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LITERATURE PLUS COOKERY: FORMATION OF A NEW GENRE OF POPULAR WRITING

Ukrainian literature has a rich and sumptuous culinary tradition. Quotes of the best works of the new national literature initiator – “Eneyida” by Ivan Kotlyarevskiy – still richly illustrated cookbooks. Practically every realistic novel or the nineteenth century novel, were not completed without detailed and lengthy descriptions of food and drinks that most Ukrainian were treated and treated their guests.

However, such a specific genre as “culinary prose” was practically not known to our fiction writers. Maybe because the Soviet classics would prefer not to exchange their talents to such petty, as it could be seemed, topics. As private life of the person in the USSR was understood as something minor compared with social life. Private sphere, as in all totalitarian states, was unified and strictly controlled. “Ideologically correct” “The Book of Tasty and Healthy Food” of 1952 was considered “Cooking bible” that uniquely reflected authoritative discourse, using Soviet rhetoric (see it in A. Mikhailova’s very interesting studio “Soviet rhetoric culinary book” [8]). And what gastronomical tricks could be mentioned in the country where not only the “bourgeois” grouse and pineapples, but also ordinary products (meat, butter, buckwheat) were classified as deficient – as the saying goes, “there will be Gypsy Wedding without marzipan”.

Appearance of the “culinary prose” at the beginning of the XXIth century, in our opinion, was caused by the formation of popular literature and the gradual filling of all, without exception, niches – from ladies romance and thriller to non-fiction. Of course, another (out-of-literature) factor was the overcoming of the “food crisis” of the 1990th and rehabilitation of private and sensual physical world. The massive interest in gastronomic discourse is proved by constantly highly-ranked culinary television shows (“Smak”, “Edym doma”, “Kartata potata”, “Smachna kryina”, “Zvana vecherya”, “Zhyty vkusno z Jaimy Oliver”, “Smachno z Boris Burda” “Zdorova kuhnya”, “Kuhnya dlya chainykyv”), writing culinary books by stars (Boris Burda, Julia Vysotska, Anastasia Zavorotnyuk, Daria Doncova, Irina Khakamada, Oksana Robski), spreading popular culinary publications (magazines “Vkusno”, “Prosto i smachno” “Pryyatnoho apetita”, “Gastronom”, “Colectsai retseptiv”, “Eda+”, “Secrety culinariyi”, “Moscowsky kulynarny journal”, newspapers “Skatert-Samobranka”, “Nyum-Nyum”), the emergence of computer culinary games (“Obedennyi Perepoloh”, “Master Burger”, “Povar”, “Barmen”).

The pioneer of this genre in Russian prose can be considered Matios Mary, the author of “Cocktail” (2002, published in “Calvary” [7]). The writer constantly refers to the stereotypes of popular literature in her work that gives reasons to some researchers (for example Roxana Kharchuk) to attribute her books entirely to the popular fiction. We are, however, are more impressed with the thesis about elite and mass integration in the works of Matios (it is justified, for example, by Ninel Zavertalyuk). Of course, the groundbreaking for modern

Ukrainian literature was the desire of the author to mixing fiction and non-fiction components in "Furshet". Maria Matios is somewhat cunning, calling her book in an interview with Ludmilla Taran "'manuals' on cooking" [10, 225] and even describing it as "a book of recipes plus ethnology studies" [10, 225], and comparing herself with a "village Gossip Girl" who "shamelessly ... surpassed all ... from the kitchen to the bedroom" [10, 224].

Let's agree with N. Zavertalyuk that rhythmic structure of "Furshet" is rather complex and fiction- and non-fiction- works can not be considered separately: "The Book "Furshet from Mary Matios"... can not be categorically called the usual "favorites" as works included, in spite of their genre, plot and stylistic specificity, compose a single text, a unifying factors in which are two concepts of Food and Feelings" [6, 519].

