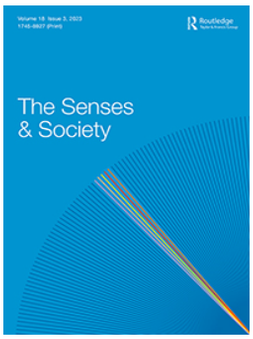

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From cookbooks to ASMR: significance of sound and hearing in culinary recipes

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ABSTRACT

Based on the contrastive analysis of selected recipes represented in various media, such as cookbooks, television culinary shows and ASMR videos, this article seeks to provide an overview of numerous roles, ranging from informative through performative to artistic-aesthetic, which sound plays in contexts of transmitting culinary knowledge and depicting culinary skills. In line with the findings of sound studies, phenomenology, and postphenomenology, the authors aim to present both the material dimension of sound, mainly brought to existence by the techniques and technologies used and its aesthetic-artistic dimension actualized in a performative act. In this article, it has been demonstrated, following Maurice Merleau-Ponty's and Melissa Van Drie's observations, that sensory experiences in culinary contexts are always intertwined, and "listening, like cooking, is multisensorial." While this research draws primarily on the concepts developed within the field of sound studies, it is interdisciplinary in nature and can be situated within the academic fields of culinary history and food studies, history of everyday life, and philosophy of technology.

KEYWORDS

Sound in recipes; ASMR; culinary TV shows; multisensuality; culinary history; postphenomenology; sound studies

Introduction

Burbling of the coffee maker, meat sizzling on the pan, crunchiness of freshly-baked biscuits, and crispiness of fresh lettuce are only a few examples of sounds heard in or from the kitchen. While both sound and the sense of hearing are omnipresent in the culinary context, they have been marginalized in comparison to other more overpowering senses such as sight, taste, smell or even touch (Spence 2017, 170; Van Drie 2020, 132–133). Historically, the sense of hearing was neglected in Western culture that privileged vision in its ways of thinking and knowledge production (Van Drie 2020, 132).

Yet, in the last few decades, the study of sound has gained an increasing amount of scholarly attention, as illustrated by the growing importance of the interdisciplinary field of sound studies (Bull and Back 2003; Pinch and Bijsterveld 2012b; Sterne 2012; Schulze 2020). This fairly new but thriving field of study investigates the material production and consumption of "music, sound, noise, and silence" (Pinch and Bijsterveld 2012a, 7). Most importantly, the sound studies scholars emphasize that sound never exists in a vacuum, but is always

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embedded in materiality. Some researchers, including cultural theorist Holger Schulze (2008, 2020), draw inspiration from the "new materialism," which pays attention both to the technical-physical qualities of sound and its sources, and to a context that can be called "artistic-aesthetical imagination" (Pinch and Bijsterveld 2012a, 8). Sound, according to these ideas, has material roots and, as a consequence, becomes tangible, perceptible, and palpable. On the other hand, it still carries its specific ephemeral-emotional potential to influence the listeners' imagination and to appeal to their affects, associations, and fantasies.

Much research has also been devoted to the study of kitchen and food sounds, sounds associated with eating, and the perception of various food-related sounds (Vickers 1991; Spence 2015a, 2015b, 2017; Van Drie 2020). However, notwithstanding the work of Anna Harris (2015), which constitutes a source of inspiration for this article, there is a gap in the literature on research concerning sound in recipes. Harris searches for the "sonic instruction in recipes" and although the author concludes her article stating that such examples are scarce, her research illustrates that "cooking is filled with a chorus of little ditties waiting to be listened to" (2015, 16–17). Melissa Van Drie's research is also of particular interest to this paper as the author highlights that "sound has many registers" and illustrates through performative kitchen experiments that "hearing in the kitchen" reaches beyond what is simply "heard through our ears" (2020, 134).

Inspired by the aforementioned texts, based on the contrastive analysis of selected recipes represented in various media, such as cookbooks, television culinary shows, and ASMR videos, this paper seeks to present different registers in which sound can be recognized and revealed in culinary situations. We aim to expand both on textual-discursive means of looking at written recipes, and on soundings realized in performative situations. Furthermore, in line with sound studies researchers, for whom sound is a "tangible and rich subject of our experience, feelings and thoughts" (Schulze 2008, 11; Spehr 2009), we adopt a multidimensional approach to the sonic aspects of culinary experience presented in the selected recipes.

