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# Abstracts

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

# Abstracts

## *1. Aleksandra Drzał-Sierocka* **Movie Titbits. Exemplary Functions of Food in Films**

The aim of the article is to point and characterize the most important functions that food may play in the plot. The emphasis is put on three issues: the role of food in characterization of the characters and their psychological situation, giving information about socio-cultural identity of the characters and contexts, and defining relationships between the characters. The analysis will be completed by the characterization of the food film genre.

**keywords:** food, food culture, film, food film

## *2. Beata Łaciak* **The Functions of Eating in Polish TV Series**

The basis of the text will be a long-term monitoring of Polish TV series, in which the culinary is rarely the main thematic topic, but almost always is a significant element of the narrative. The following text is an analysis of the functions of cooking and eating in TV series. Referring to numerous examples, I try to show the community, social, erotic and compensatory function of food presented in TV series. I analysed too the gender and environmental diversity of culinary and culinary myths and archetypes revealed in Polish TV series.

**keywords:** TV series, eating, cooking, culinary myths and archetypes

### 3. *Alicja Kisielewska* **At the Common Table. Culinary „Polishness” in the Cultural And Media Context**

In hereby article I will wonder about the food in tv series, and try to answer the question of what Polish cuisine looks like from the perspective of tv series. For this purpose I will take a look at what and how is eaten by characters in Polish drama tv series in 21<sup>st</sup> century, particularly the most popular ones, which are family telesagas. This will allow me to form a reflection on Polish culinary patterns and the role of television in creating them.

**keywords:** Food, Polishness, cultural identity, tv series

### 4. *Marzena Kubisz* **A Woman at the (Cinematic) Table. Vegetarianism, the Politics of Meat, and Gender**

The article explores cinematic representations of vegetarianism and meat-eating in the context of the blockbuster British romantic comedy *Notting Hill* (1999) and one of the episodes of the American legal drama *The Good Wife*, entitled *The Red Meat*. The article approaches the acts of meat consumption and its refusal performed by female characters from the perspective the sexual politics of meat whose major principles have been analyzed by Carol J. Adams in her 1990 work. The analysis of the representation of the relation between meat (consumed or rejected) and gender proposed in the article displays a twofold function it may perform in a cultural text: it may be used as a narrative strategy which helps complete a psychological portrait of a character and as a starting point to explore a changing status of vegetarianism in contemporary culture. Suspended between rejection and desire, animal meat served as food becomes a focus of gender and identity inscribed in a broader context of the question of subjectivity of non-human animals.

**keywords:** vegetarianism, gender, politics of meat, absent referent, *Notting Hill*, *The Good Wife*

### 5. *Marek Sokółowski* **Libations, Carousal, Revel. Alcoholic Depths of Polish Feature Film. Outline of the Problem**

Alcoholism is often seen in the world of film productions. It is also often depicted in Polish films. The article presents the film images of alcoholics in movies: *Pętla* (1957) by Wojciech Jerzy Has, *Wszyscy jesteśmy Chrystusami* (2006) by Marek Koterski, *Żółty szalik* (2000) by Janusz Morgenstern, and *Pod Mocnym Aniołem* (2014) by Wojciech Smarzowski.

**keywords:** Polish cinema, alcoholism, alcohol addiction

## 6. *Małgorzata Bogunia-Borowska, Consumption in American Backwater. Cultural and Social Changes in America in the 1980s and 1990s. Analysis Based on the Film “What’s Eating Gilbert Grape” by Lasse Hallström*

The purpose of the paper is to present an image of American society presented in the movie *What is eating Gilbert Grape* by Lasse Hallström. It is the film that not only represents a consumer society, but promises the coming crises as a result of such social idea. This somewhat forgotten film is a penetrating analysis of consumer society. It points to the traps of the social and cultural model of consumption, which came to life after the Second World War an idea - a valve of security for Western societies, and which was to unload tensions and eliminate problems. The author of the movie uses food perfectly as a literal implementation of the next American dream about the ideal society and ideal citizens-consumers. Noting the risks and threats associated with it and anticipating the crisis of long-term implementation of the consumer society model.

**keywords:** consumption, social and cultural changes, liberal and conservative values, food land, film analysis

## 7. *Kamila Kalista, Romance, Food and Crime. References to Seder Tradition in Woody Allen’s Films*

Passover is one of the most important Jewish holidays. It starts with dinner - Seder. Family gathered on this day drink red wine as a symbol of freedom and happiness. They eat matzo - flat bread to remember that Hebrews left Egypt grabbing unready bread leaven. The central place of the table is taken by the Seder plate with *zeroa* - shank bone, *beitzah* - roasted, hard - boiled egg, *karpas* - a vegetable, *maror* - bitter herbs, *chazeret* - bitter vegetable, *charoset* - sweet dessert. Most of described traditional dishes are visible in Seder scene of films *Crimes and Misdemeanors* (1989) and *Café Society* (2016) by Woody Allen. In both films the extended families are gathered together. Their members' personalities reflect symbols of Seder dishes.

