Panel1

The Transformation and Representation of Folk Rituals in the Caucasus under the Soviet Paradigm Shift

After the formation of the Soviet Union, it was necessary to create a "new" culture. It was the dream of modern Europe to create the universal cultural system common to all people.

The new regime brought certain freedoms to the people, including the elimination of status and gender inequalities, it is however, undeniable that it also imposed strict controls on traditional culture because that the regime, which orientated toward universalization, considered the diversity of traditional cultures was destructive to the unity of the State.

As symbolized by the famous slogan, "Nationalist in form, socialist in content", there was a tendency to control and use traditional culture within the official culture. At the same time, there were elements of traditional culture that remained, even partially, in daily life or artistic expression. Those remnants of tradition could not be erased despite efforts to control them. Not a few of avant-garde artists use elements of traditional cultures as a source of inspiration.

By examining how the rituals of ethnic cultures were remembered in Soviet culture, which was oriented toward ultimate universalization, we may also find hints about the possibilities of expressing diversity in contemporary globalization.

1. Armenian Soviet Wedding in Transition
Gayane Shagoyan (National Academy of Sciences of Armenia)

A wedding, in addition to being a ritual start of a family, best reflects the identity of the married couple and the significant changes in their group identity. In this sense, the wedding is especially remarkable, because, as far as it claims to be a traditional and conservative ritual, it is just as sensitive to any fashion and innovation, responding to the questions and moods of the present.

The fundamental differences between the three generalized versions of the Armenian marriage

ritual will be briefly presented: traditional (ethnic), modern (Soviet), and postmodern (national/global) weddings with an emphasis on the features of the Soviet version. The most important changes in the traditional wedding took place especially during the period of Soviet modernization, when the rite adopted the essential elements of the secularized Red Avant-garde wedding in form and retained some national features in content.

2. Russian Sectarians in Soviet Caucasus:

Traditions and Transformation in Daily Life, Religious Rituals and Self-Identity

Liudmila Zhukova (Russian State University)

In my paper I am going to discuss two groups who are still living in Armenia and Georgia – Molokans and Subbotniks. This research is mostly based on fieldwork consisting of interviews with representatives and leaders of these groups.

The both movements came to the being in 18th century. Molokans rejected the authority of orthodox priests, the orthodox way of God's worship as a whole and especially the practice of icons veneration because all this seemed to be a contradiction to the biblical laws. Besides the rejecting of the Orthodox Church, molokans remained Christians, but as concerning Subbotniks movement, its distinctive feature was that the members of this sect did not want to remain Christians at all. They believed that the only true religion was Judaism. The members of this movements were exiled from the central part of Russia to Caucasus, Siberia and some other remote areas. In the Soviet period, the both groups were the objects of the anti-religious propaganda and pressure. At the same time they were impressed by some ideas - social equality justice, kolkhozes - which were similar to Evangelical ethical principles. That is why some marks of the soviet ideology were mirrored in Molocans and Subbotnics everyday and even religious practices.

3. Impact of Soviet Reality on the Ritual Practice in Georgia

   Ketevan Khutsishvili (Tbilisi State University)

      Georgian everyday life was/is highly tide up with the rich religious traditions that have been developed as a result of the century-long synthesis of pre-Christian and Christian practices and worldviews. The rapid changes in religious and ritual life of Georgians are connected to the Soviet period. The atheistic propagation of the Soviet Union has not passed without leaving a trace. One of its consequences was if not completes extermination of religious knowledge and values, than their partition. Insufficiency of traditional religious knowledge or their fragmentation has caused the alienation of a society from traditional religious practice. The folk religious practice has appeared disowned from a real life that gradually, in a number of cases, has resulted denying of religion from the side of the certain part of a society. The ideological machine of the Soviet state, for all period of the existence, formed the negative attitude to religions and the whole generations have grown under the ideology of fighting atheism and negative representation of religious rituals. The religious practice moved to the household level and was highly paganized. Some holidays and festivals were slowly forgotten, several has changed their forms or meanings. I will discuss the transformation processes of ritual practice.

4. Fork Rituals in Georgia between the Past and the Future:

   Representations of Georgian Rituals in Tretyakov's Film Scripts

   Kumi Tateoka (University of Tokyo)

      Sergei Tretyakov (1892-1937) was a futurist poet in the early Soviet Union. His activities included theatre and cinema. He travelled to various places as the Far East (including Vladivostok and China), the Caucasus (Georgia). He wrote many works based on what he learned there. In this papers we would use Tretyakov's essays on Georgia and his films "Eliso" (directed by N. Shengelaya, 1928), "The Salt of Svaneti" (directed by M. Kolotozishvili (Kalatozov), 1930), "Khabarda" (director M. Chiaureli, 1931). Oksana Bulgakova, the editor of Tretyakov's collection of works on Georgia, notes that Tretyakov regarded Svaneti in the mountainous region as a place of futuristic transition from the past to the future. Indeed, Tretyakov's vivid depiction of local customs give the audience a sensory

reality. By these material senses he tried to separate the Caucasus from the romanticised image developed in the tradition of Russian literary history, and portray it as a world where people actually live and where traditional ways of life change in response to daily changing society. I would like to consider what new possibilities of life Tretyakov was trying to portray in early Soviet Georgia."

Panel 2

"Hybrid Culture" in the Age of Globalization: Theories and Practices Reconsidered

This panel sheds light on some of the emerging phenomena and questions due to the accelerating "hybridization of culture" in our age of globalization. The first two presentations lay out our overall theoretical framework; while Liu discusses the pioneering significance of Kato's *Hybrid Culture* (1955), which affirmed Japan's hybrid character as its "little hope" in reference to Bhabha's paradigmatic post- colonialist work, *The Location of Culture* (1994), Yurt presents a critical perspective on the "narrative of hybrid" taking clues from postmodern ideas in order to seek the narrative's deeper potentials.

The following two presentations brings into light the intellectual intersections in East Asia and the West; while Zhang highlights the intra- and inter-cultural importance of "compassion and education" by contrasting the classical views of Mencius and Norinaga with those of American philosopher Nussbaum, Chen analyses the implications of the phenomenal popularity of Japanese feminist Ueno's works in today's China.

In the last paper, Abalos-Orendain discusses the possibility of "solidarity," beyond national borders, that can be created by immigrants in intercultural spaces. Before a general discussion, Kazashi shall bring thrust of the session into closer relief from the viewpoint of comparative thought.

1. Traditional Culture's Multi-Layeredness and Breaking Points:

From Kato Shuichi's *Hybrid Culture* and Homi Bhabha's *Location of Culture*

Zheng Liu (Kansai International University)

Against the backdrop of the intellectual engagements to problematize and overcome the questions concerning "modernity" and postwar (negative) legacies, this study attempts to bring into light the pioneering contributions of Shuichi Kato's "The Hybridity of Japanese Culture"(1955) in such engagements, and to find its correlations, not discussed till now, to Homi K. Bhabha's thoughts presented in "The Location of Culture" (1994). I believe that Bhabha's thoughts cannot, and should not, be easily reduced to "postcolonial theory." Fusion and reshaping of cultures contain logic that can be applied to the areas that have not been considered in terms of "postcolonial" questions. For example, Shuichi Kato's thinking about "hybrid culture" has something in common in that sense.