We recognize, following Maurice Merleau-Ponty's phenomenological groundwork (2005), that all sensory experience is intertwined: the sound dimension of recipes is interwoven with the visual, the olfactory, the gustatory, and even the tactile. Therefore, one is always invited, openly or indirectly, to listen to different sounds both while glancing through the written description of a crispy-coated chicken published in a cookbook and while watching whispered culinary video tutorials published on YouTube under the ASMR label, in which a performer is smashing eggshells against the rim of a glass bowl or grinding a clove of garlic. Such multisensory experience is also, as postphenomenological approach suggests, shaped and filtered by technology. Similarly to sound studies, post-phenomenology focuses on the material qualities of artifacts and their sensorial dimensions, not only on their common-sense functionalities or meanings. Multistable technologies can have "different meanings in different contexts" (Verbeek 2005, 136) and, as a result, be used for various purposes. In the culinary context technologies are often characterized by multistability, and the material-based sounds produced by various kitchen equipment serve a variety of functions, from informational to artistic-aesthetic and performative. Hence, while this research draws primarily on the concepts developed within the field of sound studies, it is interdisciplinary in nature and can be situated also within the academic fields of culinary history and food studies, history of everyday life and philosophy of technology.

Crunchy, slurpy, squeaky: sound in written recipes

At first glance, it may seem that sound does not play an important role in written recipes, in which references to visual, olfactory, and gustatory senses tend to dominate. While Harris notes that sounds are quite rare in cookbooks (2015, 14), even a cursory reading of recipes shows that sounds are often, if not openly, at least implicitly present in culinary discourse, mainly as illustrated by the use of such words as sizzle, pop, bubble, crack, fizz, crispy, and crunchy, to mention only a few. The recipe for Matzos with Scrambled Eggs featuring in *The "Settlement" Cook Book* can serve as a good example:

> Break matzos in small pieces in a colander. Pour boiling water through them, drain quickly. They should be moist but not soggy. Beat eggs well, fold the matzos in lightly. Heat the fat in a spider, add the egg mixture; scrape and scramble carefully with spoon from the bottom of the pan and while scrambling, add sugar and cook gently until eggs are set. Serve at once. (Kander, Schoenfeld, and Alder 1915, 54)

Pouring, breaking, beating, scraping, scrambling, or even heating the fat indicate the noises produced by performing such activities. The promise of the performance related to the preparation of the recipe is always embedded in the culinary discourse. Sounds exist in the text, but they can materialize themselves when one decides to try the recipe. Not surprisingly, Alessandro Giovanni Bertinetto emphasizes the performative function of recipes, outlining the analogy between musical performances and the preparation of dishes, where recipes, ingredients, and dishes can correspond to such elements as, for example scores, notes, and performances (2020, 111). As the author adds, "the recipe's inventor is a 'composer' and the cook is a 'performer'" (2020, 111). What effects will be produced by a cook depend not only on following step by step the instructions included in recipes but also on numerous other circumstances that can arise during the cooking process.

The performative function of sound in recipes, as we will see later, is in evidence in numerous, especially more contemporary, examples presented in television culinary shows and ASMR videos. Yet, it also should be underlined that sound was given a paramount importance in the context of oral recipes which for centuries were passed down from generation to generation before occurring in manuscript form. Knowledge linked to the preparation of certain dishes was usually transmitted orally by mothers and grandmothers to younger girls, who were required to watch and listen in order to be able to prepare foodstuffs from memory in the future. Razia Parveen in her research on cultural practices from South Asia observes that "the performative element of each recipe and song lies inside the domestic space, and it is this aspect of each oral text which provides the tools of transmission across the generations" (2017, 160). In the 1920s, dissemination of culinary knowledge was made much easier thanks to housekeeping-oriented radio programs, for example Aunt Sammy's Housekeeper's Chat or Betty Crocker's Magazine of the Air. Often recipes were simply read out to the listeners who were expected to make notes in order to be able to prepare the given dish, as exemplified by the American Betty Crocker's radio show from the 1920s during which the radio host reads the recipe for Christmas Cookies (Betty Crocker™ 2013). Importantly, "radio cooking programs combined the informality of the verbal and the formality of the recipe (. . .)" (Collins 2009, 15). Oral food sharing practices are also present in our day-to-day life when we willingly exchange recipes with our friends and family members, or through the use of social media with a broader audience.

