



Consuming Wellbeing and Happiness through Epicurean Ingestion

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Abstract

Purpose - This paper investigates the idea of eating for pleasure and its effect on consumer wellbeing. It will begin by introducing the concept of Food Well-Being (FWB) under the Transformative Consumer Research (TCR) agenda. Subsequently, it will provide detailed discussions on the concept of pleasure, under which, food practices involving epicurean pleasure, hedonic and eudaimonic consumption will be discussed.

Design/methodology/approach - This paper then takes a different approach to the usual qualitative methodologies by utilising an introspective analysis of the film- 'Eat, Pray, Love' where the consumption of food for pleasure was heavily practiced.

Findings – This paper presents the **introspective voice of the lead author's food consumption. It reveals a food consumption practice which followed an initial loss of taste, to alternative food consumption and finally slow food ingestion. The journey of her epicurean ingestion revealed pleasurable experiences that reflected a positive subjective well-being. This attitude of ingesting food and living for the moment, propelled the idea that food wellbeing is more about consumer happiness.**

Originality - This paper is novel in its approach to utilise film introspection to probe the concept of FWB within TCR. **Additionally, it reveals the transitioning moment of alternative food consumption that leads to pleasurable experience. It also reveals that a personal investment in cooking for self, restores taste and improves subjective well-being. Overall, it showcases how the appreciation of the sensations of food from its taste, as it was ingested gradually leads to the total experiential feeling embedded in food consumption.**

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Paper Type - Research Paper

1. Introduction

Mick (2006) introduced Transformative Consumer Research (TCR) in marketing to tackle consumer wellbeing issues, equivalent to the French research '*bien-être du consommateur*' where wellbeing is associated with feelings of pleasure (Gorge et al., 2015). Such pleasures encompass the subjective nature of happiness encapsulated in the Subjective Well-Being (SWB) construct (Guyen and Sørensen, 2012) alongside, presence/absence of positive/negative mood and life satisfaction (Ryan and Deci, 2001). SWB rooted within hedonic psychology, measures the affective and cognitive evaluations of positive versus negative effects experienced during a person's life (Diener, 2000; Zhong and Mitchell, 2012). Positive perception for instance, of social class and income leads to SWB that drives consumption desire (Guyen and Sørensen, 2012). The food consumption aspect in TCR began following Block et al. (2011, p. 6) Food Well-Being (FWB) construct, as the "*positive psychological, physical, emotional and social relationship with food at both the individual and societal levels*". This concept was developed

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3 to connect marketing with fields concerned with health, food and nutrition (Ozanne, 2011). This was later advanced
4 by Bublitz et al. (2011) who sought to shift focus from 'Food as Health' to 'Food as Well-Being'. Hence, the concept
5 was perceived as a continuum covering five areas that prevented consumers from attaining wellbeing namely; social
6 influences, economic factors, food literacy, emotional knowledge and self-re-evaluation (Bublitz et al., 2013). Yet,
7 while this concept is concerned with the interrelationship among pleasurable food experiences, overall health and
8 well-being, (Bublitz et al., 2013) the areas covered were just factors that affect healthy food decision making. While
9 for some consumers, food is essential for survival, others perceive food as love which generates a source of pleasure
10 (Bublitz et al., 2011).

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15 Still, despite the shift to consider food as wellbeing instead of food as health, insights have only focused on
16 challenges to health, that is, factors previously neglected surrounding food that may prevent consumers from
17 attaining good health. Nevertheless, Cornil and Chandon (2015) drew on the fact that the continuous emphasis
18 placed on self-control can reduce eating enjoyment and food wellbeing, though this was analysed through a
19 quantitative approach. Therefore, the aim of this paper is analyse how a consumer's subjective wellbeing can be
20 derived from food consumption. The research question then is what pleasurable experiences can be associated with
21 food that contributes to a consumer's subjective wellbeing? Hence, this paper adopts an introspective approach to
22 expose more experiential and affective aspects of food consumption.

