CHAPTER ONE: FOOD AND HUNGER

Food and hunger are themes of frequent concern throughout both novels, both in practical terms and for the multiplicity of symbols conveyed. Food provides a measure of social functioning, an excellent pivot for distinction between the cultural locations of Voss and Captain Michales. As a basic need, it also gives entrance to human commonalities and particulars of individual characterisations.

FOOD FOR SOCIETY

Elizabeth Telfer\(^1\) and Hortense Powdermaker\(^2\) highlight the range of social constructions assigned to food use, including: rules of etiquette, construction and reinforcement of values and loyalties, means of intimacy, and religious and aesthetic cultural practice. Examining such social uses of food in the two novels provides insight into the cultural nuances of plot and subtleties of interpersonal dynamics.

SOCIAL MORES

Rules of etiquette vary considerably across cultures, reflected in conventions concerning food.\(^3\) Standards of polite behaviour in nineteenth century Sydney were, like their English models, rigorous and intricate, and we see this throughout Voss. Belching, making noise as one eats, spilling food: these are all serious social transgressions, marring one’s community esteem.\(^4\)

Cretan society of the same period, on the other hand, placed no such emphasis on the minutiae of food consumption. Politeness in Captain Michales concerns hospitality, a moral fundamental to all social engagements. Guests must always be welcomed and generously entertained. So crucial is hospitality that not even the rigours of wartime are considered sufficient mitigation for inhospitable behaviour. Thus when

---

\(^1\) Telfer 1996: 37-39  
\(^2\) Powdermaker 1997: 204  
\(^3\) For detailed discussion of cultural variations concerning food use and social interpretation, see, for example: Counihan and Van Esterik 1997, Johnston 1987, Visser 1986, Farb and Armelagos 1980.  
\(^4\) Voss belches P44, slops wine P15, and eats greedily P43: ‘He is a greedy-looking pig, really, thought Frank Le Mesurier. A German swine.’ Boyle picks his teeth P197. Dr Badgery smacks his lips as he eats P320 and his jaws make ‘a curious cracking sound’ P348.
Kostandes and Kosmas arrive in the village destroyed by Hussein the Albanian\(^5\), an old man, acting as spokesman, apologises for having nothing to offer their guests: no chair, no glass for water, no bread.\(^6\) Their inability to show hospitality – especially in terms of food – is for them a source of great shame, even in their grieving.\(^7\)

Lavish hospitality in *Voss*, in contrast, is an impolite flaunting of one’s personal extravagance. Mrs Pringles’ sumptuous spread at her prenuptial ball for Belle, for example, makes her the subject of vicious resentment.\(^8\) Rather than welcoming largesse, her excess of hospitality – and especially the manner in which she ‘humbly’ plays ‘servant’ to her guests\(^9\) – is viewed as ostentatious pretension.\(^10\) Colonial society depends upon the understating nuance and, above all, avoidance of potential embarrassment, for oneself and one’s guests.\(^11\) Consumptible hospitality is an excellent locus for establishing such rules.

One of the most influential among these is keeping order, an essential of classist stratification. Despite the efforts of Governor Macquarie to found an innovatively egalitarian community\(^12\), English class-based determinants persisted; most vividly enacted in the provision and consumption of food. Sharing of food across divided social strata is a recipe for chaos. Servants eat apart from their masters, at all levels of the scale\(^13\), and even amongst those who are sufficiently equal to share a table,

\(^5\) s 475-476 (not in translation): while the majority of the village men were fighting up in the hills, all the remaining men under sixty, including the boys, were slaughtered and the village burned.
\(^6\) s 476 p411
\(^7\) We see the same impetus to hospitality from Jogaros, who entertains Vendúsos even though his son has just been killed; and in order to make Vendúsos feel at home, keeps from him the lad’s death, s 363-364 p318-320.
\(^8\) P347: ‘By her very hospitality, Mrs Pringle, who had wounded many a friend in the name of friendship, was laying herself open to the most savage forms of counter-attack. Now, some of those friends might never have seen her before, while the expression of others suggested they had, indeed, recognised what they must force themselves to endure.’
\(^9\) P347-348: ‘As the resigned Mrs Pringle humbly went about her duties, always the servant of their pleasure, the guests were frowning at her from above their whiskers of crimped lettuce and lips of mayonnaise.’
\(^10\) These aspects are beautiful conveyed by White in Mrs Pringle’s mistranslation of Russian Salad – a new and exotic dish (see Montagné 1961, Farmer 1949) – as ‘Salad à la Roosse’ (P347), which might most closely be translated as ‘the redhead lady salad’ (many thanks to Dr Bronwyn Winter).
\(^11\) Within this cultural framework of apparent modesty, ostentation is an unacceptable vulgarity, especially with regard to food which had become ‘a pervasive symbol of affluence and the contemporary ethic of pleasure-seeking’, Gordon 1990:115.
\(^12\) See, for example, Ritchie 1988.
\(^13\) Topp the music-master, for example, is of sufficiently acceptable status to be allowed, when he calls to give the young ladies music lessons, ‘a slice of madeira cake and a glass of port’; but not to partake with the rest of the household: ‘in isolation, of course’ P463. His presence at Belle Radclyffe’s party, eating alongside the gentry, is scandalous. It is an indication of Mrs Bonner’s failed aspirations that
Chapter One: Food and Hunger

hierarchies prevail\textsuperscript{14}. Social order is preserved also in the content of food provision, as well as its form. Thus when Laura is compelled to entertain Voss at the novel’s beginning, she serves only the second-best port, reflecting his b-grade social standing; but in a decanter, so as not to offend.\textsuperscript{15} Social niceties concerning food also give White’s characters a sense of order, especially in disturbing situations. When Voss intrudes upon her Sunday solitude, Laura regains control over her own time by giving Rose meticulous directions about how and when she should serve refreshments.\textsuperscript{16} Awkwardness between Voss and Laura is broken with the refreshments’ arrival: ‘Order does prevail.’\textsuperscript{17} The shock of Rose’s pregnancy is overcome through ‘a luncheon of cold ham, with pickles, and white bread, and a little quince jelly, nothing heavy like, because of the Pringles’ picnic party that afternoon’\textsuperscript{18}: an assurance that not everything is out of control.

Flouting the social conventions of food provision risks complete disorder. Belle’s party on the novel’s last day is ‘a gathering of fairly ill-assorted guests’\textsuperscript{19} indicative of her naïve altruism: an unnatural combination of people from a range of the social spectrum. While Belle hopes her slighting convention will liberate her guests\textsuperscript{20}, her husband’s superior social comprehension warns of impending disaster\textsuperscript{21}. Such is the significance of the nuances of etiquette.\textsuperscript{22}

\textsuperscript{14} Even in Rhine Towers: P143 we see Mrs Sanderson putting everyone in their correct place at the table.
\textsuperscript{15} Note Mrs Bonner’s concern, upon her return, fearing that her niece may have squandered the best port on an unworthy guest P19.
\textsuperscript{16} “… after we have talked for a little, neither too long, nor too short, but decently, you will bring in the port wine and some of my aunt’s biscuits that she made yesterday, which are on the top shelf. Not the best port, but the second best. … But make sure, Rose, that you do not wait too long, or the refreshment will arrive with my uncle and aunt, and it would be too confusing to have so much happen at once.”
\textsuperscript{17} Such is its momentousness, this is the entire paragraph P14.
\textsuperscript{18} P55
\textsuperscript{19} P460
\textsuperscript{20} And will enable them ‘to eat and drink without shame’ P460.
\textsuperscript{21} P461: “I will not be answerable for this disaster you insist upon courting.”
\textsuperscript{22} P459: Belle’s flouting conventions is further illustrated in her indulgence of her children, for whom her appetite borders on the indecent, and who have tasted the sillabub: an exceeding rich alcoholic dessert (most unsuitable for children), before the evening’s celebrations have begun. Greater contrast could not be made with Mrs Pringle’s ordered triumph P335-350.
FOOD AND GENDER

Food-centred social division is seen in Captain Michales with regard to gender. Men and women rarely eat together. Most often women are preparing and serving food, while the men consume; even between married couples and cohabiting siblings. Men tend to order and control food, but rely on women’s work for its provision. We see this in domestic arrangements and public occasions: men direct, women prepare and serve, and men feast. Nor is this a strictly Greek practice; we see the same gender-based division of food production and consumption within the Turkish community. Kazantzakis presents a world where women labour for men’s comfort and social maintenance, generally and with particular relation to food.