It would be of great importance for us to note that both thinkers call into question, from their distinctive respective angles, the historical multi-layeredness of cultures and their "breaking" points where each culture begins to undergo creative transformation with emerging critical perspectives on itself and the others. This study focuses on the commonality between the two pioneering thinkers, who were separated in time and region, and attempts further to open passages between the previously unrelated cultural theories.

2. After the Narrative of Hybrid: Deleuze and Derrida

Engin Yurt (Ondokuz Mayıs University)

As the terms like "hybrid", "hybridity", "hybridization" etc. are made relevant to the fields of humanities and social sciences, there has been an ongoing interest in using these terms within different types of cultural and political studies, especially with the ones that have the characteristics of postmodern attitudes and tendencies. All the while this intellectual fad or trend might help humanity to understand certain aspects of societal changes that have been occurring through 19th, 20th and 21st century (so far) in places where especially globalization is a one of the major factors (both in positive and negative ways) of shaping the social structures and features, it is still rather obvious that usage of these terms usually lacks of a philosophical depth and comprehensiveness, due to the fact that, from a

historical perspective, their contexts are still newly developing.

In this paper, with the help of Deleuze's and Derrida's remarks on relevant issues, we will problematize, deepen, and deconstruct the narrative of hybrid with a phenomenological and existential layer, especially with a specific characterization of the famous "difference". With this deconstruction, we aim to understand what the narrative of hybrid can turn into after it has exhausted all its current potential meanings.

3. Reconsidering "Compassion and Education" with Martha・C・Nussbaum, Mencius and Motoori Norinaga

Bowen Zhang (University of Nottingham Ningbo China)

I will discuss the thoughts of Martha Nussbaum, one of the leading contemporary American philosophers, on the question of "compassion and education." First, I will compare Nussbaum's view of compassion and Mencius's similar view of "spontaneous empathy as irrepressible feeling," with the purpose of exploring the commonality and difference between them, especially in terms of the self's relation to others.

Next, I'll also refer to the thought of "mono-no-aware" (poignant appreciation of transient beings and their beauty), advocated by Motoori Norinaga, Japanese representative scholar of Edo period, who criticized Confucian thought as too moralistic. We will try to capture the distinctive characteristics of the "thoughts on compassion" developed by these cardinal scholars. It will help us to understand compassion's essential roles played in self-cognition and its relation to others with different cultural backgrounds.

Through such comparative reconsideration of the thoughts on compassion presented by these three thinkers, greatly separated in time and area, I hope we can appreciate their respective thoughts much better, but also that we can explore the possibilities of their thoughts by mobilizing them together in order to highlight the critical importance of compassion in our times tormented by wars and confrontations.

4. How has Japanese Feminist Sociologist Ueno Chizuko become an Influential Icon in Today's China?

Shiyu Chen (Oriental Daily News)

A "Ueno Chizuko" frenzy has been sweeping Chinese mainland. As a contemporary Japanese feminist sociologist, her works have sold over 200,000 copies just within the first 2 months of 2023, and her lecture/dialogue videos received over a million views in a few hours. Despite being aware of the various controversies surrounding her in her home country of Japan, Chinese readers tend to interpret her with goodwill and positive expectation.

Based on the development of gender understanding in Chinese mainland, this presentation attempts to characterize how gender studies have become a "relatively safe" counter-issue in contemporary China, and why Ueno's theories further strengthened this kind of safety. Meanwhile, we also try to explore the theoretical sharing potential in East Asian societies.

5. Iterations of Solidarity through Immigration:

Multilayered Conceptions of Solidarity beyond Community

Karen Abalos-Orendain (University of the Philippines)

I invite readers to look beyond the definition of solidarity as a communal value. Instead, the exercise of these ethical concepts on a different social setting should be seen as individual expressions of ethical frameworks. The freedom to express these ethical concepts enables and, may even, empower immigrants, for example, to conceptualize a notion of solidarity that is not only unique to their experience but is also in keeping with the relational aspect needed for them to settle in their new-found homes.

Dr. Rahel Jaeggi analyses the concept of solidarity by delving into forms of associations and attitudes. She states that there is virtue in conceiving of solidarity "as a certain kind of cooperation that can be related to Hegel's concept of 'ethical life'" and proposes Durkheim's notion of organic solidarity to further provide a multilayered conception.

This open but critical account of solidarity paves the way for a wider and more robust understanding of the term, especially if viewed within the discourse of immigration, which will be

explored in this paper.

Panel 3

Image der Alpen und „das Nationale"

Dieses Panel stellt die Politik der Kultur über Images der Alpen im 19. und 20. Jahrhundert in den Vordergrund. Bis zur ersten Hälfte des 17. Jahrhunderts waren die Berge der Schweiz riesige Auswüchse, die für Reisende hässlich und gefährlich waren. Gegen Ende des 17. Jahrhunderts änderte sich das Image der Alpen jedoch drastisch. Scheuchzers Begriff "heilige Natur" ist ein markanter Ausdruck für diesen Wandel. Im 19. Jahrhundert begannen die Nationalstaaten, Symbole für die Einheit ihres Volkes zu "erfinden". Für die Schweiz, eine lose Föderation von Kantonen mit einem hohen Maß an Unabhängigkeit und Eigenart, war dies ein noch dringlicheres Thema. So wurden die Alpen, die sich über die vier Sprachregionen der Schweiz erstrecken, zum Symbol für einen mehrsprachigen und multikulturellen Bundesstaat. Im 20. Jahrhundert, als die Ära des "totalen Krieges" begann, wurde die nationale Identität der Schweiz noch stärker betont. Die französische Adaption von "Heidi", die " Eroberung" alpiner Bilder in deutschen Bergfilmen und die "Rückeroberung" der Alpen in der schweizerischen Kulturpolitik der "geistigen Landesverteidigung" sind allesamt Spiegelbilder dieser Situation. Mit dem Ende des Zweiten Weltkriegs, als die benachbarten totalitären Staaten verschwanden, wurde dieses Alpenbild jedoch von Schriftstellern wie Frisch und Dürrenmatt als eine Art Selbstgerechtigkeit dekonstruiert.

1. Das Alpenbild als ein anderes Europa
Kazunori Hayanagi (Nagasaki University)

In den 1930er Jahren befand sich die Schweiz in der Krise der nationalen Identität. Bundesrat Philipp Etter (1891-1977) bemühte sich, diese Krise zu überwinden, indem er die patriotische

Kulturbewegung "Geistige Landesverteidigung" zu einer nationalen Politik erhob. Das von ihm entworfene Bild der Schweiz war "Alpenrepublik" oder "ein anderes Europa". Dieser Vortrag untersucht den Entstehungsprozess dieses Alpenbildes anhand von Texten, die Etter in den 1930er Jahren selbst verfasst hat.