27 28 **2. Literature review**

29 *2.1 Pleasure from food*

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31 **The pleasure of eating is a peculiar sensation experienced from the satisfaction of hunger** (Cornil and Chandon,
32 2015, p. 53). Food is a source of pleasure which provides physical and emotional satisfaction (Madichie, 2007).
33 Satisfaction is attained when an individual experiences satiety while eating, which brings the eating process at that
34 moment to a halt (Cornil, 2017). Hence, the pleasure of food increases when one is hungry and decreases upon
35 satisfaction (Cornil and Chandon, 2015). While pleasure is inherent in food, consumer researchers have also
36 recognised the importance of happiness (Alba and Williams, 2013). Aristotle perceived happiness as the highest
37 good and an indication that one's life is going well (O'Keefe, 2014). To him, happiness is a 'vulgar ideal' driving
38 people to mindlessly follow their desires (Ryan and Deci, 2001). This was reiterated by de Sade and supported by
39 Hobbes who believed that happiness is the successful pursuit of human appetite (Ryan and Deci, 2001). **However,**
40 **health concerns have probed a negative feeling in people towards eating for pleasure, especially indulging in**
41 **comfort food. Comfort foods provides a consolidated feeling of wellbeing which when consumed, elevate loneliness**
42 **and enhances moods due to the opiates it contains** (Spence, 2017) **that transforms a person to a pleasurable state**
43 (Wansink et al., 2003).

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49 Pleasures from food, can be of visceral or epicurean form. Visceral pleasure can occur when an individual
50 experiences negative emotions that spikes eating impulses leading to overeating and generates a short-lived pleasure
51 (Cornil and Chandon, 2015). However, epicurean eating pleasure is derived when a person appreciates the sensory
52 and symbolic value of food, (Cornil and Chandon, 2015) takes delight in food consumption and finds it pleasurable
53 (O'Keefe, 2014). For the Greek Philosopher Epicurus, when a person's life purpose is directed by pleasure they will
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3 ultimately be happy (Annas, 1987). The modern day Epicureanism involves the appreciation of food and drink
4 reflected in the pleasure of gastronomy and culinary cultures (Cornil and Chandon, 2015). This is shown in the idea
5 of 'eating out' an activity widespread among social groups, characterised by multi-sensory sensations of flavours,
6 visual images and experiences during food consumption (Rezende and Silva, 2014). Eating-out was even tagged an
7 integral part of everyday life (Madichie, 2007) which has surpassed its aim for utilitarian value, such as saving time
8 and energy to becoming an occasion itself for pleasure, distraction and satisfaction (Kalita and Sarma, 2017).
9 However, such eating out behaviour is determined by the consumer's taste "*a gastronomy sense that makes humans*
10 *capable of differentiating the flavours that constitute a food or drink*' (Maret and Geyzen, 2015, p. 1).
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14 Sociologists have been concerned with the differences in the social determination of taste among classes in
15 society (Maret and Geyzen, 2015). This is situated in Bourdieu's classification of the human cultural capital which
16 encompasses taste, experiences and world views (Hoyer and Stokburger-Sauer, 2012). As a French philosopher,
17 Bourdieu perceived this form of epicurean eating pleasure to be acquired by people with higher cultural capital who
18 have learned to appreciate the French haute cuisine (Cornil and Chandon, 2015). This cultural capital is mostly
19 expressed by the elites through their aesthetic and exquisite style (Bourdieu, 1984; Holt, 1997). Additionally, eating
20 rituals such as mindful eating which involves paying attention to the sensory and emotional responses when eating;
21 for instance, the sensations that arise from unwrapping a chocolate bar is an epicurean pleasure (Cornil and
22 Chandon, 2015). This is similar to the mindfulness meditation approach offered by Thich Nhat Hanh of an orange
23 where the individual appreciates the sensory appeals of peeling it, absorbing its smell, to eating it (Kaza, 2008). This
24 shows that to some degree that mindfulness, particularly, an introspective awareness has effect on savouring food
25 (Bryant and Veroff, 2007). Generally, this part of consumption that involves taste and aesthetics is hedonic
26 consumption (Hoyer and Stokburger-Sauer, 2012).
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33 *2.2 Hedonic consumption*