White presents a similar situation amongst the Aboriginal characters of Voss. It is the Aboriginal women who take responsibility for ongoing dietary – and general domestic – sustenance. Within the white community, however, food provision is divided upon lines of class, as well as gender. Well-to-do members of polite society have servants to cook and serve food: female servants. Those on a slightly lower

23 For example: Katerina and Captain Michales S 48 p42; Doxaniá and Idomenéas S 259-261 p230-231.
24 For example: Chrysánthe and Captain Polyxigis S 89 p81; Mister Aristoteles and his three sisters S 41-42 p36.
25 These are, of course, classic Marxist production relations. See Das Kapital, Volume 1 (Marx 1976).
26 For example: Captain Michales’ directions to Katerina for his cellar feast S 50 p44; the house of Old Séfakas during the uprising S 407, S 408, S 418 (none in translation), S 394-395 p347-348.
27 For example: the wedding of Tityros and Vangelio S 213-214 p188-189; Old Séfakas’ dying S 485 p419.
28 For example, during the Turkish festival of Bairam, Efendina and the old men gather at Hamidé Mula’s tekke, being waited on hand and foot, S 317-318 p277.
29 For example, s23-24: Gunaika pia dea phiountas sto dromo, ajabansta’spià (la Npej, strw/ountanta|trapezia: oipiof roimi noi kokuraioi gu/izansta|spitia touj biastiko|na/fm oipio|mera|l hdej koftostekountan stij tabernej kal|kouts opinan. ToMegal à Kástro, tulime|hos kota|lli, peinouse kal|s u|nta|zountan na|dei prnhs|e. (Women no longer appeared in the streets, the lamps were lit in the houses, the tables laid. The more respectable men hurried home to dinner, the more gay lingered in the taverns for another drink or two. Megalokastro, as dusk hid it, felt hungry and addressed itself to the evening meal. p17-18 my alterations.) Women provide the evening meal, which is the centre of evening home life. Individual men have the choice to participate or not; it continues available to them regardless.
30 P400-401: ‘It was their ant-women who were engrossed by the continuance of life, who wove into the dust the threads of paths, who were dedicated to the rituals of fire and water, who shook snake and lizard out of their disgusting reticules, and who hung golloping children upon their long and dusty dugs.’ Again P415, while the men are immobilised in awe of the comet, the women are ‘engaged in their usual pursuit of digging for yams’.
31 Note too the separation of ‘kitchen’ with ‘dining-room’ P58, indicative of a hierarchy within this domestic feminine underclass.
rung of the social ladder have a ‘decent woman’ to cater for them. Members who have fallen altogether, such as Brendan Boyle, depend on the service of Aboriginal women.

Food consumption within the white gentry, however, depicts clear gender-based demarcations. Nineteenth century British notions of femininity were founded on delicacy and self-control, and appropriate eating behaviours mirrored this. White’s ladies are models of under-indulgence: self-restrained nibblers, prone to sudden loss of appetite. In the progress from child to womanhood, food relations feature strongly. Wee girls dream of cakes and sherbet; young ladies of marriage. A child may proudly polish the bone of her chop, but the fiancée must eat even soft fruit with elegance. In the social stakes, a young woman’s entire future effectively rests on what and how she eats. No such constraints, naturally, are placed upon the men; a man is, almost by definition, a creature of hearty appetite.

---

32 For example: Mrs Thompson who keeps house for Topp and Voss P33; the woman who attends to Mr Bonner in his dotage P459.
33 In Boyle’s filthy homestead (‘The dirt floor was littered with crumbs and crusts of bread. Birds and mice could always be relied upon to carry off a certain amount of this rubbish, but some lay there until it became petrified by time …’ P178) dinner (‘a lump of salt beef and some cold potatoes’ P179) is served by ‘a pair of shrieking black women, naked as the night’ P179.
34 See, for example: Robertson 1992: 72, Wolf 1991: 190, Brumberg 1988: 110, Michie 1987: 16; and the young ladies at the Misses Linsley’s Academy, P425: ‘Anything more graceful than the older girls could only have broken; the laws of nature would have seen to it. Their porcelain necks were perfect, and their long, cool hands always smelled of soap. Deftly they carried large, clean books in the crooks of their arms, against their brittle waists, albums of pieces for piano and paper. On Friday evenings they studied deportment.’ Feminist analysis on women and eating disorders frequently emphasises the detrimental consequences of the Victorian feminine ideal, leading ultimately to the annihilation of the self. See, for example: Heywood 1996 and Ellman 1993. Qualities such as delicacy and restraint are also incorporated in the feminine sexual ideal of virginal frigidity, proscribing indulgence – or passion – of any sort; the influence of which continues. See, for example: Fontana 1996, Sanders et al. 1995, Thompson 1994, Chapkis 1986, Schoenfelder and Wieser 1983.
35 For example: Laura’s commitment to the rules of hospitality impels her to ‘try a biscuit’ P10 – even a biscuit is a strain on the delicate appetite; mere mention of Rose’s pregnancy (with all its sexual connotations) makes the idea of food repulsive to her P76.
36 P423-424, P425-426 Although inherently incongruous, it is completely consistent with the Victorian virginal ideal that marriageability requires a woman to denote her appetites, see Michie 1987.
37 Jessie Pringle at the Pringles’ picnic at Point Piper P76; Belle Bonner P174: ‘Her hands, that she held above the finger-bowl, dripped inelegantly with the juice of early peaches. … A girl, almost married, who could not learn to eat a peach!’
38 For example: Ralph Angus: “I am always hungry” P143; Judd yearning for ‘his own fat paddocks’ P367 and ‘the big breasts of his wife’ P368; Colonel Hebden’s desire for strawberries and his cousin Mrs de Courcy P434.
According to Felipe Fernandez-Armesto, ‘communal feeding is essential to social life’.

The sharing of food is the way we create and reinforce social bonds, from affirmations of status, to kinship, to abiding personal intimacies. Significant community events are marked with feasting, providing relief from monotony or hardship as well as cementing relationships. Both *Voss* and *Captain Michales* present the ambiguous nature of such practice, since its success depends upon mandatory participation; as is also the case with the social function of hospitality.

For the willing participant, sharing food provides a sense of belonging, imparts value and acceptance, evokes trust and intimacy – and demarcates outsiders. However, the reluctant participant may find themselves manipulated or compromised. And refusal to participate constitutes rejection of all the protective ties represented in the symbolic act. Above all else, the emphasis within both novels upon the sharing of food illustrates the crucial nature of social bonds. Both Captain Michales and Voss present themselves as primarily autonomous individuals; communal food consumption proves the lie to this delusion. At the common table, no man can be an island.

---

39 Fernandez-Armesto 2002: 18
41 For example: Christmas in the bush P221; Easter in Megalo Kastro § 194-196 p179-181; the wedding of Vangelio and Tityros § 213-215 p188-190; Belle and Tom’s prenuptial ball P347-349.
43 For example: Penelope’s determination to find someone with whom to share her spring picnic – so important is it that the meal be shared, she accepts the company of her maid, Marulio § 64-69 p55-60; Tityros evoking the intimacy of shared food to encourage Idomenéas to break his fast § 261-262 p231; Voss bonding with Brother Müller at the Moravian Mission via shared beverages P53; Patasmos and Manúšakas are inseparably bound by a long history of sharing food § 233 p207, as are Laura and Belle, who retain their intimacy through shared Sunday lunches P458.
44 For example: at his home in Sydney Voss will not share food with Harry Robarts and Frank Le Mesurier P43; Diamandés and Vangelio share food with each other and not with Tityros § 255 p226.
45 For example: Nuri Bey uses shared food to convince Captain Michales to caution his brother Manúšakas § 27-41 p21-35; when he comes to kill Manúšakas, Nuri Bey refuses to feast with him, knowing that this will compromise his resolve § 224 p198-199; on the first Sunday morning, Laura feels duty bound to join with Voss in a biscuit and a glass of port – and finds herself a little embroiled with him, through this practical intimacy P17-18, P31-32.
46 For example: Captain Michales’ refusing Manúšakas’ hospitality when he visits him on Nuri Bey’s behalf is accepted only because fraternal bonds are even stronger than the demands of hospitality – just, § 83 p75; Diamandés’ refusal to join the company at the wedding feast of Vangelio and Tityros results in his being beaten up by Polyxigis § 213-214 p188-189; Voss’ declining to join the Bonners for lunch on the first Sunday P26-27, or return for a drink after the Pringles’ picnic P78-79, renders him irredeemably rude. When Kostandes delivers to Chrysoula and Kosmas the news that Old Séfakas is dying, he will not risk rejecting their hospitality altogether § 466: kai giatokrasi tou leiq, qatoplimwmsoukalasw toxatiri. (The wine you’re offering me – I’ll drink it so as not to upset you. p403); nor do the cellar-feast participants dare refuse Captain Michales’ offer of their pottery egg-cups – even though they’re essentially inedible § 138 p128.
One of the most significant and problematic bonds for Captain Michales is his being blood-brothers with Nuri Bey. Conflicting with more intuitive loyalties, this tie plagues him throughout the book. It is fundamental to the strength of connection that the relationship was established with a ritualistic shared meal\(^{47}\) and the eucharistic consumption of their mingled blood\(^{48}\). Such is the power of the sharing of food that the bond thus formed proves almost indestructible.

Shared food enables social interaction to proceed smoothly even in the most fraught conditions. We see this much more frequently in *Voss* whose polite society demands that tensions be buried rather than aired\(^{49}\), and where emotional expression\(^{50}\) and indelicate practicalities\(^{51}\) must be cautiously handled. In the freer world of the volatile Cretans, we find only one instance of food being used in this manner: when Captain Michales visits Nuri Bey, to determine whether he’s man enough to kill, and Nuri tries to hide his shame and gather strength behind shared refreshments.\(^{52}\)

**GIVING FOOD**

In *Voss* food is given as a sign of affection. Mostly it is men who use food in this way, underscoring Victorian censure of male sentimentality. Through food a man may freely express ‘that affection which might be absent from his voice and looks’\(^{53}\).

\(^{47}\) s 33 p27

\(^{48}\) s 33-34 p28-29 Their ceremony closely resembles the Eucharist: the common cup, blood cut from each of them *st' ofhrona tou' Kristou' kaitou' Mouxameth* (in the names of Christ and Muhammad) and solemnly mixed, each communicant repeating the same words as they receive. (See, for example, *Ai lerai/Akol ouqjai thj Megaf hj Ebdonad/oj kai tou Paşxa. Epimel elia : +GewrgiouHI. Papa deh Prwtopres butefou.* South Daytona, Florida, USA: Patmos Press. 1996: 474, 478.) The very process of blood-letting is itself eucharistic, as a ritual sacrifice; as are the consequences of their act: preventing them from having to shed more serious blood (it takes the place of a sacrifice – as Christ’s sacrifice is said to do for us), and binding them in holy union; between Nuri Bey and Captain Michales, this ritual is sacrament.

