – the residual impact of colonial imperialism in India during the British Raj (Basnet, 2020) and, from a theoretical point of view, Bourdieu's (1984) notions of class and taste. Consequently, in my consideration that Indian food has been whitewashed, and noting that Michelin food consumption has prestige, it is of little surprise that Indian food has, in its quest to be recognised at Michelin level, been required to reflect the aesthetic sensibilities of Michelin. In that way and reflecting Bourdieu (1984), Michelin sets the standard for foods presentation that needs to be followed and reflected if a chef's food is to be considered worthy of Michelin's consideration.

Why Chefs Pursue the 'Stars'

William Sitwell's (2010) television documentary, *Michelin Stars: The Madness of Perfection*, explores why chefs pursue Michelin stars. The documentary asked at what point does that pursuit become a dangerous obsession? Sitwell travelled through the United Kingdom and France interviewing chefs, restaurateurs, and Michelin employees. Sitwell's interviews with chefs revealed that their quest for excellence and perfection dominated their ambition for Michelin status. Key to their quest was the long hours they spent in the kitchen. Exemplifying that was chef Marcus Wareing of *Marcus Wareing at the Berkeley*. As a two-star Michelin chef, Wareing begins his day at 6am by preparing food for his family's breakfast. Then, he heads off to work in his commercial kitchen. Arriving at 7am, Wareing

works until midnight (Sitwell, 2010). During Wareing's workday, as Sitwell observed, was the tedious, meticulous, and fastidious food preparation. Exactness was a recurrent theme in Sitwell's observations. For Wareing that exactness denoted his ambition to gain a third Michelin star, constituting his 'badge of honour', by positioning him in the upper echelon of Michelin star chefs.

However, aspiring to gain a Michelin star, or participate in its rankings, is not the attitude of every top chef. While holding Michelin-star accolades, Chef Marco Pierre White (three stars) (White, 2022) and Chef Raymond Blanc (two stars) suggested that Michelin-star rankings are often devalued because Michelin awarded stars to restaurants when their noted chef was not cooking diners' meals. As White remarked, "today they [Michelin] dish out stars like confetti" (Sitwell, 2010, 18:40). Chef Raymond Blanc questioned the obsession and pressure that is associated with the pursuit of a Michelin star, particularly its financial costs. For Blanc, those costs included increased wage, food, and décor costs. However, if a chef was successful in gaining a Michelin star, then that investment found financial reward. As Blanc related, "gaining a star equates to a bonanza" (Sitwell, 2010, 21:09). Yet, as Blanc lamented, the "consequences [of not achieving star status] can be terrible" (Sitwell, 2010, 21:02). Accordingly, rather than focusing on gaining another star, Blanc focussed his efforts on creating excellent customer experiences within the creation of a financially viable business.

Reflecting Blanc's concerns about Michelin's negative consequences, Sitwell visited the Loiseau restaurant in Burgundy, France. The restaurant was founded by chef Bernard Loiseau and his wife, Dominique. On February 25, 2003, the news broke that Bernard had committed suicide. Like other Michelin-star chefs, it was common knowledge Loiseau's life revolved around his restaurant, particularly his maintenance of its three Michelin stars, a feat he had achieved for twelve years. The threat of Michelin's decision to downgrade the restaurant by one star was too much for Loiseau who was caught in a trap of perfectionism that ultimately cost him his life. Loiseau's experience denotes how the cycle of competition and its maintenance, that Michelin evokes, encourages aspirational chefs to not only push the boundaries of food, but also their own attributes of esteem and self-worth to, in Loiseau's case, drastic levels.

Chapter 3: Theoretical and Conceptual Frameworks

To respond to my research questions (refer Chapter 1), in considering both my methodology and its application to *The Hundred-Foot Journey* it is important to establish and discuss several academic meta-theories guiding my research. As I have come to understand and appreciate these theories, I have also realised their everyday importance in how I ‘see’ the world and negotiate my constructions of knowledge and reality. Consequently, completing my dissertation has revealed a deeper understanding of how I perceive and negotiate my world. To illuminate that and the meta-theories guiding my research, this chapter presents my understandings of my theoretical and conceptual frameworks, an overview and discussion of ontology (Gray, 2018), epistemology (The University of Sheffield, 2021), symbolic interactionism (Mead, 1934), the social construction of reality thesis (Berger & Luckmann, 1966), and material culture theory and actancy (Woodward, 2007). Additionally, I explore how metaphors reinforce meaning throughout *The Hundred-Foot Journey*. While this chapter presents these domains under separate topic headings, my view of them is as a series of integrated themes, forming a platform from which I negotiate my research, its understanding, within the provision of my methodology (refer Chapter 5), findings (refer Chapter 6) and discussion and conclusion (refer Chapter 7).

Understanding Theoretical and Conceptual Frameworks

A theoretical framework represents an overarching structure of theoretical ideas. Researchers change those concepts to suit the needs of their research and worldview. Those changes and adaptations modify a theoretical framework into a conceptual framework. Consequently, a theoretical framework provides a general set of theoretical ideas that are applicable to a study. In contrast, a conceptual framework represents a researcher’s understandings and adaptations to those theories that, consequent to their change, serve to illuminate the research topic in deep and meaningful ways. In this chapter, I begin each of those topics within an overview of their theoretical dimensions. Then, I present my understanding and application of them to my research.

Considering Ontology

Ontology defines the study of reality (Gray, 2018). There are two basic perspectives: Heractilean¹⁷ and Parmenidian.¹⁸ According to Gray (2018), Heractilean reality avers that within a changing world,

¹⁷ Named after Greek philosopher Heraclitus of Ephesus (c.535 BC–c.475 BC) (Gray, 2018).

¹⁸ Named after Greek philosopher Parmenides of Elea (c.515 BC–c.445 BC) (Gray, 2018).

a permanent unchanging reality with identifiable properties exists that focuses on becoming. Contrasting that, a Parmenidian ontology focusses on being. In that way, considerations of Heraclitean reality blend with Berger and Luckman's (1966) social construction of reality thesis because Berger and Luckmann proposed that humankind create their world (or reality) in order to understand it. That reality, as Gray (2018) observed, is compounded and shaped by our pre-understandings, history, cultural mores and, as Levers (2013) observed, our relativist/subjective experiences.

Consequently, a relativist/subjective ontological perspective defines my research approach because my topic holds multiple interpretations reflecting not only my worldview, but countless others who have seen *The Hundred-Foot Journey*, the worldviews of those who made the film and, of course, the worldviews of the readers of my research.

Considering Epistemology

According to the University of Sheffield (2021), epistemology is about the "theory of knowledge", specifically, "[how] do we know things" (para. 1). Gray (2018) proposed that a constructivist epistemology defined an approach whereby meaning was derived through and within the interaction generated between the researcher and the subject/object of research. Consequently, shared meanings are created, recreated, and shared within an amalgam of the Sigmund Freud's (1956-1939) collective unconscious culture, and systems of belief and ritual (Carter & Fuller, 2016). Key to communicative sharing is language (Berger & Luckmann, 1966). Language links a constructivist epistemology to Berger and Luckmann's (1966) social construction of reality thesis and Mead's (1934) symbolic interactionism, because language is inherently interactive. Reflecting that, Mead (1934) suggested that sharing a language and cultural knowledge promoted, via interaction, shared and meaningful understandings between people.

I apply these considerations cognisant of the multiple interactions in *The Hundred-Foot Journey*, particularly those interactions featuring food. Reflecting that are: (1) the locals of Saint Antonin having a meal at *Maison Mumbai*, (2) Hassan sharing his efforts at making the five mother sauces with Marguerite, and (3) Papa's meal of boeuf bourguignon at *Le Saule Pleureur*. With these interactions, food is the central theme from which the various characters in the film learn about themselves, each other and the wider socio-culture. In these ways, the French and Indian food in *The Hundred-Foot Journey* can be 'read' as two symbolic languages reflecting, yet refracting, two different cultural worldviews.

Social Science Theory and Symbolic Interactionism

Social science explores how societies, individuals, and groups, interact, create meaning, understand, and negotiate the world around them (Babbie, 1989). A seminal consideration within that exploration is Mead's (1934) symbolic interactionism. Initially, symbolic interactionism was conceptualised by Cooley (1902) and then Mead (1934). Cooley realised a link between the self and society that emphasised that, in order to understand oneself, one needs to understand one's surroundings (Quist-Adade, 2018). Key to that understanding is interaction. Accordingly, Mead (1934) extended Cooley's (1902) research by focussing on the interaction between humans, and the interaction between humans and their environment.

Central to that interaction is communication (Allen, 2017). Carter and Fuller (2016) proposed that the sharing of language and of symbols is a key influence within symbolic interactionism because of these domains' inherent interaction. Today, many interactions are mediated by media. Exemplifying that are two local Auckland publications, *Urban List* (Labore Pty Ltd, 2022) and *Denizen* (Notoriety Marketing Limited, 2022). These online publications promoting electronic interaction, focusing on the art of good living, particularly food and beverage. Both publications promote commercial interaction by using the persuasive influence of denotation, connotation, and image. Notwithstanding that, as e-formats they modify our own interactive communications.

In that way, as I have come to understand it, language represents a system of signs facilitating communication and meaning (Charmaz et al., 2019). Mead's (1934) position is reflected in the four basic tenets of symbolic interactionism, which are noted in Chapter 5, "Methodology".

Consequently, understanding Mead's (1934) position has been key to my own understanding of the interactions between the main protagonists, the underpinning metaphors (refer Chapter 5), and the inherent responsiveness of language in *The Hundred-Foot Journey* (refer Chapter 6, "Findings").

Cognisant of these interactions, it is important to note that symbolic interactionism (Mead, 1934) is both a philosophical position and a research method. As a research method, symbolic interactionism is explored in Chapter 5.

Understanding the Social Construction of Reality Thesis

My inclusion of the social construction of reality thesis (Berger & Luckmann, 1966) as social theory complements my considerations of it as a meta-theory through which I realise my worldview and interpretive understandings of *The Hundred-Foot Journey*. Elder-Vass's (2012) understanding of the social construction of reality thesis suggests that it concerns "the ways in which we collectively think and communicate about the world and how it affects the way that the world is" (p. 4). However, the

social construction of reality thesis extends into multiple academic domains including law, education, social health and religion, gender studies, the sociology of emotion, and the humanities (Knoblauch & Wilke, 2016). Notwithstanding that, Berger and Luckmann's (1966) position is contested and, reflecting that contestation, Knoblauch and Wilke (2016) recognised that the various interpretations of the theory had led to its confusion. Consequently, Berger and Luckmann's (1996) position has promoted the questioning of its paradigmatic status (Knoblauch & Wilke, 2016). Despite that, Berger and Luckmann's (1966) theory "still enjoys wide recognition" (p. 52) and is seen as "one of the greatest feats of theoretical synthesis in American Sociology" (Knoblauch & Wilke, 2016, p. 58). Within gastronomy, Berger and Luckmann's (1966) position has been used to illuminate research on yak butter tea in Tibet (Sina, 2019), research about fusion bibimbaps in Auckland (Chun, 2020), and research on Kiwi coffee culture and A2 milk (Guo, 2020).

Those authors' research has, in ways similar to my own understanding, realised Berger and Luckmann's (1966) position that humankind creates meaning in order to understand their wider world in which they live, and it is central to understanding culture and an individual's subjective experience. Key to that understanding is language, interaction, and repetition. As Berger and Luckmann (1966) noted, language is "the most important sign system of human society" (p. 51). Through language use, and other forms of communication, interactive and repetitive communication not only creates new ways of understanding and meaning but also reinforces existing ones. Consequently, Berger and Luckmann's (1966) thesis reinforces and supports Mead's (1934) notions of symbolic interactionism and its four seminal tenets (refer Chapter 5).

Understanding Material Culture and Actancy

According to Woodward (2007), material culture relates to the ways in which people act in relation to objects and inanimate things, including food and other materialities, and how those same items act upon humans. Consequently, material culture is the exploration of the relationship between humans and objects (Woodward, 2007). Woodward's research illuminated "what uses people put objects to" (p. 20), and "what objects do for, and to, people" (p. 19). Underpinning that nexus is the range of ways in which people interact using inanimate materials including food. These interactions incorporate meaning, attributions, values, emotions, and memories. Key to that process is actancy. For Woodward (2007), actancy elevates an item beyond its use or commercial value. Consequently, the actant connotations of a birthday cake transcend its nutritional and commercial values. In those ways, Woodward (2007) viewed the relationships between material items and people as both dynamic, symbiotic and symbolic.

Reflecting these considerations within *The Hundred-Foot Journey* are: (1) what the spice box means to both Hassan and Papa, (2) Hassan's presentation of a traditional French boeuf bourguignon, and (3) the famed pigeon dish from *Le Saule Pleureur*. These examples hold meaning, memories and values, transcending foods nutritional value and recognising Woodward's (2007) construct of actancy.

Considering Metaphors

A metaphor is a figure of speech in which a word or phrase is used to denote an idea or object in place of another to suggest its likeness (Merriam Webster, n.d.b). In other words, a metaphor is a linguistic representation of 'something else'. The use of metaphors is important to interactive language because they aid our everyday understandings and interactions (Ortony et al., 1978). Exemplifying that, I have often commented that I am living in a freezer. While that metaphor is a slight exaggeration of the fact that I am feeling the cold, it nonetheless conveys the notion that I am feeling the cold as a representation of something else: a freezer. As Knowles and Moon (2005) realised, metaphors are demonstrated across a range of contexts within written material, politics, advertising, music, and the cinema (Knowles & Moon, 2005) and, for me, in research. Within research, metaphors provide a potent way in which complex realities can be illuminated and understood (Carpenter, 2008). Metaphors, within qualitative research, help to create meaning and understanding because metaphors are multifaceted and reflect lived experiences in meaningful ways. That dynamic reflects Koro-Ljungberg's (2021) oxymoron which says that meaning is an ever-changing constant.

Consequently, food "is an engine and source of metaphorical meanings that permeates our life" (Korthals, 2008, p. 77). Consequently food, as metaphor within the film, reinforces many of the subtle meanings inherent in food's actancy (Woodward, 2007). While food's enjoyment reflects its combination of flavours, temperatures, textures and aromas as it interacts with our tongue's papillae's sensory cells (National Library of Medicine, 2011), and the olfactory nasal system (UConn Health, 2022), within that sensory amalgam food memories and their socio-temporal associations are created (Morris 2010). In that way, and considering food's metaphoric messaging, within *The Hundred-Foot Journey* food can represent something else and, in doing so, deepen our understanding, awareness and knowledge.

Considering the insight that metaphors provide research, my exploration of *The Hundred-Foot Journey* integrates metaphors on two levels. Firstly, I explore food as a metaphor representing a "site of struggle" (Eggermont, 2001, p. 132). For Eggermont (2001), a site of struggle represented the

idea that an individual or group of people construct, negotiate or contest meaning or struggle to agree on a meaning. This is exemplified by the Kadam family's attempts to establish themselves in a dominant French socio-culture. Then, considering metaphor's etymological origins as a transfer or carry over, "especially in the sense of one word to a different word" (Douglas-Harper, 2022, para. 1), my research also explores what I term 'underpinning metaphors'. Underpinning metaphors subtly reinforce my notions about *The Hundred-Foot Journey* as a wider site of struggle (Eggermont, 2001, p. 132). Consequently, I assert that while *The Hundred-Foot Journey* holds one central metaphoric meaning, that meaning is reinforced in less obvious ways, particularly via multiple underpinning metaphors. Further relevant and detailed discussion on metaphors is presented in Chapter 6, "Findings" and Chapter 7 "Discussion and Conclusion".

