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Creatively Playing Kitchen and Cooking – Reflections on Contemporary Cookbooks for Children (Selected Examples)

Abstract: The observation of the media in the worldwide and domestic market allows us to see a tendency towards the professionalization of children’s culinary culture. A manifestation of this phenomenon is inter alia the development of toy industry associated with the manufacture of culinary accessories, as well as the annexation of the media space reserved for children and the young. Within it, we can notice the multiplication of culinary TV programs, while more and more Internet culinary projects, little chef online games, and applications for mobile devices are becoming available.

A culinary “thematic turn” is also taking place in the book market for children and young people. After 1989, impressive qualitative and quantitative changes took place in the cookbook segment for the youngest readers. Evolution covered their new thematic variants and editorial styles as well as media formats (culinary audiobooks and e-books), which reflected the global fashions and ideas characteristic of the consumer culture, as well as evidenced the culinary emancipation of the youngest. The report will show diverse variants of present-day cookbooks for young readers, including: those linked with children’s entertainment supersystems; those referring to the works in the canon of school reading and to classical children’s and young people’s literature; family books i.e. addressed to children and their parents/guardians; cookbooks in verse, culinary toy-books, guides promoting healthy nutrition and ecological lifestyle, books promoting knowledge about national and regional cuisines, and finally – recipes in literature for children.

Apart from presenting interesting examples for individual varieties offered by the Polish publishing houses, the author wishes to refer to selected exemplifications that recapitulate the history of the phenomenon in Western culture (Germany, the United States, the UK). The principal thesis posed by the author is to connect the popularity of culinary publications for children with the tradition of children’s kitchen and cooking games, including playing the cooking doll and miniature cooker, popular from the mid-nineteenth century. To confirm her thesis, the author refers to the works of the French Annales school (chiefly Philippe Aries), thus including her report in the research methodology practiced by the French school’s representatives.

Keywords: cookbooks for children, playing kitchen and cooking, children’s culinary culture

TRADITION OF CHILDREN PLAYING KITCHEN AND COOKING

The French scholar Philippe Ariés points out in his *History of Childhood* [*L'enfant et la vie familiale sous l'Ancien Régime*] that some of children's toys emerged from children's characteristic need to imitate: they gladly do the same as the adults do, only at a reduced scale (Ariés 2010: 102). Taking care of the kitchen and household and playing with dolls belong without doubt to the group of games that "imitate reality". Roger Callois classifies this model in terms of *mimicry* (mimicking), which comprises games based on playing a part, pretending to be someone else – in this case it means "being" an adult woman, a housewife, a cook. In addition, observance of strict rules is not so significant as imagination itself and identification with another person (Callois 1997). The imitative function of children's games and toys mirroring the world of the adults, reduced to the child's dimension, is emphasized by Roland Barthes. This semiologist concludes that it is through these games that children are introduced into the world of "myths and technologies of adult life" as "users rather than creators" (Barthes 2008: 84-85). The eternal existence of the miniaturized world of children's toys is also stressed by Janusz Dunin. The scholar believes that "from time immemorial the small children were given toys that were usually a miniature of the surrounding world of the adults. There were little human figurines made of cloth pieces, clay roosters, wooden horses and carts" (Dunin 1991: 25). They performed a specific function: that of introducing children into the areas reserved for adults, of teaching social roles and norms of coexistence in a group (Żołędź-Strzelczyk 2001: 170). Playing kitchen and cooking was meant to prepare for the role "first of daughter, then wife and mother", for which girls were trained from childhood (Kabacińska 2007: 122).

Archeological studies show that this type of play was known already in the early Middle Ages, and probably even earlier (Rulewicz 1958). Numerous literary and iconographic sources confirm that such games were present in the repertoire of girls' pastimes in modern times and in the 19th century. The illustrated book by Hans Müller-Schmid *Der kleine Kinderfreund: mit 76 Bildern in Tondruck* [*The Little Friend of Children – 76 Pictures in Tint*] contains a chapter on children's games and plays, in which one of the first to be described was playing with kitchen accessories. A complement to the presentation is a lithograph *Die kleine Küche* [*The Little Kitchen*] showing a girl playing kitchen, under the guidance of an adult woman (Müller-Schmid 1860?). Playing kitchen and cooking is also shown in a drawing by the Dutch artist Oscar Pletsch, with the caption "Het Kookt al Lekkertjes!", placed in the work *Goede vriendschap: een geschiedenisje voor kleine, zeer jonge Dames in 20 tekenningen* [*Good Friendship: A Story for Very Young Little Ladies in 20 Drawings*] (Platsch 1870). The popularity of this kind of play/game is documented by the 18th century drawings by Daniel Chodowiecki. A fragment of the *Zabawy dziecięce* [*Chil-*