\(^{49}\) Such as at Rhine Towers, where emerging tensions between Voss and Judd, and Angus and Judd are buried beneath ‘a big, crisp, crinkled saddle of baked mutton, and a dish of fresh, scented plums, and a dish of fish, fresh, scented plums, and conversation’ P144.

\(^{50}\) Such as Voss’ hiding his relief and joy at Jackie’s return to the cave with all but one of the cattle under a brusquely offered ‘lump of damper’ – ‘and of all those present, only the aboriginal, who was well practised in listening to silence, did not interpret their leader’s behaviour as contemptuous’ P305.

\(^{51}\) Such as Una McAllister’s pregnancy, which she secludes behind the mention of strawberries P437.

\(^{52}\) s 277-278 p245-246 Note that this is presaged in Nuri’s first hosting of Captain Michales, but Captain Michales refuses the proferred hospitality, see note 54 below.

\(^{53}\) P376: Mr Bonner’s gift of pears to Laura. See also the tid-bits (he ‘would cut for him choicer bits of starved mutton, or dried beef, and put them on the lad’s plate and go away’ P261) and the lump of gum Judd gives to Harry Robarts P262-263.
Gifts of food are much more complicated in *Captain Michales*. This reflects the nexus of sophisticated negotiations constantly in play on the occupied island. Peace between Greeks and Turks – and within both communities – is held in delicate balance; encapsulated in the multitude of ways food is used as a gift. Most often, food is a sweetener, softening the hard blow of news or demands\(^{54}\) or keeping someone on side\(^{55}\), or a means of manipulation, approaching bribery\(^{56}\). Accepting food offered in this way implicates the recipient in the whole deal. Refusing breaches the rules of hospitality and is therefore seriously offensive. Creative solutions to this dilemma (varyingly successful) are evident throughout the novel.\(^{57}\) Demonstrating the intricacies of interpersonal play in Cretan society, however, food is also given in *Captain Michales* as a simple token: of love\(^ {58}\), consideration\(^ {59}\), congratulations\(^ {60}\) and the desire for peace\(^ {61}\).

**COMFORT FOOD**

In its social capacity, food functions to comfort its recipients in a variety of ways: as a diversion from unpleasantness, consolation in distress, and proof of underlying order despite apparent chaos all around.\(^ {62}\) As an entity of its own, however, food

\(^{54}\) For example: the partridge which Nuri Bey offers Captain Michales when he wants him to curb the behaviour of his brother Manúsakas and which Captain Michales refuses, with the excuse of the Lenten fast – a fast he fails, spectacularly, to observe in any other circumstance \$30 p24.

\(^{55}\) For example: Manoles the Pope is given \$88: *tratamenta, l oukounia, keftedej, aqgourakia, fistikia, xournaudej, karudopitej, mouš moula, stragalia, muzhqopitej* (sweets, turkish delight, meatballs, gherkins, pistachios, dates, nutcakes, medlars, roasted chick-peas, cheese pies \$80 my alterations) to ensure good blessings.

\(^{56}\) For example: After Captain Michales rides his mare into the Turkish coffee-house the Pasha sends the Metropolitan a hare, but the Greeks are fasting and so the Metropolitan sends it back \$191 p178. The Pasha sends the hare as a means of committing the Metropolitan to stem further provocative action, and as a warning: the Pasha’s superior power exhibited in his overlooking Greek religious sensitivities. Only food, loaded with religious proscriptions which differ between the two communities, could have been used to such multiple purpose. Acknowledgement of the Pasha’s authority – and at least some degree of assent to his demands – is evident in the Metropolitan’s reciprocal gift of baklava, red eggs and Easter biscuits \$195 (not in translation).

\(^{57}\) For example: Nuri Bey and Captain Michales \$27-41 p21-35; Manúsakas and Captain Michales \$81-83 p73-75; Manúsakas and Nuri Bey \$221-224 p196-199; the Pasha and the Metropolitan \$190 p175, \$195 (not in translation); Captain Michales and the widow inn-keeper \$75 p66-67, \$332 p291.

\(^{58}\) For example: Old Séfakas’ sending Chrysoula, Kostaros’ widow, *duo\kafaliia turi/ki e\na kal dainis* \$463 (two whole cheeses and a nice lamb \$400).

\(^{59}\) For example: Bertódulos’ gifts to his landlady \$105 p97.

\(^{60}\) For example: the wedding presents to Vangelio and Tityros \$207 p182.

\(^{61}\) For example: the Pasha’s giving food and drink to Barba Jannis and Efendina when the uprising is over \$518 p451.

\(^{62}\) For example: the Bonners’ retreating into apple-pie to forget the strangeness of Voss P31; Laura’s hiding from intimacy with Voss behind the ‘practical acts’ of eating at Mrs Bonner’s dinner party to farewell the expedition P88; meal breaks during the Turkish massacre, when Captain Michales and
provides comfort throughout both novels; most often intentionally, as compensation for disappointment, distraction from distress, recreation, or pure displacement behaviour.

Food also acts to calm and soothe troubled situations or individuals, without this effect being deliberately sought. Often this is part of the social benefits of shared food, but it is also present in the pure physiological act of eating. In all cases we find situations where food is used to comfort where words would be unable: a socially acceptable and reliable solace in distress.

[Thrasáki are on guard behind the door]

As it does in real life, of course, wonderfully exemplified by the British Broadcasting Corporation’s recent (April 2003) hour-long television programme on BBC2 entitled “The Nation’s Favourite Comfort Food”. Based on (non-random) surveying, the top ten British comfort foods were revealed to be: (1) chocolate, (2) tea and biscuits, (3) toast, (4) ice cream, (5) fry up, (6) sausage and mash, (7) soup, (8) fruit crumble, (9) steamed pudding, (10) rice pudding. From which we can conclude that: (1) BBC consumers are not representative of Britain’s multiculturalism, and (2) BBC consumers are as deathly dull as their stereotyping suggests.

For example: Mister Aristoteles’ mastic chewing command feasts to counteract their personal angst; Krasojórgis’ wife distracts the deserted Penelope by popping halva into her mouth; Selim Aga distracts the muezzin from his thirst for revenge for Nuri Bey’s death with coffee, Turkish delight and baklava; when the Pasha receives from the Sultan an ultimatum that either Captain Michales dies or the Pasha does, he turns to chestnuts and raki for solace.

For example: Bertódulos’ meals as relief from his entertaining the women and children at the house of Old Séfakas (his personal war-effort).

For example: the Pasha’s sherbet as the rising peaks (not in translation). Laura’s being lost in her thoughts and therefore forgetting to offer wine to her guest P15 shows the converse: either way round, food and heavy thoughts will displace each other.

For example: refreshments when the three Greek elders (Hadjisávas, Captain Eliás, Mavrudés) seek reassurance from the Metropolitan that Captain Michales’ riding his mare into the Turkish coffee house will not cause havoc; coffee after the Metropolitan and the Pasha nap together when the uprising is over.

Mingling of social and physiological soothing effects of food is seen in the refreshments shared at the end of the meeting at Captain Michales’ to determine what to do about the Troubles newly arisen. Krasojórgis says: 

What a drop of drink can do! … A little glass of raki, no bigger than a thimble … and it drowns the whole of Turkey! p273 my alterations)

As expressed by Mr Bonner P32: “look at the remains of the good dinner we have just eaten. I do not see what there is to be afraid of.”

Richard Gordon (1990:116): ‘Food is a sanctioned and legal form of oral gratification, apparently safer than alcohol and certainly more acceptable than drugs.’ Becky Thompson (1994:100): ‘In times of grief and sadness, food is an immediate companion.’
Chapter One: Food and Hunger

CELEBRATION

Food is at the centre of every celebration in Captain Michales: major social and religious events, lifetime milestones, and spontaneous joys. Cretan celebrations are lively and raucous affairs, frequently unplanned, always impetuous. Expressions of indulgence, consumption is an appropriate key focus.

White’s celebrations are much more sedate, predetermined performances, featuring food as it accords with the prescribed framework; highlighting crucial differences between the social worlds of these novels: Cretan exuberance and English reserve.

THE SOCIAL INDIVIDUAL

According to Matra Robertson, ‘food and diet contribute to the construction of the individual’s sense of self in society’, and, by extension, demonstrate character traits. Captain Michales’ feasts during Lent show his hubris: that he believes himself to be bigger than God. Captain Polyxigis’ in the graveyard that he is bigger than death. Mavroděs’ refusal to consume any of the things he’s amassed over the years shows his fear of both chaos and intimacy. Near insatiability validates machismo.