Artistic innovation of Matios Mary in "Furshet" is a kind of evolution of hedonistic philosophy of life, focusing on bodily pleasure – both gastronomic and erotic. These two discourses are firmly bound in the book, Foods and Temptation go close, delicious dishes are regarded as the way of winning, holding her beloved husband, and even a beautiful way to say goodbye to him. (This combination resembles the work of contemporary Mexican writer Laura Esquivel "Shocolat na okropi" (Laura Esquivel, "Como agua para chocolate", 1989 [15]), both books provide comparing and in distinct ethnographic discourse – descriptions of regional cuisine, Mexican and Bukovina).

"Culinary essay" genre surely was captured by a young writer Svetlana Pyrkalo in her book "Kuhnya egoista" (2007, published in "Fact" [9]). It should be noted that in the first two author's works of art: a story "Zelena Margarita" and a novel "Ne dumii pro chervone" – gastronomic motives occupied an important place, you should just remember how Pauline Stopudiv, a heroine of the latest novel, travels around London in search of the "Soviet deli".

"Kuhnya egoista" was born from the Internet – columning – an editorial column at "Glavred", for which Svetlana Pyrkalo was writing during the year. Because of the ban to BBC journalists to speak of the problems of Ukrainian politics, writer had to write about cooking (in our opinion, only seemingly). The column has been successful and has gained popularity, that is why because of the proposal of Yulia Lyman, Vice President of "Glavred Media" Holding, the author has combined the individual issues into a single book; that is why the essays bear the traces of the journalistic narrative style (though in reality column and essay genres are close enough primarily because of the fact that the subject of their research is a point of view, the opinion of the narrator, and the existence of an autonomous figure of the narrator, intonation of free conversation with the reader, polemical tone).

The title of the book can be seen as an artistic concept. Moreover, it is important that it is based on the combination of culinary and national motive. In the second essay, titled to a work, Svetlana Pyrkalo characterizes Ukrainian mentality as the mentality of oriental people who "... consider themselves a part of a greater whole and deny an individual in what makes him so, – in individuality" [9, 9]. Examples of the country's history, politics, folklore and everyday life serve as illustration for the thesis, but most importantly – the cuisine, which, being rich and delicious, has a conservative attachment to the dishes (soup, Olivier, cutlets, Napoleon cake), where all products are crumbled, ground, mixed with one another – so the product is not given the "... right to express its individual taste. It is for the dog not to stick out" [9, 10]. According to the author, the Europeanization of Ukraine

requires changes in the national consciousness, including culinary: “it is time to profiteer European healthy selfishness – both in life and in culinary” [9, 10]. Selfishness, despite the usual negative connotation, is treated by Svetlana Pyrkalo in a slightly different way, in fact, in the spirit of philosophical theories of “rational egoism”: it is “practical”: “It allows you individuality and can not tolerate boorishness on the grounds that everyone else suffers. It makes you be tolerant to selfishness of others, but to defend their right to personal space” [9, 10–11]. That is why the writer’s review of exotic dishes with a distinct national – individual! – taste for Ukrainian reader should be understood as a therapeutic project – healing from certain shortcomings of the national mentality, witty observations of which pass through all the essays in the book “Kuhnya egoista”.

Selfishness is interpreted as a certain life philosophy – hedonism, (by the way, is close to that which is deployed by Mary Matios in “Cocktail”). “Food is almost the only pleasure available to us three times a day” – says Svetlana Pyrkalo, noting that the land “... stands for people who love to eat and drink with pleasure and honor good conversation” [9, 5]. There is an identification of the narrator and the reader at a common view of life: “Well, it is what we are”. The ideal reader of the book has to just enjoy new tastes and interests to identify unique recipes. The author of the foreword and obviously ideological inspiration of “Kuhnya egoista” Julia Lyamar in her introduction connects these qualities with national Ukrainian mentality, even with national philosophy: “Ukrainian philosophy is – it is none of my business. Our alpha and omega is reduced to holodets, pumpushky, vareniks, holubtsy, pechenya, strudli, banosh, krovnyanka, deruny, herring ... oh! The Ukrainian, it is our cuisine. Therefore, the word "egoist" means that the ego "eats". It eats, so exists”. And a little further: “... we are the nation who will pass it all through the stomach ... we can be invaded ... we can not just be eaten. Because if we eat, we are invincible ... we eat, so we think” [9, 3].