Angesichts der beiden Krisen der Grenzüberschreitung, dem deutschen Großdeutschtum und der "Italia irredenta (dem italienischen Irredentismus)", musste die Schweiz, die mit diesen totalitären Staaten ihre nationale Sprache und Kultur teilte, die Eigentümlichkeit ihrer eigenen Kultur unverkennbar herausstellen. In diesem internationalen Kontext entstand die "geistige Landesverteidigung". Etter suchte dabei nach einer Logik, um sich unter anderem der deutschen Politik der "Gleichschaltung" zu widersetzen. Dabei stellte Etter das Bild der Alpen in den Mittelpunkt dieser Bewegung. Die Alpen, die sich über die vier Sprachregionen der Schweiz erstrecken, waren ein passendes Symbol für die nationale Einheit. Das daraus entstandene Modell des Staates war ein anderes Europa als das "Neue Europa" von Nazideutschland, nämlich die Schweiz als eine mehrsprachige und multikulturelle "Alpenrepublik".

2. Gegen wen kämpft die Schweizer Armee?
   Feindbilder in Dürrenmatts Erzählung *Der Winterkrieg in Tibet*
   Hiroko Masumoto (Kobe University)

Friedrich Dürrenmatt (1921-1990) hat seine dystopische Erzählung *Der Winterkrieg in Tibet* (1981) während des Zweiten Weltkriegs konzipiert und erst in den 1970er Jahren vollendet. Nachdem der größte Teil der Welt im Dritten Weltkrieg durch Atomwaffen zerstört worden ist, begibt sich der Ich-Erzähler, ein Schweizer Söldner, für den darauf folgenden Krieg nach Tibet. Die Kämpfe finden in einem Tunnellabyrinth unter dem Himalaja statt, dabei tragen alle die gleichen weißen Militäruniformen, so dass es schwierig ist, Freund und Feind zu unterscheiden. So wie die Schweizer einst (militärisch oder geistig) für ihre Freiheit und Unabhängigkeit gegen Angreifer wie die Habsburger, Napoleon oder Hitler kämpften, so sollen die Schweizer wieder gegen einen äußeren Feind kämpfen. In der Erzählung ist jedoch nicht klar, wer der Feind ist, den der Ich-Erzähler bekämpft. Gegen wen sollte die Schweiz in den 70er Jahren kämpfen? In meinem Vortrag werde ich mich auf die spezifische Verteidigungspolitik der Schweiz während des Kalten Krieges beziehen und überlegen,

welche Art von Krieg Dürrenmatt in diesem Werk thematisiert.

3. Berge und fiktive Landschaften in der Literatur
   Der Übergang der menschlichen Mentalität gegenüber Natur
   Yasuko Nakamura (Nagoya University)

Marjorie Hope Nicholsons Buch „Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite" (1997) beschreibt, wie die Alpenberge in der Antike wahrgenommen und beschrieben wurden. Diese Literatur gibt Aufschluss darüber, wie sich die Mentalität der Menschen im Laufe der Zeit entwickelt hat. Nicholson zufolge wurden die Berge lange Zeit als unbewohnbar, gefährlich und beängstigend gemieden. Mit der Entwicklung der modernen Wissenschaft und der Ausweitung und Bereicherung des Verkehrs in den europäischen Gebieten haben sich die Vorstellungen von den Alpen jedoch grundlegend geändert. Ausgehend von Nicholsons Vorschlag zeichnet dieser Aufsatz den Übergang der alpinen Darstellungen von der theologischen Naturauffassungen zur Landschaften nach, die geografische Informationen auf der Grundlage der modernen Wissenschaft widerspiegeln. Konkret werde ich den Übergang von Scheuchzers "heiliger Natur" im frühen 18. Jahrhundert über Goethes Reisen in die Schweiz und Schillers Naturbeschreibungen in seinen literarischen Werken bis hin zu Alexander Humboldts statistischen und naturgeographischen Beschreibungen der Alpen im frühen 19.. Ziel dieses Aufsatzes ist es, anhand dieser Analysen die Entwicklung des Verhältnisses zwischen Mensch und Natur zu verdeutlichen.

4. Mobilisierung des Heidi-Mythos zur „Geistigen Landesverteidigung" bei Charles Tritten
   Takashi Kawashima (Kyoto University)

Die *Heidi*-Romane von Johanna Spyri (1827-1901) sind bisher in fast 70 Sprachen übersetzt und gelten heute sogar als „Nationalmythos" der Schweiz. „Heidi" als globales Phänomen umfasst inzwischen unzählige mediale Umsetzungen, verkürzte Versionen, Adaptionen usw., die manchmal starke Abweichungen vom Spyrischen Original zeigen. Die französischen Fortsetzungen von Charles Tritten (1908-1948) stellen ein typisches Beispiel davon. Tritten, der sich zuerst als Übersetzer mit den beiden *Heidi*-Romanen beschäftigt hatte, schrieb dann eigens spätere Entwicklungen der

Protagonistin: Heidi wächst da zu einem schüchternen Mädchen, besucht ein Pensionat in der französischen Schweiz (wie die Autorin Johanna Spyri selbst), wird Lehrerin bei einer Dorfschule, heiratet dann plötzlich den Gärtner gewordenen Geißenpeter, wird Mutter der drei Kinder und schließlich Großmutter vieler Enkel. Aus dieser Nachdichtung entsteht nämlich eine ordentliche Familiensaga, wozu manche Erzählungen Spyris, die eigentlich mit „Heidi" nichts zu tun haben, integriert worden sind. Trittens Heidi ist übrigens eine sehr patriotische Frau, die die harte Zeit mit zwei Weltkriegen als gute Frau, gute Mutter und gute Bürgerin der Schweiz erlebt – was der Ideologie der „geistigen Landesverteidigung" der Zeit genau entspricht. In meinem Vortrag sollen diese Fortsetzungen mit deren englischen Version verglichen werden, wo fast alle nationalistischen Züge ausgelöscht worden sind.