dren's Plays and Games] shows a several-year-old girl, who is preparing a meal in small dishes placed on a large stool while a boy is watching her activity. Another picture by the artist presents an elegant children's party whose girl participants are "playing hosts to guests" (Chodowiecki 1785; Turnau 1967: 33). The girl's playing at cooking is described by the author of the catalog *Gry i zabawy różnych stanów...* [*Games and Plays of Different Social Classes...*], in which there is a significant annotation: "Which of the girls does not like cooking in the kitchen? Hazel nut shells, an acorn saucer [...] some barley groats, bread, water, chopped apple, serve as different seasonings, for a splendid feast, at tea time, or at least for delicious coffee" (Gołębiowski 1831: 6; Pachocka 2004: 166). The *Cennik zabawek dla dzieci...* [*Price List of Children's Toys...*] published since 1846 by Karl Minter's factory of metal castings shows a wide range of kitchen knick knacks for girls, produced by the Warsaw manufactory. It lists "kitchen appliances", a dinner set, coffee set, cake tins, salt shakers, sauce boats, ordinary stoves, English cookers, samovars, single furniture items or complete furniture sets (Winiarz 2010: 105).

The spread of the popularity of playing kitchen and cooking in the 19th century should be attributed to the emergence of the cook doll (*Puppen-koch*). The first specimens of the doll were manufactured in German Nuremberg recognized as Europe's "doll region". Soon afterwards, the manufacture of the doll began in France, Great Britain, and in the United States (*doll's kitchens*). Its comparatively low price, external qualities, and the accompanying kitchen accessories, in particular an attachment of a miniature alcohol-fired stove (*Puppenherd*), were conducive to the development of this kind of playing among very young children (Has-Tokarz 2017). Although a stove for cooking for dolls (*Puppenküche*), a mini-replica of genuine kitchen stove, appeared as early as the 17th century, it was then a mere decorative bric-a-brac purchased by women of high society (Rogers 2003: 48; Leszczyński 2006: 52). The production of miniature kitchen stoves for dolls, meant especially for children, began in the late 18th century. Initially, they were a part of the doll's house, but with the professionalization of toy manufactories, they began to be sold independently. The pioneering firm that manufactured toy stoves for children was the German manufactory Märklin Harden, which operated in Nuremberg from 1859. It produced miniature stoves made of brass, tin, metal sheeting, and enamel, with several burners, and even items equipped with replicas of bread-ovens. Early models were alcohol-fueled, while the modernized ones were gas-fired, and after 1909 imitation electric stoves were available with ceramic hotplates manufactured by Villeroy&Boch. These latest products offered children not only make-believe playing but also the opportunity to actually cook or heat the dishes (Stille, Stille 1985). Owing to the miniaturized form of new models, the play stoves occupied less room and were far more inexpensive, which translated into their greater availability to children from middle- and working class families (Baumann 1994).

The toy stove was used occasionally, several times a year at best, usually on holidays, when more dishes and baking were prepared. Together with tiny dishes and cooking utensils (*Puppen-kochgeschirr*) it thus served occasional, ceremonial entertainment. This did not exclude its didactic functions: in German schools for girls it was utilized as an instrument for practicing practical cooking skills (Stille, Stille 1985: 17).

The demand for doll cooks and miniature stoves with sets of kitchen utensils and dishes was directly associated with the emergence of a new group of buyers, i.e. middle class children. At the same time, the market success of these toys underlay the publications of the first guides for “little chefs” (the so-called *Puppenkochbücher*). The earliest editions of cookbooks for children appeared in the mid-nineteenth century in Germany and were published continuously in this form until the outbreak of the Second World War (Has-Tokarz 2017). Many of those publications were a kind of “insert” attached to toy stoves. Other publications included miniature kitchen utensils. This was the case with the cooking guide *Haustöchterchens Kochschule-Für Spiel und Leben* [*Little Daughter's Cookery School for Play and Life*] by Anne Jöger, which was designed as an exclusive toy book. The publisher placed the book in a decorative red cloth-lined box, in which there was kitchen equipment for cooking and serving dishes: wooden spoons, a frying pan, dish brush, wire whisks, colander, potato masher, chopping board, cheese grater, baking pan, bowls, china tea set, two mugs, and a cream jug. These accessories could be used while playing with a mini-stove manufactured by companies Märklin Harden or Pfrommer (Stuttgart), which advertised in the internal plate of the book (Jöger 1895).