Concluding My Theoretical and Conceptual Frameworks

The link between Berger and Luckmann's (1966) social construction of reality thesis, Mead's (1934) symbolic interactionism and Woodward's (2007) material culture theory and actancy is realised within my research through my considerations of interaction. Key to interaction is language, particularly my consideration that items of food, like any language, can be 'read'. Reinforcing that reading are my use of metaphor and their interpretation. Consequently, my reading of food within *The Hundred-Foot Journey* is grounded in and illuminates my understandings of ontology (Gray, 2018) and epistemology (The University of Sheffield, 2021), as well as my understanding and application of the social construction of reality thesis (Berger & Luckmann, 1966), symbolic interactionism (Mead, 1934) and material culture (Woodward, 2007) in combination with thematic analysis (Braun & Clarke, 2006) and Pine and Gilmore's (1998) experience economy domains. Those positions provide a platform of response to my research questions. Given the integration of my conceptual framework and methodology in Chapter 5, "Methodology", I draw my reader's attention to Table 5 in that chapter.

Chapter 4: Literature Review

The purpose of a literature review is to analyse relevant ideas, literature, and concepts related to a specific topic (Rowley & Slack, 2004). That goal, as Knopf (2006) explained, can be advanced over time and within themes. Consequently, within the academy, two formats dominate literature reviews: chronology and theme. A chronological approach to a literature review explores its topic over time. A thematic approach explores literature by considering themes and concepts. In these ways, a review of literature can identify research gaps and domains within existing research and knowledge. My literature review presents an amalgam of chronology and theme. To best illuminate the chronology and themes within my research, my literature review is structured in the following way. My literature review discusses: food's use as a prop within film (Boyer, 1993; Ferry, 2003; Zimmerman, 2010); food's portrayal as a symbol of wealth and status (Ferry, 2003); food, culture and history (Ashkenazi, 2004; Cwiertka, 2006; Iles, 2001; Laurent, 2013; Neugarten, 2021; Serper, 2003); identity, spiritual and physical nourishment through food (Baron, 2006; Bower, 2004a; Keller, 2006; Selvarani, 2019); food and gender and sexuality (Alan, 2006; Dilley, 2003; Padget, 2020); food, memory and emotions (Abarca & Colby, 2006); and how food and culture are socio-temporal constructs (Hynes, 2000; Jones, 2007).

Films, within notions of media, are tools of communication. Key to my research are considerations of how food is portrayed in film. Given that film in food-related research is a comparatively new domain of academic endeavour, the American author Boswell (1993) suggested that Hollywood used food in ways in which we can read human relationships in both subtle and more demonstrative ways. American playwright Jay Boyer (1993) observed that early cinematic images used food as props.¹⁹ Exemplifying that was Charlie Chaplin's *A Dog's Life* (1918). In *A Dog's Life*, food, particularly the lunch cart, was used as "a prop for slap stick comedy" (Ferry, 2003, p. 2). In affirming that view, Zimmerman (2010) noted that the use of food in film, for the first two decades of the 20th century, realised meticulous food arrangements designed to fill a space, with scant regard for the food's own visual appeal. That lack of appeal was reinforced by the fact that a film's lighting was comparatively poor, and that colour film was not widely used until the mid-1930s (Cook et al., 2021). However, Chaplin's later films realised food in symbolic ways. In *The Kid* (1921) and *Modern Times* (1936), Chaplin's childhood experience of poverty and hunger feature (Ferry, 2003). Additionally, as these films were set in World War One, the narratives included themes from a time fraught with food rationing, poverty, and hunger. Consequently, Chaplin's films resonated with his audiences.

¹⁹ Originates from the old-fashioned term for 'theatrical property'. A term now used for an object used on set of a play or film (Cambridge University Press, n.d.).

Ferry (2003) suggested that director Alfred Hitchcock was obsessed with food and drink in his films. Reflecting that obsession, Hitchcock effected plot, character, and audience reception in actively demonstrating food's material and metaphorical connotations. Two of his films, *The Paradine Case* (1947) and *Rebecca* (1940) stand out in this way. *The Paradine Case* develops the story of a happily married lawyer who defends a woman accused of poisoning her husband, while *Rebecca* follows the story of an inexperienced young woman who becomes the second wife of an aristocratic widower. In both films, food portrays wealth and status. Hitchcock later expanded his portrayal of food, linking it to sex and murder in *The Trouble with Harry* (1956) and *Frenzy* (1972) (Ferry, 2003).

However, it was not until Juzo Itami's (1985) *Tampopo* that food came to play a central role in film. *Tampopo* provided a springboard for what is now a comparatively new subgenre of film: food films/movies²⁰ (Keller, 2006; Lannom, 2020). *Tampopo* explored the journey of a young widow aspiring to make the best ramen noodles in Tokyo. In seeking to achieve that goal, she encounters a truck driver named Goro. Interestingly, Goro seeks to consume the best bowl of ramen. Together they strive to meet each other's goals (Canby, 1987). Consequently, *Tampopo* generated academic literature. Iles (2001) noted that *Tampopo* was a "prime example of postmodern film making" (p. 283). Reflecting that view, Iles (2001) also observed that food played a deeper role in the movie than mere sustenance. Within *Tampopo*, Itami unpacked the multi-nuanced and layered meanings imbued in food. Those signifiers included food as a barometer of culture, history, economy, and class. In that way, *Tampopo* can be seen to reflect Jones' (2007) suggestion that the human mind stores vast information, including memories, and their association to objects including food. In these ways, food holds actancy because it denotes and connotes values, beliefs and attitudes, and their cultural relevance (Woodward, 2007). In the case of *Tampopo*, the use of a culturally significant food item, ramen noodles, is intertwined through the main narrative on several levels. Itami's (1985) decision to use ramen as a key feature in *Tampopo* signifies the vernacular place of noodles with contemporary Japanese culture as an ordinary food that is often quickly consumed by the salaryman²¹ (Ashkenazi, 2004). Noodles, including ramen, unlike rice, hold less formality within Japanese culture. Itami's (1985) connotations within that consideration reflect issues of class and status. In using ramen noodles, Itami subtly integrates notions of noodles as being simultaneously

²⁰ Considered a relatively new subgenre where culinary images are central to the film. Food films are defined by films which food preparation, service and consumption are a major part in the development of the character or role (Keller, 2006).

²¹ The embodiment of a white-collar worker showing lifelong commitment to the employer and company they work with (Wingate, 2011).

globalised,²² glocalised,²³ and specifically localised. In that way, noodles can be considered within into three categories: indigenous Japanese noodles; noodles of Chinese origin; and European noodles, like spaghetti (Ashkenazi, 2004). Itami (1985) ensured that the Japanese- and Chinese-style noodles were easily identified within their bowl combinations of pork or vegetable broth garnished with slices of meat and vegetables. Adding to considerations of globalisation and glocalisation, other culinary scenes in *Tampopo* included the introduction of ramen noodles to the audience by a Japanese noodle master, and scenes of a business meeting at a French restaurant where Japanese businessmen struggle with the French menu and a course for young Japanese women who are taught Western table etiquette through the use of Western spaghetti (Serper, 2003). The spaghetti scene holds particular significance. Despite what these young women have been taught about not slurping when eating noodles, they are interrupted by European man conspicuously slurping his spaghetti at a nearby table. Shocked by this presentation of a European man slurping spaghetti, they follow his lead. Multiple themes pervade this scene. Spaghetti and its etiquette reflect, for the Japanese ladies in this scene, the 19th century Japanese preoccupation with appearing 'civilised' by adopting Western customs and etiquette (Cwierka, 2006). Yet inversely, the European man's enjoyment illustrates the ways in which many Asian cultures enjoy noodles by slurping (Laurent, 2013). Consequently, noodles metaphorically signify identity's dynamism.

From those beginnings, films including food and the academic research reflecting food in films have grown rapidly. Exemplifying that growth in literature is *Reel Food, Essays on Food and Film* (Bower, 2004a). In that work, Bower and the other authors in the collection identified the importance of food in film. As Bower (2004b) realised, filmmakers "turn to food to communicate important aspects of characters' emotions, along with their personal and cultural identities" (p. 1). For Bower (2004b), those intricacies included considerations of food within ethnicity, religion, and philosophy, cultural values, gender, and the duality of body and spirit.

Building upon the ideas in Bower (2004) were Keller (2006) and Baron (2006). Those authors explored food's sensual enjoyment focusing their attention on how food could be used to explore "the connections of food, film and culture" (Keller, 2006, p. 1). Exemplifying that, albeit before the work by Keller (2006) and Baron (2006), was Lasse Hallström's *Chocolat* (2000). *Chocolat* featured a French gypsy, Vianne, in a traditional small French town. There, Vianne opens a Mayan chocolate shop during Lent. In that way, Vianne's shop compromised Lent within considerations of a pagan

²² A form of cultural homogenisation through the process of increased domination of a societal or regional culture over others (Robertson, 2012).

²³ A marketing concept now used in social sciences where a global product or idea is made suitable for local needs (Roudometof, 2016).

counterpoint that promoted consumption during a time of abstinence. *Chocolat* also explored gender. That exploration reflected the conflictual relationship between women and the church (Selvarani, 2019). Consequently, food in the film reflected physical and spiritual nourishment, portraying how power can be derived and devolved from food. That consideration defines the hero-female cook as someone assuming the “role of chef and saviour of body and soul” (Selvarani, 2019, p. 168). Jones (2007) had a similar analysis, noting that, through the study of food as materiality, it can be understood as a metaphor denoting the nexus of food, people and culture and their socio-temporal space.

Extending food’s ‘place’, Zimmerman (2010) explored various food-film scenes. Zimmerman’s explorations ranged from food as a prop to being “a symbolic and metaphoric call to attention to a significant event or person’s character, lifestyle, class, race or economic issue[s]” (p. 6). Reflecting that and adapted from the 1987 book by American author Fannie Flag, is *Fried Green Tomatoes at Whistle Stop Café*. Directed by Jon Avnet (1991), the film set in the southern United States of America (USA), and follows the blossoming friendship of an elderly woman, Ninny Threadgoode, living in a nursing home where, she is regularly visited by a middle-aged housewife (Evelyn Couch). Through this friendship and its conversations, Evelyn learns that in Ninny’s younger years she ran a café. The film progresses to explore themes of family, aging, and the dehumanising impact of racism for both black and white people of the mid-1980s in the USA. Central to those narratives is food, particularly ‘southern-food’ including fried green tomatoes and southern-style barbeque. Idgie, Ninny’s sister-in-law who runs the cafe, survived an abusive relationship and was gifted money by her father. The purpose of the gift was to secure a future for her and her young son. In purchasing the café, Idgie provided a sanctuary for other vulnerable women. In accepting her father’s gift, Idgie assumed authority and responsibility for her family (Neugarten, 2021). In that way, the gifted money signified female financial security. However, while the café created a utopian space for women, African Americans were not permitted to eat inside the café because of fears of violence from the Ku Klux Klan. Ironically, the food enjoyed by the café’s Caucasian customers was prepared by African Americans (Neugarten, 2021). While featuring female financial independence, *Fried Green Tomatoes* failed to challenge notions of a segregated United States. Consequently, *Fried Green Tomatoes* only touched on a few domains within Zimmerman’s (2010) recommendations that food in film incorporates domains of gender, racism, lifestyle, and class.

Film maker Ang Lee, whose work includes *Eat Drink Man Woman* (1994) and *Ice Storm* (1997), has used food in film in effective ways. Lee’s films “cross boundaries of film genres, musical traditions and national cultures” (Dilley, 2003, p. 688) and marked the acceptance of Mandarin motion pictures within mainstream consumption. However, arguably his most popular film, *Brokeback Mountain*

(Lee, 2005), revealed how food within film can, within its vernacular interpretation, reinforce stereotypes – in the case of *Brokeback Mountain*, gay stereotypes. As Alan (2006) observed, the gay food joke associated with *Brokeback Mountain* went like this: initially the two protagonist cowboys, Ennis Del Mar and Jack Twist, ordered a weekly food list consisting of just four items, bacon, beans, coffee, and whiskey. However, as their gay relationship blossomed, so too did their weekly shopping list. Replacing bacon, beans, coffee, and whiskey, were revised items including pancetta, espresso grind coffee, medallions of veal, chardonnay, and arugula. Here the inference is clear. Within the blossoming relationship come refined tastes associated with being and becoming gay, and most likely the use of linen napkins! However, Heath Ledger, who played Ennis Del Mar, was offended by the gay-themed jokes surrounding the film. His offence was realised when he refused to be a presenter at the 2006 Oscars ceremony, commenting that “it’s not a joke to me” (Padgett, 2020, para. 2).

Reflecting food as a commensal family experience, Australian Kate Woods’ (2000) *Looking for Alibrandi* explored the multi-generational struggle of Italian migrant descendants in Sydney. Food is peppered throughout the film in scenes that are “primarily concerned with traditional food-making and preparing” (Hynes, 2000, p. 30) and significant events linked to the film’s central protagonist, Josephine. Those events included scenes of ‘Tomato Day’. Tomato Day involves the gathering of the family, and other Italian migrants that constitute part of the family, in Josephine’s backyard. There, they preserve a glut of summer tomatoes. For the family’s older generation, Tomato Day holds particular significance. The actant (Woodward, 2007) connotations of Tomato Day merge and signify notions of Italian heritage, identity, and culture, albeit within a contemporary Australian space. However, for the younger generation, including Josephine, the loud clichéd Italian music and the rambunctious nature of Tomato Day is seen as embarrassing and unnecessary. Throughout the film, and as typified by Tomato Day, Josephine navigates her dual realm of existence (Bakhtin, 1981/2008) as an Italian/Australian. As the film progresses to other Tomato Days, Josephine realised the day’s significance and is seen to be very involved, enjoying herself, and embracing her Italian-ness. Within that realisation, and throughout the film, tensions of generational difference are presented.

Another aspect of food as identity and sense of belonging is the notion of food as an aide de memoir. In *Food and Foodways*, Abarca and Colby (2016) explored how food enhances life’s memories and how both food and memory are intertwined within identity. Exemplifying that combination is the use of ratatouille in the film, *Ratatouille* (Bird & Pinkava, 2007). At his first bite of the dish, food critic Anton Ego was immediately transported back to his childhood. Then, his mother cooked him ratatouille to make him feel better after he fell off his bicycle. That experience turned a

man with a cold hard exterior into one that cried in public at the emotive potency the ratatouille evoked. That experience and the memory of it, particularly its emotional connection to his mother, changed Anton Ego, for the better.

Despite these portrayals of food in film, a notable gap in the literature exists that reflects how the Michelin Guide has influenced the portrayal of food within film. While films including *Ratatouille* and Jon Favreau's *Chef* (2014) portray chefs striving for culinary perfection, there is a clear gap in research exploring how Michelin star constructs impact food's portrayal in film. The *Michelin Guide* began awarding stars in 1926. Today, the *Michelin Guide* (2021) includes over 30,000 establishments globally and is the aspirational text for many ambitious chefs. It is against this background, and the influence of the *Michelin Guide* that my research explores the portrayal of food in Lasse Hallström's (2014) *The Hundred-Foot Journey*. *The Hundred-Foot Journey*'s narrative centres on the consideration that its chef aspires to attain a three-star Michelin ranking. Consequently, my research not only illuminates the link of food, film, and Michelin-star ranking, but in doing so addresses the lacuna of information that my early-stage research has revealed.