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35 Hedonic consumption was introduced in consumer research by Hirschman & Holbrook (1982) as the multisensory,
36 fantasy and emotive aspects of ones' experience with products. **Hedonism is the natural lens through which we**
37 **examine the consumption experiences of people who exhibit a positive attitude towards pleasure (Titz, 2008).** Thus,
38 hedonic consumption is 'person driven' and consumed products serves as a means to attain a pleasurable end (Alba
39 and Williams, 2013). Hedonic consumption involves emotional and affective experiences of pleasure, fun and
40 fantasy (Kronrod et al., 2012; Zhong and Mitchell, 2010). Emotions particularly, the positive ones are essential for
41 wellbeing (Fredrickson, 2001). Food and drinks are among the top sources that leads to the experience of hedonism
42 (Bryant and Veroff, 2007; Titz, 2008). This consumption experience involves three emotions; feelings, fun and
43 fantasy, where the fun element is the experience derived from aesthetic enjoyment (Holbrook, 2006). The regular
44 consumption of hedonic products characterised by the affective and sensory experience of aesthetics leads to greater
45 wellbeing (Zhong and Mitchell, 2010, 2012). Such aesthetic response to food is expressed by communicating the
46 visual, auditory and sensory modes perceived as exemplified in a respondent reply from a mass observation study
47 "*good wine can make me feel orgasmic. The nose, taste and glow one gets can be overwhelming*" (Bryant and
48 Veroff, 2007, p. 7).
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3 However, some consumers believe the positive feelings attributed consuming hedonic products decreases
4 after repeated usage, a phenomenon referred to as the hedonic treadmill of consumption (Cornil, 2017). It is
5 anticipated that most consumers labour on the hedonic treadmill (Diener, 2000), a pessimist idea that happiness is
6 only temporary (Lyubomksky et al., 2005), thus nothing in this case, 'happiness' lasts forever. Still, from Aristippus
7 philosophy, happiness is believed to be the totality of one's hedonic moments (Ryan and Deci, 2001). Epicurus was
8 also tagged a hedonist who believed people's final end should be eudaimonic or happiness (Annas, 1987). Hence,
9 most consumers in developed countries perceive happiness as the goal of consumption (Lee and Ahn., 2016), as
10 happiness has been identified to improve wellbeing and psychological health (Gruber et al., 2011). Currently, there
11 are two traditional approaches to wellbeing. The hedonic approach, where wellbeing is defined by an attainment of
12 happiness and the eudaimonic approach, where wellbeing is the ability of a person to function fully, focusing on
13 meaning and self-realization (Ryan and Deci, 2001). The eudaimonic approach is an aspect of Self-Determination
14 Theory (SDT) which believes that the fulfilment of an individual's intrinsic and psychological needs, leads to
15 wellbeing and self-actualisation (Dittmar, 2007; Ryan and Deci, 2001). The hedonic aspects involving happiness
16 leads to positive emotions and the absence of negative emotions (Gruber et al., 2011).