It should be emphasized that these tendencies were supranational. Cookbooks for children sponsored by manufacturers of miniature electric stoves made of aluminum such as inter alia Tacoma Metal Products or Kanner Products were also published in the United States (Has-Tokarz 2016: 91). This is exemplified by the volume *Susie's New Stove* with a washable plastic cover protecting it against getting wet and destruction (North Bedford 1950). The book was a complement to the elegant Deluxe toy set “Little Chef”, which Tacoma Metal Products began to manufacture when the Second World War ended (Has-Tokarz 2016).

The use of such devices was for strictly commercial purposes and was stimulated by the global processes associated with the progressive commercialization of children's culture in the second half of the 20th century. According to Benjamin R. Barber, the world market is formed by the tastes of young people, relatively similar in different countries, the culture of young people being remarkably universal (Barber 2009: 5). This relationship is also observed by the expert on children-oriented marketing James McNeal: “Before there is a geographic culture, there is a children's culture; children are very much alike around the industrialized world. They love to play [...] they love to snack [...] they very much want the same things” (McNeal 1992: 250).

The progressive commercialization of the market for goods and services for children and the rise in the 1970s of the lifestyle of the so-called new middle class, in which consumption, the driving spirit of the highly developed capitalist economy, became the fundamental strategy for building social identity (Ritzer 2001; Baudrillard 2006), resulted in growing interest in kitchen accessories. At present, specialized companies manufacturing knick-knacks for creatively playing cooking, like for instance Smoby or French Cocotte, operate all over the world. Among the currently manufactured toy kitchen utensils there are inter alia walkers with mini-cooking accessories, microwave oven replicas, electronic ovens and extended “kitchen nooks”, tiny elements of table setting and decorations, wooden or rubber copies of fruits and vegetables (for learning to chop), imitations of specific food stuffs (e.g. rag ice cream, wooden sandwiches, rubber pizza made by the German firm “Erzi”); various baking and cooking utensils, etc. Thanks to modern kitchen toys even the youngest children can put various things from one small pot into another, play with lids and spoons. Somewhat older little ones have an opportunity to work on the stove that looks exactly like the one for adults, being safe for the child at the same time. An increase in the manufacture and sales of kitchen gadgets for children is an unquestionable manifestation of the progressive “Disneyization of culture” (Bryman 1999: 57). Individual novel toys manufactured, as it were, “independently of and along with” leading media transmissions, create the cultural surroundings of the youngest consumers. They cause these texts to transcend the boundaries of symbolic culture and spread into the area of values specific to material culture.

CONTEMPORARY COOKBOOKS FOR CHILDREN – A DIVERSITY OF FORMS AND SUBJECTS

The development of toy industry connected with culinary artis accompanied by the extension of the market offer in the area of cookbooks for children. The segment of contemporary guides on cooking and cuisine intentionally addressed to children is characterized by a variety of forms and subjects. A substantial group in this segment is made up of cooking guides utilizing the heroes of popular animated cartoons. Worth mentioning is *Książka kucharska Kaczora Donalda* [*Donald Duck's Cookery Book*] (1995) in the comic-strip style. The publication has a collection of recipes for breakfast and dinner dishes, desserts and sweets (chocolate cake, buns, “Nut pies by Huey, Dewey and Louie” or popular “Donald Duck pizza” (with sausage and onions). Another illustration is the cardboard book *Do stołu! Zaprasza do stołu swych przyjaciół Miki* [*Come to the Table! Mickey Mouse Invites His Friends to the Table*] (Naczyńska 2011), in which Mickey Mouse fans may find tips on how to prepare a party with unique menus (the leading snack are pancakes and birthday cake shaped

in the form of the world's most famous mouse and letter-like pretzel munchies. Another Walt Disney-licensed publication was also *Książka kucharska Kubusia Puchatka* [*Winnie-the-Pooh's Cookbook*] (1991), full of recipes for pastries, salads, sandwiches, hot snacks, desserts and "Pooh's Little Something" to drink. The making of individual dishes is visualized by comic-strip step-by-step illustrations. The publication contains a part about safety in the kitchen (*Ostrożność to bezpieczeństwo* [*Caution is Safety*]) and a list of weights and measures of basic food stuffs.