Chapter 5: Methodology

Here, I present my methodology within the four tenets of symbolic interactionism (Mead, 1934) mediated by Pine and Gilmour's (1998) experience economy. Additionally, I differentiate methodology and method. As Gabriel (2011) explained, methodology is the theory of conducting research, whereas method is the application of theory, its adaptation and synthesis in ways that best respond to the research questions. In this chapter, I also present my understanding of thematic analysis (Braun & Clarke, 2006) and its application to my research. In these ways, the synthesis of my methodology and considerations of my conceptual framework (refer Chapter 3) facilitates my research findings (refer Chapter 6, in particular Table 5). Additionally, the Appendix presents the methodologies I considered for my research but later discounted.

Introducing Symbolic Interactionism as Methodology

According to Carter and Fuller (2016), symbolic interactionism reflects how members of a society make sense of the world around them through "face-to-face, repeated and meaningful interactions" (p. 931). Gray (2018) echoed that view, stating that meanings are constantly revised based on experiences rather than being fixed or stable entities. Applied to my research, this suggests that the food portrayed in *The Hundred-Foot Journey* is viewed as a social construct, holding its genesis within the Western and Eastern food cultures of its protagonists. The final scene in *The Hundred-Foot Journey* exemplifies that amalgam. There, platters of French food are served and shared in an Indian family manner, and in an Indian restaurant. This merger of cultures through food can be perceived as an exemplar of how food brings people together and potentialises harmony (Hassan, 2011) within commensality.

As a research method, symbolic interactionism can illuminate our understanding of various contexts and relationships predicated on human interaction. How symbols reinforce and promote interaction extend that understanding. Symbols can be defined as and considered to be shared constructions of understanding (Charmaz et al., 2019), the most important of which, arguably, is language (Berger & Luckmann, 1966). However, it should be noted that language, as communication, is not only limited to the spoken word but also, as Mead (1934) suggested, includes the written word, behaviours, gestures and, from a semiotic viewpoint, denotation,²⁴ connotation,²⁵ signs, and symbols (Chandler,

²⁴ Refers to the meaning of the word, image, sign and/or symbol as found in the dictionary (Curtin, 2009).

²⁵ Refers to the cultural meanings and implications of a word, image, sign and/or symbol. Connotation provides an opportunity for interpretation that often 'sits outside' denotation. In that way, connotative meaning extends denotation (Curtin, 2009).

1994). Through shared interaction, individuals make sense of their world and within that sense-making share an array of communicative and interactive tools empowering their understanding and continued interaction (Polk, 2017).

As methodology, symbolic interactionism provides insights through the direct examination of the social world (Charmaz et al., 2019). This is best achieved by using its four primary tenets as positions of inquiry. I discuss those tenets and their application to my research in the following sections.

Symbolic Interactionism as Method

Key to the application of symbolic interactionism as method are its four tenets. As Carter and Fuller (2016) advised, the tenets are:

(1) individuals act based on the meaning objects have for them, (2) interaction occurs within a particular social and cultural context in which physical and social objects (persons), as well as situations, must be defined or categorized based on individual meanings, (3) meanings emerge from interactions with other individuals and with society, and (4) meanings are continuously created and recreated through interpreting processes during interactions with others. (p. 932)

- Considering tenet 1, and my research, I observe that the meanings imbued in objects, by people, promote interaction not only between people but also between objects and people. Through this interaction, meanings are attributed and reinforced. As a result, shared, and dynamic meanings help people construct and make sense of their world. This links my understanding of ontology, epistemology and Woodward's (2007)²⁶ considerations of actancy to Berger and Luckmann's (1966) social construction of reality thesis. In applying that understanding, the food in *The Hundred-Foot Journey* can be realised as actant materiality signifying interaction, meaning, and the subjective nature of interpretation. In that way, *The Hundred-Foot Journey*'s food simultaneously creates, recreates, and reinforces personal and wider cultural meanings and mores. Within *The Hundred-Foot Journey*, food provides a vehicle for conveying knowledge and reality, albeit mediated by differing cultural and behavioural norms, rituals, and habits. Those differences and similarities are presented within my findings (refer Chapter 6) and discussion and conclusion (refer Chapter 7), and are highlighted within my considerations of Pine and

²⁶ Woodward (2007) is credited for his study of material culture. 'Objects' are linked to our sense of identity and belonging and, as such, when meaning is imbued in 'things', these 'things' help us make sense of and find our place in the world we live in.

Gilmour's (1998) four domains of the experience economy. In that way, Pine and Gilmour's domains add depth to my understanding and the thematic analysis in my research.

- Considering tenet 2, I observe that tenet 2 reflects how interaction, communication and actancy are linked to time, place, and space (Woodward, 2007). In that way, and considering my research, the food portrayed in *The Hundred-Foot Journey* represents a point in time in much the same way that items of fashion might. In that way, food, like fashion, 'speaks' of and reflects its time and place. Exemplifying that, within *The Hundred-Foot Journey* is the exploration of molecular cuisine. Like the mini skirt of the 1960s (Victoria & Albert Museum, 2021), molecular cuisine denotes a point in time created by its practitioners including El Bulli chef Ferran Adrià, during the mid-1990s (Moore, 2007). Consequently, tenet 2 situates *The Hundred-Foot Journey* within three socio-temporal spaces: the time when the film was made (2014); the time of my research exploration of it (2021–2022); and the time and place of the readers of my research. It is within that amalgam, and my own subjective interpretation, that I locate my research. Again, I integrate these considerations within my application of Pine and Gilmour's (1998) experience economy.
- Considering tenet 3, I observe that this tenet highlights that meanings and shared understandings are created through an individual's interactive repetition and action with others in their social group. Blumer (1986) suggested that, through interaction, people give meaning to objects including food. That position was reinforced by Woodward's (2007) suggestion that "objects exist because social, cultural and political forces define them as objects within systems of relations with other objects" (p. 16). Consequently, and as I have come to realise, within my exploration of *The Hundred-Foot Journey*, interactive meanings and their communication differ between cultural groups. Those differences, and a quest for an understanding of them, define and reflect how food holds meaning for different groups of people, albeit in different ways. As my findings (refer Chapter 6) and my discussion and conclusion (refer Chapter 7) reveal, my awareness of tenet 3 also promotes my appreciation of how symbolic interactionism (Mead, 1934) and Berger and Luckman's (1966) social construction of reality thesis, empower my research understanding of how other people come to know and realise the culture of others. Key to that understanding, for my research, is my use of Pine and Gilmour's (1998) experience economy domains.
- Considering tenet 4, I observe that tenet 4 proposes that meaning and the symbolic nature of 'objects', within interaction, are dynamically constructed. Therefore, as humans engage in interactive communication, we are in a dynamic process that establishes, reinforces, and

renegotiates meaning within our daily interactions. Key to that understanding is how the other three tenets of symbolic interactionism (Mead, 1934) impact the dynamic nature of our knowledge and reality. As my research reveals, the dynamic processes implicit within tenet 4 suggest that while some concepts might change, others might remain the same. In that way, my research reveals the oxymoronic nature of the lived experience, not only as portrayed in *The Hundred-Foot Journey*, but also within my interpretation of it using Pine and Gilmour's (1998) four dimensions. Consequently, my considerations indicate that Berger and Luckmann's (1966) social construction of reality thesis, Mead's (1934) symbolic interactionism, and Woodward's (2007) material culture have a common theme: interaction. Through day-to-day interaction with others, we endeavour to make sense of our world, and 'read' material items like food.

Thematic Analysis

According to Vaismoradi et al. (2013), thematic analysis is a research methodology used within qualitative paradigms. Vaismoradi et al. (2013) stated that thematic analysis is an "independent and reliable qualitative approach to analysis" (p. 400). That approach can identify and aid in the interpretation of research data by identifying common threads or themes. According to Braun and Clarke (2006), a theme is a meaningful and recurring pattern within data that is relevant to a research question. Supplementing that, Vaismoradi and Snellgrove (2019) proposed that a theme "can be described as the subjective meaning and cultural-contextual message of data" (p. 2). Using thematic analysis, as Braun and Clarke (2006) explained, results in "rich thematic description of [the] entire set of data" (p. 83). As a result, readers of research using thematic analysis are able to holistically obtain and understand an accurate sense of the research topic (Vaismoradi et al., 2013).

While there are numerous advantages in using thematic analysis, Braun and Clarke (2006) proposed that flexibility is its greatest strength. Flexibility allows researchers an in-depth understanding of large data-sets and the summation of key features promoting clear research (Nowell et al., 2017).

While thematic analysis is easily understood and applied, one of its main challenges is the perception that thematic analysis is one of "the easiest research approaches within qualitative studies" (Vaismoradi et al., 2013, p. 403). That consideration implies a lack of rigor and validity. Rigor and validity are important in research. As Casadevall and Fang (2016) pointed out, rigor is a combination of intellectual honesty, recognition of error, sound analysis and the avoidance of logical fallacies. By contrast, validity, as Cho and Trent (2006) suggested, is determined by the degree to which the researcher's claim about knowledge corresponds with the reality of the topic being researched. Yet, Vaismoradi et al. (2013) reassured us that thematic analysis "does not mean that

[thematic analysis] necessarily produce[s] low quality findings” (p. 404); rather, it is a robust systematic method that does not threaten the depth of analysis (Javadi & Zarea, 2016).

Applying Thematic Analysis

In applying thematic analysis, Braun and Clarke (2006) and Nowell et al. (2017) provide a step-by-step process (refer Table 3, below). As Nowell et al. (2017) advised, the step-by-step process promotes “an iterative and reflective process that develops overtime and involves constantly moving back and forward between phases” (p. 4).

Table 3: Phases of thematic analysis	
Phase	Description
One	<ul style="list-style-type: none"> Becoming familiar with data collected such as recordings, interviews, focus groups, texts, multimedia, film Identifying patterns and meanings
Two	<ul style="list-style-type: none"> Initial codes²⁷ created to help with identification in areas of particular interest which may help to address research questions
Three	<ul style="list-style-type: none"> Various codes generated are analysed and sorted into potential themes
Four	<ul style="list-style-type: none"> Codes are assessed to determine if there is an emerging pattern. If a pattern emerges, the quality of the theme needs to be considered against entirety of data. If not, there is potentially an issue with the theme itself, or data may suggest reworking of the theme, creating a new theme or discarding it
Five	<ul style="list-style-type: none"> Each theme expressed can be traced to a specific data point, allowing for clear definitions of each theme
Six	<ul style="list-style-type: none"> Themes are used to present a narrative of the data, drawing upon existing literature to extend beyond a description

Source: Adapted from Braun and Clarke (2006) and Nowell et al. (2017).

To complete my thematic analysis (Braun & Clarke, 2006), I applied the four domains of Pine and Gilmore’s (1998) experience economy (refer Table 4, below) as meta-themes within which I could best respond to my research questions. This choice was important. I needed an academic framework that could distil the film’s food themes but one that minimised my own subjective judgement. Pine and Gilmore’s four domains of the experience economy encapsulated, for me, the cognitive, sensory, and multi-dimensional experiences a person negotiates when viewing any film. Thus, bearing in mind my research questions I systematically selected my still images from the film, then considered them within the four domains. Consequently, I identified the film’s recurring thematic patterns and metaphors (refer Table 4).

²⁷ An identifiable feature that is of interest, generated from an initial list of ideas (Braun & Clarke, 2006).

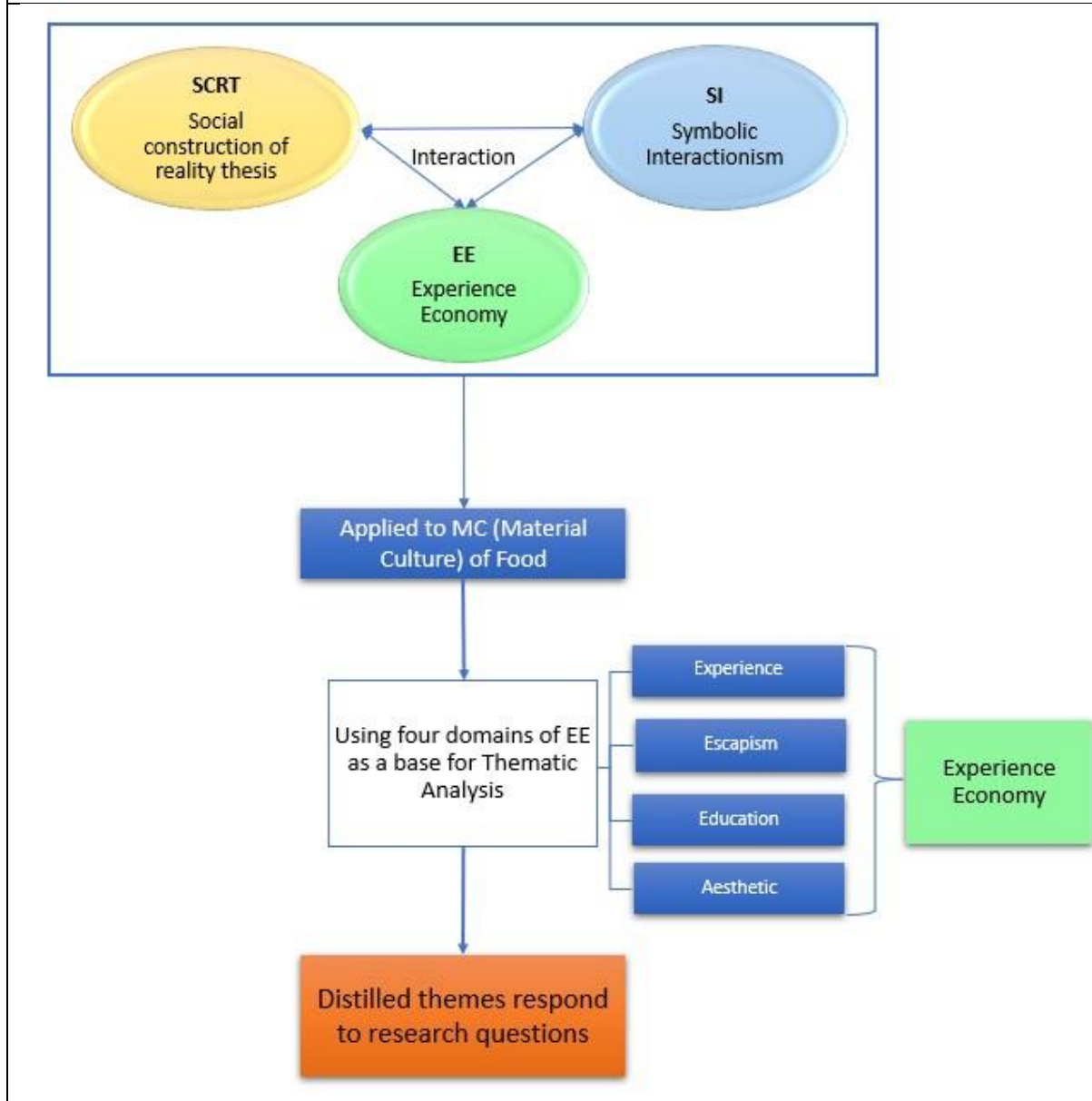
Table 4: Scene choices and recurring themes distilled from Pine and Gilmore's (1998) four domains		
Scene choice	Associated metaphors	EE domains, now themes
1. Having a meal at <i>Maison Mumbai</i> (refer Figure 27, Chapter 6)	<ul style="list-style-type: none"> Acceptance of culture through food 	Escapism, Education and Aesthetic
2. Hassan's efforts at recreating the five mother sauces (refer Figure 28, Chapter 6)	<ul style="list-style-type: none"> Shift of power Acceptance of culture through food 	Education and Escapism
3. Madame Mallory makes an omelette under Hassan's instruction (refer Figure 29, Chapter 6)	<ul style="list-style-type: none"> Shift of power Acceptance of culture through food 	Education and Entertainment
4. Papa (Mr. Kadam) enjoying a bowl of Hassan's beef bourguignon at <i>Le Saule Pleureur</i> (refer Figures 30 & 31, Chapter 6)	<ul style="list-style-type: none"> Shift in power Acceptance of culture through food 	Escapism, Aesthetics and Education
5. Having a meal at <i>La Baleine Grise</i> (refer Figure 32, Chapter 6)	<ul style="list-style-type: none"> Shift of power Acceptance of culture through food 	Escapism, Education, Entertainment and Aesthetics

While Table 4 provides four base themes from which I explore my research findings, it is important to remember that the four dimensions of the experience economy 'overlap.' I recognise that overlap in my findings (refer Chapter 6) and discussion (refer Chapter 7) but make it clear that the identified domain signifies the most dominant theme (refer Chapter 7) in my selected food images.