72 For example: the wedding of Tityros and Vangelio s 211-215 p186-190; Easter s 194-196 p179-181 (including rhstisima rafodia s 122 (Lenten pastries): celebratory food even for times of fasting).
73 For example: the birth of Barba Jamis’ first great-grandchild (a private feast with Efendina) s 515 p447; Captain Séfakas’ dying s 483 p417, s 485-486 p419-210, and his funeral feast s 504-505 p437-438.
74 For example: Penelope’s picnic to celebrate the arrival of spring s 64-69 p55-60; the Megalokastrians gorging themselves after the earthquake, celebrating their survival s 122 p112; Captain Séfakas’ spontaneous feasting at the joy of being alive: Mavroume akōma eheis oltsa tol opon, ofoi zwantoil/giouria stos ofral s403. (But we’re still alive. So forward! To the table, all the living! p356 my alterations)
75 Thus to farewell Voss’ expedition Mrs Bonner holds a dinner party P86-99, which – according to the ‘ritual’ (including the ladies’ withdrawing from the men and their port, during which ‘everyone had been bored for a little’ P90) – ends with light, quiet appropriate entertainment; food is merely one act of the whole performance. Mrs Pringle’s ball for Belle two days before the wedding P335-350 features food in the same controlled manner: a necessary but not sufficient feature of the social liturgy, contained within designated limits; the guests are locked out of the ‘supper-room’ until the appropriate moment P347. Even Christmas in the bush P215-221, having to make do with limited resources – and hampered by Voss’ refusing a public reading of the service – contains their feasting within other celebratory rites: the national anthem, private prayer, and reminiscence of Christmas past.
76 Robertson 1992: 1
77 s 50 p44
78 s 202-206 (not in translation)
79 s 168-169 p159-160
80 For example: Kostandes s 474 p410-411; Old Séfakas s 472 p409; the three old captains (Katsirmas, Mándakas and the old schoolmaster from Embaros) s 483 p417; Ralph Angus P143; Judd P367-368; Colonel Hebden P434.
Moderation confirms a woman’s virtue. Both Voss and Captain Michales strive to prove themselves above the physical demands of hunger, illustrating both their self-perception as Übermensch and their social marginalisation; and the underlying commonness of individuals, even across such general cultural disparity.

Food also signifies cultural affiliation. Kazantzakis distinguishes Christian from Muslim through food taboos. White distinguishes white from black through food recognition. Both novels indicate cultural liminality through breaches of these food-based delineations, chiefly represented in Efendina and Judd.

AESTHETIC OBJECT

In her examination of social meanings ascribed to food, Elizabeth Telfer includes aesthetic value: ‘an exercise in civilisation, style, elegance or luxury … a work of art’. Such elements are scattered throughout both novels, in the space devoted to

---

81 For example: Captain Michales’ grandmother’s (twenty years with only bread and olives – apart from two red eggs at Easter) p10; in contrast, Penelope’s slovenly overindulging compromises her femininity p55. See also Mrs Judd’s modesty P155-156 compared with the midwife Mrs Child’s gluttony P244.
82 P29-30, P192, P213
83 s 121 p111-112, s 136 p126-127
84 See Nietzsche 1961.
85 Food taboos, of course, extend far beyond religious prohibitions. Elizabeth Telfer (1996:71) highlights an almost universal taboo against eating human flesh and ‘vermin’ (without, however, clearly defining vermin, for this is a relative term: one culture’s vermin is another’s delicacy; for further discussion see Diamond 1978, Wilson 2002). Nick Fiddes (1991:38) suggests that taboos about eating relate to sexual and defecatory taboos in that these behaviours ‘breach our normally sacrosanct bodily boundaries’, since ‘when we consume we literally incorporate into our own bodies the physical material – and possibly the spiritual essence – of other animals and of the outside world in general’.
86 Thus the Aboriginal people don’t recognise flour as food P218, but do appreciate the fruit of the bunya bunya P224, which are beyond white knowledge P225. Aborigional connection with the land enables them to find nourishment where the white men starve (Dugald P233; Jackie P203-204, P258, P446; white waning contrasted with black thriving P386-387, P400, P404). Note that food recognition also indicates class (consider Harry Robarts’ ignorance of carp P221, which in England at this period would have been known only to the members of the upper classes (Balon 1995, Nelson 1976:124-125) and Mr Ludlow’s disgust at pumpkin P477, considering it inappropriate for human consumption, like eating crow, literally).
87 As a Muslim, Efendina is forbidden pig-meat and wine. His occasional indulgences (usually at the behest of Captain Michales) accord with his liminal status: he crosses boundaries of culture and gender. Andrew Dalby (1996:200-209) points out the influence of Ottoman rule upon the Greek diet, hampered in reciprocity because of Muslim taboos. Efendina’s eating prohibited Greek food signifies a great deal more than mere cross-cultural mingling. Judd’s convict past represents a serious cultural challenge for colonial society: permitted to mix with the settlers, but not quite accepted as one of them. This is extended to his occupying ground in between the worlds of black and white, signified in his ability to survive in the bush long beyond the other white men P294, P454, and along with the indigenous people P464.
88 Telfer 1996: 39
detailed descriptions of foodstuffs: colour, smell, texture, the layout of tables\textsuperscript{89}, and consumer response: pleasure, awe, relishing the whole experience\textsuperscript{90}. Life, even in dire times, can bear embellishment with beauty. Food serves this augmenting purpose across poverty and prosperity; even in the most reduced circumstances, seriously hungry in the desert\textsuperscript{91}.

**FOOD FOR THE PSYCHE**

For all it signifies, food is ultimately a material entity; and as such can defend against emotional or mental disturbance. Individual foodstuffs\textsuperscript{92}, meal-time ritual\textsuperscript{93} and food preparation\textsuperscript{94} are all used as protection against fear, loss and confusion. They are also used as a way of establishing the boundaries of one’s self, and of one’s relationships with others, as Maud Ellman asserts:

\textit{It is through the act of eating that the ego establishes its own domain, distinguishing its inside from its outside. But it is also in this act that the frontiers of subjectivity are most precarious. Food, like language, is originally vested in the other, and traces of that otherness remain in every mouthful that one speaks – or chews. From the beginning one eats for the other, from the other, with the other: and for this reason eating comes to represent the prototype of all transactions with the other, and food the prototype of every object of exchange.}\textsuperscript{95}

\begin{itemize}
\item For example: decorative spices in Demetrós’ shop § 16 p10; ‘the pretty dish of jellied quinces’ which Laura compares to Miss Hollier’s garnet brooch P88-89; a dish of preserved cumquats: ‘precious stones’ in the light P131; Easter smells § 194 p179; the Bonners’ apple-pie P31; refreshments offered to distract the muezzin § 286 p253; ‘roasting mutton’ after the flour-fight P220; the spread laid for the men coming down from the mountains to collect provisions from Captain Stefanés § 394-395 p347-348; Mrs Pringles’ triumph at her ball for Belle and Tom P336: ‘every variety of meat that the Colony could provide, in profusion without vulgarity, as well as vegetables cut into cunning shapes, and trifles and jellies shuddering under their drifts of cream.’
\item For example: the response of Idomenéas and Tityros to Doxaniá’s \textit{diškoj gëneftj} (full tray) § 261-262 p231, and of the three old captains to the lavish spread at Old Séfakas’ dying § 485-486 p419-420; the three Marys with their ‘varnished buns’ P422; the guests at Mrs de Courcy’s garden party P35.
\item For example: Judd’s efforts on Christmas Day, including pudding P210: so fulfilling are the aesthetic properties of the meal (‘the golden sheep was rustling with juices and spitting fat’ P220) that they overcome the physiological demands of hunger: the men ‘for once omitted to gnaw the bones before throwing them to the dogs’ P220.
\item For example: as the Osprey sails, Laura and Belle find hope against their inarticulable terror in cumquats P130-131; Fanúrios, Stratés and Patasmos assuage their grief for Manúsakas with the contents of his larder § 234 p208-209.
\item For example: expedition meals are repetitive, but reliable, in contrast with all the unknown around them P207; Captain Michales recovers from seeing Eminé unveiled through Megalo Kastro’s dinner-time predictability § 41 p35-36; as Ralph Angus dies he clutches to ‘tea out of Worcester cups’ to protect himself from horrible reality P453; while Manúsakas is being killed by Nuri Bey, the rest of his group, oblivious, feast on a lamb – the world continues, even though his is ending § 223-224 p198.
\item For example: Mrs Judd’s butter-churning is all she needs to know, in contrast with Voss’ restless yearnings P155-156; Old Tulupanas’ baking relieves the weight of his son’s leprosy § 61 p52-53; Christiniá buries her shame and fear in preparing her first meal for Manúsakas § 80 p72.
\item Ellman 1993: 53
\end{itemize}
Throughout both novels food and food imagery function as signifiers for personal and interpersonal identity. As discussed above, control over food is used to symbolise self-control and control over one’s environment.96 Indulgence with food is a similar indicator for intimacy – or at least the desire for intimacy.

The pears Mr Bonner buys for Laura, for example, are an intentional symbol of his affection for her.97 But they also signify his sense of helplessness in the complicated business of Rose’s pregnancy, of loss over Belle’s departure, of disappointment with his marriage, and of general loneliness; none of which he’s emotionally equipped to articulate even to himself, but must sublimate into other things. Mr Bonner finds this outlet in ‘three pears, beautifully nesting in their own leaves, in a little box’ at exorbitant cost.98 The fact that they are never received by their intended recipient99 (that she is in fact in no condition to receive gifts of this sort, being overcome with mysterious fever) mirrors Mr Bonner’s utter failure to master the delicate manoeuvres of human interaction. Their gradual decay, from ‘golden’, ‘expensive’ with a ‘generous scent’, to ‘withered’, ‘black’ and ‘disgusting’,100 represents both the death of his hopes for rescue out of despond and his own disintegration: as a man, and within his defining relationships.101

Characters indulge themselves in emotional consolation (food serving as connectedness with others)102, as a sign of material security103 or personal worth104.