The figure of the world's most famous teddy bear is the leading motif in two cardboard cookbooks for the youngest children, compiled by Natalia Usenko: *Przysmaki* [*Treats*] (2013) i *Smakołyki* [*Delicacies*] (2013). By utilizing linguistic-literary games, the books introduce children who cannot yet read to the world of simple culinary concepts and rules of healthy eating. In the *Delicacies*, children learn about the nutritive values of some products (e.g. hard cheese), new vegetables (e.g. watermelon, carrots, pumpkin), and rhymed, easy-to-remember recipes for "carrot juice" recommended by Rabbit, or Piglet's pumpkin soup.

Many of the latest cooking guides for the youngest readers contain advice on how to organize children's celebrations, and suggestions for occasional menus. Two books can be named here, which refer to full-length cartoon films produced by Pixar in cooperation with The Walt Disney Company: *Samoloty 2. Jak przygotować przyjęcie krok po kroku...* [*Planes 2. How to Plan a Party. A Step by Step Guide...*] (2014) and *Auta. Jak przygotować przyjęcie krok po kroku...* [*Cars. How to Plan a Party. A Step by Step Guide...*] (2014). The creative booklets are addressed directly to pre-school children. They contain instructions on the organization of an "airplane" and "car" party for friends (at home, in a rented playroom, in the open air). Apart from elaborateserving suggestions, the books contain inspiring interactive details that the readers can freely utilize: templates of guest lists, models of invitations, small objects to decorate the room and the table, patterns for costumes and ornamentations for the guests.

Many cooking guides for children directly refer to the works from the canon of world's children's literature. For example *Aunt Maud's Recipe Book: From the Kitchen of L.M. Montgomery* [Polish version: *Kuchnia z Zielonego Wzgórza. Przepisy Lucy Maud Montgomery*] (Crowford, Crowford 2011) and *The Anne of Green Gables Cookbook* [Polish version: *Książka kucharska Ani z Zielonego Wzgórza*] (McDonald 1994). The first offers the lovers of the best-seller novels about Anne Shirley a sentimental return to the "Green Gables" known from childhood readings, with its unique atmosphere, smells and tastes. The recipes contained in the book are based on plain home recipes. The material is divided into several thematic chapters: *Podwieczorek na plebanii* [*Afternoon Tea at the Manse*], *Letni lunch* [*Summer Lunch and Picnic Fare*], or *Domowe przysmaki* [*Down Home Favorites*]. Interestingly enough, the measures and weights of

the dish ingredients are given in the units used in the 19th century, e.g. ounces or pounds. The book is a collector's edition: it offers enchanting photographs from the Montgomery family album, L.M. Montgomery's manuscripts, fragments of biographical notes. The other book is addressed to those who are only beginning to learn to cook and to those who have mastered the art but wish to know original recipes of old Canadian cuisine. By including the favorite dishes of the characters of Lucy Montgomery's series, the author of the guide shows that preparing *Sos z Tysiąca Wysp* [*Thousand Island Dressing*], *Rodzinkowy pudding Maryli* [*Marilyn's raisin pudding*], *Staromodna lemoniada* [*Old-fashioned lemonade*] and many other treats can be pleasant culinary fun uniting several generations of readers.

The culinary tastes of popular literary characters are explored by the authors of the book *160 smakowitych przepisów kulinarnych z krainy Narnii* [*160 Delicious Recipes from Narnia*] (Gulisono, Vassako, 2008), which makes references to Clive S. Lewis's *Chronicles of Narnia*. It contains recipes for main dishes, tempting desserts and cakes, aromatic sauces and refreshing drinks, inter alia recipes for "roast duck with oranges", "trout in parsley", "ancient Roman pie *focaccia*", "sweet hazel nut cream", or aromatic "Aslan's drink".

Cooking activity is encouraged by literary cookbooks by Gilbert Delahaye and Marcel Martier: *Martynka w kuchni* [*Martine in the Kitchen*, original: *Martine fait la cuisine*] (2001), *Martynka i 40 kuchcików* [*Martine and 40 Kitchen Boys*, original: *Martine et les marmitons*] (2001). The first contains often humorous remarks on measures and weights and on keeping the kitchen in order. The other offers the child readers the opportunity to do "a cooking course" with their favorite character. They will learn that a good chef always chooses fresh products, that it is necessary to check the expiry date on the packaging, how to distinguish snack tastes (sweet, bitter, sour, salty), how to recognize the smell of herbs and seasonings (marjoram, cinnamon, clove, mint, basil, and vanilla) and how they are used in cooking. Books in this group are characterized by a high literary and cognitive potential. They can be creatively utilized by teachers seeking new tools of pedagogical influence, of making classes attractive and motivating pupils.

