

Compare and contrast the language of the recipes.

Although all recipes share the same semantic field of cuisine, the register can vary depending on the personality of the writer and the audience the recipe is for.

Mrs Beeton's recipe for 'Cornish pasties' was written in the 1800s which was a patriarchal time meaning that the general audience would be housewives who are familiar with cooking. This is clear as Beeton writes that 'raw meat' is needed suggesting that she assumes the reader has a degree of expertise. This lack of precise information continues as 'mixed herbs to taste' are in the ingredients. Not only are words from the semantic field of cuisine used like 'tbsp.' but Beeton also seems to expect the reader to know the recipe for short crust pastry as she simply writes that you should use 'flour, etc.'

In the method, she writes that the meat should be minced 'finely' which is a vague adverb of manner as there is no numerical description to follow. The method is full of a series of imperatives which gives an impersonal, student – teacher manner as no pronouns are used. Beeton writes nothing but the necessary information which keeps the recipe formal and creates a distance between her and the reader.

The second recipe is written by Delia Smith who is a famous TV chef and a best-selling author of cookery books meaning she is an influential woman with a symbiotic relationship between her TV and publishing career. As her career is personality-driven, the reader can expect her opinions and persona to be present in her recipes which impacts the register of her writing. She begins her recipe for a 'Cornish Pasty Pie' by explaining why she made it.

She begins this with the first person pronoun 'I' to show her personal view which immediately makes this recipe more informal than Beeton's. By using casual and relaxed compound or complex declaratives, rather than simple imperatives like Beeton, Smith creates a more mentor-esque personality.

This recipe is much clearer for a novice than Beeton's as the graphology of the recipe makes it much easier to locate the sections you need as it is segmented with headings. The ingredients also have both imperial and metric units to cater for a cross generational audience. Unlike Beeton, Smith's ingredients list is much more specific as she writes that 'chuck steak' is required. This is because Smith wants her recipe to be more accessible to novice cooks.

In Smith's method, her imperatives seem much more casual than Beeton's as she uses long, complex sentences rather than short, simple sentences to sound less demanding and more relaxed. Smith continues to be precise by writing that the strips of meat should be '2 inches (5cm) long'. This not only provides for a cross generational audience but also for cooks of any level of expertise which widens her audience.

Smith also uses less technical verbs than Beeton to keep the friendly, mentor-esque manner. For example, she uses the dynamic verb 'pop' which could be to make the method appear simple and to maintain the relaxed, informal register. This choice of lexis could also be to mimic the spoken language she uses on TV to keep the symbiotic relationship between TV and her books and to make her personality noticeable.

Whereas Beeton expects the reader to already know most of the measurements and methods, Smith adds extra advice such as: '(...a four-sided grater does this...in moments)'. This again ensures that any reader can follow the recipe and the use of the brackets could give the feel that she is adding her own opinion to continue to personalise the recipe which as a result could make the reader feel closer to the writer than the distance that Beeton creates.

The third recipe is written by the TV personality and 21st Century best-seller Jamie Oliver - who's writing and presenting is influenced by his faux-working class persona. Similarly to Smith, his writing is expected to express his personality as to link his TV career to his books. He has named his recipe 'Pukkolla' which is a coalescence of 'pukka' (which means 'good' and is Oliver's catchphrase) and 'granola'. This is to reinforce the Oliver brand so that he can keep himself as the focus throughout his writing.

He labels his ingredients by borrowing the verb 'composing' from the semantic field of music to create the sense that he is an artist and that his recipes are creative. The recipe appears to be quite vague and casual as he writes that it will serve 'many mornings' and his ingredients are measured in 'handfuls'. Oliver uses the attributive adjective 'organic' in the ingredients which suggests that this recipe is aimed at the middle class as organic products are usually expensive. This recipe appears more masculine than Beeton's and Smith's as he uses the adjective 'smashed'. This could be to build his own masculine persona or to encourage other males to use this recipe. To continue this, his next heading uses the verb 'knocking together' to imply he is careless or perhaps that the recipe is fairly easy.

When explaining the recipe Oliver uses the possessive determiner 'my' to gain ownership of the recipe and to keep himself as the focus. He then uses the second person pronoun 'you' to create synthetic personalisation which – similarly to Smith's recipe – creates a friendly manner. To remain informal and perhaps seem rebellious, Oliver uses the almost taboo adjective 'bastardized'. This also mimics spoken language along with 'basically' and 'personally' to reflect his TV personality.

In the method, Oliver uses the verb 'bash' from the semantic field of aggression to appear masculine. Oliver writes that his recipe 'works pretty well' which is self-aggrandising to show he is confident in his cooking which could reflect his personality. The method contains some imperatives but not as many as Smith and Beeton however the friendly, chattiness is similar to Smith as they both have a well-known personality to show - whereas Beeton has no persona to uphold.