**keywords:** food, Passover, Seder, food film, Jewish, crime, romance

## 8. *Karolina Walkiewicz, From an Apple to Chinese Food. Dietary Habits of the Female Protagonists of TVN Legal TV Series*

In this article I try to analyze the dietary habits of the female protagonists of tvn legal tv series *Magda M.* and *Agata's Law*. Although there's been only a five year gap between original broadcasts of *Magda M.* and *Agata's Law* and action of both takes place in Warsaw lawyers environment, their lifestyle, food styles and upper-middle class problems are presented in a completely different way. Those tv series start a reflection on whether the protagonists of the series are paying attention to what they eat and whether food can be a determinant of social relationships. Analyzing the jungle of conflicting signals about diets, the growing trends for cooking and healthy nutrition, I ask the question about choices of independent and self-sufficient female protagonists of drama series, whose creators recognize that pro-health attitudes should be promoted among viewers.

**keywords:** *Magda M.*, *Agata's Law*, social status, diet discourse, food styles, commodification, globalisation

## 9. *Anna Sarzyńska Culinary Tourism. Characteristic of the Phenomenon on the Example of the Movie "Eat, Pray, Love"*

In recent years, the dynamic development of tourism has been remarkable. Nowadays, it plays a very important economic, political and social role. This has been noticed by the film industry. Different types of tourism are subject of an increasing number of films. One of the examples is a movie *Eat, Pray, Love* (2010, directed by Ryan Murphy), in which the topic of culinary tourism is of great importance. The purpose of this paper is to analyze the representations of the food presented in this film, from the perspective of its meaning during the journey. In this peculiar situation, food is a kind of prop, helpful in meeting new people. Cooking and eating together is conducive to the tightening of social ties. Lastly, savoring the regional cuisine can be a multisensory experience, bringing great pleasure and influencing the overall impression of the trip.

**keywords:** food, local cuisine, travelling, culinary tourism, cultural tourism, cross-cultural communication.

## 10. *Dominika Zielińska To Justify the Means. Contextual Use of Canibalism in Films*

The aim of this article is to present the motive of cannibalism which appears in chosen film contexts. I am interested in how cannibalism can be used as a cultural communication code and how it exist as functional movie thread. Based on the theories of Mary Douglas, Sigmund Freud, Louis-Vincent Thomas, and Claude Lévi-Strauss. I present several movie examples and I propose subjective interpretation of the cannibalism motive in the films in several aspects: cannibalism as the symbolic tool of revenge (*The cook, the thief, the wife and her lover*), as an allegory of consumerism (Jan Švankmajer's movies), need of meat as determinant of behavior of movie characters (*Delicatessen*), and cannibalism as grotesque form of helping each other (*Fried Green Tomatoes*).

**keywords:** Lévi-Strauss, Mary Douglas cannibalism, *Delicatessen*, Jan Švankmajer, *The cook, the thief, the wife and her lover*, *Fried Green Tomatoes*

## 11. *Jarostaw Grzechowiak Food Motives in Polish Fiction Movies about Concentration Camps*

The article is about food motives in Polish movies and tv serieses about concentration camps. It contains analysis of movies with concentration camps theme and indication of functions in which food performs in that productions. The post-war texts in the field of psychology and memories of concentration camps memories were quoted in that article.

**keywords:** Polish films, concentration camps, food, prisoners, KZ-syndrom

## 12. *Justyna Dworczyk Reflections on Love and the Consequences of the Lack of it*

Experiencing the world though lips, as the newborn does it by sucking the mother's breast, is comforting the intensive stimulation of hunger, so eating provides relief, fulfills the need of not only repletion but also of the contact and the connection as well. Feeling hunger is experienced as frustration while getting the food as gratification. Film makers have often presented food on the axe with extreme polarities: frustration vs. gratification, showing the issue from multiple intriguing viewpoints. There is also another side of the same aspect; gloomy, shocking, sometimes disgusting. The intense frustration of the need for closeness converts into sadistic fantasies about damaging the objects that stimulate lust. Damaging them by devouring. X muse not only remained indifferent to this phenomenon but also questioned it in

***13. Matgorzata  
Kowalewska  
Can One Eat Art?  
The Political, Socio-  
Economic and Artis-  
tic Role of Food in  
Peter Greenaway's  
Film "The Cook,  
The Thief, His Wife,  
And Her Lover"***

a way that frequently surprises with its esthetics and variety.

**keywords:** Oral fixation, gratification, psychoanalysis, eating disorders, movies, food, bowbly attachment

The aim of the article is to present the relationship between food and politics based on the example of Peter's Greenaway film *The Cook, the Thief, his Wife, and her Lover*. This particular Greenaway's film is compelling for the purposes of the presented analysis, as he is an accredited painter and he uses food as references to historic paintings. In my article, I analyse the role of food (as an element of scenography in Greenaway's film) as a means of explaining political and social problems presented. I will reference to history of art, political and social situation, as well as approach to food in the upper class in Great Britain in '80s of the 20<sup>th</sup> century

**keywords:** food, film, history of culinary, gourmets, politics, history of art, Peter Greenaway, Margaret Thatcher, foodies, Great Britain