A large group of children's cookbooks is made up of family publications addressed at the same time to parents/persons in charge of children. Their distinctive feature is that they have a double addressee: it is more sensible and beneficial to use a cookbook in a team of at least two persons, one of whom already knows the 'culinary code', and the other is learning it. Certainly, their actual and more important addressee is the learner, and it is with his/her abilities in mind that these books are created. An illustration of this trend is the book *Mama, tata, patelnia i ja* [*Mom, Daddy, the Frying Pan and Me*] (2011) written in collaboration with the parents' magazine "Dziecko" ["Child"]. It has a collection of several dozen recipes, arranged into the chapters of corresponding seasons of the year. The chapters are preceded by information about fruits and

vegetables typical of a particular period and the ways of preparing and serving them. Owing to this composition, children can learn the importance of the seasonality of ingredients. In spring, they can prepare “green peas pie”, “young beet balls”, “artichokes in lemon sauce”, “rhubarb tart”, or “avocado paste”. The summer heat wave suggestions include “cold watermelon soup”, “zucchini fritters”, “peach mousse”, or “stringbeans with tomatoes”. Among autumn tastes there are inter alia “leek cupcakes”, “potato cakes with salmon”, “fruit crumble”, “cream puff sticks”, “pumpkin soup with ginger”, or “carrot cake”. Dishes suggested for winter include e.g. “ham-baked chicory”, “chocolate truffles”, “beetroot *carpaccio*”, “cucumber marshmallow”, “baked bananas”, and walnut chocolate bars. On many pages of the book there are photos of cooking toys and kitchen accessories with the WWW pages of internet shops that offer them on sale. This can be regarded as product placement, but also as an interesting inspiration for family entertainment. The recipes are complemented by educational comments on the benefits of cooking together with children (e.g. by forming dumplings exercises muscles, and cutting out gingerbread cakes teaches planning), and on safety in the kitchen (inter alia preparing the place of work, securing the edges, and the heating plate).

Family dimension is a feature of the Szczęśliwe Macierzyństwo [Happy Motherhood] Foundation project *Pichciuchy, czyli rodzina w kuchni* [*Pichciuchy {Concocters} or the Family in the Kitchen*] (Moro-Figurska, Budynek 2011). Cooking together is treated here as a creative way of spending time by the family, learning new tastes, smells, and culinary experiments. The ideas for cooking together are shared by well-known journalists and TV presenters. The recipes are illustrated with breakfast, lunch and supper dishes and sweet “something” (e.g. a recipe for almond cupcakes or *chocolate love*). An advantage of the culinary handbook is practical information and advice that describe the operation of selected kitchen appliances, safety rules in the kitchen, and selection of proper food stuffs.

A similar proposal is the cooking album with stickers *Gotuj z nami! Magiczna księga zdrowych przepisów* [*Cook with Us. Magic Cooking Book*] (2015), made available in Poland by the Carrefour supermarket network as part of the promotion campaign “Family Cooking with Disney Characters”. The publisher stressed that the publication is meant to serve “to jointly discover the world of cooking” by children, their parents/or those in charge of the children, and children’s fairy story favorites. The book contains cooking suggestions inspired by such characters from animated films like *Mickey and Minnie*, *Ratatouille*, *Winnie the Pooh*, *Fairies*, *Cinderella*, *Cars*, *Planes*, *Monsters, Inc.*, *The Incredibles*, *Toy Story*, *Frozen*, *Finding Nemo*, and the *Lion King*. The book comprises a total of several dozen recipes for *Breakfasts*, *Starters*, *Main Dish*, *Dessert*, and *Drinks*. It has recipes for standard dishes that often appear in children’s cookbooks like pizza, toast, croutons, hot dogs, but there are also some refined dishes. For example, *Frozen* serves “Maroon coins” or slices of baked beetroots

served with dry vinaigrette. The book provides many fairy-story “ways” of preparing and serving a healthy dish for so-called poor eaters. The names themselves of dishes are meant to encourage children and their parents/carers to prepare them. “Lion’s treat”, “Spider’s soup”, “Crispy Propellers”, “Racer’s treat”, “Mouths full of vegetables”, “Awesome tortillas” are only some examples of the snacks proposed in the album. This editorial project confirms that characters from popular animated cartoons for children work perfectly in “food” marketing. It is a kind of advertizing vehicle: an opportunity for product placement. A lot of room is occupied here by ads of specific food stuffs presented in photographs in original packaging and of kitchen toys with the manufacturer’s visible logo and an encouraging caption that emphasizes the qualities of a particular toy/product. In each type of literary production for children and young people there are other, culturally determined roles for adults. In the texts for small children, when they have no reading abilities or have not learned to read well enough, the participation of an adult intermediary is indispensable (Przeclawska 1984; Szymkowska-Ruszała 1989). The mechanism of creating the other addressee in children’s cookbook assumes a different role for the adult: educational instructions or playing together. This is emphasized by authors and publishers in the introductions or prefaces, who encourage readers to play together and integrate and strengthen family ties by cooking together.