5. Bergbild von den Städtern.
Das Alpenbild als Reflektion der Modernität zur Zwischenkriegszeit
Takuya Nakagawa (Nagoya University)

Zu Beginn der zwanziger Jahre erschien ein neues Filmgenre, das sich danach gleichermaßen beim Publikum wie bei Kritikern großer Popularität erfreute: der Bergfilm. Im Gegensatz zu anderen Filmen in der Weimarer Republik, die generell im Studio gedreht wurden, zeigte der Bergfilm dem Publikum spektakuläre und gefährliche Landschaftsbilder, die tatsächlich in dem alpinen Hochgebirge gedreht wuruden. Seitdem Siegfried Kracauer in seinem Werk *From Caligari to Hittler* betonte, betrachtet man dieses „ausschlisslich deutsche Genre" als Symtom der kommenden nationalsozialistischen Ideologie. Nach Kracauer verfilmt der deutsche Bergfilm die irrationale und antimoderne Ästhetik, die zum Führerkult führt, durch die charakteristischen Inszenierungen: Mystisch umgerahmte Alpenwelt, Vergottung von Gletschern und Felsen, die Kameradschaft der elitären Bergsteiger. Aber die Forschungen in den letzten Jahren beleuchten die Modernität des Bergfilms. In diesem Vortrag handelt es sich um den Blick, der Alpenbilder im Bergfilm modern konstruiert. Der Schöpfer des Bergfilms Arnold Fanck (1889-1974) war nie Antimodernist, sondern vielmehr Anhänger der neuesten Technologien. An Fancks Bergfilmen lässt sich zeigen, dass die filmische Alpenwelt nach dem ersten Weltkrieg ebenso ein Asyl aus Urbanisierung wie moderne Erfahrungen gab.

Panel 4

Tbilisi avant-garde as a multilingual and multicultural art movement

During the short period of existence of the First Georgian Republic (1918-1921), formed shortly after the Russian Revolution, a unique cultural situation developed in the Georgian capital of Tbilisi. Many prominent representatives of Russian artistic life found a refuge here and came into contact with local poets and artists. This situation made possible the mutual influence of different traditions and artistic styles and created opportunities for their productive creative development.

The papers of the section discuss various aspects of the cultural situation in Tbilisi at that time, concentrating mainly on representatives of the avant-garde and modernist movements. The first paper, along with a general characteristic of the cultural scene in Tbilisi, presents an analysis of its linguistic aspect. The specificity of the situation consisted in the fact that the traditional multilingualism characteristic of the Caucasian region was complemented by the linguistic experiments of the Futurists, who created their own "transmental" poetic language. The second paper examines the work of the prominent futurist poet Ilya Zdanevich. In particular, attention is drawn to Zdanevich's attitude to the reproduction of the human voice, which stood in the context of the rapidly developing sound recording technology of the time. Also highlighted is the connection of this issue with Zdanevich's experiments in typography and book design. The final paper of the panel examines the activities of the avant-garde group "41°" and its contacts with representatives of the Georgian cultural scene. In particular, it analyzes the premises and main features of the synergic creative effect that arose from the interaction of artists with different cultural, linguistic, and aesthetic backgrounds.

1. The *Fantastic City* in the first Third of the 20th Century:

   The Linguistic Shaping and Re-shaping of the Georgian Cultural Scene

   Alexander Kartozia (Tbilisi State University)

Following the Revolution 1917 and the outbreak of Civil War in Russia, many Russian artists found refuge in Georgia. The Georgian capital became a 'Fantastic City'. The most influential Georgian author of that period, Grigol Robakidze, wrote 1919: "People coming from different nations and cultures are brothers in art. We believe in that new International. Here in Tiflis must be laid the foundations for its construction." The literary life of the 'Fantastic City' took a multilingual form. The meaning of 'multilingual' is two-fold. On the one hand magazines and books appeared with texts in Georgian, Russian and Armenian, and some Georgian authors wrote even in Russian; on the other hand the so called 'Zaum language' of Futurism developed, whose main aim was the alienation from 'normal' language. After the occupation of Georgia by the Russian Red Army in 1921, the protest against the occupation and annexation led to a linguistic re-shaping of the cultural scene in the 'Fantastic City'. Again in two respects: firstly all Georgian authors – including those who previously had tried to please their Russian colleagues by writing in Russian – now used only Georgian. Secondly, the futurist alienation from the 'normal' language was replaced by an archaic form.

2. Фонограф как новый литературный медиум в 1910-20 годах:

   об отношении Ильи Зданевича к голосу и письму.

   Naoto Yagi (Waseda University)

Такие технологии акустического воспроизведения, как фонографы и граммофоны, изобретенные в конце 19 века, очень сильно оказало влияние на саундскейп в начале 20 века. Цель данного доклада состоит в том, чтобы рассмотреть взаимоотношения между фонографами и поэзией в 1910-20-е годы. Центральной фигурой данного доклада будет Илья Зданевич (1894-1975), поэт-футурист и писатель из Тбилиси.

Суда по архивным материалам, Илья Зданевич пытался предложить реформу русской орфографии около 1913 года. Содержанием этой реформации, короче говоря, была замена

традиционной орфографии формой, более близкой к произношению реальной речи. Это можно назвать своего рода "воспроизведением голоса". Между тем, он известен и общепризнан как экспериментатор в области типографики и дизайна книги. Важно отметить, что эти его эксперименты следует рассматривать в контексте такого "воспроизведения голоса". Хотя характеры этой тенденции встречаются и в экспериментах других футуристов, кроме него, в данном докладе будет прояснена уникальность типографики Ильи Зданевича. На основе этого рассмотрения мы также обнаружим значение фонографа для Зданевича, который рассматривал его как новый литературный медиум.

3. Интернациональный авангард в Тбилиси: опыт синергии творчества

Valerij Grecko (University of Tokyo)

В докладе рассматривается специфическая культурная ситуация в Тбилиси в период, последовавший после распада Российской империи и образования независимой Грузинской республики. Особое внимание уделяется деятельности авангардистской группы «41°», оставившей заметный след в истории русского футуризма, и ее контактам с представителями грузинской культурной сцены. Анализируется, в какой степени мультикультурная и многоязычная среда Кавказа повлияла на творчество русских поэтов и как, в свою очередь, местное грузинское авангардное движение могло извлечь пользу из этой ситуации. Также обращается внимание на особенности культурных процессов, рассмотренных из перспективы оппозиции «центр – периферия». Рассматриваются предпосылки и основные особенности синергического творческого эффекта, который возник в результате взаимодействия артистов с различным культурным, языковым и эстетическим опытом. В заключение доклада прослеживается, как изменился характер этого мультикультурного «симбиоза» после включения Грузии в состав СССР, а также то влияние, которое оставил этот краткий период на культурную жизнь сегодняшней Грузии.

<div align="center">**Panel 5**</div>

<div align="center">**Technology and the Transformation of "Being-in-the World"**</div>

This panel questions the drastic transformations of our "being-in-the World" (Heidegger) caused by the accelerating advances of technology. The first two presentations offer new perspectives to grasp them in terms of radical change of the spatial configuration and the man-nature relationship. Koga tries to do it based on the Kyoto School philosopher's innovative thinking centering around their pivotal notion of *basho* (place) and Zhang calls into light the human responsibility and the need of degrowth in the age of Anthropocene.

The following two papers try to zoom in on the concrete aspects of the change of human existence interlinked with technological transformations. Oie seeks a new way to think about the "care of the self" in our high-tech society, taking clues from the ideas of Stiegler and Verbeek, two leading philosophers of technology. Wang questions the actual implications of the vision of "well-being" depicted by the so-called **"**Society 5.0" promoted currently by Japanese government.

