
Abstracts

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Abstracts

Dariusz Gzyra, Animals in Meat Commercials

Alexander Solzhenitsyn once said: "Violence is never used in isolation – it is always accompanied by a lie". Meat is something that is inevitably linked to violence against animals. In 2005, Stowarzyszenie Empatia published a report "Animals in meat commercials", which was an attempt to critically analyze images of animals on the packaging of meat products, advertising, and trademarks. Hundreds of gathered examples demonstrated consistency of the use of images of animals, for example: suggestion that the animals are satisfied volunteers for breeding and slaughter. Often, the animals are shown in a humorous and unreal way. Advertising directed to children uses specific techniques, for example diminutive names of goods. Publication of the report resulted in the modification of the Code of Ethics in Advertising provisions regarding the use of the animals' image. Has anything changed since? Is writing a code is enough? Are the practices of Polish producers and traders unique? Is it possible to talk about the ethical ways of advertising meat, which itself is directly linked to animals' suffering?

Ariel Modrzyk, Meat as Garbage. Social Processes of Meat Devaluation

Contemporary meat is highly valued foodstuff. However, recognition of meat is accompanied by discourses, which lower its social rank. They include pro animalistic, consumer, economical and biopolitical discourses. In the article the author makes order of the various ways of talking about meat devaluation. They are all elements of reproduction of social order, establishment of hierarchies between people and between people and other animals.

***Aleksandra Drzał-
-Sierocka, The
Culinary (and
Cultural) Status
of Fish in Poland.
Between Meat and
Non-meat, Between
the Symbol and
Indifference***

***Ludmiła Janion,
Meat Communities.
The Constructions
of Collective Identity
around the Ritual
Slaughter Dispute***

Food is like a synecdoche of culture. Microcosm of cooking reflects the key rules, values and definitions of social roles. In my thesis I try to describe the modern Polish culture concentrating on fish. The culinary and cultural status of fish in Poland is very interesting because of its complexity and ambivalence. Polish fish is caught in a trammel of perceptions: dish nourishing but fast, religious symbol, but also inferior animal, which meat is... vegetarian. I give some examples of "fish dilemmas" that show main tendencies.

Recent legal changes resulted in an outburst of interest in the moral and legal acceptability of the ritual slaughter in Poland. The aim of the article is to establish in what ways the dispute over the slaughter method contributed to the construction of collective identities of two involved groups: Polish Tatars and animal rights activists. On the basis of the materials published by the groups in question, it is shown that the Tatars cement their collective identity of meritorious Poles while add an element of being the victims of political quarrels and religious discrimination. Animal rights activists deny being anti-Semitic or Islamophobic, but they present themselves as more civilized and humane than the minority. Thus, the view on the superiority of the majority's culinary practices is strengthened. Both groups refer to the nationalist discourse and the category of being Polish. The article shows that the nationalist discourse is flexible enough to accommodate contradictory claims of both groups, while the category of ethnicity is not deemed useful by the Tatars. Moreover, the privilege of apparent ethnic neutrality remains invisible to the social majority.

***Małgorzata
Kowalewska,
The Matter of
(Dis) Taste. Foie
Gras – Controversial
Delicacy and
Controversial
Methods of Fighting
Against the Foie
Gras Production***

***Justyna
Schollenberger,
“A Piece of Unwarped
Nature”. Analysis of
the Rhetoric of Pet
Diet Discourse***

This article examines the cultural practices and politics of foie gras production and consumption. The first part presents what foie gras is, as well as the history of production of this product. The second part describes a dispute between the supporters and opponents of this delicacy. These sections provide an analysis on how ethics, morality and the concept of common good clash with each other in notorious foie gras bans.

The article presents an analysis of textual and iconographic narration of the BARF pet diet based on raw meat and bones. The main assumption of BARF is that such diet is “natural”. The problem arises when we ask about the criteria of naturalness with reference to domestic cats and dogs. A praise of pets as natural carnivores and predators and eulogy of their joy of eating bloody meat could be seen as a potential praise of the wild opposed to the social. It is nevertheless softened by highly narrativized diet discourse. Rapacity and carnivorousness is limited here only to the pet’s diet and it doesn’t include social needs and behaviours. BARF diet supporters could be seen also as food activists as they oppose to the politics of great pet food companies. Highly processed commercial meat food is opposed here to the wholesome raw meat. One can see that the project of the “return to nature” provided by caring owners feeding their pets with bloody meat chunks is mediated here by cultural context. In the article I analyse the rethoric of such “return to nature” with reference to Lévi-Strauss, Lorenz, Belasco, Haraway.

Arleta Galant, City and Meat

The author analyses an urban legend about a butcher from Niebuszewo (district of Szczecin), which is an emblem of social fears and phantasm in post-war reality in a borderline city. She notes that Józef Cyppek's story represents Polish-German-Jewish experiences after 1945 in local space and describes these experiences, which concern the relations between superstitions and „meat stereotypes” in the community. The starting point of the interpretations in the article is Richard Sennett's essay – *Fear of touch in Flesh and Stone. The Body and the City in Western Civilization*.

Wojciech Boryszewski, Cannibalism as a Metaphor in Mass Communication

The main subject of the publication is the use of the conceptual metaphor of cannibalism in mass communication. The author begins with describing the conceptual metaphor and defining the semantic field of cannibalism. This phenomenon is very common as a source domain of conceptual mapping, both in everyday speech as well as in mass communication. The examples of such metaphors include “politics is cannibalism” and “business is cannibalism”. The article analyzes sample publications containing phrases connected with these metaphors and their functions in the texts. The author proves that the two metaphors are permanently present in our social consciousness, they are universal and they shape the way we perceive politics and business.