Furthermore, sound can also function as a significant element in cooking instructions as, on the basis of auditory cues, a reader, a potential cook, can judge if the prepared dish is properly cooked and ready to serve. Two examples from *The Official Handbook for the National Training School for Cookery* listed below illustrate this point:

> We put the saucepan on the fire to heat the fat. Test the heat of it by throwing in a piece of bread, and if it makes a fizzing noise, it is ready. (Cole 1879, 199)

> When we find that the skin of the fish is cracking, we shall know that it is sufficiently boiled. (Cole 1879, 215)

Such expressions as the fizzing noise and cracking skin of the fish show that hearing alongside other senses can be viewed as an important culinary skill that should be practised by a cook. This is especially evident in recipes for Asian dishes. In *Stir-Frying to the Sky's Edge* Grace Young explains that "the moment raw meat or poultry is added to a preheated wok there should be a sizzling sound that remains steady throughout stir-frying. If there is no audible sizzle, it indicates that the wok was not sufficiently heated" (2010, 69). A very interesting piece of advice based on sound assessment is also provided by Alexis Soyer in *The Modern Housewife or Ménagère*, where he explains how to choose eggs: "if, by shaking them, they sound hollow, you may be certain they are not new-laid, and not fit to be boiled for breakfast" (1851, 8). The instructive function of sound is clearly conveyed in the above-mentioned examples.

Beyond such subtle yet informative sounds of cooking, there are many noises that are produced in the kitchen by the appliances used. Audial aspects represented by technology are indicated in various recipes. For instance, in the recipe for Pulverized Macaroons in the cookery book *Mastering the Art of French Cooking* there is a following instruction: "When crisped, pulverize them in the electric blender, pound in a mortar, or put them through a meat grinder" (Child et al. 1964, 583). The choice of technologies suggested in written recipes depends on their availability during a given period. As Jesper Aagaard notes, "[technologies] set up spaces of possibilities that enable and constrain certain actions and perceptions" (2017, 527). Hence, why and how certain technologies are used influences steps and actions undertaken during the preparation of food. In consonance with postphenomenology, the use of various kitchen appliances in recipes illustrates the typical way that technology is used according to its original purpose, which, as we will illustrate later, is more complicated in the case of ASMR videos. While the sound exists in recipes more as a background, in the ASMR videos it is brought to the fore.

Furthermore, since a recipe can be viewed as a performative act, it carries its aesthetic-artistic potential. The culinary performance is created from numerous elements. Van Drie observes that "the resonant qualities of tools, ingredients, technologies, and surfaces are all aspects of this performance; they are important features of a kitchen" (2020, 141). Chefs have become more aware of this fact and therefore have started to use it more frequently to their and their customers' benefit, often with the use of technology. Heston Blumenthal, a British Michelin-starred chef, often described as a "culinary alchemist" due to his experimental approach to cooking, is a perfect example that illustrates the significance of experiencing food in a multisensory way. Apart from his famous dish called The Sound of the Sea which is provided with a seashell containing iPod earphones from which diners can listen to various sea sounds while consuming the ordered food

(Blumenthal 2009, 209, 212), his Flaming Sorbet is another great example that is aimed at engaging the sense of hearing while eating (240–241). This apple sorbet placed in a bowl with dry ice and popping candy is nested upon a bed of twigs. When whiskey is poured over it and set alight, the dessert burns without melting. What is at stake for this research is what happens when a perfume mixture is poured on to the bowl creating not only nostalgic aromas but also appealing sounds of the crackling of popping candy and dry ice shattering, reminding a sound of burning fire logs (Blumenthal 2009, 240). Hence, it is hard not to agree with Blumenthal's observation that "of the senses, hearing is perhaps the most undervalued in terms of eating, yet it is fundamental to our appreciation of a meal" (2009, 208).

Sybil Kapoor's cookbook with a meaningful title *Sight Smell Touch Taste Sound: A New Way to Cook* (2018) serves as another example which provides a reader with a possibility to experience cooking and eating in a multisensory way, unlocking the power of taste, flavor, texture including touch and sound, temperature, and appearance. Focusing on sonic experience, Kapoor presents three recipes for Crunchy Indian Spiced Chickpeas, Slurpy Prawn Laksa, and Squeaky Thai Salad (2018, 155–160). The recipe for Slurpy Prawn Laksa is especially interesting as the author suggests trying to consume this dish in two ways: first as she calls it "western style" and then in what seems to be typical to Asian cuisine: "hold the bowl close to your chin, use chopsticks to lift out some of the noodles and suck them up before drawing up some of the hot broth mixed with air direct from the bowl" (2018, 158). The manner of consuming the dish can influence the way we perceive various sensations. This example also shows that sound perception is determined by culture. Some sounds such as slurping noises might be desired in some cultures as a sign of appreciation, whereas in others they can be viewed as an indication of bad manners (Kapoor 2018, 155). Nevertheless, as Zata Vickers explains, regardless if the sounds are desirable or not, "always they add complexity and interest to our eating experience" (1991, 95).