In the last presentation Kazashi proposes to change our self-comprehension of "human nature" taking clues from the Buddhist "Ten-Worlds View" so that we can engage better with the human predicament as witnessed in the form of perpetual exposure to the reality of technology-mediated "hybrid" war.

1. Technology, Space and Place: From the Perspectives of Nishida, Miki, and Tosaka

    Takao Koga (Tohoku University)

We can think of technology from various perspectives. Contemporary philosophy of technology has mainly focused on its aspect as artifacts and explored how technological artifacts affects society and community, our perceptions and actions, etc. But it is just one perspective. For example, we can also see technology in relation to space- or place-organizing practices. Since prehistoric times, humans have been exploring and making their way through vast spaces on earth. And they have opened lands and places to dwell and inhabit. These could not have been done without technologies. In this sense,

humans are spatial animals with spatial technologies.

However, technology as space- or place-organizing practices is becoming increasingly problematic in our era: the problem is whether we can continue to secure the space for human existence in this time of the "Anthropocene" and, if possible, how. To address this problem, we need to deepen our philosophical thinking on the relationship between technology, space, and place. As a starting point for this task, I think, it is useful to focus on the thoughts of Kyoto School philosophers because the concept of "Place" (basho/ 場所）lies in the core of their thoughts. In this presentation, I will examine the ideas related to technology, space and place in three Kyoto School philosophers: NISHIDA Kitaro, MIKI Kiyoshi, and TOSAKA Jun.

2. Reconsidering the Man-Nature Relationship in the Anthropocene:
Nature's Intrinsic Value, Human Responsibility and Degrowth Discourse
Lingxiao Zhang (Kobe University)

I discuss how we should rethink and redefine the concept and value of "nature," as well as how to manage the relationships among humans, nature, and technology in the age of the Anthropocene. Firstly, I examine whether the interdisciplinary discussion of the Anthropocene undermines the concept of nature. Then, I focus on one of the most important debates in the discourse of the Anthropocene, which concerns the question of whether the environmental crisis should be regarded as having been caused by a small group of people or by the survival mode based on fossil capital. This issue not only involves the question of responsibility but also aims to find workable solutions to achieve sustainable development.

In order to seek an alternative relationship between man and nature, I returned to the spiritual resources drawn from the Minakata Mandala, which is based on Kegon Thought and Shingon Esoteric Buddhism. The ultimate goal of this article is to prove that abandoning the concept of nature cannot accelerate the resolution of the environmental crisis, nor can it provide guidance for ecological practices. Reflecting critically on the shortcomings of the current economic development model and shifting from "growth" to "degrowth" can stimulate the potential of sustainable development strategies.

3. Care of the Self in a Technological Society: Stiegler and Verbeek

Shinya Oie (Kobe University)

In general, care of oneself is characterized as a practice to live better by protecting one's self and providing something one needs. This idea can have ethical importance because it articulates a set of human capabilities to be good: those of self-direction. Later Foucault, for example, placed this self-caring at the center of his ethical investigation.

In this presentation, I seek to consider the ethical importance of the care of oneself in societies where technological artifacts are highly developed and incorporated into one's life. For this purpose, I will refer to two studies in the ethics of technology: Bernard Stiegler's critique of hyper-industrial society and Peter-Paul Verbeek's theory of freedom in terms of technological mediation. I would like to pick out key points from their arguments to consider the care of oneself in a technological society, and then elaborate on their ethical significance. By doing so, this study will contribute not only to research on the ethics of technological life but also to the way technological artifacts are designed for a better way of life.

4. Well-Being in the Era of New Capitalism: What is Japan's Society 5.0 Aiming for?

Xiaomei Wang (Kobe University)

Well-being is one of the goals of the SDGs, which is interpreted as "Good health and well-being". According to the Constitution of the World Health Organization, "well-being" indicates "a good physical, mental, and social state of being", not merely the absence of disease or infirmity. Recently in Japan, "well-being" is becoming an important issue of social reform with the concept of "new capitalism" promoted by Prime minster Kishida, and the concept of "Society 5.0" has been proposed as a vision of future society with emerging technology.

Well-being, especially the idea of "new capitalism" in Japan is advocated to overcome the harmful effects of inequality, poverty, environmental destruction, climate change caused by market-based neoliberalism. While it is claimed that the "new capitalism" aims to create a well-being-centered economic development society, it also raises a question whether necessary social transformations will be implemented to improve well-being of human formation and development, or it is intended to turn

human resources and human capital into economic growth. In this presentation, I'd like to explore what sort of new society must be conceived with what sorts of reform policy and challenge to achieve "well-being."

5. Empathy in the Age of Hybrid War:

  Re-imaging 'Human Nature' Based on the Buddhist 'Ten-Worlds' View

  Nobuo Kazashi (Hiroshima City University)

In the preface to *The Age of Empathy: Nature's Lessons for a Kinder Society* (2009), Dutch ethologist Frans de Waal wrote: "Greed is out, empathy is in. … American politics seems poised for a new epoch that stresses cooperation and social responsibility." Apparently, such hopeful perspective has been betrayed not only in the U.S. but worldwide, especially in the recent situation in Ukraine. If de Waal's message should be considered valid and viable, however, we have to seek a way to view "human nature" not in terms of the binary "selfish or altruistic."

Thus, I propose to re-image "human nature" based on the Buddhist "Ten-Worlds View (*Jikkai-ron*), which comprehends "human being" as an "in-between" stage of existence between "hell and greedy ogres," on the one end, and the "enlightenment seekers and the "compassionate Buddhahood," on the other. Then, we try to understand the very difficult roles which the human capacity for empathy has to perform in our current age of "hybrid war," in which there is no clear demarcation between the state of war and everyday life; in other words, being perpetually exposed to the scenes of human violence, we are expected to respond to them with empathy somehow.

Panel 6

Deutschsprachige Literatur als Filter von wechselnden Paradigmen der Geisteswissenschaften im Krisenzeitalter

Krisen im modernen Zeitalter resultieren meistens aus einem Krieg, einer Pandemie, drastischen

Antagonismen von Weltmächten, (Nuklear-)Waffenwettstreit, radikalen Klimaveränderungen, rigoroser Umweltverschmutzung, Wirtschaftskollaps, Terrorismus, menschenunwürdiger Kontrolle mithilfe von Wissenschaft und Technologie, Missbrauch von sozialen Medien bzw. Massenmedien etc. Solche Krisen, ob interkontinental oder global, rufen nicht nur Angst, Schock, Verwirrung und sogar Krankheiten hervor. Zugleich entstehen Proteste gegen das bestehende System, Zweifel am Leben sowie an existenziellen Wertenormen, Zukunftsskepsis, Wahrheits- und Tatsachenverdrehung etc.