It is known that popular literature is both a part fiction and popular culture. Therefore, it is appropriate to draw a parallel between the philosophical direction of Svetlana Pyrkalo’s book of essays and ideas contained in the discount program “EgoYisty” which is offered in a network of Ukrainian fast food restaurants such as “Pizza Celentano”, “Potato House”, “Cafe Item” and democratic Japanese restaurants “Yuppy”. Here’s an excerpt from the description of the program, which is taken from promotional materials of cafes and www.egoisty.com web site: “Each of us has to differ from the crowd, we all have something in common. We love ourselves, love the unique peculiarities in ourselves and in others. Favorite food, music, books, our own style and our place in life, our own views and own rules – that’s what we love most in ourselves – our Ego.

EgoYisty are a group of people who value individuality and respect the personality of others. They know the taste of life and enjoy its diversity. They are free ... We have launched a program EgoYisty because we appreciate you. This program is designed for egoists by egoists, to make things even more comfortable for you in our restaurants. Be EgoYist is modern and natural. And most importantly, it’s very easy” (emphasis in text – S. F.) [16].

The apparent coincidence of ideas and values – freedom, comfort, respect of individuality, pleasure and taste of life – is to talk about the latest trends in social awareness

of the young generation, which were reflected both in popular literature and in advertising discourse.

Like Mary Matios in "Cocktail", Svetlana Pyrkalo defines her own book genre, signifying it as "texts about food, world and mentality" born from "a weekly column as a sort of kitchen chatter about everything", and witty metaphor – tagline: "look at the world through a grater for parmesan" [9, 6]. And though as a BBC journalist, she tried to fulfill the requirements of internal editorial policy, yet the food, cuisine, culinary arts act as an more occasion to talk about something else, not about the subject. Something else means national mentality of the Ukrainians in comparison with mentalities of other European people (in this sense, "Kuhnya egoista" is really an ethnographic studio) as well as domestic policy itself. So the later mentioned one is described by an old metaphor – we say "political kitchen" and according to the Soviet tradition still call semi-dissident talks about politics "kitchen" ones, reduced to ordinary discourse; these images are updated in foreword – Julia Lymar mentions her belonging to a "people of kitchen period", talks about the "extension" of "our kitchen geopolitics", meaning that Svetlana Pyrkalo widens the horizons of thinking of a modern Ukrainian, acquainting him with the lifestyle and nutrition of other people. So culinary becomes a means of knowledge both native and alien. Even Claude Levi-Strauss in his work "The Origin of drinking style" told about this relationship: "In every society, cooking is the language in which society unconsciously reveals its structure. The food that is eaten by a person becomes its own. We are what we eat, so the range of food and means of its processing are closely related to individual's perceptions of himself and his place in the universe and society. Culinary is a tool that allows us to study both cosmological and sociological oppositions" [op. by: 3].

"Kuhnya egoista" has a taste of actual policy. Essays were created in 2006–2007 and illusory reflect the complex vicissitudes of parliamentary elections, endless coalitions-2006, discord in the camp of "democratic forces", hysteria concerning Euro-Atlantic integration of Ukraine, complicated relationship with "northern neighbor" and other internal battles. Svetlana Pyrkalo with purely journalistic fervor seeks the causes of the current shameful behavior of "leaders" and shameful compatriots' passivity in oldnational complexes. Remarkably, that the author's own foreword to the book, which comes immediately after the Julia Lymar's foreword, reflects the traditional dilemma of national-patriotic discourse in its name: "Sausage and freedom". From the position of hedonistic philosophy, the author easily overcomes the contradiction: "Having thought about it for twenty years, I found out that there is no one without another ... Freedom and Sausage pull one after another ... Exalted individuals can be spiritually free even in Kolyma, in the cell, but in society in general, the struggle for freedom is connected with the fight against hunger" [9, 6–7]. The writer appeals to the tragic events of Ukrainian history (famine) and concludes, in our opinion, quite right: "... most of the socio- political problems of today can be traced specifically to hunger, to the time when together with the hunger and fainting slavery penetrated into the bodies of the Ukrainians of various ethnic backgrounds" [9, 7].