Significantly, in the contexts of transmitting culinary knowledge and skills approaches to sounds can expose many ambiguities. Some sounds are silenced, whereas others are brought to the fore. For example, when we look at various recipes, particularly older ones, they provide very vivid descriptions related to the preparation of meat, which often begins with cleaning the whole animal. In the instruction for dressing and cleaning poultry presented in *The "Settlement" Cook Book* it is stated:

> Cut off the head, turn back the skin, and cut the neck off quite close; take out wind-pipe and crop, cutting off close to the body. Cut through the skin around the leg 1 inch below the leg joint; take out the tendons and break the leg at the joint; in old birds each tendon must be removed separately by using a skewer. (Kander, Schoenfeld, and Alder 1915, 137)

Historically, such sounds as "heavy bone-cracking" or "cutting noises of the butchering" (Van Drie 2020, 132) were commonly present in the culinary contexts when the preparation of meat involved not only cleaning the animal but also killing it. With the increased access to commercially produced food items, such noises have been replaced by the sound of the plastic packaging. As Van Drie notices, "the physical distance from food sources has become monumental in scale" (2020, 133). Not only the sounds of food preparation have been silenced, but also the information related to the production, transportation, and packing seems to be muted in the process.

Just listen to those meatballs! Television cooking shows and ASMR videos

While a multisensory experience in the kitchen space is natural for every cook, it becomes more complicated in the context of watching the process of food preparation on a screen. The viewers are unable to experience the taste or smell of the ingredients of the meal being prepared, therefore, they need to rely on other stimuli: visual and auditory, usually transmitted from the screen by celebrity chefs and ASMR artists.

For instance, Fanny Cradock, an English television chef, humorously warns her viewers while preparing an omelet in a pan: "I'm going to be noisy now, so I'm going to stop talking," thus giving priority to the sounds produced during the cooking process at this particular time (Tom Ellis 2016). Both sound and the sense of hearing have always played an essential role in television cooking shows, which started to appear on American television in the 1940s. These programs had not only informative and educational but also entertaining functions since the beginning, thanks to charismatic celebrity hosts for whom serving food constituted a kind of performance (Collins 2009, 28). The presentation of a culinary recipe by the show's host in a unique manner was always a part of it. Kelsi Matwick and Keri Matwick call this specific mode a "multimodal recipe telling" (2019, 23) which integrates spoken and written content and employs television production techniques, such as voice overs, scene cuts, and temporal manipulation (2019, 24). When presenting their recipes in television programs in a way that is oriented to the listener, cooks and chefs use what is known as "conversational recipe telling" (Norrick 2011). The content of the recipe told in a familiar and relaxed way is, of course, also accompanied by non-verbal sounds, e.g. background music or the sounds generated by various utensils. Examples of the latter include the vigorous shaking of a brass steak pan by Jamie Oliver in the video *Sizzling Steak Bowls In Under 15 Minutes* (Dabl 2020) or the sizzling of red wine poured into the pan by Julia Child while preparing boeuf bourguignon (Óscar 2012). Collins notes that these types of sounds in cooking programs are often amplified to evoke strong feelings of awe and desire for a particular dish (2009, 190).

It cannot be denied that in the performance of on-screen cooking, one of the main roles is played by ingredients and accessories which are given human characteristics by the host. They refer, for example, to a frying pan as "screaming-hot," praise burger patties with the following words: "you're looking good babies. Keep on doing a good job for mom" (Matwick and Matwick 2019, 37), and call mincemeat "the Cinderella of Christmas cooking" (Tom Ellis 2016). To assign human-like qualities to ingredients and utensils is to grant them agency; it is akin to treating them like key actors in a performance. Moreover, cooks and chefs listen carefully to various sounds, like Fanny Cradock who instructs the audience to "wait [with adding eggs] until the butter makes a rude swearing noise on the pan" (Tom Ellis 2016). The sensory experience of wonderfully sounding and looking dishes is transmitted to the audience of the television show by means of numerous non-verbal vocalizations, e.g. "groans of pleasure from the hosts and the aroused audience" (Collins 2009, 189).