Die Aufgabe des Panels besteht darin, anhand deutschsprachiger Literatur die oben genannten Krisen und die damit zusammenhängenden Phänomene zu untersuchen. Es werfen sich beispielsweise folgende Fragen auf: Wie nehmen deutschsprachige Autoren ihre Rolle als Schriftsteller im Krisenzeitalter wahr? Wie reflektieren sie über die epochalen Krisen und deren Einflüsse auf ihre Zeitgenossen? Wie werden die Krisen und deren repräsentative Phänomene in der deutschsprachigen Literatur dargestellt? Welche Paradigmen zeigen sich im Wandel? Wie werden die literarischen Figuren mit wandelnden Paradigmen konfrontiert?

Durch eine signifikante Krise werden Paradigmen infrage gestellt. Jedoch kann eine Krise auch ein entscheidender Wendepunkt zum Besseren sein, indem man Paradigmen erneut unter die Lupe nimmt und deren Zeitgemäßheit überprüft. Positiv gesehen gleicht der Überprüfungsprozess einem Verfahren, Paradigmen zu beleben und anzureichern.

1. Reaktionen auf die Krisen des Jahres 1923 – Parallelaktionen oder Zeichen eines Paradigmenwechsels?

Christine Frank (FU Berlin)

Der Vortrag arbeitet in einem panoramatischen Überblick verschiedene Antworten, Aktivitäten, Aktionen und vielleicht auch Ausflüchte heraus, in denen und mit denen AutorInnen, WissenschaftlerInnen und KünstlerInnen auf die Krisen des Jahres 1923 in Deutschland und über die Grenzen Deutschlands hinaus – Ruhrbesetzung, Hyperinflation, Putschversuche – reagierten, sich zu ihr verhielten oder sich ihr entgegen zu stemmen suchten, um Freiheit und Würde des Menschen durch geistige und künstlerische Leistungen als unantastbar unter Beweis zu stellen. Oftmals geschah dies in Form von ‚Parallelaktionen', die einen unmittelbaren Bezug zur krisenhaften Realität kaum

erkennen lassen – wie etwa Walter Benjamins Übersetzung von Baudelaires *Fleurs du mal*, denen er seinen später so berühmt gewordenen Essay zur „Aufgabe des Übersetzers" vorangestellt hat. Sie erschien im selben Moment und am selben Ort wie Vladimir Nabokovs Übersetzung von Lewis Carroll's *Alice in Wonderland* ins Russische – in Berlin 1923. An diesen und anderen Beispielen läßt sich zeigen, dass die ‚geistigen Kräfte' eher konservativ und gegen einen ‚Paradigmenwechsel' agierten – im Sinne der ‚Rettung' kultureller Errungenschaften vor dem drohenden Rückfall in die Barbarei (die sich in den kommenden Jahren dann durchsetzte), während die Vertreter von Politik und Ökonomie genau diese Entwicklung riskierten.

2. Paradigmenwechsel in der sprachmusikalischen Erzählliteratur in der Krise nach 1968. Zu Gert Jonkes Webern-Rezeption
Hiroshi Yamamoto (Waseda University)

Seit den 1970er Jahren wird Gert Jonke in Hinsicht auf die literarische Nachahmung musikalischer Strukturen oft mit Thomas Bernhard verglichen: In den Texten der beiden kommen nicht nur thematische Bezüge auf die Musikgeschichte zum Vorschein, sondern sie ahmen auch die musikalische Struktur nach, in der zunächst ein kleines Thema exponiert und dann immer wieder in Variationen und Kombinationen abgewandelt wird. Allerdings blieben die wesentlichen Unterschiede bislang nicht ausreichend beachtet, so dass Jonke lange im Schatten seines weltberühmten Landsmanns stand. Während Bernhard bei klassischer Musik wie jener von Mozart, Beethoven und Schubert Anleihe macht, richtet Jonke sein Augenmerk auf die *Neue Musik* um die Jahrhundertwende wie Arnold Schönberg, Alban Berg und nicht zuletzt Anton Webern, um dem Prinzip der Linearität zu entkommen und um mit ästhetischen Innovationen einen Ausweg aus der Krise nach 1968 zu finden. In meinem Vortrag soll am Beispiel seiner Musiker-Romantrilogie *Schule der Geläufigkeit* (1977), *Der ferne Klang* (1979) und *Erwachen zum großen Schlafkrieg* (1982) sowie *Der geblendete Augenblick. Anton Weberns Tod* in der Prosa- (1996) und Filmskript-Fassung (1983) untersucht werden, wie Jonke die Miniatur-Methode Weberns nicht nur auf inhaltlich-thematischer, sondern auch auf formaler Ebene auf seine eigene Literatur anwendet. Dabei sollen auch die musiktheoretischen Überlegungen Adornos und Boulez berücksichtigt werden.

3. Konflikte der Abgrenzung:

Golem – ein „Menschenbild" zwischen Phantasie und Technik im 21. Jahrhundert

Shoou-Huey Chang (Wenzao Ursuline University of Languages)

Die Gestalt des Golems hat ihren Ursprung in der jüdischen Tradition. Das Wort „Golem" taucht in vielen literarischen, künstlerischen und musikalischen Werken, insbesondere denen des 20. Jahrhunderts, sowie im Rahmen von komplexen Diskussionen auf. Dabei ist die mystische Faszination bzw. Phantasie unübersehbar. Der Golem kann als Thema bzw. Stoff der deutschen Literatur, der Weltliteratur, aber auch im Film auf eine lange Tradition zurückblicken. Zahlreiche Bearbeitungen dieses Motivs finden sich sowohl in der deutschen als auch jüdischen bzw. jiddischen Literatur. In der zeitgenössischen Literatur erfreut sich das Golem-Motiv ebenfalls einer großen Beliebtheit.

Im Zentrum dieses Beitrags steht die Auseinandersetzung mit der Tradition der phantastischen Literatur. Darüber hinaus werden Texte untersucht, in denen der Golem sowohl bei deutschen als auch bei jüdischen Autoren eine wichtige Rolle spielt. Es sind Geschichten, die die Ambivalenz dieser Schöpfungen verhandeln, in ihnen ist der Golem eine zentrale Figur, die bis in unser digitales Zeitalter und den Errungenschaften der Technik zum Trotz überdauert. In Reflexion der welthistorischen Situation wird in diesem Beitrag über phantastische Literatur zuletzt die Debatte über die Grenzen zwischen Phantasie und Realität sowie deren Überwindung als auch die Diskussion über die Entwicklung der Technik im 21. Jahrhundert erweitert.

4. Das Falsche des Wahren des Falschen im Roman *Fake* von Frank Rudkoffsky

Chieh Chien (National Taiwan University)

Dank der Popularität des sozialen Netzwerkes oszilliert man heutzutage leicht zwischen realer und virtueller Welt, woraus Phänomene entstanden, die in vieler Hinsicht menschliche Kompetenzen übertreffen. Der Roman *Fake* (2019) thematisiert manche außer Kontrolle geratenen Phänomene in sozialen Netzwerken, wie z.B. Fake News, verworrene Wahrheitsverständnisse und gezielte Meinungsmanipulierung, die darin zum Fokus gemacht werden. Auch menschliche Beziehungen bauen sich auf Lügen und Täuschungsabsichten auf. Der ganze Themenkomplex erinnert sehr an Theodor W. Adornos Spruch: „Es gibt kein richtiges Leben im falschen."