---

96 For example: Captain Mavrudés $168-169 p159-160; Captain Michales’ grandmother $16 p10; Mustafa Baba $218 p192; the Palethorpes’ rituals over tea P373-375; Captain Michales’ compelling others to eat and drink for his own entertainment $120-121 p111-112, proving himself impervious to the intoxicating effects of alcohol $136 p126, $139 p129, denying himself food $182-183 p173-174; Voss showing himself stronger than his hunger P29-30, P192, P213; Mrs Bonner’s dinner party to farewell the expedition as a cure for Rose’s pregnancy P83.
97 P376: Mr Bonner ‘hoped that the material offering he intended making to his niece would express that affection which might be absent from his voice and looks’. Since ‘in matters of affection the merchant was something of a ritualist’ P172.
98 P376 Mr Bonner’s distance from his own unconscious is confirmed P379: ‘These soft, innocent fruit seemed to proclaim a weakness that he would have liked to keep secret.’
99 The pears are dumped in a corner P379 until the smell of their rotting P394 causes them to be noticed – and thrown away P396.
100 P376, P396
101 P239: ‘For Mr Bonner, who hated disturbance, awful prospects were opening in his own house.’ This centres on Mr Bonner (‘who disliked anything that suggested irregularity’ P377) progressively losing control, culminating in the humiliation of his senility, when even Belle rejects him P459.
102 For example: the Pasha’s sherbet $292 (not in translation); Mrs de Courcy’s strawberry ice P476, reiterating Colonel Hebden’s rejection of her and her own ‘strawberries’ P434; Penelope’s overeating in response to her childlessness $64 p55, $69 p60.
Indulging each other takes them through the whole drama of the interpersonal dance. Objects of desire or affection become food for their subject. Relationships are established and maintained through food, and evoked in food-based words and images. Food enables healing, conveys sensuality, and provides the substance of intimacy.

103 For example: Mr Bonner’s comforts P166-167; Captain Michales’ pride in his well-stocked larder S 295 (not in translation): when the Turks sack his house, Deqantropias twéghw/(I won’t be ashamed).

104 For example: Demetrós records all his meals (meat in red ink, all the rest in blue) as proof that his life has not been wasted S 67 p58-59; Brendan Boyle indulges all his appetites P178-180, to conclude P179: “I have done nicely”.

105 For example: the orphan Laura’s bonding with the captain P15: ‘Often the Captain would lock her in his greatcoat, so that she was almost part of him – was it his heart or his supper?’; Mrs Pringle’s hunger for the commanding officer of the Nautilus P318: she ‘could have eaten’ him; Eminé in the lust of Captain Michales S 39 p33; Mrs Bonner becomes ‘quite drunk’ on Mercy’s kisses P393; Maud Sinclair with Mercy P426: ‘Maud put down her books and prepared to eat her up’; Captain Polyxigis finds all the nourishment he needs in Eminé S 144 p134-135; Laura loves the ‘taste’ of her words to Voss P254; she is sustained by her dreams of Voss P430, as is Katinitsa by hers of Athanasios Diakos S 60-61 p51-52; Laura’s love feeds Voss P277: ‘Like the now satisfied earth, he was at last enjoying the rewards of wedlock. His face was even fat.’

106 For example: Voss’ accepting port and biscuits from Laura on their first Sunday launches their relationship. Voss initially hesitates ‘as if he should refuse what he would have liked to accept’, then requests a half glass. Laura gives him a full glass; their intimacy is irrevocable P15. We see the same process in Manúskakas’ wooing of Christiniá S 80 p71-72. Judd’s feeding Harry Robarts with the choicest parts of each meal establishes the bond between them P261, as does sharing food between Turner and Angus P271.

107 For example: Captain Séfakas’ feeding of Old Kriarás S 435 (not in translation); Voss’ feeding Laura at the picnic at Point Piper P76; the captains all share food to commit themselves to a united uprising S 345 p304, as do the palikares at the Monastery of Christ the Lord S 368 p323 and after their success at the cave S 429 p373. We also see the converse of this, in food destroying relationships. Consider Voss’ deliberately giving Le Mesurier diarrhoea by feeding him Judd’s goats’ milk P302; and the ‘shiny grey soup’ of the rains reflecting Judd’s soup and his washed out relationship with Voss P301. Consider also Voss’ refusing to eat Judd’s gift of liver – specially cooked for his leader – on Christmas Day P212-213; and Kosmas’ sister Maria refusing to even share cutlery and crockery with his wife Noëmi S 468 p405.

108 For example: Dr Kilwinning’s ‘mystic’ pronouncement of “Soups.” wins Mrs Bonner’s devotion P380; Captain Séfakas evokes the intimacies of his whole life through memories of food production S 400 p354; the Sandersons ‘were for ever devouring’ books and ‘would pick out passages for each other as if they had been titbits of tender meat’ P135; ‘the truly humble words that convey the innermost reality: bread, for instance, or water’ P203; ‘This is the true marriage, I know. We have wrestled with the gristle and the bones before daring to assume the flesh.’ P232.

109 For example: Mrs Sanderson’s warm milk before bed P161; Mrs Bonner’s feeding Laura through her fever P379-380; Old Séfakas’ feeding the exhausted Roumeloti on zestolymnikakaituri/ki eña stami/krasi/S 400 (‘warm bread and some cheese and a jug of wine’ p354); Palfreyman is ‘fed on eggs and cream by the wife and daughters of my friend’ P49, and fed by Judd ‘with rum out of a spoon’ P142; Mustafa Baba feeds Nuri Bey back to health – if not to manhood S 229 p203.

110 For example: Laura’s ‘bread and honey’ on the day the expedition sails educes her first sensual encounter with Voss P128; Mrs Judd’s butter-making gives Voss his first with Laura P155; their sexual relationship is chartered in feeding each other P227, P287, P418.

111 For example: Voss’ evoking of the ‘tea-table’ as the site of domestic harmony in his undelivered letter to Laura P230; the Palethorpes’ tea-drinking P373-374; Penelope’s serving Demetrós his favourite food S 68 p59.
LIVING FLESH

Food may serve as symbol for our intimacies, but the material objects of our eating are necessarily Other. As noted earlier, nearly all cultures hold cannibalism taboo. Our consumption of flesh depends on our marking it distinct from self, augmenting the symbolic role that eating plays in our exchanges with the external world. Transgressing this delineation risks fundamental social censure, embodied in Efendina Horsedung’s dream of a live pig, dressed as a Turk, who greets him as compatriot, then suicides and roasts himself. The fact that Efendina wakes up salivating, rather than utterly repulsed, is proof of his standing at the margins of society.

Efendina’s comfortable identification of meat with self is an exception in both novels, where the otherness of consumable flesh is continually reinforced: linguistically, ritualistically, and behaviourally. Animals fit for the table are differentiated from all other beings and killing for food from all other violence, in a hierarchy of values essential to smooth social functioning. Bertódulos’ failure to assimilate these distinctions, for instance, renders him unfit to meet the demands of

---

112 See note 85 above.
113 Excellent discussion of our commodification of non-human animals can be found in: Singer 2002, Wise and Goodall 2001.
114 See Ellman 1993: 53. In his discussion of the significance of blood, Nick Fiddes (1991:69) points out the way in which our very language separates us from the flesh we consume: ‘The British upper class are termed blue-blooded, as if so civilised as to be beyond mortality, no longer characterised by that most natural sign of red blood. Red meat might be suitable food for such beings, but it is apparently an inappropriate conception of their own physiology.’
115 s 59 p50
116 Augmented, of course, by this being desire for forbidden food, since pig-meat is taboo in Islam.
117 For example: the crier’s comparing the flesh of the calf with loukoumi (Turkish delight) s 128 p118; Judd’s ‘starved mutton’ P261: the living animal is not a ‘mutton’: mutton is meat; but only the living animal can be ‘starved’ – linguistically, the animal is the meat.
118 Food animals are denied significant rituals such as burial; even if their deaths are accidental and regretted P224, P265, P294-295. This is highlighted by Angus’ censoring of his own compassion for the abandoned sheep ‘for he did not care to show any concern over what must be considered a commodity’ P276.
119 Behaviour appropriate for fellow humans beings is distinguished from that for animals. Further distinctions are made between food and non-food animals. Compare, for example, Voss’ killing of Gyp the sheep-dog P283-284 (shocking and traumatic, he buries her and spends several days ‘like one dead’ P285) with Judd’s Christmas sheep P211-212 (the others watch and laugh, entertained). To be marked out as appropriate for food renders an animal already inanimate: an object of utility, sport as well as sustenance. Thus, if one ‘wanted to kill something’ P187, ducks may be justifiably shot since they would be eaten, but inedible birds may not (evidence of Turner’s dissipation P211, P353-354). Note that this appropriateness is utterly culturally determined; beautifully illustrated in the white men’s repulsion at Aboriginal consumption of horse P416-417.
Cretan manhood. Unable to distinguish food from flesh, he has difficulty cutting up a cucumber, let alone confronting a live human enemy. Thus, in the fight for freedom he is given an unmanly job: entertaining the women and children sheltering at the house of Captain Séfakas.

Both White and Kazantzakis associate human flesh with food as a means of connoting symbolic consumption, most often sex or power. Blood imagery is particularly used to this effect, such as Nuri Bey’s licking his dagger and smearing his face with blood after his first successful stab at Manúsakas: blooding himself as though he were a novice at the hunt. The guiltless triumph of this moment utterly dehumanises his rival, enabling the Bey to finish the job, in an orgy of domination.

Close association of oneself with food animals indicates a serious sense of powerlessness; a situation which prompts all but the alien Efendina into protective action. For example, Judd’s feeling ‘the threat of the knife, never far distant from the animal throat’ marks the pivotal moment in his decision to turn back: under Voss he feels as vulnerable as a veal-calf—an intolerable fragility for an adult human.

---

120 Bertódulos’ masculinity is, of course, suspect in other ways as well: he shaves, is easily, unashamedly, frightened and is kept by another man; he is a gunakopaidos (woman and child, both together), an aksenikoqhoukoj (man-woman).