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19 However, although Eudaimonia has been described as an approach that leads to hedonic enjoyment, the
20 same is not true of the reverse (Deci and Ryan, 2008). Explanations for this idea can be derived from Hellenic
21 philosophy (Waterman, 1993) specifically, Aristotle's stance on happiness postulated in Nicomachean Ethic (Ryan
22 et al., 2008). In Nicomachean Ethic, the highest good is Eudaimonia (Ryff, 1989; Ryff and Singer, 2008), derived
23 from 'eu daimon' meaning good demon, such that, only a person who has a 'good demon' or fortune, will attain
24 happiness (Bruni, 2010) and beckons people to recognise their 'daimon' or true self (Waterman, 1993). Hence, it is a
25 more enduring sort of happiness that involves pleasure but also comprises effective meaningfulness and growth
26 (Bauer et al., 2008). For Aristotle, happiness is the indirect result of practising good virtues- a basic tenet tagged the
27 fundamental paradox of egoistic hedonism (Bruni, 2010). Such virtues involves living with reason and moderation,
28 eudaimonia is not a feeling but a description of character (Ryan et al., 2008). It has further been suggested that
29 mindfulness characterises people engaged in an eudaimonic life (Ryan et al., 2008). This is not surprising
30 considering mindfulness has also been linked to SDT explaining how an open awareness will be beneficial towards
31 alignment of behavioural choice with ones needs (Brown and Ryan, 2003). Still, unsatisfied that SWB which is
32 related to the Aristotelian approach to happiness (Bruni, 2010) does not fully define wellbeing, Ryff & Singer
33 (2008) introduced Psychological Well-Being (PWB) aiming at individual self-development and self-realization.
34 PWB is composed of self-acceptance, personal growth, relatedness, autonomy, relationships, environmental mastery
35 and purpose in life (Deci and Ryan, 2008).

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38 Due to the perceived enjoyment and pleasure that one can derive from food which can lead to hedonic
39 consumption, the glaring importance of eudaimonia- a superior form of happiness coupled with researchers focus to
40 consider not just SWB but also PWB; this paper will explore such experiential aspects of food consumption. It has
41 chosen to perform a film analysis to understand the certain elements involved in the pleasure of food consumption.
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3. Methodology

3.1 Introspection as a research method

This paper applies Introspection as a research method to analyse a film. Introspection was chosen because it represents a phenomenological experience which provides access to a consumer's ongoing lived experience. This hence, reduces limitations concerning invading the informant's privacy as in interviews and other qualitative methodologies (Batat and Wohlfeil, 2009; Wohlfeil and Whelan, 2008). It is a transformative research method (Custer, 2014), that enables the researcher to explore the subjective nature of human feelings inaccessible by other methods (Wohlfeil and Whelan, 2011) and produces evoking thick descriptions of experiences (Ellis et al., 2011). The application of Introspection in Consumer Research was popularised by Gould (1991) who introspected on his pervasive consumption of energy. Subsequently, Holbrook (1997) addressed introspection as Subjective Personal Introspection (SPI) and utilised it to study the romantic aspects of consumption. He even refers to himself as 'Morris the epicurean' and draws from Campbell and Montague's essays, emphasising a consumption experience continuum where romanticism leads to experiential consumption, emotional responses and ultimately pleasure. From Montague's essays Holbrook concludes "*I write about myself, I inevitably describe some aspect of the human condition*" (Holbrook, 2005, p. 45).

Levy (1996) also uses introspection to reflect on his interest in marketing and consumer research particularly his love for food and the involvement of food companies in marketing research. He reflects on societal obsession with seeking ways to harness life, the case of consumers' extreme health conscious behaviours and the quandary they faced when deciding between monitoring their food consumption and indulging in the pleasure of eating out. He concluded that eating should be done in exotic gourmet locations and what he refers to as a 'consumer amphisbaena' would eat out and choose delicious food. He also questioned how researchers could capture consumption in an insightful way attributing the growth of qualitative methods to the researcher's desire to understand consumer motivations and actions. Hence, introspection has become an inevitable aspect of consumer research used in the study of aesthetics and inner lives of people.

Wohlfeil & Whelan (2012) also uses SPI to showcase Wohlfeil's fan love and adoration of the film actress Jena Malone from her role in the film 'saved' showing how one movie introspection allowed the exploration of the subjective nature of human feelings, a method of getting emotional experience that is inaccessible by other research methods. Wohlfeil applied a narrative form of SPI where the researcher narrates a story, mostly their own story tagged 'an extreme form of participant observation'. From his introspective account, it was illustrated that prior to his immersion in the film actress, he experienced loneliness which was filled with his fandom activities. He also uses the narrative transportation approach to describe how being a loyal fan allows him to escape his lonely feeling. Essentially, his introspective account was a superb tool for establishing perspective on external culture and self (Gould, 2008).

