Band 5:   GastroLogie

Heidi Salaverría

Fast-Food und Leib Christi. Pragmatistische Reflexionen auf das Verhältnis von Christentum und Esskultur

Summary:
The paper traces from a philosophical point of view the inner relation of the Christian tradition about the supper to Fast-Food culture. The Calvinistic ethos, it is claimed, has a causal connection with the development of Fast-Food culture. In opposition to the Catholic church, Calvinism refutes the bodily presence of Christ in the sacrament, separating rigidly the sacred from the mundane. This doctrine influenced the Calvinistic food-culture: Therein, the sole function of nourishment seemingly is reduced to saturating the body in a very profane way. However, the profane and the sacred prove to be dialectically dependent on each other, as the paper shows. The allegedly purely mundane working-ethos, which is championed by Calvinism, turns into sacralization, as worldly success is seen as a sign of being predestined by god. Fast-Food culture reflects this sacred working-ethos. By consuming Fast-Food, this ethos is imbibed. Fast-Food and the sacrament: Both represent the intent to overcome dualisms by eating the source of that dualism itself.

Monika Schmitz-Emans

Bibliophagische Phantasien
Bücherfresser und ihre Mahlzeiten

Summary:
One of the most impressive images in St. John's Revelation is the idea of devouring the Holy Scripture (10, 8-10). In 1497, Albrecht Dürer created one of the most famous illustrations of this episode. The history of St. John's bibliophagic concept shows exemplarily the metamorphotic qualities of succinct images. The devoured book as a simile expresses a very close physical or spiritual intimacy with a certain text or with the world of texts. In this function it was quoted and transformed again and again. Alberto Manguel, in his „History of Reading" presented a collection of examples, and his chapter about bibliophagic imaginations illustrates as well the process of secularisation that affected the originally theological concept in the course of time as also the impact of cultural and historical pre-conditions on the different modifications of the original image. In didactical texts from the age of enlightenment, the image is used on order to teach students an adequate reading practice. Jean Paul made use of the image in his novel „Leben Fibels" in an auto-reflexive context. Modern as well as post-modern authors created numerous modifications of the metaphorical or even concrete identification of texts and food. Several examples are presented in order to illustrate the continuity of this at least implicitly auto-reflexive process (Jacob Wassermann, Hugo von Hofmannsthal, Ingeborg Bachmann, Günter Eich, Umberto Eco, Raymond Federman, Ernst Jandl, Hermann Burger, Klaas Huizing, Italo Calvino). In the late 20th century, Artist's Books even transform the metaphor of the edible book into concrete objects.

Sabine Gross
Lese-Hunger

Summary:
The structuring metaphor of „reading as hunger" is fed from a variety of sources – linguistic, ontogenetic, cultural – and combines different (and sometimes conflicting) impulses. It reminds us of the physicality underlying all acts of appropriation while offering a virtual and (in most cases) imaginary return to a primary orality in which ingestion and incorporation were identical with acquiring information. The precision of this metaphor and its numerous elaborations are traced in conjunction with a selective sketch of its long tradition beginning with the Bible and classical antiquity. An analysis of the ambivalence underlying the fantasy of being able to eat the text helps situate it as, not least, an attempt to subvert the physical and intellectual distance as well as the control mechanisms and disciplining that govern our interaction with texts. The metaphor of devouring the text thus offers a space of desublimation and an act of resistance while at the same time – by virtue of its character as metaphor – helping to reinforce the boundary between the two acts of reading and eating that it brings together.

Brita Schirmer
Die kulturellen Grundlagen von Essstörungen
Summary:

Food and eating play a very important part in our lives. All persons vary in the foods they like, how much they need to eat, and when they like to eat. Eating is controlled by many factors, including appetite, food availability, family, peergroup and cultural practices. Food is essential for our health and development.

Problems with food can begin when it is used to cope with those times when a person is bored, anxious, angry, lonely, ashamed or sad. Food becomes a problem when it is used to help you to cope with painful situations or feelings, or to relieve stress perhaps without a person even realising it. It is unlikely that an eating disorder will result from a single cause. It is much more likely to be a combination of many factors, events, feelings or pressures which lead to the person feeling unable to cope. Anyone can develop an eating disorder, regardless of age, sex, cultural or racial background.

The main types of eating disorders are *anorexia nervosa*, *bulimia nervosa* and *binge-eating disorder*. Culture has been identified as one of the etiological factors leading to the development of eating disorders. The judge of these disorders appear to vary among different cultures and to change across time as cultures evolve.