Iga Łomanowska, Hunger for Meat. About Cannibalism in the Movie “Delicatessen”

The text has a character of a draft – the author signals some aspects and themes of complex issues of anthropophagy and human carnivorousness, placing them in historical, sociological and anthropological perspectives. As its starting point the author takes black comedy *Delicatessen*, in which characters are hungry for meat and not being able to get the animal meat they practice cannibalism. The author analyzes their customs, defining the kind of cannibalism they practice and describing its significance for them as a community. She reaches for historical examples of cannibalism and recalls its ritual, social and mystical importance referring it to the situation in the movie. She enriches the whole with the reflection on the carnivorous nature of man, as a creature condemned to hunger for meat.

***Anna Roszman,* Literal Consumption of a Body. "Grimm Love" Movie as a Tragedy**

***Marta Maciejewska,* Human Marionettes in Bloody Theatre. Meat in Jan Švankmajer's Feature Films**

***Wojciech Kowalczyk,* Blood and Performance**

The text focuses on the movie *Grimm Love*, directed by Martin Weisz. The plot is based on a true story of Armin Meiwes, a man from Germany who killed and ate his lover. In Weisz's film the main character is portrayed as a tragic figure and the history may be read as a metaphor of the ultimate transgression. The „consumption” of the body has both literal and symbolic meanings.

Due to some of his short animated films, Jan Švankmajer became known as a filmmaker presenting food – including meat – in an oppressive way (e.g. in *Meat Love* and *Food*). In these productions it is an embodiment of a human being who undergoes unavoidable destruction and break-up, and – as a piece of meat – lacks subjectivity. In his full-length films the director continues this way of presenting human fate; moreover, just in the full-length productions meat, which before was episodic and showed only in a few Švankmajer's short animations, became a motif that often comes back in his works and connects them. What is also important, because of the fact that Švankmajer's films became longer, the meat motif can be explored more: in *Little Otik* the idea of 'human as meat' becomes clearer from scene to scene, when we observe the main character devouring people. In other film, *Lunacy*, scenes starred by actors are crossed with animated fragments showing living meat pieces that comment action and protagonists' behaviour. In this text both ways of presenting meat in the Czech director's films and strategies they undergo are presented.

The aim of the text is an attempt to describe the condition of contemporary body by reference to examples of artistic performances, in which blood appears. The work is based on performance of Western culture only because I agree with the thesis of Jean - Marie Pradier, stating that the shape of the performing arts stems from the way of acquiring knowledge about the body, which in Western culture comes from a dead body. By analysing the works of Jan Fabre, Marina Abramovic, Ana Mendieta, Gina Pane, Franko B and Bob Flanagan, I would like to explain the thesis of Jean - Luc Nancy, who described body as a wound. This state of body is seen by Nancy as illness, which - in my interpretation - is haemophilia.

***Magdalena
Tomaszewska-
-Bolałek, Meat in
Traditional Asian Art.
India and Japan***

In Western art still life is a very popular subject. Objects as flowers, plants, books, jewelry, weapons can be found in many paintings. Numerous artworks of still life are also a presentation of food in different aspects, from dead animals, meat, raw vegetables to sophisticated dishes and pastries. Jacopo de'Barbari, Pieter Claesz, Jan Davidszoon de Heem or Francisco José de Goya y Lucientes are only a few examples of painters who presented still life with food. Food and eating are natural needs for people all around the world. Is meat also a popular subject of still life in Asian art? Is meat the main theme or just a part of scenes or events from everyday life, history painting or landscape art? In this article the attitude towards meat in Asian still life art will be presented in Indian and Japanese art.

***Katarzyna Cupała,
Eros and Tanathos
Made of Meat. The
Motif of Rotting
Corpses and Brutal
Sex in Poetry by Jiří
Karásek of Lvovice***

The aim of this article is to present the lyric works by one of the most prominent Czech decadent poets, Jiří Karásek of Lvovice. The author of the study has concentrated on the way in which the poet was breaking taboo – for many years his poems were censored. One of the frequent motifs appearing in his creativity was rotting corpses. He also does not spare his readers descriptions of brutal sex, in which the bodies of the lovers are compared to meat torn apart into pieces by sexual intercourse. For the purpose of thorough analysis, the author has used concepts derived from psychoanalysis and philosophy.

***Szymon Trusewicz,
Body as a Measure
of Matter? “Świdryga
i Midryga” by
Bolesław Leśmian***

The author interprets *Świdryga i Midryga* by Bolesław Leśmian in the context of body experience. The main assumption is to present the accuracy of anthropological thought in the poet's work. Analysis relies on close-reading strategy and shows the new way of reading the poetry by Leśmian. The author describes horizontal and vertical order in the poem in context of cultural axiology of space. The conclusions show the problematic role of body in human experience of the world.

***Piotr G. Górnjak,
Hunger for Life.
Two Faces of
Devouring in René
Magritte's Paintings***

René Magritte was a Belgian surrealist painter. It is often said that it is impossible to analyze and interpret works of surrealists, because they are an illustration of realms, such as dreams and hallucinations, which cannot be seen for nobody except the artist. Even if we agree with this thesis the situation is different with Magritte and that is what I will show in the text. I am going to describe two of Magritte's paintings: *The Pleasure* from 1927 and *The Famine* from 1948. Both these paintings relate to eating or rather devouring living beings. To analyze both of these paintings, I'm going to try to show cultural context related to them in reference to religion and mythology. An important point of my analysis will be reference to the concept of meatiness. For that I'm going to use of the text by Jolanta Brach-Czaina, *The Metaphysics of meat*. However, the analysis will only be an excuse to try and answer the question: is the act of eating meat only an ordinary activity or maybe something more?