121 s 333 p293

122 s 334 p294

123 For example, when the guests arrive for the wedding of Vangelio and Tityros, gebsetospiti anakatej murwdej apoçdrwmena ahtrikia korniaki apokreata yhtas 211 (the house filled with the mingled smells of sweaty male bodies and cooked meat: human and animal bodies together roasting in nuptial scents).

124 For example: Frank Le Mesurier’s poem Childhood, an exposition of fractured trust, begins P313: ‘When they had opened us with knives, they took out our hearts. …some were eating them as if they had been roses, all with joy, until it was realised the flesh had begun to putrefy. Then they were afraid.’ – Their eating us illustrating their absolute power over our lives.

125 s 225: Esurefwnhaxarouneth, ejleiy elaaxartastalthv ana toumaxairiou= alefthkantaxeljatou kaita vnostakia tou mafrata. (He gave a shout of joy and licked his blade greedily, till his lips and his moustache were smeared with blood. p200 my alterations)

126 This image is augmented in Nuri’s building up to the fight by killing and eating a rabbit s 217 p192; now he has progressed from the symbolic prelude to the main event. For further discussion of blood symbolism see Fiddes 1991: 68-69.

127 Not for Nuri Bey Lady Macbeth’s bloodstained madness (Macbeth Act Five, Scene I, lines 17-77, Shakespeare in Alexander 1951: 1022).

128 Which proves his downfall, of course: Nuri’s determination to prove his dominance has him strike the captain once too many, and lose his testicles s 226-227 p200-201.

129 P367
male. He has no option but to exercise his human ability to remove himself from the shadow of the abattoir.

**FEEDING THE BODY**

Abraham Maslow’s hierarchy of needs posits physiological demands such as hunger and thirst as fundamental to human motivation: until such needs are met it is impossible for humans to aspire to other, less material things like love, esteem, and self-development. Maslow effectively places the individual body as the basic unit of society and thus biological nourishment as the essence of all human interaction; an emphasis mirrored by White and Kazantzakis. Scarcity of food becomes the sole focus for characters so afflicted, disabling their social functioning. Ali Aga, for example, whose poverty leads to perpetual hunger, is obsessed with food: always thinking of it, dreaming of it, talking about it, and the sum of his social contact revolves around food acquisition.

Food deprivation is conceptualised in relative terms, and its impact is similarly relative. Having come out in a rash, Mrs Bonner believes herself suffering a ‘shortage of green vegetables’, yet refuses to amend the lack because she considers the asking prices exorbitant; the appearance, at least, of social smarts retaining

---

130 Judd’s connection with the livestock is first mooted P260: ‘As from his cattle, the beef had dwindled from the man.’ (my italics) Of all the expedition, Judd has the closest relationship with the natural environment (crucial in his surviving beyond the others P294), including the ability to drive the cattle on beyond their desire for death; perhaps driven himself by his own identification with their predicament.

131 Maslow 1970 It’s interesting that Maslow’s hypothesis seems to be widely accepted despite a dearth of supporting empirical evidence, and some conflicting research such as that by Hall and Nougain 1968. For further discussion, see Soper et al. 1995. In terms of human social development, however, Maslow’s suppositions relate well to anthropological and archaeological conventions. See, for example, Bettinger 1991, Mumford 1961.

132 For example: food deprivation makes Harry Robarts’ greatest desire ‘a dish of fat chops’ P384 and the last thoughts of Ralph Angus ‘tea out of Worcester cups’ P453. Even mild hunger has this effect, such as the Cretan’s inability to think of anything but food on Good Friday S 194 p179.

133 In her discussion of the anorexic’s cultural location, Susan Bordo (1996:395-396) cites the same social dysfunction brought about by obsessing with the ‘alien invader’, her hunger: ‘Far from losing her appetite, the typical anorectic is haunted by it – in much the same way as Augustine describes being haunted by sexual desire – and is in constant dread of being overwhelmed by it.’

134 Πεινει ο άτομος του για τα ακαθαρτά και τρέχει να τα έχει πιάσει πάνω. Εξαφανίζεται και τον άτομο του. (All his life he was hungry, and food was his one thought. He was always talking of food things to eat, and he dribbled as he talked. p76)

135 The Cretan women indulge Ali Aga, managing to keep him fed without forcing him to admit his need, by accepting his lies of having eaten and encouraging him to eat ‘again’ for their pleasure, S 84-85 p76-77. In consequence, his social life consists of the Greek women’s company and odd jobs which will keep him fed S 18 p11-12, S 64 p55, S 144 p134, S 148 p139.

136 Compare also the sufferings of the men in the mountains S 406 p359 with the Pasha’s complaints S 132 p122.
precedence.\textsuperscript{137} In contrast, Turner’s genuine deficiency, making him ‘a scurvy mess, loathsome to see, and to smell, too’, subordinates everything to his dietary needs.\textsuperscript{138}

Abundance of food is similarly relative, and tends to be linked with power.\textsuperscript{139} Caroline Bynum\textsuperscript{140} highlights the historical relationship between food and power, particularly during periods of social upheaval.\textsuperscript{141} Within the micro-community of the expedition, the power-struggle between Voss and Judd is crystallised in flour; specifically, Judd’s secretly preserving half of it during the river-crossing.\textsuperscript{142} Despite the fact that Judd’s actions have saved (or at least prolonged) their lives – including, of course, that of the leader – Voss feels so severely undermined by Judd’s taking control of food stores that his response is all regret and resentment.\textsuperscript{143} Their previously unacknowledged competition now has tangible form, and, in the upheaval of their increasing deprivation, is brought to unavoidable potency; in famine, food is power.

But even in famine, food is not all. Further endorsing Maslow’s thesis, both novels stress the base nature of physical hunger.\textsuperscript{144} Food is a necessity, but not sufficient for a fulfilling life, which requires hope and purpose as well.\textsuperscript{145} This is most strongly emphasised with White’s taking us into the animal experience. After the expedition has split into two groups, we follow the horses of Voss, Robarts and Le Mesurier, entering further into total despair:

\textsuperscript{137} P236 Note that this rash is more likely prickly-heat or a response to the stress of Rose’s pregnancy.

\textsuperscript{138} P305: “What would I not give for a nice dish of greens, cabbage, or spinach, or even turnip-tops … as long as there was greens.”

\textsuperscript{139} Consider, for example, Captain Polyxigis’ wealth relative to Ali Aga, Old Séfakas’ in the eyes of his descendants, food exchanges between the Pasha and the Metropolitan $191$ p178, $195$ (not in translation), and the relative excesses of Mrs Pringle P347-348 and Mrs Bonner P84, P88-89 – and their commensurate community influence.

\textsuperscript{140} Bynum 1997: 138-139, 147

\textsuperscript{141} Food as power is shown most starkly, of course, in the Turks’ starving of the remaining freedom fighters $532$ p463-464.

\textsuperscript{142} P297-298

\textsuperscript{143} Through his resentment Voss manages to also cause Judd regret P311. Note that this incident completes Judd’s dominance over the expedition food, since food preparation has been his job for the whole journey. This being women’s work, however, it amounts to no threat. It is only control over the means of production, not production itself, in which power is vested. (Again, Marx 1976.)

\textsuperscript{144} For example: the Roumeliote visiting Old Séfakas has come to join the fight for freedom, but before he can engage with anything of this honourable venture – even communicate effectively with the apa taq\textsuperscript{9} $399$ (immortal) himself – he must eat $400$ p353; Old Kriarás is similarly unable to pass on his ‘news’ without having first met his need for food $436$-437 (not in translation); the men in the cave don’t notice the artwork until after their meal P298.

\textsuperscript{145} Which are, of course, unattainable until our need for food is substantially satisfied.
If they were to be allowed to die, they would. But from time to time they were thrown small handfuls of hope: once it was a patch of grey grass upon a hummock of red sand; once they devoured the thatch from some old native huts, swallowing and groaning, and afterwards stood still, the long, unnatural hairs quivering upon their withered lips. Temporarily, their bellies were filled, but not the days.  

Even a horse requires more than an occasional full belly.

THE HUNGRY BODY

As a primary deprivation, hunger represents a genuine threat to the individual and by extension to society. For all their courage and resolve, Kazantzakis’ freedom fighters are only as strong as their bodies; hunger is as much their enemy as the Turks. Hunger sunders Voss’ expedition, destroys their strength of purpose, and kills. Hunger humiliates and dehumanises, diminishing body and soul.