In subsequent years, the inception of the Consumer Introspective Theory (CIT) by Gould (2012), advocated the use of introspective methods to reveal the experiential aspects of consumption. The credibility of this research method can be ascertained by its true subjective exploration to evaluate experiential aspect of consumption, credibility of the researcher and its philosophical value in utilizing qualitative inquiry to understand human

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3 condition (Patton, 2002). Hence, reliability and validity is derived from the narrators credibility to narrate the real
4 experience that makes the account a true representation of what was experienced (Ellis et al., 2011). Experiences
5 were collected as raw contemporaneous data from written words as expressed in the film to ensure high data
6 accuracy which also provides a pool of emotional data on feelings and thoughts (Wohlfeil and Whelan, 2008, 2011,
7 2012).

11 12 *3.2 Learning about eat, pray, love*

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14 The lead author was informed about the film 'Eat, Pray, Love' from a friend in 2017 who enthusiastically
15 recommended that she watched it. The film was chosen for this analyses because introspecting on this film the
16 context and meaning were sufficient to draw lessons from (Gould, 2012). Eat pray love was originally recorded as a
17 book, a real life story where the author narrated her real life experience, alternating some names in the book to
18 ensure anonymity. Although, this research has chosen to introspect on the film instead because films represent the
19 visual that is more effective than mental images depicted in the book. McGinn (2004) illustrates the impact of
20 mental and visual image while the mental image of the book might leave the reader second guessing the actual
21 perceptual image, the film presents the visual details visible to the eye something present and real. Thus the film's
22 visual goes beyond the mental. Additionally, Martin (2005) illustrated how films over other methods reveals the
23 visual representation of food. The title of the film Eat, Pray, Love seems to be one of the easiest descriptions,
24 representing three words, three feelings, it is very glaring that the film drives towards three emotions (Fredrickson,
25 2001); the emotions of eating- that is food consumption, where this could involve the simple, complex, fancy foods
26 or even drink; praying, an act added to this film that signifies that there would be a religious aspect to this although,
27 the word pray has been used generally by people in the world to denote anything from 'pray it may happen' to let's
28 hope and pray' without practising or implementing their word by praying. Hence, it was interesting to see how this
29 would play out in a film. Lastly, the word 'love' signifying affection, romantic nature whose element is now
30 included in most films to the point of being considered a cliché.

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32 However, what was most striking was the order that these three words were arranged with the word eat
33 first. It was then questioned if eating was most important among the other two, if the nourishment of the body was
34 primary before praying or loving. Perhaps, it draws the attention of the reader to recognise the importance of eating
35 which is sometimes neglected or played down by the situational aspects such as busy schedules and ultimately no
36 time. Thus, we sometimes forget the importance of eating. Considering the bearing of this research, the lead author
37 introspects exclusively on the 'Eat' aspect. Hence, the following section represents the lead author's introspective
38 account of this film and interpretation.

39 40 41 42 43 44 45 46 47 48 49 *3.3 Introspecting on Eat, Pray, Love*

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51 Introspecting on this film, I can perceive certain aspects of Liz's life in mine. This film takes me back to a dark point
52 in my life where I, like the lead actress 'Liz', had just experienced a major disappointment in my life. At that point I
53 had experienced failure after failure and had reached the mentality where I felt like no matter how hard I tried it was
54 not going to work. I was like a walking corpse tracing my own shadow while uncertain of the being that embodied
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3 that shadow. To use the term 'disappointment' now seems like an understatement but I felt like my very own ego
4 had split before my eyes. This helpless state translates to the scenario of Liz's emptiness and soul searching where
5 Liz exclaimed that she had reached "*infatuations final destination, the complete and merciless devaluation of self*".
6 To me, this fitted closely to my state then, when I felt like a helpless and demoralized being. To preserve my mental
7 health, I would not try to narrate the details of the circumstances that led to the disappointment I felt, but the process
8 I took to overcome it. A period that led to certain pleasurable experiences with food that affected my subjective
9 wellbeing.