Utilization of the formula of rhyming cooking guides for children is didactically justified. Culinary recipes in verse and/or accompanying poems, based on the idea of linguistic game serve entertainment but at the same time they arouse the linguistic awareness of the child readers, thus developing their literary sensitivity (Adamczykowa 2004: 40; Skoczylas-Krotla 2010). The authors of the guides are concerned with classicist rhyming proficiency, instrumental with regard to the imparted content. The author uses rhyme not so much for its own sake, not to produce definite artistic effects, but in order to facilitate mnemonic learning of a text that carries significant content/didactic or moral ideas. In other words, a poem is didactically more effective than prose, particularly with regard to the small children (Waksmund 1987: 168). A rhymed proposal among children’s cookbooks is *Wiersze. Smakowite niespodzianki, rymowanki rapowanki, dla niejadka i łasucha, coś dla ucha i dla brzucha* [Poems. Delicious Surprises, Raps, Rhymes for Poor Eaters and Gourmands: Something for the Ear and the Stomach] (Chotomska, Niedzielska, 2013). The volume contains several dozen poems, rhymes, raps, and limericks, which are divided into several categories: breakfasts, lunches, afternoon teas, suppers, and holidays (Easter/Christmas) or, more precisely: “festive delicacies for family members and guests”. The largest portion comprises lunch poems, the fewest are teatime rhymes (only one devoted to tea). The recipes are marked in red. The list of all texts is appended at the end of the volume, divided into individual chapters (they can be easily found owing to original book mark-labels at the edges of the pages. On each page there is at least one humorous picture: an egg wear-

ing a hat and dotted shorts, pasta escaping from the pot, a rapper-like liver in a baseball hat, wearing fashionable spectacles, and with a gold chain around the neck, etc.

Contemporary cookbooks for children increasingly often function as a marketing product that is accompanied by additional gadgets helpful in the kitchen: molds, pastry cutters, kitchen tools, aprons, kitchen gloves, notebooks, etc. The tradition of the instrumental use of literature in general, and children's books in particular, dates back to long ago. We cannot rule out a possibility that already in the "prehistoric period of this literature, teachers intuitively selected excerpts that »taught by entertaining«" (Dunin 1991; Kątny 1998). These purposes were and are served by toy-books, hybrids combining different forms of information transmission (literary, fine arts, sound), being "another child of mass culture" and emanation "of the all-embracing idea of the postmodern" (Chrobak 2001: 42; Cieślikowski 1977, 1985). An inherent feature of this type of publications is polysensority, or a simultaneous impact on many senses, which is important, especially in the early stages of the child's reading development (Waksmund 1986; Papuzińska 1988).

Cookbooks carry with them various additional attachments, so-called activities that encourage the child to interact and do things. We are dealing here with intentional activity, i.e. "appended" to this specific type of book. This compels multidirectional reception and releases diverse activities of the child. Toy cookbooks attract the child-addressee not only by the subject or colorful illustrations but first of all by the construction that enables manipulation with elements that are an integral part of a publication's structure. In terms of the choice of form and content, the decisive factor is apparently the idea of shaping culinary culture by knowing the space related to cooking and preparing dishes in the way that activates all spheres of the child's personality. An example can be the book *Mały Książę. Moje domowe ciasteczka...* [*The Little Prince. My Home-made Cookies...*] (2012). The set contains an ornamented tin box, in which there are 50 cards with recipes for home-made cookies/pastries, four metal molds and a card with the alphabetic list of items to be baked. The recipes are divided into five categories: *Dziesięć proste* [As Easy as Pie] (recipes for butter cookies, crispy, oatmeal cookies, cakes with crumble topping, and Toruń gingerbread cookies); *Przez cały rok* [All Year Long] (cacao rounds, vanilla croissants, spicy biscuits, walnut dainties); *Bakaliowe pyszności* [Fruit and Nut Delicacies] (walnut rounds, nougat hearts, walnut meringue, almond-marzipan cookies); *Samo zdrowie* [It'll Do You Good] (baking suggestions based on fruit, e.g. pineapple-coconut cookies, chocolate and cherry chip cookies, banana cupcakes, cream-filled stars, cheese and raspberry treat); *Czekoladowe łakocie* [Chocolate Goodies] (recipes for almond snails, chocolate marzipan-filled macaroons, white and black chocolate rounds, chocolate-vanilla croissants). An interesting exemplification in this group is *Wytwórnik kulinarny* [*Culinary Maker*] designed as an exercise book for creative tasks (drawing and