However, deploying her "therapeutic" project (which is also resonated with the in psychoanalysis of national unconscious in "Field Research in Ukrainian Sex" by Oksana Zabuzhko), Svetlana Pyrkalo offers easy healing ("It is naive to hope that the whole tragic

history of Ukraine can be corrected only by having eaten lobsters up to senseless" [9, 7]). However, as a "private person", the author comes from the fact that a healthy and practical philosophy of egoism, hedonism, love to themselves and enjoying life if it is possible to instill it into Ukrainian soil, will be able to improve the situation.

"Culinary-political" program of the author, stylized with election slogans, parodies the tradition of Soviet May Day or November, 7th calls for demonstration participants that were printed in the newspaper "Pravda": "Now let us hit an ugly face of ghosts of the past with Spanish Hamon Serrano ham! A full refrigerator and a full wine cellar – to each family! Its own sort of smelly cheese – to each district! A three-star (meaning Michelin star) restaurant – to each region! And this book – to every man reading" [9, 7]. Political discourse is enhanced by the titles of some essays: "Mikrohlobalizatsiya", "Black sea fights with the Americans", "Bamboo opposition", "Bouillon Lenin", "Wild boar as a factor of Corsica independence", "Yanukovych and cabbage", "Meaty policy", "Udarymo perepilkoyu po sovku", "Dictators and Honey", "Sparkling taste of independence".

"Kuhnya egoista", to some extent, is stylized to ordinary culinary books: introduction ends with a wish "Bon appétit!", the last pages are reserved not "for the Notes" but "for Recipe". However much weight is put on the structure of the work. It is necessary to follow the compositional changes in the material: author's columns for "Glavred" website were written during the year, they reflected topical events, but for the analyzed book the author has chosen a different way of composing essays – "according to the general principle of cookbooks: from tools and food to the starters and main courses and drinks" [9, 6]. In "Kuhnya egoista" dating columns-essays survived, allowing you to connect them to the specific situation in Ukraine and the world, but the change in the structure and emphasis shifted – to the fore in culinary discourse, as it should be in the works of this genre. It became genre creating, having combined disparate texts into a single journalistic piece, where documentary fragments are interspersed with purely fictional ones.

You can see another common feature of the first two samples of "culinary prose" – "Furshet vid Mary Matios" and "Kuhnya egoista". According to N. Zavertalyuk, the first book has "... creolization of individual technique of art writing ... on the thematic and genre-stylistic level" [6, 515]. The same can be said about the work of Svetlana Pyrkalo where anecdotes, historical digressions, false stories (eg, life stories of the Ukrainians in Italy) and even "political dreams" of Yanukovych and Tymoshenko are contained near the true recipes. Reviewer of the "Dzerkalo Tyzhnya", explaining the essence of the book, notes this complex intertwining of dissimilar materials: "Having read "Kuhnya egoista", I got acquainted not only with global traditions and innovations of cooking and food absorption, but also with comparative characteristics of the principles and habits of the Ukrainians. All this information is very skilled, funny, rather cynically intertwined with the "big" politics and ordinary life of "little" people" [11].

So, the recipe, used in Svetlana Pyrkalo's book, contains the following ingredients: namely culinary (product descriptions, dishes, cooking), national and political discourses. The book updates discourse of the author's private life, which is represented by two intervals: the autobiographical elements that describe the author's childhood and youth in the Soviet Union, and her adult life in London and travelling around Europe.

The world of childhood is firmly interlaced with a picture of the world of “our Soviet Ukraine” and perestroika times. The author of “Kuhnya egoista” is constantly debating with Soviet culinary skills and their remnants in the present. The work refers to the characteristic stamps of Soviet “nyuspik” (“Savyetskiye, as known, has their own pride” [9, 15]. “What is the oil? It is our all” [9, 36], “the brutal face of capitalism” [9, 104], which look anachronistically and stupid. Typical images of Soviet life are also recognizable: obtaining buckwheat “po blatu” (through good connections), obligatory Olivye and Mimosa salads on holiday table, borshch and cheap instant coffee in hungry dormitory years. The author’s view is both nostalgic (because these are the years of her childhood and adolescence) and skeptical-ironic.