Encapsulating My Methodology, and Theoretical and Conceptual Frameworks

Berger and Luckmann's (1966) social construction of reality thesis posits that people create their world in order to understand and negotiate it. I compounded my method within notions of interactive communication inherent to Mead's (1934) symbolic interactionism. Key to that interaction is the interpretation of the food within *The Hundred-Foot Journey* within notions of Woodward's (2007) actancy, which provides the response to my research questions. Then, I would be able to use the four domains of Pine and Gilmore's (1992) experience economy (refer Table 1) as a starting framework to guide my thematic analysis (Braun & Clarke, 2006) and so reach the outcome of my research. The synergy generated by my conceptual framework's integration into my method is presented in Figure 25.

Figure 25: Overview of an integrated conceptual framework and method



Source: Adapted from Mead (1934), Berger and Luckmann (1966), Woodward (2007), and Pine and Gilmore (1998).

Consequently, as an overarching methodology, Pine and Gilmore's experience economy (1998) mediates how as researcher I have come to know, understand and interpret *The Hundred-Foot Journey*. As I realised, education, aesthetic, escape, and entertainment provide four vectors that not only facilitated my understanding of my chosen film but are also ways in which people interact with each other and within their wider environment. In that way, these domains provide application of symbolic interactionism (Mead, 1934), and the social construction of reality thesis (Berger & Luckmann, 1966). Consequently, in understanding *The Hundred-Foot Journey* understandings of ontology (Gray, 2018) and epistemology (The University of Sheffield, 2021), as people, including myself, come to create and understand the world around them.

Chapter 6: Findings

Guided by thematic analysis (Braun & Clarke, 2006), and Pine and Gilmore's (1998) four domain experience economy, I selected five still images from *The Hundred-Foot Journey* that maximised not only that process and its underpinning method, (refer Chapter 5), but also best responded to my research questions (restated below). In doing so, I recognised that each still image conveyed multiple domains of Pine and Gilmore's (1998). Notwithstanding that, I express the themes in my findings by considering the most dominant attribute of the image, cognisant of the domains of education, aesthetic, escape and entertainment (Pine & Gilmore, 1998). That noted, I extend my findings of each still image by considering its overlap into the other domains of Pine and Gilmore's (1998) considerations.

Following the film's narrative, I present my five still images in the film's running order. In considering those images, I am mindful of Henri Cartier-Bresson's image *Behind the Gare Saint-Lazare*.

Figure 26: Cartier-Bresson's 1932 *Behind the Gare St. Lazare*



Source: Cartier-Bresson (1932).

That image exemplifies Cartier-Bresson's "decisive moment" (refer Figure 26) (Rubin, 2022, para. 1). As can be seen in Figure 26, this image captures a man 'suspended', in an almost completed leap over a placid and highly reflective puddle of water. Several elements inform the image. The man's actions echo the background poster promoting the Railowsky Circus. Additionally, and more important to my interpretation of Cartier-Bresson's image, considering the still images from *The Hundred-Foot Journey* that I have selected, is that this image neither tells its viewer what actions preceded or followed from it. To remedy that lack, I considered the inclusion of an

interactive 10 second URL link beside each of my selected still images. However, on advice, I learnt that copyright would be infringed. Consequently, despite best efforts, I was unable to include that option in my dissertation.

Before I present my five still images, it would be prudent to remind my readers of my research questions. My primary research question asks:

- In what ways do constructs of Michelin-star food influence *The Hundred-Foot Journey*?

My secondary research questions ask:

- What is the nexus of food and cultural identity in *The Hundred-Foot Journey*?
- What performative metaphors constitute food's portrayal in *The Hundred-Foot Journey*?

Still image 1: A meal at *Maison Mumbai*: Escapism, Aesthetics and Education

Figure 27: *Maison Mumbai* opening night



Source: *The Hundred-Foot Journey* (Hallström, 2014, 40:21).

The opening night at *Maison Mumbai* begins slowly. Soon the restaurant turns into a bustling dining space, with an equally busy kitchen. The dining space is brightly lit. The tulle curtains and the trestle-like tables with colourful plastic table runners provide a homely feel. From the ceiling, strings of lights dot the dining area. Bollywood-esque music fills the restaurant. Papa enjoys engaging with his restaurant diners.

Place settings include a thali, knife, fork, and spoon. Bright colours characterise the food. The various chutneys promote fragrant floral spice notes. The placement of bread and chutneys in the middle of the table with many hands helping themselves reflects the commensality inherent to eating a traditional Indian meal. The light-coloured hands suggest that the diners are local French people, not Indians. A view of the restaurant which follows confirms this patronage. Reinforcing the notion that the diners are not Indian and not with Indian culture is the diners' use of their left hand. Within Indian culture and dining etiquette, meals are always consumed using the right hand. That is always the case, even if the Indian diner is left-hand dominant (Jain, 2018). As Jain (2018) observed, within Indian culture, the left hand is unclean as it is reserved for other bodily functions – so much so that if a child was seen to show a preference for being left-handed, the child would have their hand tied behind their back in order to 'train' them not to use the left hand, particularly during mealtimes (Perelle & Ehrman, 2005). In Indian dining situations, the left hand is only used to pass dishes between diners or to consume beverages during a meal (Jain, 2018). Another consideration in this image is the naan bread. Usually, at a family meal the bread is served whole and then torn apart by diners who then shape it into boat-like vessels they use to scoop or 'mop-up' liquid food items. Here, possibly in a 'nod' to Western dining sensibilities the naan is pre-sliced and served alongside the chutneys.

This image promotes themes of Pine and Gilmour's (1998) escape, aesthetics, and affirmation via education. Escape is denoted by an image of French diners engaging in a new experience, one sitting outside French food norms. Adding to that are *Maison Mumbai*'s aesthetics including the dining room's lights, sounds, and the exotic food aromas. Bollywood-esque music enhances the aesthetic and connotes that in hearing the Indian music from the street, the restaurant diners are engaging in an exotic escape within an authentic Indian dining experience, contrasting the relative solemnity of *Le Saule Pleureur*. However, this image also evokes considerations of Pine and Gilmour's (1998) domain of education. Because the local French community of Saint Antonin has just been introduced

to Indian cuisine, local diners are not only engaging their palates, but also their minds as they come to know and appreciate the flavour profiles of Indian cuisine. In that way, this scene highlights a merger of three domains within the experience economy (Pine & Gilmore, 1998) as French diners engage a commensal food experience, heightened by décor, music, aroma, and taste. That vibrancy, as previously noted, starkly contrasts the reserved refinement of *Le Saule Pleureur*.

Notwithstanding those considerations, education and its affirmation is also enjoyed by the Kadam family as they serve their French guests. In keeping with the traditional Indian way of eating, the Kadam family reinforce their reality and knowledge by serving ‘their’ food in a communally shared style. In preparing the food, for the first night Hassan is acutely aware of the ways in which his mother taught him to cook, back in India.

Still image 2: Hassan recreates five mother sauces: Education and Escapism

Figure 28: The five mother sauces



Source: *The Hundred-Foot Journey* (Hallström, 2014, 45:33).

Using the cookery books gifted by Marguerite, Hassan spends his early morning hours making the five mother sauces. These sauces are basic knowledge and skill-set requirements for chefs (Christensen-Yule & Neill, 2017): béchamel, tomato, espagnole, velouté, and hollandaise (p. 184).

Having made and perfected the sauces, Hassan presents them, as a picnic for Marguerite. Their feast consists of some carefully prepared terrine, sliced beef, lightly blackened asparagus, and perfectly cooked hard-boiled egg. This image presents a blend of cultures and basic misunderstandings about classical French cuisine. The food is presented on a starched white tablecloth that sits upon a tartan-patterned picnic blanket. Hassan’s glistening mother sauces are presented en verrine²⁸ with five tasting spoons. While the picnic is appetising ‘to the eye’, the blend of food and mother sauces is incongruous. Despite a classical match between the asparagus and hollandaise sauce, these foods are not traditionally served with these sauce combinations. As Christensen-Yule and Neill (2017) stated, terrines are best be served with gherkins or cornichons, some mustard, relish, and crusty bread. Mediating that mismatch is the plate on which the meats are served. The plate is cream coloured with an Indian design border-print. Its creaminess contrasts the sterile whiteness of the starched tablecloth. Adding to those inconsistencies are the knife, fork, and tasting spoons. Not only is the flatware mismatched,

²⁸ French term referring to the glass vessel used to present food. Usually left untranslated as there is no single English word for it (Montagné, 2009).

but within that mismatch Hassan signifies his lack of knowledge inasmuch as his consistency in producing classical French food (albeit with incongruous combinations) is compounded by inappropriate flatware. Much the same can be said for Hassan's choice of verrine; the glass is thick and slightly opaque. Additionally, classical French sauces, like those produced by Hassan, are never presented en verrine. Those characteristics counter the refined nature of classical French cuisine, upon which Michelin-star food is founded.

This image evokes themes of education, and the practical application of knowledge through learning reflecting Auguste Escoffier, as these mother sauces as classified in his seminal cookery book, *Le Guide Culinaire*, as published in 1903 (Ruhlman, 2007). The perfectly cooked and presented hard-boiled egg shows the application of the requisite knowledge and technique defining how to cook a hard-boiled egg because it lacks a dark greenish ring around the yolk, a sign of both overcooking and incorrect cooling (Villazon, 2022). The preparation of the terrines reflects classical French cuisine (Christensen-Yule & Neill, 2017). Preparing and cooking them correctly is an advanced French-based culinary technique (Christensen-Yule & Neill, 2017).

While this image, despite its contradictions, is testament to Hassan's French cuisine knowledge and practical skills the ultimate opinion on that is exercised by Madame Mallory. On tasting Hassan's sauces, she realises Hassan's natural ability and talent, attributes that could make him great chef. In that way, Pine and Gilmour's (1998) education pervades the image. While Hassan's culinary efforts have merit, there are visual cues suggesting that within his enthusiastic education Hassan also engaged escape (Pine & Gilmore, 1998). That escape exposes his own enthusiasm for an education (Pine & Gilmore, 1998) in French cuisine. In immersing himself in hours of cooking, Hassan has lost sight of the detail of French food that signifies its point of difference. Best exemplifying that was his lack of realisation in the presentation of his sauces. Despite their superb taste, their visual appeal was not maximised.

Still Image 3: Madame Mallory making an omelette under Hassan's instruction: Education and Entertainment

Because Hassan's hands are burnt from the recent fire, he is unable to make the omelette for Madame Mallory. Consequently, he asks Madame Mallory to make the omelette under his instruction. Reluctantly, she agrees. This image encapsulates convincing body language and facial expression as Madame Mallory gives Hassan a questioning scowl. Countering that Hassan's face is firm and confident.

Figure 29: Hassan giving direction to Madame Mallory



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:06:41).

This image, and the protagonists' actions, promote a scene of educational experience. For Hassan, his knowledge is encapsulated within notions of fusion cuisine as he instructs Madame Mallory how to marry Indian flavours with classical French techniques. However, this knowledge and blended approach is a direct challenge to what Madame Mallory believes to be the way in which a classical omelette should be prepared. Consequently, her culinary education knowledge is not only being challenged by Hassan, but also being turned

upside down by the younger and less experienced cook.

Another consideration is Madame Mallory's agreement to cook the omelette. It is possible that she agreed to cook it not only as a test of Hassan's teaching abilities but also in the hope that the result would be a disaster. Yet in cooking the omelette and following Hassan's careful instructions, Madame Mallory's 'test' demonstrates that her preconceived judgements about Hassan, his abilities and natural talent were incorrect. What Madame Mallory thought could well be entertainment turned out to be a humbling acceptance that revealed, despite her many years' experience and achievements, that she had more to learn.

As a result, a shift in the power dynamic between Hassan and Madame Mallory is evidenced. That change underscores a significant milestone in their relationship. While the preparation of the omelette itself was an educational experience for Madame Mallory, her willingness to submit to Hassan's instruction also indicates that she had an open mind about Indian food culture. That consideration also revealed how fusion food mediates knowledge gaps. Combining known ingredients with lesser or unknown ingredients mediates neophobic food fears for people like Madame Mallory. In that way, fusion foods are subtle ways in which minority cultures might interpret, intersect, and incorporate their foods within those of more dominant cultures (Chun, 2020; Morris, 2010).

Still Image 4: Consuming boeuf bourguignon: Escapism, Education and Aesthetics

After a conversation with Madame Mallory, Papa is seen entering *Le Saule Pleureur* for the first time to experience a French Michelin-style meal. There, Hassan serves him boeuf bourguignon, a dish holding its genesis in le cuisine paysanne (peasant food) (Christensen-Yule & Neill, 2017) yet elevated to the aesthetics of Michelin. Reflecting that, Papa's boeuf bourguignon is served à la

guéridon. Guéridon service references a mobile service trolley from which food is prepared, cooked, or reheated, beside the diners' table (Saswata, 2021). Gaining popularity in the 1890s, guéridon service provided a highly personalised and visually engaging service to diners at an exceptionally high standard. Consequently, guéridon service defines and connotes service excellence, quality, and prestige, thus linking it firmly to Michelin-level dining.

Figure 30: Consuming Hassan's boeuf bourguignon



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:25:17).

Figure 31: Hassan's boeuf bourguignon



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:25:11).

Boeuf bourguignon is a French peasant-style beef stew. The dish uses secondary cuts of meat that are best suited to wet methods of cooking including braising and stewing (Christensen-Yule & Neill, 2017). Boeuf bourguignon's key ingredient is red wine from Burgundy, the French region most noted for this dish (Chevallier, 2018). As a family meal, boeuf bourguignon is a one-pot meal; the pot would be placed in the middle of the table and people simply help themselves (Chevallier, 2018). However, that is not the level of service that Hassan promotes for the dish at the Michelin level. The boeuf bourguignon Papa is about to enjoy barely resembles a peasant style one-pot/family dish. Each piece of meat is clearly presented to show its meticulous preparation and cooking. The beef sits in a pool of mirror gloss sauce that not only exaggerates the meat's beauty but highlights the seasonal vegetables that are integral to it. Papa's vegetables, rather than being overcooked and

coloured by the burgundy of boeuf bourguignon, are bright and crisp, adding not only height to the dish but also texture and flavour. Fine herbs are strategically placed, completing the dish's aesthetics.