Similar multisensory experience involving sounds and food is ubiquitous in the audio-centered community of autonomous sensory meridian response, or ASMR for short. This "unique sound culture" (Smith and Snider 2021, 38) has flourished for more than a decade in the online space, most notably on YouTube, where a number of fans of triggering videos gather before bedtime in order to relax. ASMR is a genre of audiovisual production, which has transformed from a niche peculiarity, understandable only to a quite limited

number of amateurs, to a mainstream phenomenon. In ASMR videos, so-called ASMR artists (or "ASMRtists") attempt by various means to induce a pleasant tingling sensation in the body of a viewer-listener, primarily on the skin of the head, neck, and shoulders. For this purpose, they use various sound stimuli or "triggers" (hence the name "triggering videos"), often recorded in stereo, such as close whispering into a microphone or repetitive or "crisp" sounds (e.g. tapping and scratching noises) (Barratt and Davis 2015).

As Naomi Smith and Anne-Marie Snider note, "ASMR is a sonic phenomenon at its core" (2021, 41). One example of a video featuring food-related sounds is the film available on the "Hongyu ASMR 홍유" channel, in which the girl visible on the screen is eating colorful, crunchy sweets: cookies, jellies, candies (Hongyu ASMR 홍유 2020). The sounds associated with food consumption, including chewing, slurping, smacking, and biting, are picked up here by sensitive microphones and further amplified with technological processing in post-production to provide the viewer-listener with the strongest possible experience.

Equally popular in ASMR are sounds associated with physical contact with food products, but not necessarily with the act of consumption itself. In a video published on the "JayLynn ASMR" channel, the person visible on the screen is rubbing, scraping with her fingernails, and stroking with her fingertips numerous confectionery products of different textures (JayLynn ASMR 2019). Rhianna, owner of the ASMRMagic channel, in one of her videos is scratching, rubbing, stroking, rattling, and tapping a variety of white and milk chocolates, boxes of sweets, and candies wrapped in decorative papers (ASMRMagic 2021). Here, food products are treated as material objects from which interesting sounds can be extracted. Thus, we witness a kind of creative performance whose main actors are the material elements of reality: food products with sound properties waiting to be discovered.

ASMR artists in their practices use super-sensitive microphones to capture the most nuanced sounds generated when they are physically interacting with tangible foods. Moreover, it is quite common that technological instruments shown in ASMR films transcend their usual primary function. The microphone is sometimes scratched with fingernails, tapped with fingertips, or even licked with the tongue like popsicles; all in order to provide the audience with a pleasurable sonic and visual experience. According to the postphenomenological explanation, the microphone in ASMR exceeds its usual purpose: it still, certainly, collects ambient sounds, but it also becomes an attractive accessory for all kinds of play. Thus, technology in ASMR is characterized by multistability, namely the multiplicity of applications, "stabilities or variations" (Rosenberger and Verbeek 2015, 25–26). Indeed, one of the primary purposes of any technological device used in food-related ASMR performances, whether focused on food preparation or treating food as objects for tactile play, is, principally, to create exciting "tingly" sounds.

Performances also include ASMR practitioners reading recipes from books and magazines in so-called "show and tell" videos. Reading recipes can be an extremely powerful stimulus because, as Craig Richard argues, "food and ASMR are both about comfort" (Richard 2018, 77). The people seen on the screen in the "show and tell" videos usually place a book or a magazine, often very old, in the center of the frame. These readings are meant to evoke the memories of traditional, homemade food prepared by our grandmothers. Then, the ASMRtists read out various recipes from the yellowed pages, in a soft voice, usually in a whisper. At the beginning of one of her videos, the author of the channel "SouthernASMR Sounds" is presenting the audience with two old cookbooks,

namely *Alamance Golden Agers Cookbook* and *Country Cookin'*, and then is reverently turning the pages of the first one, rustling the old paper in a pleasant way. Afterward, we hear a recipe for potato soup, blueberry salad, chicken casserole, and many more (SouthernASMR Sounds 2019). Slow reading of the recipes and turning and stroking of the pages contribute to the production of a culinary soundscape whose most important element is the aesthetic-artistic, rather than strictly informational, dimension of sound.