An important component of Svetlana Pyrkalo’s culinary prose is a gender discourse. In general, as rightly noted Russian linguist Pauline Burkova in her research “Recipes as a special type of the text”, “The prominent feature of gastronomic discourse is its gender dimension. A complex combination of cultural, psychological and social aspects takes place in gender, so it is of interest to linguists. Interpersonal relations between men and women tend to be stereotyped: the woman plays the role of mother and wife, a good mistress, able to do any work. A place where women are dominated, according to current views, is a kitchen. Many men associate a woman with the concept of the kitchen” [1]. As an intellectual and modern Ukrainian woman, Svetlana Pyrkalo can not avoid discussions about feminism and gender. These problems take place in her essays “Dishwasher for feminism” and “Man’s place in the kitchen”.

Starting the first of them from a curious fact (in response to the traditional men’s race from bulls in the Spanish Pamplona, “... the Spanish students-feminists need to organize a parallel race: women escaping from cows. Saying that it will be fair”), the author argues with distorted imaginations of feminism in contemporary Ukrainian society, “... when ill-informed young people perceive feminism as a requirement for women to repeat every nonsense that is made by men” [9, 20].

The image of feminism (as it was perceived by the Ukrainians “in recent years of the Soviet Union”) depicted in a grotesque way: “... mix a fury with a beast in equal proportions, arm her with a sharp scythe, give a burning bra in her hand and release into the frightened crowd of not guilty men, and this act of burning and crushing will describe how we imagine feminism... So feminism is something not only unnecessary but also terribly indecent and in average masculine consciousness is associated with lesbianism” [9, 20–21]. In such observations it can be seen almost a textual match with Oksana Zabuzhko’s essay “Gender: Who is afraid of the gray wolf?”, who fixed the fear of feminism in 2000: “At the end of the 90’s “feminism” ... became mostly the same term-horror as memorable “nationalism” twenty years ago in the mass consciousness... common warning also remains as to something very dark: no one knows what it is (“something very female”), but certainly very, very uncommendable, normal people must not be interested in ...” [5, 57].

It’s interesting, that Svetlana Pyrkalo, proclaiming total commitment to feminist ideas (“I’m more for feminism than against”), afterwards brings gender issues resolving to household level, “Feminism ... really depends on the development of home appliances” [9, 20]. Panacea during fighting for women’s rights is a dishwasher: it supposedly the only

thing that is able to free a Ukrainian woman from unproductive and unpaid domestic work, ie washing dishes. The author calls a washing machine and refrigerators its predecessor – they “... brought a real true independence and equality for women of the West ...” [9, 22].

It is appropriate to recall the arguments of Hanna Ulyury's contemporary research of gender issues in literature, who, after examining the latest samples of women's fiction, including Natasha Sniadanko's novel “Kolektsiya prystrastey” and Svetlana Pyrkalo's story “Zelena Margarita”, concluded the “carnivalization of feminism in contemporary Ukrainian literature”, when authors' irritation (as well as their heroines' one) causes so-called “feminism of the victim”. A scientist thinks about co-voicing of young writers' claims to feminism together with its own post-feminist criticism (“... awareness of the gap between the ideological and theoretical concepts of liberal equality and practices of real social and political inequality in the modern world, and the apparent contradiction of tasks set by “third wave” theorists and the actual experience of their realization (or rather – lack of realization) in post-Soviet Ukraine” [13]). Hanna Ulyura talks about implementation of so-called “mass media feminism” into these texts. “Indeed, the author of “Kuhnya egoista” treats “portrait”, “theoretical” feminism skeptically, not recognizing the merits of Simone de Beauvoir, the author of “Second Sex”, in European women emancipation, recognizing the inability to read the latest book of feminist Lionel Shriver”.