Basierend auf dem theoretischen Diskurs über Fake News versucht die Untersuchung aufzuzeigen, aus welchen Gründen und mit welchen Strategien die Hauptfiguren des Romans beim Trolling Fake News ins Rollen bringen. Da der Roman die Meinungsfreiheit und verdeckte Recherchen problematisiert, geht die Untersuchung auch auf die damit verbundenen Rechtsfragen bzw. deren Grauzonen ein. In diesem Zusammenhang wird auch über Rudkoffsky'sche Lebenserkenntnisse im postfaktischen Zeitalter reflektiert. Auf einen Nenner gebracht steht das vielschichtige Durcheinander vom Falschen und Wahren im Fokus der Untersuchung.

Panel 7

Слово и идея в переменах времени

Тема нашей группы — русский модернизм в начале XX века, статьи посвящены прозаическим произведениям Л. Андреева, манифестам акмеизма и поэмам будетлянина В. Хлебникова. Леонид Андреев как «властитель дум» своего времени лучше всего изображает в своих произведениях кризисное, болезненное состояние общества и человечества. Исповедальный дискурс в рассказе «Мыслях» и в повести «Моих записках» служит не только повествовательным приемом, но и формой, которая дает возможность создать особый тип психологизма и способствует выявить внутренние конфликты в экзистенциальном сознании человека.

В начале XX века в русской поэзии сложились различные поэтические школы, единственной общей чертой среди них является манифест. Акмеизм зародился из кризиса символизма, его манифесты в основном вращаются вокруг критики символизма, но они как бы игнорируют интерпретацию самого себя, и это нарочное пренебрежение с точки зрения автора статьи свидетельствует именно о некоторой дискурсивной стратегии акмеистов.

Футуристы стремятся к новому прекрасному миру, и В. Хлебников не был исключением. В своих поздних поэмах, таких как «Ладомир», «Ночь перед советами», «Воззвание председателей земного шара» и «Художники мира!», поэт продолжает воплощать свое

размышление о социально- утопических концепциях единения всех народов.

1. Исповедальное слово в прозе Л. Андреева («Мысль» и «Мои записки»)
  Chieh-han Chiang (National Chengchi University)

Доклад посвящен исповедальному дискурсу как одному из ключевых аспектов творчества Л. Андреева. Особое внимание уделено таким прозаическим произведениям, как рассказ «Мысль» и повесть «Мои записки». Сюжет «Мысли» разворачивается в адресованных судьям записях героя, находящегося в тюремной психиатрической лечебнице, а в «Моих записках» повествование от первого лица выстроено как разговор с воображаемым читателем. В названных текстах исповедь имеет существенное значение не только как нарративный прием для сообщения сведений о персонажах, но и как форма, которая дает возможность создать особый тип психологизма и способствует выявить внутренние конфликты в экзистенциальном сознании человека. Важно, что в этом случае исповедальная интенция характеризуется, с одной стороны, готовностью субъекта к самораскрытию, для которого необходима предельная откровенность, с другой, она становится игрой и перформансом, зачастую превращается в самообман и фиктивное конструирование личности. В данном исследовании предлагается изучение динамики исповедального слова как в контексте мировоззренческих идеей Андреева, так и с точки зрения модификации жанров, в которой выражено отношение писателя к философским и литературным традициям.

2. Дискурсивная стратегия в манифестах акмеизма
  Serafima Tsung-Huei Hsiung (National Taiwan University)

Начало XX века было периодом крутых перемен в русской поэзии, когда одно за другим зарождались новые поэтические направления, воспользовавшись кризисом символизма, и акмеизм был одним из них. Именно в этом контексте неудивительно, что дискурс в акмеистических манифестах вращается вокруг критики символизма. В качестве претендента акмеизм в определенной степени справедливо критикует символистов за злоупотребление

«бесконечной значимостью символа», а также и их пресловутую «теории соответствий». Оба они с точки зрения акмеизма являются основными причинами упадка символизма. По сравнению с точностью критики символизма собственная интерпретация акмеизма кажется далеко неполной, будь то акцент Н. Гумилева на «большей равновесии и более точном знании отношений между субъектом и объектом» или призыв С. Городецкого к «борьбе за мир» и «за нашу планету Землю», или восхищение М. Кузмина «прекрасной ясности» и т. п., все они расплывчаты и двусмысленны, даже если эти выражения воспринимаются как попытки обозначить себя как поэтическую тенденцию. В данной статье предпринимается попытка обсудить манифесты акмеизма с точки зрения дискурсивной стратегии, потому что, когда сильна сила критики, будет сильна и сила отскока. Акмеисты, хорошо зная это, все же пренебрегают усилением изложений о себе в манифестах. Следовательно, такого рода небрежность можно рассматривать как преднамеренное действие в рамках дискурсивной стратегии.

3. Утопическая идея в позднем творчестве Велимира Хлебникова

Tingchia Yen (National Chengchi University)

Утопизм является доминантным типом сознания русского футуризма, формирование которого обусловлено социокультурными факторами, прежде всего переходом от антропоцентрической картины мира и утверждения индивидуализма символистов к культу коллективного сознания. Концепция будущего футуристов часто связана с верой в продвижение и необходимостью устранения препятствий на его пути, поэтому в их произведениях господствуют такие темы, как тема войны, тема построения будущего города и др. Будетлянина Велимира Хлебникова по праву можно считать певцом утопической идеи, в которой соединяются историософское, религиозное, социальное, научное, космическое и художественное мышление о новом социальном порядке. Если в ранних произведениях В. Хлебникова господствует лингвистическая утопия, проявляющая абстрактную идею всеобщего языка будущего, то для послереволюционных произведений поэта характерна институция «нового блистающего мира» с помощью многообразных мифологических образов и историософских контекстов.

В данной статье рассматриваются послереволюционные произведения В. Хлебникова, такие, как поэмы «Ладомир», «Ночь перед советами», «Воззвание председателей земного шара», «Художники мира!» и др. Автор исследует утопизм будетлянина в целом, делая акцент на социально-утопические концепции единения всех народов, воплощенные в поздних творениях «председателя земного шара». В процессе размышлений над этой темой выделяются три ракурса: 1) чертежи будущего; 2) пророческая картина мира; 3) сближение будущего мира с научными осмыслениями.