Occasionally, the whispering used by ASMR creators in "show and tell" videos becomes almost impossible to hear (in the ASMR community this trigger is called "inaudible whispering"), and the individually spoken words cannot be distinguished from one another. This is the case, for example, in a video published on the "WhisperAudios ASMR" channel, where a person visible on the screen is reading in a muffled whisper from a catalog the descriptions of food products available for purchase in the stores of the American chain "Trader Joe's," such as pumpkin spice coffee or organic white truffle potato chips (WhisperAudios ASMR 2017). It becomes clear that the factual content of a recipe or food product description, as well as the informational function of the sound, do not determine the value of an ASMR performance. Definitely more significant is the atmosphere built by the ASMR artist: of warmth, closeness, intimacy, relaxation. The soothing sound of specific words and phonemes, rather than their meaning, plays a crucial role here.

Recipes in ASMR are not just read from books and magazines; they are also presented in front of the camera by performers preparing specific dishes. In such cases one can clearly see (and, of course, hear) the material dimension of sound produced by various kitchen utensils or techniques of handling food products. The material source of sound becomes the most relevant in such a performance; it always occupies the central position in the frame. Sound from outside the frame is virtually nonexistent in ASMR, except for the rarely used soft music heard in the background in some videos. The performance of preparing a dish in front of the camera is based mainly on technical-physical qualities of sound and its sources. Material qualities, e.g. interesting texture, and thus the sound capabilities of a given dish or product, are the most important reason for their presence in a given recipe and video. It is essential that they sound good; taste, smell, and appearance still play an important role, but in ASMR culture they are always secondary to the audial aspects.

The sound capabilities of a given dish are of great importance for the author of the YouTube channel "Zach Choi ASMR." A video in which the author is preparing Italian spaghetti with meatballs and cheesy garlic bread (Zach Choi ASMR 2022) serves as an example of a cooking video in which the materiality of sound produced by both food products and culinary techniques and technologies is brought to the fore. Zach Choi implements the multimodal recipe telling as the video is accompanied by subtitles that can be turned off at any time so that the viewer-listener can absorb only the sounds of the dish being prepared. The sense of hearing is the most essential here as all the sounds accompanying the food preparation are amplified, even more than on television cooking shows, to evoke strong tingles in the viewer-listener. We hear a variety of kitchen equipment used for cutting, crushing, and mixing ingredients, such as a blender, a mixer, an electric can opener, a cookware, and scissors. The ASMRtist is cutting aromatic herbs, grinding spices in a grinder, grating cheese, chopping onions, unwrapping fresh bread from its paper packaging and then cutting it with a knife, pouring thick tomato sauce, cracking eggs, sliding a glass bowl across a wooden counter, forming meatballs with his hands, and finally frying them in

a pan. The film is divided into sections illustrating the successive stages of preparation and consumption of the dish, resembling a musical performance with an ASMR artist in the role of the creative cook (Bertinetto 2020).

In his performance Zach Choi intends to convey the multisensory experience of various phenomena of reality. In ASMR's culinary show the sense of hearing engages with other senses in a way that Merleau-Ponty observes: "it is at least certain that it [the sense of hearing] presents us, beyond the sounds in space, with something which 'murmurs,' and in this way communicates with the other senses" (2005, 267). In Zach Choi's video, the heaviness of a frying pan, the crunchiness of onion feathers and garlic slices, the hardness of grated cheese, and the crispness of egg shells are conveyed primarily through sound. Being on the other side of the screen, we cannot physically touch, taste, or smell the artifacts used in the process of cooking, but their material properties as sources of perfectly audible sounds form our multisensual experience. Material-based sound in culinary practices presented in both television cooking shows and ASMR videos, apart from its informational dimension, is characterized primarily by an artistic-aesthetic dimension, actualizing itself in a given performance.

Conclusion

Although it may seem that vision, taste, and smell are dominant senses in the culinary context, this research has illustrated that hearing is also important yet underestimated. In some contexts kitchen sounds are only implied, whereas in others they are amplified and brought to the fore. Sound in recipes presented in various media serves a number of functions ranging from informative through performative to artistic-aesthetic. Whether we read a recipe from a cookbook, listen to a culinary radio program, or watch cookery TV shows and ASMR videos, hearing plays a crucial role in our perception of food. As Van Drie asserts, in line with Merleau-Ponty's observations (2005, 266–267), "sound, like food, is corporeal. Listening, like cooking, is multisensorial" (2020, 145). While in audiovisual media, vision is more prevalent, Russell Cook rightly observes that "sound does indeed let you see," adding that "sound is vision made flesh" (2015, 124–125). As the examples discussed in this article do not exhaust the topic of sounds in recipes, this research should be regarded as an incentive for the further study into the various functions of sounds and hearing in culinary contexts.

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