Wilhelm Graeber
Der gefräßige Diener
Zur Komik eines Typus der Commedia dell'arte
Summary:

The figure of the gluttonous servant melds a cultural tradition going back to antique Atellan fables with the contemporary social phenomenon of the „Zanni", the Bergamasque servant. The Italian Commedia dell'arte draws a multitude of comical effects from this type, mainly from three „gastroLogical" sources of comicality: firstly, the unconventional way of eating; secondly, from the servant's either too big or too small food portions; and, thirdly, an extremely pronounced appetite, which completely controls his thoughts and acts.

Variations of this literary motive will be analysed by the examples chosen to thus explain the conditions and reasons which made the public laugh light-heartedly about the character of this ever-hungry servant.

Gerhild Fuchs
Neoavantgardistische Essens- und Hungerexzesse bei Luigi Malerba und Gianni Celati
Summary:

The two novels to be examined, *Il serpente* (1966), by Luigi Malerba, and *Le avventure di Guizzardi* (1973), by Gianni Celati, were both written within the context of the Italian neo-avantgarde, thus resulting in their common experimental nature. They also display marked parallels in subject matter and imagery; both works are centered around the subjects of hunger (-ing/starvation), emaciation and eating, combined with sexual images on the one hand and linguistic and communication-related aspects on the other. With regard to the latter, both works also reveal a meta-narrative dimension (which in Malerba is slightly more pronounced), expressed in both by means of one particular metaphor: that of flying.

However, the way in which the thematic components are interwoven in the two novels, along with the connotative levels they each create, ultimately differ significantly. Where Celati's novel is a carnivalesque, consciously lowbrow representation of corporeality, in *Il serpente* Malerba avails himself of an intellectualized, estranging comic of the Absurd and the Paradox, which amongst others also makes use of speculatively applied elements of Platonic philosophy.

Reinhard Krüger
Eierspeisen, Gastrologie und Kosmologie:
Speisemetaphern, kosmologische Modelle und Welterkenntnis bei Petronius Arbiter und Martianus Capella
Summary:

Food as a topic of poetic representation belongs to the range of themes that lead to the conclusion that poetry may be considered as a staging of all kinds of human communicative behaviour. Therefore it should be possible to discover new aspects in the research of mimesis which could be reconsidered from an anthropological point of view as semiotic practice that aims to the representation of the ideas of social interaction and communicative behaviour. The examples of Petronius Arbiter's *Satyricon*

and Martianus Capellas *De nuptiis Mercurii et Philologiae* show, how cosmological metaphors that are derived from food enter the range of poetic imagination and lead to the consolidation of a mingled cosmo-gastronomic discourse.

Ulrich Oberdiek

Von den Schwierigkeiten des Essens im hinduistischen Kulturbereich

Summary:
This paper investigates the Hindu field of food: what Hindus eat, what they do not eat, and why, and (ascetic) meanings of not eating at all (fasting). Since Hindu food semantics is rather complex, the analysis requires a description of background concepts which are contained in old texts to make present-day behavior comprehensible. While previous literature (like R.S. Khare) has included textual aspects on food also, and M. Marriott & R. Inden have – in their portrait of caste society – stressed the idea of „code and substance" and „coded substance", the authors have nevertheless underrepresented a major logical thread leading directly from those old texts to observable, current food behavior. The author therefor describes the old concepts, inversions of food practice (abstention from food consuming ‚forbidden' food), and the ‚monistic' logic of a unified field which makes food, caste, people etc. all ‚substances' influencing each other. Then, food-related ethnographic material from Kumaon (Indian Himālaya, fieldwork in 1995/6) is presented as cases in point. Finally, possible departures from the old patterns are discussed.

Yo-song Park

Synkretismen in der Küche.
Ein Beitrag zur Kulinarischen Semiotik

Summary:
This paper outlines a basic approach to the semiotics of culinary culture, mainly focused on structuralist semiotics and text-theory. With respect to culinary properties, we examine various factors such as diachronic and synchronic features of foods, dining programs, kinesics, narrative structures of culinary discourses as well as the ethics of culinary culture. In this context, especially the Chinese Cosmology seems to play a very significant role in constructing a universe of culinary realities. On the basis of these factors, we here propose a semiotic framework for further discussion, which ranges from the level of morpho-syntactics, via semantics to pragmatics.