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Reading Food in Literature,
the Arts and across the Media

Cultural Intertexts

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Editor's Note

The 2024 issue of *Cultural Intertexts* focuses on representations and translations of food, advancing multiple evaluations and reading grids. The volume includes a guest section of articles collected by scholars from the University of Bucharest – “Reading Food in Literature, the Arts and across the Media” – in partnership with the editing team at “Dunarea de Jos” University of Galati, and hosts contributions on “Translating Food”.

Part one sheds light on the poetics and politics of cultural texts which encode images of food and aliment various decodings. The corpus is generous, including: dispora women's writing; feminist discourse; food blogs; newspaper articles; individual novels, screenplays, films, poems, paintings. The findings gravitate towards the following conclusions: food performativity is both constitutive and reflective of transnational identity construction (Sima Aghazadeh); counter cookbooks have the potential to mobilize revolutionary culinary spaces (Majda Atieh and Batoul Deeb); food is a symbolic medium whereby female identity is built and negotiated (Nicolae Bobaru); food blogs add to the (virtual) food literature accompanying migration (Betty Chukwu and Robin Oakley); food plays a significant role at different junctures of a novel's narrative pattern (Antony Hoyte-West); explorations of hunger (as starvation and insatiable craving) reveal the gap between classes (Lorena-Clara Mihăeș); fruit imagery supports existential questioning, spiritual emptiness and societal critique (Monica Manolachi); food aesthetics expresses societal concerns, class distinctions, moral lessons, and cultural exchanges (Lidia Mihaela Necula); real and figurative hunger are recurrent themes in the literature covering the horrors of the Holocaust (Cristina Mihaela Nistor); the theme of striving for food reflects the struggle for justice (Raluca Ștefania Pelin); banquet menus transcend culinary functions, conveying broader political and societal messages (Adriana Soholodeanu); investigations of veganism underpin exploration of ethics and the interconnectedness of all living things (Alin Temeliescu).

Part two brings forth culturally-oriented translation and interpretation efforts aimed at clarifying food related issues and their journey across temporal and spatial frontiers. It offers incursions into the challenges of rendering contemporary local textures and tastes, enriching and re-appropriating older food-related terminology, investigating gastronomic culturemes in successive translations into a minority language. The case studies include Muamer

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Spahic's cookbook *The Bosnian Cuisine* (2016), Jonathan Grimwood's novel *The Last Banquet* (2013) set in late 18th century France and Jane Austen's *Pride and Prejudice* (1813; trans. into Romanian 1943, 1968, 1992, 2004, 2006, 2011, 2012, 2016, 2017).

The editors of *Cultural Intertexts* renew their gratitude towards reviewers, contributors and partners, acknowledging their valuable input and commitment to the publication of the series.

Michaela Praisler