Papa is dressed in semi-formal attire including a shirt, tie, and knitted cardigan. His comparative lack of formal attire may be a metaphor of his new-found and friendly relationship with Madame Mallory. Papa enthusiastically consumes his dish using a spoon. Papa's table has a starched tablecloth and quality flatware. Behind Papa, dark walls provide depth and contrast to the white tablecloth and plates. Notes of luxury are subtly positioned, exemplified by the golden framed painting, the plush curtaining, and the silver of the breadbasket. This image evokes themes of escapism, education, and aesthetics (Pine & Gilmore, 1998).

Papa's experience of a fine-dining meal of Michelin standard, at *Le Saule Pleureur*, defines his escapism (Pine & Gilmore, 1998). Having resisted setting foot in *Le Saule Pleureur*, having a meal there is an out-of-the-ordinary experience for him. This escape allows Papa to experience the

elegant refinement and differences in décor inherent to Michelin dining, in a venue just across the road from his own. The opportunity to dine while *Le Saule Pleureur* is closed allows Papa to enjoy an exclusive, privately catered Michelin-level meal. Not only that, but dining at that time realises the respect that Madame Mallory holds for Papa because he must be at his own restaurant during service times.

Within that dining experience Papa also engages in education (Pine & Gilmore, 1998). That education links food with identity because boeuf bourguignon is a dish synonymous with French cuisine and therefore French identity. Additionally, during the meal, Papa is being educated in the flavours of French food and its visual presentation at the Michelin dining level. Papa's education and escape is compounded as Hassan explains the details of boeuf bourguignon; what the dish is, and how it is made. Madame Mallory adds to that conversation and Papa's education and escape by discussing how Hassan has put a signature twist into a traditional French dish. That twist is the elevation of boeuf bourguignon from a peasant style one-pot family dish to a Michelin-standard masterpiece. In that masterpiece, Hassan incorporated some Indian spices. In that way, Hassan has made something considered to be very French, boeuf bourguignon, into a fusion dish that combines the visuality of Michelin dining alongside the flavour profiles of French and Indian food.

Those elements, within Pine and Gilmore's (1998) experience economy, are compounded by *Le Saule Pleureur's* "servicescape" (Lin, 2016, p. 693) aesthetics. The term 'servicescape' denotes the physical space in which service and hospitality occur (Lin, 2016). Lin proposed that the servicescape plays a vital role in how consumers perceive service, within considerations of cognition and emotion. Papa's escapist education is compounded as he 'reads' *Le Saule Pleureur's* servicescape aesthetics. There, the cutlery, whiteware, décor, and artwork send individually subtle, and combined, 'messages' to Papa. Some of the 'messages' Papa receives contrast with his *Maison Mumbai* experiences and knowledge, including that he consumes his meal using cutlery, not his hands.

Within those considerations, and like image 1 (refer Figure 27), applying Pine and Gilmore's (1998) framework reveals similar domains including escape, education and aesthetics. In that way, those domains promote the consideration that dining and food consumption are metaphors of acceptance (Morris, 2010). In serving this meal, a shift in power is evidenced. It is captured within the culinary twist that Hassan has added to a distinctly French dish, and Madame Mallory's eager acceptance of it.

Still Image 5: A meal at *La Baleine Grise*: Escapism, Education, Entertainment and Aesthetics

The kitchen at *La Baleine Grise* sits in stark contrast to Hassan's kitchen at *Maison Mumbai* and *Le Saule Pleureur*. The kitchen at *La Baleine Grise* looks like a minimalist²⁹ science laboratory. Its space is filled with beakers and double-walled glass vessels. Vapours signify chemical reactions. Busy chefs work in earnest, with concentration and precision at their individual stainless steel, glass topped workspaces. None of their prepared food resembles its original form.

Figure 32: Having a meal at *La Baleine Grise*



Source: *The Hundred-Foot Journey* (Hallström, 2014, 1:36:46).

Figure 32 evokes considerations of Pine and Gilmour's (1998) domains of escapism, education, entertainment, and aesthetics. Escapism is contemporaneously experienced by the kitchen staff and the restaurant's diners because of the restaurant's open-plan design. Consequently, diners engage in a theatrical and poly-sensual experience. That amalgam merges notions of escape, education, entertainment, and aesthetics (Pine & Gilmore, 1998). Enhancing that, molecular cuisine encourages an innovative approach whereby chefs enhance their levels of creativity and innovation well beyond the comparative

restrictions of classical French and Michelin-star food.

Yet the considerations of Michelin food requirements are still upheld at *La Baleine Grise*, where innovation and a chef's ability to project themselves into the foods they prepare are taken to new and exciting heights. Consequently, Lin's (2016) notion of the servicescape is a critical consideration. The open kitchen and the restaurant's dim lighting create a moody feel accentuating the precision of the kitchen's molecular gastronomic focus. The chef's heat lamps mimic accusing spotlights, accentuating and punctuating not only the chefs but also highlighting the food for the diner's attention. The open-plan design and the visual engagement by customers that it encourages create a sense of inclusion for those sharing the space. Consequently, those factors enhance the educational experiences of the diners. However, education is not reserved for diners alone. The chefs creating molecular food have re-learned classical French food knowledge and re-presented it. Their education includes the deconstruction of food and its reconstruction into new forms and aesthetics.

Encompassing aesthetics, escape and educational experience at *La Baleine Grise* is entertainment. From the smoky vapours swirling in the kitchen to the sounds of chemical reactions during food

²⁹ Minimalist décor implies a modern interior utilising the bare essentials to create an uncluttered space. Simple, clean lines with a monochromatic palette, where colour is used for accent (Hohenadel, 2022).

preparation, and the arrival of a guest's plated food, entertainment has underpinned notions of escape, aesthetic, and education that is capitalised upon in the "decisive moment" (Rubin, 2022, para. 1) of food's consumption.

Considering my selected images and their narratives, Table 5, below, presents a summary of my research findings and their associated metaphors.

Table 5: Summary of findings			
Scene choice	Associated metaphors	Experience Economy themes	Links to Research Questions P = Primary, S = Secondary
Having a meal at <i>Maison Mumbai</i> (refer Figure 27, Chapter 6)	<ul style="list-style-type: none"> Acceptance of culture through food Shift of power 	Escapism, Education and Aesthetics	<p>P: Precise preparation via technique and the use of quality ingredients are Michelin criteria. The Kadam family give considerable time and effort to acquiring quality ingredients from the local market. Enhancing this is their culinary technique in food preparation. In using local ingredients, the Kadam's created a blend of the local and the 'exotic'. Exemplifying that was their use of pigeon from the local market.</p> <p>S: While indulging stereotypical themes of a 'typical' Indian restaurant with the loud Bollywood-esque music, décor and plastic table runners, those elements are transcended by scenes reflecting commensality. In the sharing of food family-style, the joyous atmosphere defines the Indian notion that food reflects kinship, family, and identity. The scene recognises that the consumption of Indian food may be a new experience for some diners. Easing the neophiliac's³⁰ food experiences, the commensal nature of eating assuages diners' fears.</p> <p>S: This bespoke experience is a metaphorical representation of east meets west: a fusion of traditional Indian and Western styles of eating. The bread served at the beginning of the meal with chutneys signifies this fusion as well as prescribed meal service etiquette in both cultures because bread is a starter item in Western food cultures whereas in Indian cultures it can be eaten throughout a meal.</p>
Hassan's efforts at recreating the five mother sauces (refer Figure 28, Chapter 6)	<ul style="list-style-type: none"> Shift of power Acceptance of culture through food 	Education and Escapism	<p>P: The use of the five mother sauces of velouté, béchamel, espagnole, tomate and hollandaise defines classical French culinary technique. Those skills are further highlighted by the preparation, cooking and presentation of the terrine. While the sauces represent basic skills, the terrine reflects advanced culinary knowledge and techniques.</p> <p>S: The picnic that Hassan put together with the five sauces and the plate of cold meats and vegetables constitute most of the basic skills in French culinary practice. They include, blanching vegetables (asparagus), boiling an egg correctly, and terrine making. While the food is undeniably French, Hassan fails to understand its 'blend' via complementary and contrasting tastes, and menu positioning, considering a classical French menu format.</p> <p>S: While the presentation includes many basic skills in French cuisine, the composition of the food is an incongruous combination. That combination reveals something about Hassan's considerations of 'what constitutes classical French food'. The presentation of food, while revealing technical skill, metaphorically reflects that Hasan still has much to learn in order to hold the technical skills and knowledge of a Michelin-level chef.</p>

³⁰ 'Neophiliac' describes someone that craves new and novel experiences. This extends to tasting new and different foods and food experiences. The antonym of 'neophiliac' is 'neophobe' (Whitbourne, 2012).

Madame Mallory makes an omelette under Hassan's instruction (refer Figure 29, Chapter 6)	<ul style="list-style-type: none"> • Shift of power • Acceptance of culture through food 	Education and Entertainment	<p>P: Making an omelette is a basic skill in French cuisine. The techniques shown within this scene, from the heat of the pan to the movement of the eggs in the pan during cooking, followed by the final, shaped presentation of the omelette, signify a classically trained and knowledgeable chef has made this dish. The omelette's preparation, cooking and plating show the precision of Michelin food.</p> <p>S: However, the omelette's flavours are not traditionally French. Hassan's instruction to Madame Mallory to use herbs and spices familiar to Indian cuisine represents Hassan's familiarity with those ingredients and his making the omelette 'his own'. Yet, Hassan used a traditional French culinary technique to create the dish.</p> <p>S: The egg omelette is a metaphorical representation that Hassan uses to tell the story of his past/childhood. The symbolic nature of the egg metaphorically represents Hassan's new life, and his aspirant career at his two French restaurants.</p>
Papa (Mr Kadam) enjoying a bowl of Hassan's <i>boeuf bourguignon</i> at <i>Le Saule Pleureur</i> (refer Figure 30 & 31, Chapter 6)	<ul style="list-style-type: none"> • Shift in power • Acceptance of culture through food 	Escapism, Aesthetics and Education	<p>P: Michelin's food influence is evidenced in the presentation of the <i>boeuf bourguignon</i>. Its refined presentation (refer Figure 30) is visually synonymous with Michelin-style food. Precision is revealed in the meat cut, and vegetables. The sauce is highly refined and glossy. Those elements combine to showcase Hassan's culinary skill at the highest levels of cuisine. However, Hassan has created <i>boeuf bourguignon</i> "à la Hassan". Claiming the dish within his culinary scope, Hassan has introduced Indian spices to a very traditionally French dish. In that way Hassan embraces the Michelin criteria that ask that the personality of the chef is conveyed within their food.</p> <p>S: The choice to serve <i>boeuf bourguignon</i> as Papa's first meal at <i>Le Saule Pleureur</i> signifies its importance as a dish denoting French cuisine and identity. Yet the dish, and therefore French identity, is fused with Indian spice. The inclusion of Indian spice signifies that culture and identity are dynamic constructs. Consequently, this dish can be 'read' as a transition signifying Hassan's negotiation of his past (childhood) and present (the move to France and his understanding of French culture, food, and his new home).</p> <p>S: Using Indian spice in a classic French dish like <i>boeuf bourguignon</i> represents a metaphor of Madame Mallory loosening her control of Hassan by allowing his freedom in culinary expression. Her change in allowing Hassan to use spices in a traditional French dish defines a shift of power in the relationship between the Kadam family and Madame Mallory. In that way it also signifies her acceptance of Indian food and culture in a very traditional French rural village.</p>
Having a meal at <i>La Baleine Grise</i> (refer Figure 32, Chapter 6)	<ul style="list-style-type: none"> • Shift of power • Acceptance of culture through food 	Escapism, Education, Entertainment and Aesthetics	<p>P: The Michelin construct of innovation and how a chef shows their personality through the food is exemplified within molecular gastronomy. Contemporary techniques of food preparation and presentation allow a chef to showcase their creativity, and innovativeness. However, like classic French food, creativity, precision and fastidiousness are equally important in molecular cuisine.</p> <p>S: Hassan's promotion to head chef at <i>La Baleine Grise</i> is reflected in menu items defining his culture, heritage and learning as a chef. His food is a fusion of Indian flavours within French fine dining molecular food presentation. That fusion of food reflects the socio-temporal development of Hassan's identity as an Indian migrant chef.</p> <p>S: Metaphorically, molecular gastronomy at <i>La Baleine Grise</i> signify Hassan's ongoing struggle to establish his culinary identity in France. The chemical reactions and combinations in creating a melting-pot can be read as a transformational metamorphosis, for both food and Hassan, from which emerges beautiful, tasty, and visually stunning food.</p>

Chapter 7: Discussion and Conclusion

In presenting my discussion and conclusion chapter, I conclude my research and exploration of *The Hundred-Foot Journey*. This chapter is in two complementary sections. In the first part, I reflect upon the effectiveness of my ontology, epistemology, the social construction of reality thesis (Berger & Luckmann, 1966), symbolic interactionism (Mead, 1934), and material culture theory, particularly actancy (Woodward, 2007). Additionally, I explore how metaphor contributed to my research and its illumination. Finally, I discuss my use of Pine and Gilmour's (1998) experience economy domains. That discussion is an important one because the experience economy is not recognised as a research method. Consequently, my use of it, as a research method, has not only contributed to my research findings, but also promoted its use outside of its authors' original intent.

In the second part of this chapter, I conclude my dissertation by discussing my research findings (refer Chapter 6), cognisant of my literature review (refer Chapter 4). Subsequently, I respond to my research questions (refer Chapter 1) and identify and discuss the limitations of my research. Penultimately, I identify domains of future research before concluding this chapter with a short reflective statement.

Reflecting on my Ontology and Epistemology

Reflecting on my research, and how I have come to understand reality and constructs of knowledge, I have come to realise that ontology and epistemology (refer Chapter 3, "Theoretical and Conceptual Frameworks") have a dynamic and symbiotic relationship. For me, that relationship merged into an understanding of what knowledge 'is' and how my understanding of knowledge facilitated my constructions of reality (Gray, 2014; Levers, 2013). Within those realisations, I also considered the opposite: that reality informs knowledge. However, my consideration of 'which domain comes first' remains a work in progress. Notwithstanding that, constructs of ontology and epistemology permeated the lives and interactions of the characters in *The Hundred-Foot Journey*. Consequently, I have come to realise how food was used in this film to highlight worldviews, values, opinions, and skills, particularly within the Hassan family's negotiation of a dominating French culture.

Exemplifying that, albeit in different ways, was how Madame Mallory and Papa held such staunch views about 'their' culture, beliefs, and food identities. However, within the mediating influence of food, Madame Mallory and Papa soon began to soften and to accept diversity and the difference of the other. In that way, food's actancy (Woodward, 2007) reinforced how the characters in *The Hundred-Foot Journey* came to understand, negotiate, and make sense of the world around them.

Until I undertook my research dissertation, I did not consider the relevance of ontology or epistemology in my everyday life. Through the completion of my research, I have realised their significance and application, not only within research but within my everyday lived experience, and even within the films I enjoy!