But hunger also teaches the values of food. The palikares in the mountains consider their simple foodstuffs gifts from God. The men of the expedition learn to take from the land only what they need and no more. Reduced to the bare bones, life

---

146 P382. Echoes of this passage are in the Aboriginal tribe’s ‘gorging’ on the white men’s horses, which leaves them ‘full but not yet fulfilled’ P418.
147 S404 p357-358, S532-533 p463-465
148 P368, P413, P453
149 For example: Cretan refugees in Greece are starving, and their hunger forces them to beg for food. (At first they had been ashamed, because they were not used to stretching out their hands to beg, but hunger is a powerful beast – they got used to it. p317 my alterations); hunger makes Furógatos view Captain Michales’ cellar-feasts with warmth and desire; drives Ralph Angus to thirst for horse-blood P452; and makes Turner’s dying even more debasing than his life P453: ‘His bowels were protesting at the last injustice humanity would inflict upon him. Then he lay, spread out, a thing of dried putrescence and the scars of boils.’
150 The starving men become ‘dumb creatures’, incapable of sensible communication, and indistinguishable from one another. Searching for the missing cattle, they are described as ‘snuffling after the rest of the herd’ P303. The horse that falls down the gully and lies shrieking embodies this disintegration of their human indomitability: the horse is screaming all of their anguish. Judd’s ‘foolish’ pelting of its body with stones expresses the depth of identification between the starved men and their beasts. Note also that when Frank kills himself Voss and Robarts are too weakened to be able to bury him. Their starving denies him the human respect of a decent burial P406.
151 For example P361: as the men of the expedition get weaker, their delusions increase, their dreams die and they lose their fighting spirit; P364: ‘The faces of the other men … were too thin to express anything positive.’; P358: ‘His flesh had been reduced to such an extent, he could no longer smile.’; P359: ‘They had almost renounced their old, wicker bodies.’; Tityros convincing Idomenéas to break his fast reminds him that (A hungry bear doesn’t dance. p230); the hunger of the men in the mountains interferes with their fighting morale S428-429 p372.
152 S429. tâvngáfare e ehtouâ ewâ = y wy/n/e ile, kremudía, krasî/(God’s great largess: bread, olives, onions, wine. p373 my alterations)
153 P356. Interestingly, though, the privations of hunger do not drive the white men to an appreciation of bush tucker. (Apart, presumably, from Judd’s post-expedition life with the Aboriginal nations P464.) They learn nothing from Dugald and Jackie’s bushcraft. Their only protections against scurvy are the European weed fat-hen (Chenopodium album, Lazarides 1997) P305 and Palfreyman’s
reveals its fundamental priorities\textsuperscript{154}; summed up – in reverse – by Colonel Hebden, no longer in the situation of being deprived of food: “You cannot expect a man returned from the bush to be obsessed by information of significance when faced with whipped cream”\textsuperscript{155}.

**THE HUNGRY SOUL**

Extreme food deprivation leads to physical annihilation. Controlled starvation, however, is a tool for spiritual development. Both Greeks and Turks observe religious fasting\textsuperscript{156}: a sign of submission to divine rule\textsuperscript{157} and a means of divine appeasement\textsuperscript{158}. Fasting is used to indicate piety\textsuperscript{159}, commitment to the cause\textsuperscript{160} and courage\textsuperscript{161}. On his first Sunday, Voss refuses the Bonners’ ‘prime beef and pudding’\textsuperscript{162} for knowledge vouchsafed only to the hungry\textsuperscript{163}; echoed by Le Mesurier during his last days\textsuperscript{164}:

\begin{quote}
I would not eat for fear that I might miss something of what was happening to me. I would want to feel the last fly crawling on my skin,
\end{quote}
Momentous events may be befuddled by food; and the proof of an open mind is an empty belly.

Both Voss and Captain Michales repeatedly use abstention from food to demonstrate strength of will. However, in so doing they illustrate two incongruent models for human appetite. Voss’ refusing to eat in order to leave himself open for revelation demonstrates the weakness of appetite: satisfying the belly’s hunger will quell that of the mind. Captain Michales’ refusing to eat in order to prove himself stronger than his desire for Eminé shows the strength of appetite: submitting to one hunger makes you even more susceptible to another. It is tempting to draw this distinction on dualist lines: that Voss’ self-denial illustrates the separation of body and mind, where Captain Michales’ hungers are both of the body. However, this is refuted by Voss’ refusing to cede to his physical need for food in order to prove himself stronger than his emotional need of Laura: submitting to the need of the body indicative of similar submission to the need of the mind; a complete confusion of the two models. The unifying factor through all is the complexity of human hunger, and especially of our conception of it. In the words of Maud Ellman: ‘self-starvation is above all a performance’. And, as with every performance, depends on its context for particular significance.

Hunger is used through both novels to signify every sort of desire. Mavrudés’ self-imposed perpetual hunger indicates his loneliness and emotional emptiness. Ralph

---

165 P384 We see the converse of this in Harry Robarts’ enthusiastic appetite P44: a simple lad ‘who sees with his belly’s eyes’. Holy wisdom is not Harry’s destiny.
166 § 182 p173, § 295 (not in translation)
167 Caroline Bynum (1997: 146-147) highlights the power of such beliefs for mediaeval women, fasting as an exercise of control over sexuality.
168 P192
169 For further discussion, see Bordo 1996: 395-397, Ellman 1993: 4-5, Macsween 1993: 247.
170 Ellman 1993: 17
171 One of the important contextualising factors is, of course, audience. Ostensibly neither Captain Michales nor Voss are performing for anyone but themselves: it is to themselves that they want to demonstrate their strength of will. Certainly no other is privy to their private motivation, but their refusal of food is consistently public. Their self-denial may be misinterpreted, but it is not invisible; reminiscent of Kafka’s self-indulgent Hunger Artist: “I always wanted you to admire my fasting”. (Kafka 1973a: 249)
172 Note that neither White nor Kazantzakis adhere to any significant separation of hunger from appetite, such as that proposed by Stephen Mennell (1985:22-24): hunger a bodily drive and appetite a psychological state. Throughout both novels, hunger, appetite, and images and words associated with both connote desire or need, of body, mind or spirit.
Angus’ innate perpetual hunger shows his craving for experience and consequent fitness to join the expedition. Mr Bonner, ‘once a hollow, hungry lad’, has grown fat and complacent, in contrast with the women and children sheltering in the cave, starved of home, husband and security – as well as food. Excess of appetite signifies overwhelming need. Loss of appetite denotes serious emotional distress.

The imagery extends as well to thirst. At the picnic at Point Piper, Voss’ need for intimacy with Laura shows before he’s even aware of it: ‘His lips were thin and cracked before the season of thirst had set in.’ By the end of their conversation at Mrs Bonner’s dinner party, his thirst is grown such that ‘he drank from the great arid skies’. And by Jildra and Laura’s letter of acceptance his thirst fills ‘days’, his ‘cracked lips’ expanded to ‘the ground opening in cracked mouths’; his need unquenchable. Which is how it ought to be, according to Old Captain Séfakas, for whom life is ‘like a glass of cool water’, and whose wisdom warns: “Woe to him who has slaked his thirst!”

FEEDING THE SOUL

Hunger and thirst stand for all the breadth of human need and the range of needs is met with food provision and consumption, in fact and symbolically; including spirituality. Food is used to represent spiritual events, from conventional religious truths to poignant interpersonal moments.

---

173 § 168-169 p159-160
174 P143
175 P26
176 § 428 p372
177 Voss’ depth of needs, for instance, is immense, both for himself P39: ‘At times, he admitted, his hunger was almost unbearable.’ and others P66: ‘Anxious to convey goodwill, he succeeded only in looking hungry.’
178 For example: Captain Polyxigis’ grieving for Eminé § 429 p373, Noëmi’s fear of her father-in-law § 525 p457, Laura’s desperation at Voss’ doom P379.
179 P75
180 P96
181 P192
182 § 400 p353: sa hena potthi krup ner/... a harena ton pou’cedly as e!
183 As discussed above, these include: social expectations (sense of belonging, confirmation of status, religious affiliation, gender role, celebration), psychological needs (comfort, protection, affirmation) and personal desires (sex, power) – as well as physiological need.
184 For example, the symbolism for both Muslim and Christian attached to fasting (compassion, self-discipline, purification and recognition of divine authority) and celebration, Muslim food proscriptions (see Lunde 2002, Corrigan et al. 1998, Thompson and Thompson 1996) and eucharistic imagery, discussed below.
Patterns of food consumption show general religious affiliation and individuals’ personal religiosity. Mustafa Baba, for example, maintains an equable respect for a steadfast God and regular, modest consumption. Efendina, in contrast, has a turbulent relationship with a divine, patient parent, and his eating is similarly tumultuous: from the rigours of strict abstemiousness to utter indulgence.

The Greek God has a human face, with human moods, fallibility, and desires. A warrior, he respects the warriors’ intemperance: of food as in all other aspects of life. The Protestant God is a much more sedate and predictable deity: distant, polite and inaccessible; just like a well-ordered dinner party. Thus are the fundamental differences between the two societies embodied in their eating. Sydney’s sinless God renders appetite shameful. But those in the image of the dark, hard, male God of Megalo Kastro are divine in their guilt-free indulgence.
Food is a spiritual fulcrum for Voss and Laura. Their relationship is launched over food and its development charted in shared consumption, both in practice and desire. Their marriage is ‘gristle’, ‘bones’ and ‘flesh’.195 Their love evolves from stilted port and biscuits196, through his ‘possession’ of her at the Pringles’ picnic197, to their feeding each other with lily-prayers198. Intimacy is held in foodstuffs: his desire ‘to peel the whale-bone off the lily stem and bruise the mouth of flesh’199, her accepting his white pill: ‘this small white pill, which will grow inside you to gigantic proportions’200, his ‘white wafers’ words of love ‘put into her mouth’201.

In their developing intimacy, social niceties are abandoned, indicating the genuine nakedness between them; presaged by Laura at Judd’s Christmas feast. After a ‘pagan’ slaughter202, the men lazing in expectation,

Laura Trevelyan understood perfectly all the preliminaries of Judd’s feast. It would be quite simple, humble, as she saw it; they would eat the meat with their hands, all of them, together, in that way, it would become an act of praise.203

Casting off divine primness, they may meet their common humanity.