coloring). Together with the main characters of the book the child reader can plan his/her shopping, visit a market, go on a picnic, set up a restaurant, design a party, and learn a recipe for a sweet roll (Bogucka, Tomiło 2014). This authorial exercise book will become a full book only when it is completed by the child-coauthor. Another example is *Zeszyt pachnący czekoladą* [A Chocolate-Scenting Exercise Book] that makes it possible to do manual exercises such as sticking and drawing chocolates, decorate a layer cake with balls, blueberries and wild strawberries (which have first to be cut out from a pattern), stick up missing chocolate bits, and color the elements specially marked in the text (Krzyżanek 2015).

Activities are also encouraged by cookbooks with stickers *Apetyczne ABC* [Appetizing ABC] and *Smakowite ABC* [Delicious ABC] (Wajner 2013). The first contains culinary tasks and games for learning to write the first half of the alphabet: from A to L. The continuation covers the second part of the alphabet: from Ł to Z. On the market there are also available coloring cookbooks (e.g. a MEGA-Coloring book *Cukiernia* [Patisserie]) and a cutout book, e.g. *Mały kucharz* [Little Chef].

An interesting variant of toy cookbooks are mini-dictionaries serving as an aid in learning a foreign language and in communication between children from different countries. An example is the cardboard book for multilingual and multicultural education *Jedzenie/Food/Nourriture/Comida*, which contains the names of basic foods in four languages (Romanowicz 2012). Similar solutions are contained in the book *Apetyt na Maroko. Tadžin* [A Taste for Morocco. Tagine] (Nowacka-Devillard 2011), published in the “Apetyt na świat” [“A Taste for the World”] series. The mysterious “tagine” – a bowl and a dish at the same time – is the starting point for a story about Morocco, its culture and daily life of its inhabitants. The author gathered in the book the most important information about Morocco (in the form of questions and answers by the main characters – brother and sister). She also included the most popular expressions in Arabic in a mini-phrasebook and the world maps with the marked location of the country in question. Furthermore, the publication contains a number of interactive elements: puzzles, coloring books, suggestions for manual tasks for children to perform. These are meant to consolidate knowledge about Morocco’s national cuisine and at the same time develop general cooking literacy in children

Worth noting is also the cookery book *Piramida w kuchni, czyli zdrowo gotujemy* [The Food Pyramid in the Kitchen or Healthy Cooking] (Gorzelińska 2013), which presents the general principles of healthy nutrition based on a new version of the food pyramid. The author of this publishing project encourages children to look at the kitchen as a laboratory, the place of fascinating experiments. She explains what a calorie is, distinguishes between *fast* and *slow food*, suggests healthier substitutes for worthless foods (e.g. fresh vegetables for salty sticks, fruit for a chocolate bar). She advises on how to plan meals

and compose a plate, and encourage children to exercise regularly and practice sports. Apart from dietary and health items of advice, the book includes tidbits and tips on the practical aspects of eating, cooking, and kitchen equipment. The very youngest children will learn to prepare a dinner set, how to put cutlery on the plate so that it “speaks” the right way, which healthy foods are worth having in the pantry (inter alia olive oil, millet, honey, home-made plum jam, pumpkin seeds, herbs or coconut milk) and what kind of pots and accessories they will need for cooking (a chopping board, saucepan, teaspoon, kitchen blender, heat-resistant vessel, muffin tins, vegetable peeler, and a garlic squeezer). The book is complemented with ideas for ecological sets for lunchboxes and takeaway dishes.

“PLAYING COOKING” AND OTHERS... – THE PHENOMENON
OF CHILDREN’S COOKBOOKS

Children’s cookbooks certainly owe their marketing success to performing the ludic function, whose foundation is entertainment-based motivation. Its source is pleasure combined with filling free time and with rest. Ludicity, an inherent component of all texts addressed to children-consumers, satisfies the child’s natural need for play and games, which is not only a cultural but also biological function. In the case of cookbooks for small children this connection is evident to the extent that it is based in the origin (Has-Tokarz 2014, 2017). We should thus agree with Jerzy Cieślowski, who said that “there is no doubt that a very large part of literature intended for children [...] originated from play and serves the purpose of playing” (Cieślowski 1985: 66).