Reflections on the Social Construction of Reality Thesis, Symbolic Interactionism, and Material Culture Theory and Actancy

Throughout my research I have come to recognise the interconnected nature of the theoretical positions used, which were the social construction of reality thesis (Berger & Luckmann, 1966), symbolic interactionism (Mead, 1934), and material culture theory and actancy (Woodward, 2007). Initially, my knowledge and understanding of *The Hundred-Foot Journey* were based on my own training as a chef, my childhood in Malaysia and my own lived experiences, including holidays in France. However, my realisation of these theories has brought to the forefront of my mind the idea that deeper meanings and connotations could be ‘read into’ the film’s portrayal of food. Indeed, that realisation reflected how my own interactions with *The Hundred-Foot Journey* deepened in meaning and interpretation. Additionally, the interactions between the film’s characters reflected the basic tenets of Berger and Luckmann’s (1966) social construction of reality thesis and Mead’s (1934) symbolic interactionism. These theories also resonated within my own understanding of the actant nature (Woodward, 2007) of those interactions and the symbolic nature of food within the film. Considering that, I realised how theory ‘works’ in real life, and how meaning is made, reinforced, and conveyed – in the case of *The Hundred-Foot Journey*, through food. Best exemplifying how the social construction of reality thesis (Berger & Luckmann, 1966), symbolic interactionism (Mead, 1934), material culture theory and actancy (Woodward, 2007) merged to convey knowledge and reality (ontology and epistemology) within *The Hundred-Foot Journey* was Hassan’s presentation of his beetroot dish (refer Chapter 1, Figure 20). In Indian cuisine, beetroot is a vernacular side dish served chopped, cooked, and spiced (Tirkey & Venugopal, 2014). Hassan’s recognition of beetroot within that context is moderated by the way in which he uses his chef’s skill to ‘reinvent beetroot’. Rather than chopping up the beetroot, Hassan’s interpretation of the dish saw him creating a whole beetroot from blown sugar, encapsulating spiced beetroot. The spices he used were temptingly dusted on the plate. Hassan’s reinvention of beetroot signifies a potent metaphor inasmuch as it represents his culinary transformation from a young, less-experienced Indian chef to a top-flight Michelin-star-level chef, engaging in molecular gastronomy. Hassan’s revised beetroot dish constitutes an amalgam of his past and present. In that way, Hassan’s beetroot dish reinforces the

notion that food represents more than nourishment – it is about dynamic change, identity, technical skill, and the reflection of socio-culture.

Reflecting on Metaphors

Understanding the ways in which metaphors were used within *The Hundred-Foot Journey* has been a vital component in my wider understanding, appreciation, and interpretation of food's meaning in the film. Metaphors are important as linguistic representations of 'something else' that aid our understanding of everyday interactions (Ortony et al., 1978). Metaphors are integral components of *The Hundred-Foot Journey* and promote food's wider understanding within considerations of actancy (Woodward, 2007), and interaction (Berger & Luckmann, 1966; Mead, 1934). Using food metaphors transcends language by reflecting subtle meaning denoting everyday life and important socio-cultural issues. Exemplifying this is the scene where Madame Mallory anxiously awaits the phone call from Michelin advising them of their revised star status. Reflecting a tradition dating back to the 16th century (Heilbronn, 1988) their celebration with champagne reflects an almost unthinking metaphor signifying the celebration of success. Adding to that metaphor is the type of champagne used to celebrate their success: a bottle of Louis Roederer Cristal Champagne 1969. As a metaphor, the choice of that bottle of champagne signifies the importance of the occasion. Cristal Champagne is only made if the grapes obtained during the vintage are of prime quality. Consequently, this champagne may not be produced every year, a consideration adding to its exclusivity and status.

Discussing Research Methodology and Method

Here, I discuss how my methodology of Pine and Gilmore's (1998) experience economy and thematic analysis (Vaismoradi et al., 2013) have 'worked' to inform my research topic. While Pine and Gilmore's (1998) experience economy is commonly associated with marketing opportunities within the hospitality industry, this research recognised and implemented it as a methodology. Key to my realisation that the experience economy could be used in this way was its four domains: entertainment, escapism, education, and aesthetics. As I came to understand those concepts, I realised they were part of the film's production. Consequently, I considered them to be useful as a starting point within my methodology and method. That starting point, through further analysis, gleaned additional themes that added research depth and understanding.

While it could be argued that the four domains of the experience economy constitute themes, my research has realised them in ways in which insight can illuminate the later identification of themes

using thematic analysis (Vaismoradi et al., 2013). In that way, the four domains provided a way in which the meta-themes of *The Hundred-Foot Journey* could promote the identification of themes that could be discussed in depth, considering the time frame and word count limitations of this research dissertation. Consequently, using the experience economy not only provided insight, but also became a key finding of my research: that a marketing strategy can be realised as a research methodology.

Research Findings: A Discussion

To illuminate my research findings (refer Chapter 6), through discussion, Table 6 reiterates the themes from my research findings, their sub-themes, and their points of discussion reflecting my research questions (refer Chapter 1). In this way, my discussion integrates my findings (refer Chapter 6), literature review (refer Chapter 4), and background information (refer Chapter 2), in response to my research questions.

Table 6: Sub-themes distilled from experience economy domains.		
Experience Economy Domains (Pine & Gilmore, 1998)	Sub-themes	Discussion and Conclusion Headings
<ul style="list-style-type: none"> • Escapism • Education • Aesthetics • Entertainment 	<ul style="list-style-type: none"> • Cultural acceptance through food • Identity through food • Associations of power through food 	<ul style="list-style-type: none"> • Influence of Michelin constructs • Food and cultural identity • Discussion Food Metaphors

Within the experience economy (Pine & Gilmore, 1998) and thematic analysis (Vaismoradi et al., 2013). I realised that within my findings (refer Chapter 6) were recurring themes. Consequently, those themes guided the discussion of my research and provisioned my discussion of the following themes (refer Table 6): the influence of Michelin constructs, food and cultural identity, and how food-related metaphors, in *The Hundred-Foot Journey*, answer my research questions.

Influence of Michelin Constructs

As Chapter 2 established, Michelin has a set of criteria, used by their inspectors, from which all Michelin restaurants are evaluated. While Michelin's criteria are not explicitly noted in *The Hundred-Foot Journey*, references to them are noted within the film.

One of the basic Michelin criteria explicates that the quality of the produce used in meal production must be of an exceptionally high standard (Michelin Guide Asia, 2020). In *The Hundred-Foot Journey*, that consideration was realised multiple times. Exemplifying that are *The Hundred-Foot Journey's* opening scenes, where Hassan and his mother hurry to buy the best sea urchin (refer Figure 1), signifying their emphasis on quality products. The scenes of the local French markets, with artisan producers selling high-quality produce, including glistening fresh seafood (refer Figure 7), ripe plump fruit, seasonal mushrooms, and vegetables, reinforce that consideration. The emphasis on quality signifies each business's priority as a supplier to *Le Saule Pleureur*. Arguably, the inference is that the people from *Maison Mumbai*, who also purchase from the artisan market, embrace an emphasis on acquiring quality produce.

Another Michelin criterion reflects a chef's mastery of flavour and cookery technique (Michelin Guide Asia, 2020). This criterion was evident throughout the film. Mastery in those domains was realised in scenes in the *Le Saule Pleureur* kitchen. There, chefs highlighted the importance of precision, refinement and care in food preparation and presentation. Additionally, the mastery of technique was evidenced in multiple scenes. Reflecting that is Figure 28. In that scene, Hassan provides a picnic consisting of the five mother sauces with terrine, blanched asparagus, and hard-boiled egg. Producing these items to a high culinary standard reflects how well a chef has mastered basic, classical French culinary techniques. These techniques provide the building blocks for a chef to develop more advanced skills. Exemplifying that development was Hassan's hollandaise sauce. A hollandaise sauce is difficult to make because it is a warm emulsified sauce typically served over poached eggs (Christensen-Yule & Neill, 2017). Additionally, Hassan's instruction to Madame Mallory on omelette preparation and cooking (refer Figure 29) revealed, within one dish, his mastery of preparation, flavour and culinary technique.

Another key consideration of the Michelin inspectors is how the food they are served reveals something about the chef's personality (Michelin Guide Asia, 2020). Hassan's boeuf bourguignon (refer Figure 31) exemplifies that criterion. This dish represents the culmination of the quality of produce used and mastery of a synthesis of basic classical French techniques with Hassan's Indian origin. The dish, while peasant in origin, was presented in a refined manner. Hassan asserted his personality by adding an Indian twist to the dish with the addition of spices. Contrasting that, as an Indian chef Hassan presented a traditional French dish in cooking the pigeon dish for Madame Mallory's approval at *Le Saule Pleureur* (refer Figure 11).

Michelin also recognises notions of value for money and consistency of food standards by its inspectors' restaurant visits (Michelin Guide Asia, 2020). Those considerations are not directly

revealed within *The Hundred-Foot Journey*. Notwithstanding that observation *The Hundred-Foot Journey* subtly conveys notions of value for money through the use of white tablecloths, fine China, quality cutlery, gold accent drapes and art frames at *Le Saule Pleureur* (refer Figures 30 & 31), and a less expensive alternative at *Maison Mumbai*.

Food and Cultural Identity

Brillat-Savarin (1825/2009) recognised that food extended beyond nourishment. As often quoted, Brillat-Savarin proposed that if “you tell me what kind of food you eat, ... I will tell you what kind of man [sic] you are” (p. 14), which defines food’s link to identity. Extending that, Morris (2010) proposed that what we do not eat also says something about our identity. In these ways, as Bower (2004) noted, food is imbued with symbolic meaning (Bower, 2004b), denoting the connection between culture and identity.

Within *The Hundred-Foot Journey*, French and Indian foods are initially presented in traditional ways. That presentation, a metaphor of identity (refer following section), establishes a base identity for the French and Indian protagonists. Reflecting that, for Indians, are the curries, tandoor oven, chutneys, and the spices used in Indian cuisine. For French food, and French identity, references to sound technical skills, the mother sauces and terrines are noted. Yet as the film progresses, dynamism is evidenced. Beyond obvious French and Indian food references *The Hundred-Foot Journey* tells the story of migrants learning about a new culture in a new country and how, through food, their own Indian culture impacts and influences a dominating French culture.

As noted in Chapter 2, Indian meals are commensal experiences (Srivinas, 2011). Sharing a meal extends beyond just sitting together at a table and having and eating food – it also bonds people through rituals and connections that serve to reinforce their identities. For the Kadam family, commensality differentiates them from the French community, while also connecting them to it. It is the expression of a shared dining experience that creates difference.

Those similarities and differences can be mediated by considering fusion cuisine (Chun, 2020). As Spence (2018) revealed, fusion food connotes cultural intermixing. Within *The Hundred-Foot Journey*, the intermixing of cultures was exemplified by the use of Indian spices within traditional French cuisine. Exemplifying that was beef bourguignon (Figure 31), the omelette (Figure 14) and the beetroot dish (Figure 20). While no specific reference is made to ‘fusion food’ in the film, these dishes reflect Hassan’s negotiation of his Indian heritage within his contemporary French environment. Additionally, molecular gastronomy symbolises the socio-temporal nature of both

food and identity. Reflecting that, Hassan's food is innovative, reflecting the contemporary "culinascape" (Morris, 2010, p. 6) of Paris, and its replication at Madame Mallory's Saint Antonin restaurant. Those domains are also dynamic identity metaphors.

Discussing Food Metaphors

Metaphors are important in research because they aid our understandings, interactions, lived experiences and knowledge (Ortony et al., 1978). Consequently, metaphors can help us to negotiate change.

In establishing themselves in French socio-culture, the Kadam family embodied Eggermont's (2001) notion that a lived experience represents a "site of struggle" (p. 132). Their site of struggle reflected the iniquitous power dynamic migrants experience in dominant cultures. Exemplifying that, from their arrival in France through to Hassan's return from Paris, the Kadam family were in a state of dynamic cultural and identity negotiation and renegotiation. That negotiation reflected the ways in which minorities negotiate dominating cultures. Key to the family's establishment in Saint Antonin was their opening of their Indian restaurant, *Maison Mumbai*. In choosing that name, a blend of Indian and French, it could be argued that *Maison Mumbai* is a metaphorical representation of the Kadam family's blended and dynamic identity. In that way, in choosing *Maison Mumbai*, its naming academically reinforces Morris's (2010) consideration that food is a metaphorical representation for the acceptance of minority cultures within a dominating culture. Reinforcing that consideration was the family's decision to serving the bread, with chutneys, at the beginning of a meal at *Maison Mumbai*. Doing that starkly contrasted the place of bread in traditional Indian food consumption, where it is served as part of the main meal (Srivinas, 2011). Yet, serving it at the beginning of the meal signifies an acknowledgement of French cultural food mores.

Similarly, the film's omelette scene (refer Figures 14 & 29) presents multiple layers of meaning, and metaphoric representation. In that scene, the omelette is a metaphorical representation of a job interview and the acceptance by Madame Mallory of Hassan's culinary skills within traditional French cuisine. Madame Mallory's acceptance of Hassan's request to cook the omelette on his behalf is not only a metaphor for cultural acceptance, through the use of chilli and coriander, but also signifies a metaphorical shift in power. In a reversal of power, as the owner of *Le Saule Pleureur*, Madame Mallory receives instruction from Hassan. That changing dynamic is a precursor to Hassan's future position as the head chef at *La Baleine Grise*. There, Hassan holds a position of power and showcases his version of Indian/French fusion cuisine within a French fine dining molecular restaurant setting.

However, Hassan is not the only family member reflecting change and acceptance. Much like Madame Mallory's acceptance of the Indian culture, Papa's acceptance of Madame Mallory's invitation to dine at *Le Saule Pleureur* (refer Figure 30) is a subtle metaphor for Papa's acceptance of a Michelin dining experience and, by extension, French identity. Prior to this event, neither Papa nor Madame Mallory entertained the notion that French and Indian culture, food, and ways of life could coexist. In those ways, *The Hundred-Foot Journey* conveys a wider message suggesting that food is a vehicle realising and reflecting cultural hierarchies.

In conclusion, my research findings have illuminated how constructs of Michelin food have been portrayed within the film, and how food and cultural identity are not only socio-temporally located but, within that dynamism, how metaphors are helpful in understanding and interpreting those domains. Consequently, my research findings and their discussion have provided a greater depth and understanding of food's 'place' in film and within the study of gastronomy. Those considerations have consolidated my contribution to gastronomic research, as noted in the following section.

Contributions to Research

In completing my dissertation, I identify my research contribution to academic knowledge. My contribution shows:

- How constructs of Michelin dining have been portrayed, in subtle and obvious ways, in *The Hundred-Foot Journey*.
- That Michelin constructs hold a Eurocentric bias.
- That food styles, like Michelin, could be perceived as agents of culinary colonisation and imperialism.
- That some cuisine styles are deemed unworthy of Michelin recognition.
- That, despite the Eurocentric bias of Michelin, the addition of other cultures to Michelin brings a more global aspect to the Michelin brand.
- That my deconstruction of food themes within *The Hundred-Foot Journey* connects considerations of culture, cultural hierarchy, food hierarchy, identity, power, memories, and metaphors, revealing food as more than nutrition.
- That an insight from the marketing literature, namely Pine and Gilmore's (1998) experience economy can be used as a research methodology.

- That my exploration of *The Hundred-Foot Journey* positions the film within gastronomy, cognisant of Brillat-Savarin's observation that food denotes "the knowledge and understanding of all that relates to man [sic] as he eats" (p. 52).
- That considering metaphorical representation can add research depth and understanding to research by evoking wider considerations.

Research Limitations

Here, Table 7 notes my research limitations and my recommendations for addressing them.