Specific household situation (“Who should cook dinner at home?”) becomes the subject of another “gender” essay – “The man's place in the kitchen”. From life's details – description of a very busy day of a modern women who needs to write novels, makes manicure, reads literary novelties and moves up the career ladder, and has courage to live through “critical days” – Svetlana Pyrkalo goes to social generalizations about “low ... status of house and kitchen work comparing with “real” work. Men do not want to associate themselves with such work, and women as being responsible for harmony in the family and take these responsibilities on themselves. Because at the restaurant kitchen where the chef just has the highest status, a man usually becomes the chef” [9, 63]. Proving the thesis, put into the title of the essay, the author appeals to the life experiences of writers – Oksana Zabuzhko's like a major Ukrainian feminist and Lina Kostenko's ones. Svetlana Pyrkalo ironically beats another gender stereotype associated with the way to a man's heart through his stomach and holding a husband through nutrition: “... A wife who is trying to get somewhere through the man's stomach frequently gets exactly to the same place, as the rest of the stomach's contents” [9, 62], “If his only motivation is a fat belly, then let him go, that is not a problem? If she values herself only as a bowl of food, so how he can value her higher?” [9, 63].

That is why, the author concluded that the festive meal is to be prepared by a woman, but everyday meal must be cooked by a man. Then the essay gives some advice on how to achieve the idyll, which may attract a man to the kitchen (“Men like shiny instruments and simple recipes” [9, 64]). In addition, it is important to be lenient to regarding drawbacks of dishes made by men. Recipes of family harmony tonally and stylistically reminds advice of women's magazines such as “Natalie”, “Domashniy Ochag”, but these tips can be taken as an irony regarding mass media pseudo- feminist discourse.

It will be interesting to compare the gender discourse of “Kuhnya egoista” and books by Alexander Genis and Peter Weill “Rosiyska kuhnya u vygnanny” (2002, published in “ezavisimaya Gazeta” [2]), where one of the sections has the significant title “Soup of emancipation”. Speaking practically on the same facts as Svetlana Pyrkalo does, male authors record sort of complete resolution of gender issues: “During the whole XX century a woman demands to be released from kitchen slavery – from chuhunkov, pans, dirty dishes; from borscht, cutlets, kompots; from buaybes, lobsters, meringue cakes; from a hungry husband, finally.

They achieved, became free, released. Now it is possible to see a housewife only in museums, where she stands between a dinosaur and the first airplane.

But a holy place is never empty (and kitchen undoubtedly refers to such places), a man begins to cook. Today nobody is surprised by a woman rabbi, a woman – footballer, a woman – General. But try to find a woman-chef in a good restaurant” [2].

As you can see, this very fact (the predominance of men – chefs) are interpreted differently: a Ukrainian author explains the high status of such a cook, tempting to men and Russian writers consider it the consequences of emancipation. Genis and Vail capture gender differences in attitudes to food and the process of cooking: “If for a woman kitchen is the hell, for a man it is a temple. A woman worked there, a man does the sacred rites. For some it is slavery, for the others – passion” [2]. Obviously, being based on the males’ ability to provide creative meaning to any work, even routine, the authors of “Rosiyska kuhnya u vygnanny” describes the symbolic nuances of such dishes as borshch: for the woman it is “... a symbol of centuries of slavery, and she cooks it crying out her outraged childhood, lost youth, early came old age. She is chained to borshch, and early or late woman decides, that she has nothing to lose besides chains” [2]. In contrast to a male-amateur borshch is a source of pride, but not humiliation. It can be said that the Russian essay writers as well as Svetlana Pyrkalo, carnivalize feminist idea, bringing it into routine commonplace. Solving women’s issues so shamefully they substitute desirable to a valid and partial becomes the substratum of gender observations’ generalization.

Thus, the “culinary prose”, that is formed in the national writing, reflects the popularization of gastronomic discourse in contemporary popular culture, and is aimed to the rehabilitation of the sensory person’s world which is thought as a path to national healing. Culinary essay summarizes the life experience of the young generation of the Ukrainians, updating the values of freedom, respect of individuality, comfort and enjoyment of life.

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