Essentially, the category of books in question functions on the publishing market as a family product whose qualities highly integrate the family members, involving small children, older brothers and sisters and adults in “playing cooking”. It thus performs a bonding role, making it possible to establish and/or strengthen relationships between family members. It is more reasonable and more beneficial to use this kind of book in a team of at least two people, one of whom knows the “culinary code” and the other is only learning it. However, the right and more important reading audience of these publications is the code learners, and it is with them and the development of their culinary competencies in mind that these books are written. Child educationalists emphasize that cooking together with adults is a valuable way to spend free time (Vargová 2011).

In her essay *Radical Change* Eliza T. Dresang points out four qualities of modern editions of the books, i.e. those that suit the tastes and needs of contemporary children (Dresang 1999). They are: interactivity (the possibility of active reception combined with creativeness); intermediality (inclusion in the media mosaic that children use: films, music recordings, Internet resources);

non-linearity (a feature typical of the hypertextual nature of WWW pages), and visual attractiveness (meeting the requirements developed by the electronic media).

Children's cookbooks certainly satisfy the foregoing features. Their interactivity is actually carried out on two levels. One is "extra-textual", manifested through various activities, i.e. small kitchen accessories attached to the books as a tool for building the involvement of the child audience. The other level is "intra-textual", which comprises such solutions as advice, games, puzzles, stickers, stencils, coloring books, models of invitations or certificates/diplomas for "little chefs", etc. The interactivity of children's cookbooks strongly suggests responses/decisions to the readers towards processing and implementing their own culinary ideas, thereby contributing in fact to the development of children's creativity in culinary art. Little learners of cooking can perform in the kitchen a number of physical play activities: sift, grate/grind, whip/whisk, mix, stir, knead, form, decorate, which improves their motor skills and stimulates individual creation and imagination (Staniów 2018: 235).

In the latest cooking publications for children there are spaces for drawings, markings, notes and records of children's own recipes or menus. These are manifestations of interactivity understood as the idea of action and counteraction: participants in the communication act influence one another, which results in the change of the text structure. The child-reader of a cookbook can express him/herself by personalizing cookbook copies: many publishers design a special blank for writing in the owner's name and surname, e.g. "This book belongs to...", "My first cookbook", etc. Owing to these solutions, cooking guides become personal recipe books. This is a marketing tactic that refers, on the one hand, to individual presumption and children's passion for collecting. On the other hand, it draws on the strategy called the mirror effect, which is based on imitating adult roles, e.g. placing children right inside the dream of being a good wife/mother/housewife, or a popular TV star (Lindstrom 2005: 66–68).

Contemporary children's cookbooks are highly visual, being meant for "looking at", which distinguishes them from earlier editions. They attract attention by a diversity of graphic decorative solutions, by high quality paper, multicolored full-page photographs, and by intensive colors. They cease to be exclusively a source of information useful in the kitchen: they are also bought to learn the recipes for dishes that the users are not going to cook (Has-Tokarz 2014). The "visuality" of contemporary cookbooks for children is related to new graphic technologies which guarantee the high quality of illustration technique, as well as to the development – influenced by audiovisual transmission – of a new cultural code, whose indicator is image, which addicts the child audience to visual stimuli. Far from their original utility function are especially the album editions of children's cookbooks, the so-called "esthetically beautiful", which often perform the role of "gift-books" (Komza 1993) that can be found more often in the

living room than in the kitchen. This is exemplified for instance by the impressive album *Cecylka Knedelek czyli książka kucharska dla dzieci* [*Cecile Dumpling or the Cookbook for Children*] (Krzyżanek 2007) and by *Gratka dla małego niejadka* [*Treat for A Little Poor Eater*] (Dziubak 2011). During the 4th edition of CJ Picture Book Awards Competition in Korea, the latter was included in the prestigious “Catalogue of 100 of the World’s Most Beautiful Books”.

Children’s cookbooks may perform more complex functions than utilitarian ones. They are certainly a remembrance of transformations in societal life and at the same time – owing to the persuasion mechanisms present in them – they actively impact the development of its important manifestations. From them, consumption patterns spread into society’s communal life and individual’s private life – these patterns also mold children’s fashions associated with the art of cooking, with the modern concept of a chef, and with playing.

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