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13 This state of devalued self, made me ultimately withdrawn. My weakened mind and body which would
14 have driven me to consume food instead inhibited my food consumption. Anytime I attempted to eat meals I
15 previously enjoyed, I felt this urge to reject it. I convinced myself that I was full or perhaps I was not hungry. Other
16 times, I forced myself to eat, I would later vomit the food I had ingested. It was at this moment I questioned myself
17 if I had lost the taste of food, if my tongue had lost the means to savour. However, I was losing strength and decided
18 I needed to make a change. Glancing through YouTube one day, I came across a discussion on superfoods and how
19 they helped to revitalize the mind and body. That was where it started, I consoled myself by acting as a healthy food
20 activist. I attempted to consume such foods and now embodied a positive attitude towards healthy food (Batat et al.,
21 2017). My healthy food obsession was spirulina, pumpkin and linseed seeds. I initially bought these food products
22 only online but I later found them in my local grocery store which became easily accessible. I bought packs of
23 spirulina powder, pumpkin seeds and consumed them daily, while I would brace myself that its taste was fine after
24 all, its healthy food and health meant wealth. I was able to convince myself that I was doing the right thing and that
25 consuming a healthy food will make me survive the pain that was avoiding. Unconsciously, I had undergone the
26 three stages of adopting the 'alternative food consumption' (APC) pattern where I had first attempted to control my
27 food consumption through analyzing objective factors in this case my loss of enthusiasm of tasting food; with me
28 reflecting on the individual relationship with food I previously had, to the stage where I questioned established
29 norms on food (Batat et al., 2016, 2017). Moreover, consuming the spirulina diet, I became a snob and exhibited a
30 'bourgeois-bohemians' behavior were I felt consuming this new diet made me eccentric (Batat et al., 2016).
31 Although this kept me going for a while it was short-lived.

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41 Unlike Liz, I did not have the luxury to just abandon my life and escape to a different country. I was
42 performing a specific project that I had to finish at that time. However, towards the end of the project, I felt I just
43 wanted to leave that place. Just like Liz exclaimed when she said, "*I used to have this appetite for food, for my life
44 and it is just gone... I want to go someplace I can just marvel at something, languages, gelatos, spaghetti,
45 something*"

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48 Moreover, as represented in Bryant and Veroff (2007), it was mine as well as Liz's search for love and social
49 responsibility that inhibited us from savouring food. Towards the next stage of my life I moved to a different city, a
50 smaller one compared to the one I was previously in. There was no noise and I was suddenly filled with a certain
51 tranquility that overwhelmed my body. This gave me time for sober reflection, when I began to perceive my self-
52 worth and love myself again. My eyes began to open to certain things that I may have been previously oblivious to
53 or perhaps began to appreciate from the characteristics of people around me.