Table 7: Research limitations and recommendations	
Limitation	Recommendations
Limited time frame	A year-long dissertation limits the scope of any research undertaking. A longer time frame could promote both wider and deeper topic exploration.
Limited word count	This topic needs deeper interrogation and research depth. Researching and the publication of academic journal articles, and/or a PhD expanding this domain, are two recommendations.
Michelin's Eurocentric bias	Currently, as noted in Chapter 2, my research revealed that Michelin holds a Eurocentric/French focus (Stephen, 2020). While that focus maintains and reinforces notions of French culinary sophistication, it also objectifies non-French cuisines to the status of 'others'. The recommendation is that Michelin revises its considerations of fine dining by exploring how fine dining is constituted in non-French/non-European cultures (refer to "Recommendations for Further Research", below).
Relevance of Michelin in contemporary gastronomy	While Michelin is a globalised construct, its awarding of stars within different cuisine styles is not equal. Consequently, further research in this domain exploring why many ethnic cuisine styles are ignored by Michelin is required (refer to "Recommendations for Further Research", below).
Michelin colonialism/imperialism	Michelin's emphasis on French-style food could be considered a form of culinary and cultural colonialism/imperialism because it promotes 'their' culinary worldview at the exclusion of other cultural/culinary possibilities. Further research could explore why the cuisines of 'others' have not gained Michelin status (refer to "Recommendations for Further Research", below).
Reliance on secondary data sources	Conducting research that used primary data-gathering techniques in combination with research using secondary data sources may provide deeper insight (refer to "Recommendations for Further Research", below).
Copyright issues	Copyright issues resulted in the inability to include video segments surrounding my chosen still image inclusions (refer Chapter 6). Those inclusions would provide my readers with a greater depth of understanding.
Researcher bias	Qualitative research is inherently biased (Stiles, 1993). Recognising that, as a researcher, I am biased brings an awareness to my work that, through the awareness of my bias, potentialises deeper insight.

Recommendations for Future Research

In recognising my research limitations, I also recommend the following domains for future research:

- Using primary research, focus groups and ethnic groups to explore this topic.

- Exploring subgenres of food films, such as documentaries, to explore and elicit other themes and/or solidify current ideas.
- Exploring ethnic cuisines as contenders for Michelin status.
- Exploring the notion that Michelin is a form of culinary/cultural colonialism/imperialism, maintaining the dominance of French food, techniques, cuisine and, by implication, French identity.
- Exploring how streaming services including Netflix and Disney+ have affected the experience of going to the cinema to enjoy food-themed films.
- Conducting primary research interviewing Michelin-star chefs, to glean their experiences of Michelin aspiration/success/failure.
- Producing a systematic literature review of all films featuring explicit Michelin food themes.

Reflections and Closing Remarks

As I reflect upon my research experience and the completion of my dissertation, within the Master of Gastronomy programme, one word springs immediately to mind: challenging. Completing my work has been challenging because I have been racked by continuous self-doubt. Exacerbating that have been the COVID-19 lockdowns and an increasing workload that I needed to deliver within my usual timeframe. While I recognise those pressures, I note enthusiastically that this has been a wonderful time of personal growth. As the completion of my research draws near, I realise that I have engaged in deep and meaningful inquiry about a topic that I am passionate about: gastronomy. Within my reflections I have realised that the ways in which *The Hundred-Foot Journey* portrayed food, and challenged my knowledge, lived realities and experiences of food. At the beginning of my dissertation, I considered that food films, like *The Hundred-Foot Journey* were there for entertainment. For me, films helped me to escape the realities and challenges of the world for 120 minutes. However, those notions have changed. Through my research and analysis of *The Hundred-Foot Journey*, I have realised that food in films is integral to gastronomic study, and that food extends beyond the plate. Much of the food portrayed in *The Hundred-Foot Journey* forms symbolic representations of identity, culture, change, identity, struggle and acceptance within a fast-paced and ever-changing world. As my research progressed, I came the realisation that while the food in the film was important, it also represented a way in which I could understand the realities of others. In that way, my research has not only explored *The Hundred-Foot Journey* but, in doing so, also

provided me with an opportunity to explore myself, my attitudes and my conceptions of reality and knowledge.

References

- Abramowitz, R. (2009, February 14). 'Chick flicks' are really starting to click. *Los Angeles Times*.
<https://www.latimes.com/archives/la-xpm-2009-feb-14-et-chickflicks14-story.html>
- Adore Champagne. (2021). *Cristal champagne reviews & prices*.
<https://www.adorechampagne.com/brands/cristal-champagne-494>
- Agarwal, R. (2016, June 21). Why India is a nation of foodies. *BBC News*.
<https://www.bbc.com/news/world-asia-india-36415078>
- Alan, W. (2006, February 22). *Brokeback Mountain shopping list*. AV Forums.
<https://www.avforums.com/threads/brokeback-mountain-shopping-list.308705/>
- Abarca, M. E., & Colby, J. R. (2016). Food memories seasoning the narratives of our lives. *Food and Foodways*, 24(1-2), 1-8.
- Allen, M. (2017). Symbolic interactionism. In D. Polk (Ed.), *The Sage encyclopedia of communication research methods* (pp. 1739-1743). Sage.
- Ashkenazi, M. (2004). Food, play, business and the image of Japan in Itami Juzo's Tampopo. In A. Bower (Ed.), *Reel food: Essays on food and film* (pp. 27-40). Routledge.
- Athenaeus. (1927). *The Deipnosophists* (Vol. 1). William Heinemann. (Original work published c. 200 A.D.)
- Auguste Escoffier School of Culinary Arts. (2020, September 1). *An introduction to the 5 French mother sauces*. <https://www.escoffieronline.com/an-introduction-to-the-5-french-mother-sauces/>
- Auguste Escoffier School of Culinary Arts. (2021, December 6). *What is haute cuisine?*
<https://www.escoffieronline.com/what-is-haute-cuisine/>
- Avnet, J. (Director). (1991). *Fried green tomatoes at the Whistle Stop Café* [Film]. Act III Communications; Avnet/Kerner Productions; Electric Shadow Productions; Fried Green Tomatoes Productions.
- Babbie, E. R. (1989). *The practice of social research*. Wadsworth Publishing Company.
- Bakhtin, M. M. (2008). *The dialogic imagination: Four essays* (C. Emerson, Ed. & Trans., M. Holquist, Trans., 7th ed.). University of Texas Press. (Original work published 1981)
- Banu's. (2022, June 15). The banana leaf. *Banu's Blog*. <https://banus.co.nz/blogs/banus-blog/the-banana-leaf>
- Baron, C. (2006). Dinner and a movie: Analyzing food and film. *Food, Culture & Society*, 9(1), 93-117.
- Bash, J. (2021, March 19). *Why film genre is important and 6 ways to help you find yours*. Open Screenplay. <https://blog.openscreenplay.com/film-genre/>
- Basnet, L. (2020). *"The Curry Bunch": A semiotic exploration* [Master's dissertation, Auckland University of Technology]. Tuwhera. <http://hdl.handle.net/10292/14280>
- Berger, P., & Luckmann, T. (1966). *The social construction of reality: A treatise in the sociology of knowledge*. Penguin.

- Bird, B., & Pinkava, J. (Directors). (2007). *Ratatouille* [Film]. Pixar.
- Blumer, H. (1986). *Symbolic interactionism: Perspective and method*. Retrieved from <https://books.google.co.nz/books/>
- Boswell, P. A. (1993). *Hungry in the Land of Plenty: Food In Hollywood Films*. In *Beyond the Stars: The Material World in American Popular Film*, eds. Paul Loukides and Linda K. Fuller , 7–24. Bowling Green: Bowling Green State University Popular Press.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste* (R. Nice, Trans.). Harvard University Press. (Original work published 1979).
- Bower, A. (Ed.). (2004a). *Reel food: Essays on food and film*. Routledge.
- Bower, A. (2004b). Watching food: The production of food, film, and values. In A. Bower (Ed.), *Reel food: Essays on food and film* (pp. 1-13). Routledge.
- Boyatzis, R. E. (1998). *Transforming qualitative information*. Sage.
- Boyer, J. (1993). *Sidney Lumet*. Twayne.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101. <https://doi.org/10.1191/1478088706qp063oa>
- Brennan, J. (2020, November 2). *How to become a Michelin inspector*. Fine Dining Lovers. <https://www.finedininglovers.com/article/how-become-michelin-inspector>
- Brillat-Savarin, J. A. (2009). *The physiology of taste*. Merchant Books. (Original work published 1825)
- Brook, T. (2015, October 6). When white actors play other races. *BBC*. <https://www.bbc.com/culture/article/20151006-when-white-actors-play-other-races>
- Brown, G. (2020, January 6). *Difference between film and movie*. Difference Between Similar Terms and Objects. <http://www.differencebetween.net/miscellaneous/difference-between-film-and-movie/>
- Cambridge University Press. (n.d.). Prop. In *Cambridge dictionary*. <https://dictionary.cambridge.org/dictionary/english/prop>
- Canby, V. (1987, March 26). New director/new films: 'Tampopo', a comedy from Japan. *The New York Times*. <https://www.nytimes.com/1987/03/26/movies/new-directors-new-films-tampopo-a-comedy-from-japan.html>
- Carpenter, J. (2008). Metaphors in qualitative research: Shedding light or casting shadows? *Research in Nursing & Health*, 31, 274-282.
- Carter, M. J., & Fuller, C. (2016). Symbols, meaning, and action: The past, present and future of symbolic interactionism. *Current Sociology*, 64(6), 931-961. <https://doi.org/10.1177/0011392116638396>
- Cartier-Bresson, H. (1932). *Behind the Gare St. Lazare* [Photograph]. The Museum of Modern Art, New York. <https://www.moma.org/collection/works/98333>
- Casadevall, A., & Fang, F. C. (2016). Rigorous science: A how-to guide. *Mbio*, 7(6), e01902-16.

- Chandler, D. (1994). *The Sapir-Whorf hypothesis*.
<http://www.aber.ac.uk/media/Documents/short/whorf.html>
- Charmaz. (2014). *Constructing grounded theory*. Sage.
- Charmaz, K., Harris, S. R., & Irvine, L. (2019). *The social self and everyday life: Understanding the world through symbolic interactionism*. John Wiley & Sons.
- Chef's Resources. (2015, August 2015). *Mise en place – A way of life in the kitchen*.
<https://www.chefs-resources.com/?s=mise+en+place>
- Chevallier, J. (2018). *A history of the food of Paris*. Rowan & Littlefield.
- Cho, J., & Trent, A. (2006). Validity in qualitative research revisited. *Qualitative Research*, 6(3), 319-340.
- Christensen-Yule, L., & Neill, L. (2017). *The New Zealand chef*. Edify Limited.
- Chun, J.-Y. (2020). *Making sense of fusion bibimbaps within Auckland eateries* [Master's dissertation, Auckland University of Technology]. Tuwhera. <http://hdl.handle.net/10292/13597>
- Cook, D. A., Sklar, R., & The Editors of Encyclopaedia Britannica. (2021). *History of film-Introduction of colour*. <https://www.britannica.com/art/history-of-the-motion-picture/Introduction-of-colour>
- Cooley, C. H. (1902). *Human nature and the social order*. Charles Scribner's Sons
- Crowther, S., Ironside, P., Spence, D., & Smythe, L. (2017). Crafting stories in hermeneutic phenomenological research: A methodological device. *Qualitative Health Research*, 27(6), 826-835. <https://doi.org/10.1177/1049732316656161>
- Curtin, B. (2009). Semiotics and visual representation. *The Academic Journal of the Faculty of Architecture of Chulalongkorn University*, 1, 51-62.
<https://www.arch.chula.ac.th/ejournal/files/article/IJjpgMx2iiSun103202.pdf>
- Cwierka, K. J. (2006). *Modern Japanese cuisine: Food, power and national identity*. Reaktion Books.
- Dictionary.com. (2019). À la. In *Dictionary.com*. <https://www.dictionary.com/e/slang/a-la/>
- Dilley, W. (2003). Fragmentary narratives: Globalization and cultural identity in the films of Ang Lee. *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée*, 30(3-4), 688-697.
- DreamWorks. (2022). [Home page]. <https://www.dreamworks.com/>
- Eggermont, B. (2001). Choreography of schooling as a site of struggle: Belgian primary schools 1880-1940. *History of Education*, 30(2), 129-140. <https://doi.org/10.1080/00467600010012427>
- Eimer, D. (2001, February 24). Soft-centred. *The Guardian*.
<https://www.theguardian.com/film/2001/feb/24/features>
- Elder-Vass, D. (2012). *The reality of social construction*. Cambridge University Press.
- Elo, S., & Kyngäs, H. (2008). The qualitative content analysis process. *Journal of Advanced Nursing*, 62(1), 107-115. <https://doi.org/10.1111/j.1365-2648.2007.04569.x>
- Ferry, J. (2003). *Food in film: A culinary performance of communication*. Taylor & Francis.

- Fleming, M. J. (2013, June 3). Lasse Hallstrom to helm 'The Hundred-Foot Journey', with Helen Mirren circling. *Deadline*. <https://deadline.com/2013/06/lasse-hallstrom-to-helm-the-hundred-foot-journey-with-helen-mirren-circling-the-kitchen-tale-512387/>
- Follows, S. (2016, August 8). *Film vs movie - Which is the best term to use?* Stephen Follows Film Data and Education. <https://stephenfollows.com/film-vs-movie/>
- Gabriel, D. (2011, May 13). *Methods and methodology*. <https://deborahgabriel.com/2011/05/13/methods-and-methodology/>
- Gerring, J. (2004). What is a case study and what is it good for? *American Political Science Review*, 98(2), 341-354.
- Gray, D. E. (2018). *Doing research in the real world*. Sage.
- Guo, J. (2020). *Milk revolution and the homogeneous New Zealand coffee market* [Master's dissertation, Auckland University of Technology]. Tuwhera. <http://hdl.handle.net/10292/13645>
- Halström, L. (Director). (2014). *The hundred-foot journey* [Film]. DreamWorks Pictures; Reliance Entertainment; Participant Media; ImageNation Abu Dhabi; Amblin Entertainment; Harpo Films.
- Hardy, R. (2016, August 10). *The difference between 'films' and 'movies'*. Filmmaker Freedom. <https://filmmakerfreedom.com/blog/films-vs-movies>
- Hassan, S. H. (2011). Managing conflicting values in functional food consumption: The Malaysian experience. *British Food Journal*, 113(8), 1045-1059.
- Hayward, S. (2006). Genre/Sub-genre. In *Cinema Studies: The Key Concepts* (Third ed., pp. 185-192). Routledge.
- Heilbronn, L. M. (1988). What does alcohol mean-Alcohol's use as a symbolic code. *Contemporary Drug Problems*, 15, 229-280.
- Hohenadel, K. (2022, February 1). What is minimalist design? *The Spruce*. <https://www.thespruce.com/what-is-minimalist-design-4796583>
- Hynes, L. (2000). Looking for identity food, generation & hybridity in Looking for Alibrandi. *Australian Screen Education Online*, 24.
- Iles, T. (2001). Tampopo: Food and the Postmodern in the Work of Itami Jûzô. *Japanstudien*, 12(1), 283-297.
- IMDb.com. (1990-2022). *IMDb: Ratings, reviews, and where to watch the best movies & TV shows*. IMDb. https://www.imdb.com/?ref_=nv_home
- Itami, J. (Director). (1985). *Tampopo* [Film]. Itami Productions; New Century Producers.
- Jain, R. (2018, January 23). *Indian manner and dining etiquette*. Culture Trip. <https://theculturetrip.com/asia/india/articles/india-dining-etiquette-the-dos-and-donts/>
- Javadi, M., & Zarea, K. (2016). Understanding thematic analysis and its pitfalls. *RPP Academy*, 1(1), 33-39.