Essential human truths are also exposed through the very inanimateness of food. Mr Bonner’s pears, bought out of his sense of isolation, emphasise his inadequacies in the superior power they exert. Abandoned in a dark corner, they bear witness to the action204: silently watching the aunt and uncle helplessly divided, Laura delirious, having her head shaved, and Mrs Bonner’s secret relationship with Mercy. With Laura’s attempt to sacrifice the girl, they begin to smell, indicating ‘the presence of some terrible danger’205. The smell rises with Mrs Bonner’s distress, wanting neither

---

194 Clift 1992:46
195 P232
196 P14-18
197 P76
198 P418
199 P227
200 P287
201 P418
202 P211
203 P212
204 In this the pears function as a Greek chorus: occupying a separate part of the acting area, concerned with but outside of the action, with occasional interjections into the plot, playing both actor and commentator. The pears are invisible to the key players, until their climactic entrance, interfering with the action. Their subordinate status, compared with the humans of the drama, mirrors a satyr chorus for Dionysus, for example, and their disintegration directs audience emotions. (Segal 1998: 181-183, Stanford 1983: 46-47, Burton 1980: 3-5, Nietzsche 1956: 51-57, Opstelten 1952:20)
205 P394
to relinquish Mercy nor disobey Laura’s wishes, peaking with her decision to keep the child.\textsuperscript{206} Intruding into the action, they provide direction for the feeble Mr Bonner, ‘this powerful man who had lost his power’\textsuperscript{207}. Even rotting foodstuffs hold more influence – in his own home.

The pears’ encroaching putrescence mirrors that of Harry’s body in the twig hut:

\begin{quote}
... the scents were ascending, of thick incense, probably, and lilies doing obeisance. It would also be the bones of the saints, he reasoned, that were exuding a perfume of sanctity. One, however, was a stinking lily, or suspect saint.

It began to overpower.

... the profane body of the white boy, which was rising where it lay. ...
\end{quote}

\textsuperscript{208} Just as the offensive pears are removed by Mr Bonner, so Harry’s body is removed by the Aboriginal men and thrown away, into the gully.\textsuperscript{209} In this way the pears signify our mortality: ‘man that is born of a woman hath but a short time to live, and is full of misery’\textsuperscript{210}, little wonder Belle’s pear blossom bouquet, chosen by Laura – ‘the sheaf of black sticks of which the flowerets threatened to blow away, bearing with them tenderly, whitely, imperceptibly, the myth of all happiness’ – is considered scandalously out of place for a wedding.\textsuperscript{211}

**CONSUMING GOD AND MAN**

Associations of food and death are particularly close in the Eucharist, eating the flesh and drinking the blood of the dead and resurrected God. Caroline Bynum cites the Eucharist as ‘the central Christian ritual, the most direct way of encountering God’\textsuperscript{212}; since there can be no simpler meeting with God than consuming him: spiritually ingesting and assimilating him into ourselves.\textsuperscript{213} Mutual sharing of the

\textsuperscript{206} The pears are bought P376, left in a dark corner of the room P379, observe the Bonners P381-382, Laura’s hair being cut P391, Mercy P393-396, and are removed P396.

\textsuperscript{207} P396

\textsuperscript{208} P413

\textsuperscript{209} P413-414

\textsuperscript{210} *Book of Common Prayer* (1662), The Order for the Burial of the Dead, page 383.

\textsuperscript{211} P352: ‘A few criticised the bride for carrying a sheaf of pear-blossom, which was original, to say the least.’ It is interesting how well the pear blossom resembles Laura: both ugly and beautiful, delicate and ungainly, and right at the limits of social acceptance.

\textsuperscript{212} Bynum 1997: 139

\textsuperscript{213} Theophagy (eating god) is an ancient and widespread tradition (see, for example, Mencken 1930), a means of connecting with and demonstrating control over the supernatural realm. Ronald Berndt (1970:218) cites its role within Aboriginal spirituality in the consumption of totem animals: eating something as a way in which an ancient spirit being can enter a contemporary mortal being, providing connections over time, with the land, and among the community. Similar connections are made in the Christian theophagous ritual; but with the ultimate spirit Being: omnipotent and eternal. The
one God-meal also reinforces bonds between participants: communion with each other, as well as with the divine.214

The Eucharist as holy image recurs through both texts, as sacred act and sacramental gesture.215 It is used to denote sublime moments, both privately and in one’s relationships. In this it serves to bridge the gulf between the worlds of Voss and Captain Michales. Superficial social and religious disparities are quashed in the transcendent unity of eucharistic ritual, revealing a commonness of broken humanity.216 In their relationship with this divine nourishment, the two protagonists become as one – the unity of the common cup reaching across the many divisions between them, in literary application of their mutual communicating.

The eucharistic unity between Captain Michales and Voss is further embedded in their preparations for death. Voss’ final hours take him through the nourishing lushness of Laura’s prayers, in communion with her and his own humility, sanctified through words of love.217 Captain Michales’ last rites are in Vendúsos and Kosmas: mortal flesh transubstantiated into heroes,218 he kisses their flesh, smeared with their blood219. Death promises freedom and immortality, the two eponymous heroes together reaching for resurrection.220
Death and destruction are held in the very act of eating: the object is consumed. Images of consumption permeate relationships of both texts, illustrating the many ways we destroy one another. Hunger consumes the starving man. In battle we feast on our enemies.

The object is consumed, but the subject is fed. Characters are nourished on experience. Faith feeds on trust. Cruelty on the suffering of others. Leeches grow fat on Laura’s blood.

The complexities of human consumption are shown in flux between subject and object. Man eats distance and is himself eaten by silence and isolation. Joy and despair feed on themselves. If we don’t outfeast suffering, it will devour us.

---

221 Hence White’s consumption imagery at death, such as P419: ‘His dreams fled into the air, his blood ran out upon the dry earth, which drank it up immediately.’
222 For example: Voss’ eating of the mustard and cress sprouts that Palfreyman had lovingly tended for Turner P306-307; Captain Michales sharing a meal with Captain Polyxigis as he confesses that it was he who murdered Eminé s 429-432 p373-376; Nuri Bey’s rabbit s 217 p192; Mary Hayley’s inherited racism P423-424: “My father says … the German was eaten by blacks, and a good thing, too, if he was going to find land for a lot of other Germans.”; Topp’s summation P476: “our hates and our carnivorous habits will unite in a logical conclusion: we may destroy one another”.
223 P387: ‘Vermin were eating him. The shrivelled worms of his entrails were deriding him.’
224 s 293: gl enti ki o(pear endoj (war, too, is a feast p293); Tityros s 351: kal h’naí h’/ ‘Alfáðika, mágian a(n) o(pear the ch: toty hto’naí o(Toánskoj. (The alphabet is good as an appetiser. But the meat course is the Turk. p308)
225 Old Sáfakas’ prodigious eating is matched only by his sexual prowess s 472 p409; similarly the three captains: Mándakas, Katsirmas and the schoolmaster s 483 p417; Judd’s rivalry of Voss encapsulated in his ability to consume P217: ‘All the scraps of knowledge with which he was filled, all those raw hunks of life that, for choice, or by force, he had swallowed down’; the visiting Frønkoj (western European philhellene) drinks up his Greek experience s 413-415 p366-367.
226 For example: Palfreyman P278.
227 For example: Charilaos Liondráakis s 109-110 p101.
228 P410-411
229 For further discussion see Ellman 1993: 112: ‘… metaphor begins in the body’s transubstantiations of itself …’. Laura’s defining intimacy P197: ‘I am called upon to consider my destroyer as my saviour!’
230 P315 P451
231 s 478-481 p413-415
232 s 480 p415
In his poem *Childhood* Frank describes children being opened up with knives and their hearts eaten. At the same time the children are pacified with foodstuffs: ‘Sweets of honey bribe the children to forget. Sticky mouths no longer care. Children soon forget from whom they have learnt to use the knife.’ The food is fed, in an endless chain of desensitising consumption.

An equivalent chain of resensitising consumption is found in sex: both parties being nourished and nourishing each other. Sex and consumption are linked through eroticised food imagery and sexualising of appetite. And in the eucharistic sacredness of intimacy where, in the words of C. S. Lewis: ‘the loving and the devouring are all the same thing’.

---

233 Just like the sheep killed for Christmas dinner P211-212.
234 In his mirroring of Homer’s Lotus-eaters, Frank evokes ‘the insecurity of human existence poised precariously between the spheres of empirical reality and mythical unreality’ (Heubeck and Hoekstra 1989:18). See *Odyssey* Book 9:92-97 (Murray 1995a: 322): Λωτοφάγοι ... σφι ὄσαν οὐτοῦ πάσασθαι. / τῶν δ’ ὤς τις οὐτοῦ φάγοι μελιηδέα καρπόν; / οὐκέτ’ ἀπαγείλαι πάλιν ἠθέλεν οὐδέ νέσσαι, / ἀλλ’ οὗτον βουλόντο μετ’ ἀνθράσι Λωτοφάγοισι / λωτῶν ἐρεπτόμενοι μενέμεν νόστου τε λαβέσθαι. (‘...the Lotus-eaters ... gave them lotus to eat. And whoever of them ate the honey-sweet fruit of the lotus had no longer any wish to bring back word or return, but there they wished to remain among the Lotus-eaters, champing on the lotus, and to forget their homecoming.’) Murray 1995a:323)
236 For example: Captain Michales and the widow innkeeper 75 p66-67; Laura’s fascination with Voss’ eating behaviours P88; Mrs Pringles’ ball P347. Matra Robertson (1992) and Peter Farb and George Armelagos (1980) highlight similar contemporary connections, from pervasive religious mythology (such as Eve’s apple), to our eroticising of the mouth and breast-feeding, to linguistic connotations in terms such as ‘hungry’, ‘dishy’, ‘satisfied’.
237 For example: Polixigis’ appetite 91: γυναῖκα και κρασί καὶ πολ’ εμνή (women and wine and war p83); Old Séfakas 465 p403; Captain Katsirmas 496-498 p430-432; Voss’ lilies P200-201, P227, P234, P418. Paul Fieldhouse (1989:173) emphasises connections between hunger (‘a basic drive for survival of the individual’) and sex (‘a basic drive for survival of the species’).
238 Lewis 1956: 57