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3 In my new city, I was living in a flat encompassed of a multinational community. Watching this film made
4 me reflect on a similar occurrence between two of my flat mates. Particularly, the scene where Liz's friend did not
5 want to indulge in pleasurable eating due to concerns of her weight. In my scenario, the girl exclaimed why see
6 needed to lose weight and how her friends and family will consider her fat. She also began her journey towards the
7 healthy living by jogging almost daily and consuming meals consisting of salmon. Then the guy asked her where the
8 fat in her body was, expressed that she was worrying about nothing and should eat. Truly in my eyes she was not fat
9 but then again neither was I. Yet, I was consuming spirulina and trying to convince myself that my body can be
10 liberated through consuming healthy food. While that seemed intriguing to me, at that point I started questioning my
11 existing food values.
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16 This became the turning point of my life and I began to experience food in a different light. Besides, food
17 experience deals with the reason and pattern of how people eat and not necessarily what is eaten (Batat et al., 2017).
18 Although I was drinking Spirulina, which I somewhat felt was giving me power, I still felt I was lacking something
19 and was not experiencing food in its fullness. I went to the local grocery store and bought ingredients of the local
20 cuisines and cooked them. I did not just cook them I paid attention to the seasoning, the taste and texture. It was at
21 this point I was also, lost in social media were I would be daily flooded with timeless images of food that watered
22 my mouth. People's display of food on social media particularly Instagram was synonymous to food porn
23 representing the visual aesthetic of lingering food (McDonnell, 2016), a pattern of digital photo sharing (De
24 Choudhury et al., 2016; Kozinets et al., 2017). This was also, similar to the way Liz viewed the meals presented in a
25 similar artistic manner. Hence, after my cooking I did not just dish it up in a plate, I did what the chefs call 'I plated
26 the food' an artistic visual representation of food. I made sure the meal looked colourful to the onlooker's eyes in a
27 way that will entice their taste buds. I transitioned to enjoy food again in a different location as Liz did when she
28 exclaimed '*I am having a relationship with my pizza*'. I too began to have a relationship with my home cooking.
29 Unlike Liz, who took pleasure mostly by enjoying gastronomical cuisines outdoors I enjoyed eating my homemade
30 meals. However, I exhibited experiential aspects that further triggered novelty, tasting, aesthesis that led me to adopt
31 a different pattern of alternative food consumption (Batat et al., 2017). With every bite of the food, I would tap
32 myself on the back and just savour the goodness that my own hands have created. This became a routine, a hobby
33 were I would occasionally cook for friends so they too can taste and savour the magic that I create. This savouring
34 experience was witnessed as I appreciated the taste of food (Bryant and Veroff, 2007) and it was this pleasurable
35 experience with food that led to my happiness.
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46 **4. Discussion and Conclusion**