- Jeong, M., Fiore, A., Oh, H., Niehm, L., & Hausafus, C. (2009). *Strengthening competitive advantage of rural businesses with e-commerce and experience economy strategies*. The National e-Commerce Extension Initiative.
http://srdc.msstate.edu/ecommerce/curricula/exp_economy/module1_4.htm
- Joffe, H., & Yardley, L. (2004). Content and thematic analysis. *Research Methods for Clinical and Health Psychology*, 56, 68.
- Johnson, C., Surlemont, B., Nicod, P., & Revaz, F. (2005). Behind the stars: A concise typology of Michelin restaurants in Europe. *Cornell Hotel and Restaurant Administration Quarterly*, 46(2), 170-187.
- Jones, S. (2007). Discourses of identity in the interpretation of the past. In *The Archaeology of Identities* (pp. 58-72). Routledge.
- Keller, J. R. (2006). *Food, film and culture: A genre study*. McFarland.
- Knoblauch, H., & Wilke, R. (2016). The common denominator: The reception and impact of Berger and Luckmann's *The Social Construction of Reality*. *Human Studies*, 39, 51-69.
<https://doi.org/10.1007/s10746-016-9387-3>
- Knopf, J. W. (2006). Doing a literature review. *PS: Political Science and Politics*, 39(1), 127-132.
- Knowles, M., & Moon, R. (2005). *Introducing metaphor*. Routledge.
- Koro-Ljungberg, M. (2001). Metaphors as a way to explore qualitative data. *International Journal of Qualitative Studies in Education*, 14(3), 367-379.
- Korthals, M. (2008). Food as a source and target of metaphors: Inclusion and exclusion of foodstuffs and persons through metaphors. *Configurations*, 16(1), 77-92.
- Labore Pty Ltd. (2022). *Urban list*. <https://www.theurbanlist.com/about-us>
- Lannom, S. (2020, December 13). *The ultimate movie genre list: 90+ genre examples for film & TV*. Studio Binder. <https://www.studiobinder.com/blog/movie-genres-list/>
- Laurent, C. (2013). A review of "Slurp! A social and culinary history of ramen—Japan's favorite noodle soup" by Barak Kushner. *Global Oriental* 2012, 289.
- Le Cordon Bleu. (2022). *What is the kitchen brigade system?*
<https://www.cordonbleu.edu/news/what-is-the-kitchen-brigade-system/en>
- Lee, A. (Director). (2005). *Brokeback mountain* [Film]. River Road Entertainment.
- Levers, M. J. D. (2013). Philosophical paradigms, grounded theory, and perspectives on emergence. *Sage Open*, 3(4), 2158244013517243.
- Lin, I. Y. (2016). Effects of visual servicescape aesthetics comprehension and appreciation on consumer experience. *Journal of Services Marketing*, 30(7), 692-712.
- McGee, H. (2008, May). Modern cooking & the Erice workshops on molecular & physical gastronomy. *Curious nose: Smells & flying molecules | Curious cook: Kitchen science*.
<https://www.curiouscook.com/site/erice.html>
- Mead, G. (1934). *Mind, self and society from the standpoint of a social behaviorist*. University of Chicago Press.

- Mehmetoglu, M., & Engen, M. (2011). Pine and Gilmore's concept of experience economy and its dimensions: An empirical examination in tourism. *Journal of Quality Assurance in Hospitality & Tourism*, 12(4), 237-255. <https://doi.org/10.1080/1528008X.2011.541847>
- Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: A guide to design and implementation* (4th ed.). Wiley.
- Merriam-Webster. (n.d.a). Cuisine. In *Merriam-Webster.com dictionary*. <https://www.merriam-webster.com/dictionary/cuisine>
- Merriam-Webster. (n.d.b). Metaphor. In *Merriam-Webster.com dictionary*. <https://www.merriam-webster.com/dictionary/metaphor>
- Merriam-Webster. (n.d.c). Motion picture. In *Merriam-Webster.com dictionary*. <https://www.merriam-webster.com/dictionary/motion%20picture>
- Merriam-Webster. (n.d.d). Service. In *Merriam-Webster.com dictionary*. <https://www.merriam-webster.com/dictionary/service>
- Michelin Guide. (2021). *History of the Michelin Guide*. <https://guide.michelin.com/th/en/history-of-the-michelin-guide-th>
- Michelin Guide. (2022). *About us*. <https://guide.michelin.com/en/about-us>
- Michelin Guide Asia. (2020, February 11). *What it's like to be a Michelin Guide inspector*. YouTube. <https://www.youtube.com/watch?v=7A1BFKy86lk>
- Mishan, L. (2010, August 13). Slumdog cuisinier. *The New York Times*. <https://www.nytimes.com/2010/08/15/books/review/Mishan-t.html?auth=link-dismiss-google1tap>
- Montagné, P. (2009). *New Larousse Gastronomique*. Octopus Publishing Group.
- Moore, B. (2007). *Ferran Adria*. About.com: Gourmet Food. <https://archive.ph/mjiPB#selection-236.0-246.0>
- Morris, C. (2010). The politics of palatability. On the absence of Māori restaurants. *Food, Culture & Society*, 13(1), 1-24.
- Namaskaar. (2017). *Indian food presentation and garnishing*. Indian Food. <http://www.indianfoodsite.com/garnishing.htm>
- National Library of Medicine. (2011, December 20). *How does our sense of taste work?* <https://www.ncbi.nlm.nih.gov/books/NBK279408/>
- Neill, L., Johnston, C., & Losekoot, E. (2016). New ways of gazing: The refractive gaze. *International Journal of Tourism Anthropology*, 5(1/2), 138–151. <https://doi.org/10.1504/IJTA.2016.076852>
- Neill, L., Poulston, J., Hemmington, N., Hall, C., & Bliss, S. (2017). Gastronomy or food studies: A case of academic distinction. *Journal of Hospitality & Tourism*, 29(2), 91-99. <https://www.tandfonline.com/doi/full/10.1080/10963758.2017.1297717>

- Neugarten, J. (2021). The Whistle Stop Café and Luke's Diner: The village café as utopian space for women in Fried Green Tomatoes at the Whistle Stop Café and Gilmore Girls. *Digital Literature Review*, 8(1), 71-81.
- Notoriety Marketing Limited. (2022). *About us: Denizen*. <https://www.thedenizen.co.nz/about/>
- Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic analysis: Striving to meet the trustworthiness criteria. *International Journal of Qualitative Methods*, 16, 1-13.
- Ortony, A., Reynolds, R. E., & Arter, J. A. (1978). Metaphor: Theoretical and empirical research. *Psychological Bulletin*, 85(5), 919-943. <https://doi.org/10.1037/0033-2909.85.5.919>
- Ory, P. (1996). *Realms of memory: Tradition*. Columbia University Press.
- Padgett, D. (2020, April 7). Heath Ledger blocked gay 'Brokeback Mountain' jokes at the Oscars. *Out*. <https://www.out.com/celebs/2020/4/07/heath-ledger-blocked-gay-brokeback-mountain-jokes-oscars>
- Perelle, I. B., & Ehrman, L. (2005). On the other hand. *Behavior Genetics*, 35, 343-350.
- Pine, B. J., & Gilmore, J. H. (1998). Welcome to the experience economy. *Harvard Business Review*, 76(4), 97-105.
- Polk, D. (2017). Symbolic interactionism. In M. Allen (Ed.), *The Sage encyclopedia of communication research methods* (pp. 1739-1743). Sage. <https://doi.org/10.4135/9781483381411>
- Quist-Adade, C. (2018). *Symbolic interactionism: The basics*. Vernon Press.
- Radder, L., & Han, X. (2015). An examination of the museum experience based on Pine and Gilmore's experience economy realms. *The Journal of Applied Business Research*, 31(2), 455-470.
- Reitman, M. (2006). Uncovering the white place: Whitewashing at work. *Social & Cultural Geography*, 7(2), 267-282.
- Rhodes, G. (2016). "Movie": How a single word shaped Hollywood cinema. *Film & History: An Interdisciplinary Journal*, 46(1), 43-52.
- Robertson, R. (2012). Globalisation or glocalisation? *The Journal of International Communication*, 18(2), 191-208. <https://doi.org/10.1080/13216597.2012.709925>
- Roudometof, V. (2016). *Glocalization: A critical introduction*. Taylor & Francis Group.
- Rowley, J., & Slack, F. (2004). Conducting a literature review. *Management Research News*, 27(6), 31-39.
- Rubin, M. (2022, June 1). *The decisive moment: What Henri Cartier-Bresson actually meant*. Peta Pixel. <https://petapixel.com/the-decisive-moment/>
- Ruhlman, M. (2007). *The elements of cooking: Translating the chef's craft for every kitchen*. Simon and Schuster.
- Sandelowski, M. (2000). Whatever happened to qualitative description? *Research in Nursing & Health*, 23(4), 334-340.

- Santich, B. (2004). The study of gastronomy and its relevance to hospitality education and training. *International Journal of Hospitality Management*, 23(1), 15-24.
[https://doi.org/10.1016/S0278-4319\(03\)00069-0](https://doi.org/10.1016/S0278-4319(03)00069-0)
- Saswata. (2021, March 4). *Gueridon service in restaurants*. Food and Beverage Service Knowledge.
<https://www.foodandbeverageknowledge.com/2021/03/gueridon-service-in-restaurants.html>
- Scott, A. O. (2014, August 7). *The New York Times*. Too Many Cooks Spoil the Village.
<https://www.nytimes.com/2014/08/08/movies/in-the-hundred-foot-journey-kitchen-wars-break-out.html>
- Selvarani, S. S. (2019). A thematic study on *Chocolat* by Joanne Harris. *Comprehensive Advanced Specific Summarised Studies*, 3(1), 166-168.
- Serper, Z. (2003). Eroticism in Itami's "The Funeral" and "Tampopo": Juxtaposition and symbolism. *Cinema Journal*, 42(3), 70-95.
- Sina, B. (2019). *Exploring the symbolic and socio-cultural meanings of yak butter tea in Tibet* [Master's dissertation, Auckland University of Technology]. Tuwhera.
<http://hdl.handle.net/10292/12781>
- Sitwell, W. (2010, March 11). Michelin stars: The madness of perfection. *BBC*.
<https://www.youtube.com/watch?v=0f-j1ctaQqw>
- Sobchack, T. (1975). Genre film: A classical experience. *Literature/Film Quarterly*, 3(3), 196-204.
- Spence, C. (2018). Contemporary fusion foods: How are they to be defined, and when do they succeed/fail? *International Journal of Gastronomy and Food Science*, 13, 101-107.
- Srivinas, T. (2011). Exploring Indian culture through food. *Food, Culture and Asia*, 16(3), 38-41.
- Stephen, B. (2020, January 14). Chef Manish Mehrotra is on a mission to elevate Indian cuisine for fine dining. *Michelin Guide*. <https://guide.michelin.com/en/article/people/chef-manish-mehrotra-indian-cuisine-fine-dining>
- Stiles, W. B. (1993). Quality control in qualitative research. *Clinical Psychology Review*, 13(6), 593-618.
- Sundbo, J., & Sørensen, F. (2013). Introduction to the experience economy. In J. Sundbo & F. Sørensen (Eds.), *Handbook on the experience economy* (pp. 1-17). Edward Elgar Publishing.
- Thamilarasan, M. (2015). *Research methodology for social sciences*. New Century Publications.
- The University of Sheffield. (2021). *Epistemology*.
<https://www.sheffield.ac.uk/philosophy/research/themes/epistemology>
- Tirkey, D., & Venugopal, R. (2014). Effect of beetroot supplementation on 5 km time trial performance. *International Journal of Management, Economics and Social Sciences*, 3(1), 10-12.
- UConn Health. (2022). *Facts / Taste and smell*. <https://health.uconn.edu/tasteandsmell/facts/>
- Vaismoradi, M., & Snelgrove, S. (2019). Theme in qualitative content analysis and thematic analysis. *Forum: Qualitative Social Research*, 20(3), 1-14.

- Vaismoradi, M., Turunen, H., & Bondas, T. (2013). Content analysis and thematic analysis: Implications for conducting a qualitative descriptive study. *Nursing and Health Sciences*, 15(3), 398-405. <https://doi.org/10.1111/nhs.12048>
- Victoria & Albert Museum. (2021). *The miniskirt myth*. <https://www.vam.ac.uk/articles/the-miniskirt-myth>
- Villazon, L. (2022). Why do hard-boiled eggs sometimes get a grey ring round the yolk? *BBC Science Focus*. <https://www.sciencefocus.com/nature/why-do-hard-boiled-eggs-sometimes-get-a-grey-ring-round-the-yolk/>
- Weitz, M.C. (1995). *Sisters in the Resistance: How women fought to free France, 1940-1945*. Wiley.
- Whitbourne, S. K. (2012, March 6). Are you a neophiliac? *Psychology Today*. <https://www.psychologytoday.com/nz/blog/fulfillment-any-age/201203/are-you-neophiliac>
- White, M. P. (2022). *Marco Pierre White official website*. <https://www.marcopierrewwhite.co/>
- Wingate, K. (2011). Japanese Salarymen: On the Way to Extinction? *Undergraduate Journal of Global Citizenship*, 1(1), 2.
- Woods, K. (Director). (2000). *Looking for Alibrandi* [Film]. Columbia Pictures; Reece Ganley Park.
- Woodward, I. (2007). *Understanding material culture*. Sage.
- Zimmerman, S. (2010). *Food in the movies*. McFarland.

Appendix: Methodologies Considered but Rejected

Method	Characteristics	Suitability	Rationale
Case study	Detailed description and analysis of a case (Merriam & Tisdell, 2016) aimed at understanding how the case fits within a larger environment (Gerring, 2004). Highly detailed, conducted over extended time (Thamilarasan, 2015).	No	Case study coverage would have exceeded my word limit and time allowance.
Autoethnography	An individual's cultural experience/s (Gray, 2018).	No	My research does not focus on my lived experience.
Qualitative Descriptive	Experiences expressed in the language and worldview of the research participants (Sandelowski, 2000).	No	My research used a secondary research method.
Content Analysis	The analysis of secondary data (Merriam & Tisdell, 2016) to test theoretical concepts to better understand phenomenon (Elo & Kyngäs, 2008).	No	This is suited to my dissertation. However, I determined that symbolic interactionism (Mead, 1934), and thematic analysis (Joffe & Yardley, 2004) were better suited.
Grounded Theory	Qualitative methodology generating new theory (Charmaz, 2014).	No	My research aim was not to create new theory.
Thematic Analysis	A methodology used to identify recurring patterns leading to description and/or interpretation of experiences (Boyatzis, 1998).	Yes *	Best suited because I could identify patterns from secondary data and compile relevant themes facilitating findings and discussion.
Hermeneutic Phenomenology	Focusses on participants' lived experiences to provide meaningful data (Crowther et al., 2017).	No	My research uses secondary data.

Note. Adapted from Boyatzis (1998), Charmaz (2014), Crowther et al. (2017), Elo & Kyngäs (2008), Gray (2018), Merriam & Tisdell (2006), and Sandelowski (2000). * = Complemented by Pine and Gilmour's (1998) four-domain experience economy.