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48 The contribution of this paper is it illustrates the pleasurable experiences associated with food that contributes to a
49 consumer's subjective wellbeing. Predominately, it traces the experiential stages of consuming food pleasure from a
50 loss of self, to consuming alternative foods towards consuming wellbeing and happiness. This results in emerging
51 themes of epicurean ingestion which can be remodeled to marketing actions. Just like Batat et al. (2017)
52 recommended cooking experiential classes for students, experiential classes should be marketed to people who have
53 experienced emptiness or are soul searching, this would move people towards experiencing such pleasures from
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3 food. Importantly, it contributes to the alternative food consumption framework which emerged from TCR to
4 consider the reaction of the perceived failure of a dominant food consumption pattern following concerns of loss of
5 taste (Batat et al., 2016). Furthermore, alternative food are now available in most grocery stores at affordable prices
6 so the next stage should be directed towards advertising pleasures of food that are made at home.
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9 This paper also contributes to the APC framework that accounts for the allocentric and idiocentric factors
10 that led to alternative food consumption (Batat et al., 2017). In the first instance the lead author's situational factors
11 are attributed to the consumption of organic food. Hence, situational factors is a major driver of AFC. Although, it
12 may be viewed as a deviation from the initial superfood consumption, the subsequent consumption of slow food
13 through home cooking exhibits ideological consumption. This change was as a result of the societal values
14 transferred to the lead author, adapted into alternatives which became part of her sociocultural structure (Batat et al.,
15 2016). Also, although income plays a major role in this experiential food consumption it was not a major factor as
16 Liz was willing to forgo her belongings to pursue pleasure from food again and the lead author experimented with
17 different food despite the costs (Batat et al., 2017). This was driven by their desire to express their love for food and
18 drink similar to Aristotle's idea that good life should be pleasurable (Ryff, 1989).
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21 Additionally, although visceral and epicurean eating pleasures were noted (Cornil and Chandon, 2015), this
22 research reveals that they do not exist in isolation. It was the lead author's as well as Liz's negative emotions of
23 emptiness that led to visceral consumption. This is similar to the loneliness described in Wohlfeil and Whelan
24 (2012) before the immersion in the fandom experience. However, there was also the subsequent experience of
25 epicurean eating '*I am having a relationship with my pizza*' illustrating that both factors exist as a continuum. Also,
26 this experience of positive effects, less negative effect, are factors reminiscent of SWB (Gruber et al., 2011; Guven
27 and Sørensen, 2012) which also extends to factors that resonates their PWB particularly self-acceptance and
28 personal growth.
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31 Also, the distinction made between hedonia and eudaimonia (Deci and Ryan, 2008) did not apply here.
32 Although they responded to the sensations of eating through hedonic consumption they also experienced
33 eudaimonia. When the lead author and Liz started engaging in the hedonic food consumption, their happiness
34 increased. It can be thought that they reached a state of Eudaimonia – a state of personal expressiveness (Ryan and
35 Deci, 2001). Also, people still consider food wellbeing as a state of eating in moderation or eating healthy food
36 alone as described by Levy (1996), a notion covered by food as health research that dealt with body mass index,
37 restraint and restrictive habits towards food (Block et al., 2011). However, this limits people from enjoying the
38 pleasantries of food. It ignores that people desire emotional, and psychological nourishment from food for comfort,
39 pleasure, love (Block et al., 2011). This behaviour despite thought to improve wellbeing or monitor health instead
40 increased worry and disturbed wellbeing. This shows that food has symbolic significance that affect consumers
41 appreciation of life, their mood, life judgment and social relationships (Ares et al., 2015).
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44 So far, the health industry has particularly focused on the disadvantages of overeating that little effort is
45 accorded to enjoying food (Cornil, 2017), instead the experiential pleasure of eating should be advertised. For
46 instance, this film showcased how food was eaten slowly, appreciating its flavours and sensations in the taste buds
47 rather than the fast binge eating. It will be beneficial if new adverts from health care professionals and food activists
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draws on this aspect of food consumption. Instead of totally preventing people from eating the non-healthy food, they should encourage them to perceive these foods differentially as something to enjoy and appreciate, savouring it in an aesthetic way. This research not only focuses on how people perceive pleasure in food consumption as discussed by Cornil and Chandon (2015) but also illustrates how a film can showcase the experiential aspects of food consumption. It calls other researchers to follow suit in analysing more films to get the emotive aspects and feelings associated with consumption. This paper has considered the introspective reflection of one film but other researchers can analyse other films on experiential aspects of food and other consumption practices ranging from sports to music. They can take it a step further by providing the visual cues expressed by these actors and how they may translate to consume responses to products. This paper has shown the experiential pleasure of food consumption and how this pleasure drives the consumer towards continued consumption. Yet, another research could analyse how and if consumers compare the level of pleasure they can obtain from food products before purchasing them.

In terms of its implication for practice and society, this paper has shown that food wellbeing is not just about the health of the consumer but more about their happiness. It takes a turn on the food well-being and transformative consumer movement to understand that food well-being does not just rely on the limiting factors, that prevent consumers from attaining the healthy status as discussed in Block et al. (2011); Bublitz et al. (2011, 2013) but, their indulgence in eating itself as an act, that is influential to their happiness and wellbeing. Consumers derive happiness from ingesting tasty meals, besides, palatability acts on the hedonic pathways that drives more consumption (Cornil, 2017). For them, wellbeing is not when they continue to follow a strict diet, worrying about their weight but simply by enjoying themselves and eating the food they love. Contrary to this, consumers like Liz, fall into a lonely state that questions her existence and life choices, a state of anxiety which is far from wellbeing. Here, wellbeing is considered a multidimensional construct consisting of both hedonic and eudaimonic elements (Ryan and Deci, 2001). Hence, researchers and food policy makers should understand consumers' appreciation of the pleasures of food and how it benefits them but most importantly, how pleasure is becoming central to consumer food well-being.

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