Panel 8

The Role of Literature and Narratives in Fostering Contemporary Critical and Creative Thinking

Michel Foucault (*Discipline and Punish: The Birth of the Prison*, 1977), Jean Baudrillard (*Modernity*, 1987) and Henry Lefebvre (*The Urban Revolution*, 1970; *Critique of Everyday Life I-III,* 1988) observe crisis as an anthropological constant. The contemporary society is without a doubt witness to economic crisis, wars, migration crisis, crisis of civil liberties and human values, health (hunger, poverty, COVID19), energy and eco-crisis. The permanence of crisis in combination with Hans-Georg Gadamer's observation on the significance of e. g. literature and its references to life-context to which it belongs and helps shape (*The Relevance of the Beautiful*, 1986) and the claim that there is no understanding of the world without language nor language without the world (*Truth and Method,* 1960), provides a solid theoretical foundation to explore the significance of literature and/or narratives in fostering critical and creative thinking. The proposed panel in its interdisciplinarity between literary, architectural, performance and legal studies seeks to explore how humanities contribute to recognising personal and social responsibility in times of crisis. The papers offer theoretical perspectives arising from practical experience with students and recipients in general, on several of the posed key questions of the conference: literature and art in critical periods of history, the role of education in dealing with global problems, political ideologies in literature, art and media,

as well as changing relationship between man and nature in the Anthropocene.

1. Fostering Critical Thinking with Contemporary Law Students - can literature and arts serve as a tool for remaking legal education?
Zvonimir Jelinić (University of Osijek)

"Of all the things in this world the only constant is ever present change" is a famous quote of Croatian poet Petar Preradovic who lived in the 19th century. Indeed, changes in the world are unstoppable, progressive, sometimes dramatic and as the world changes, people and societies change too. For instance, it is not a secret that younger generations of law students (and not only law students) are very different from before because they live in a world which is technologically advanced hence very different from the world thirty or forty years ago. It is obvious that employing old educational methods with younger generations does not work anymore (especially ex-cathedra type of teaching). That essentially means that we need to adjust the way the law is taught because the potential of younger generations can be maximized only if the approach is renewed.

The main thesis in the paper is that using literature and arts in the legal educational process can make the educational process much more interesting and effective, thus helping law students to better develop the ability of critical and practical thinking while acquiring the foundational legal knowledge at the same time. Future lawyers must be able to resist bad political ideologies, deal efficiently with global problems, promote human rights and other values critical for the prosperity, maybe even survival of mankind. Making sensible young generations of lawyers is the primary responsibility of the teachers as they must respect the fact that legal education, just as in many other fields, needs to constantly adapt to societal change.

2. From Literary Metaphor to Literary Motif – The Impact of Interpretation on the Readers Horizon of Expectation
Stephanie Jug (University of Osijek)

The horizon of expectation is according to Hans Robert Jauß and Wofgang Iser the central term

of the act of reading. It includes the search for potential meanings of the literary text based on identifying those reactions by the readers which the author could have anticipated. On the other hand, readers read the text based on their previous reading experience, historical knowledge and cultural background. Regardless of the fact, that any given text is a result of a specific time and background and could be reduced to an interpretation limited only to that specific time and state of knowledge, a wider understanding of the role of literature in forming the conscious self is by far more gratifying. The reader is not only trying to understand the text but also himself while reading. It is a two-way process that can be supported according to contemporary educational standards: from easy to difficult and from smaller to bigger items. The paper examines the interpretative potential of a literary text starting from a single metaphor to the literary motif, to show that the horizon of expectation can be treated as a work in progress and its fragmental nature effectively exploited by readers and authors.

3. Contemporary German Drama as a Platform for Raising Environmental Awareness
   Sonja Novak (University of Osijek)

Nature has always been a recurring motif in literature and arts and the recent developments of/in literary eco-crticism as a research discipline enhance this connection and steer towards emphasizing responsibility and influence of literature on the environment. The German playwright Bertolt Brecht observes that „we are now faced […] by the complete destructibility of this planet that has barely been made fit to live in" (*Brecht on Theatre,* 1964: 275). According to current theories of the anthropocene, man has had such an impact on the planet that the ecosystem can be viewed as a sociocultural system and the anthropocene as a form of crisis of the global ecosystem. An overview of contemporary German drama shows there are obvious reactions to the problems of climate change, working towards a theatre that is engaged and active in raising awareness about climate change and environmental problems. Examples since the year 2000 include works by Thomas Köck, Ferdinand Schmalz, Kevin Rittberger, Alexander Eisenach, Kathrin Röggla, Teresa Dopler, Rimini Protokoll, Alexander Giesche, lunatiks collective, Christoph Ransmayr, Elfriede Jelinek. The paper offers an insight into thematic frequency of ecological crisis in contemporary German drama, the variety of forms it takes, the prominence of the topic in individual plays from explicit focus to latent, subtle allusion, explaining their critical and engaging potential.

4. Architecture and the City in Times of Crisis: City Novels in Architectural Education

   Angeliki Sioli (TU Delft)

The urban environment is an important field of investigation for architects and urban planners, especially as an active lived space (Maurice Merleau-Ponty, 1954). How diverse people experience the space of a city is important information for designers, who are usually trained to work with geometric space, instead of lived space (Griffero, 2016). Urban novels can be a rich repository of the lived experience of place (Gadamer, 1981), especially works that depict real cities without fictionalizing their architectural and urban characteristics. Such works can become valuable tools in understanding the particularities of different urban environments, particularly useful in architectural education.

Steaming from this theoretical context the paper focuses on two urban narratives which depict two respective European cities during times of crisis. Given that crisis is a recurrent historical condition of European cities it is necessary for architectural students to study it and prepare for it. Unpacking specific urban descriptions from Jason Webster's *A Death in Valencia* (2012)—capturing illicit urban changes and violent neighbourhood protests in Valencia—and Robert Menasse's *The Capital* (2017)—describing social crisis and farmers' strikes in Brussels—the paper explores how literary language can enhance architectural and spatial thinking, particularly within a pedagogical context.

Panel 9

Sergei Tretyakov and Soviet Literary Criticism

Shortly after the October Revolution in Russia, the young Soviet state witnessed a lively debate about the ways of development of new literature and art. Along with the movement of Russian formalism, such movements as constructivism, productivism, etc. gained influence. Their theoretical

legacy remains important for literary criticism to the present day. This panel examines some important aspects of Soviet literary criticism of the 1920s, focusing on the figure of Sergei Tretiakov and its other representatives united around the journal *LEF* (Left Front of the Arts).

The first paper of the panel examines Tretyakov's views on the role and function of the emotional effect exerted by a literary work. On the example of his work *A Chinese Testament: The Autobiography of Tan Shi-hua* (1930) it is shown that Tretyakov sought to portray the emotions of his protagonist in such a way that they would not provoke the reader to an immediate emotional response, but would encourage him to analyze their social significance. The second paper is devoted to a discussion of the problem of "knowledge" in literature. In particular, the polemic on this issue between the leading *LEF* theorist S. Tretyakov and the influential Soviet literary critic A. Voronsky is presented. The final paper of the panel examines the influence of early Soviet literary criticism on contemporary aesthetic theories. In particular, it analyzes the use of certain ideas of S. Tretyakov and B. Arvatov in developing the concept of "circulationism" by contemporary filmmaker and media theorist Hito Steyerl.

1. Social Heaviness of Emotions: Tretyakov and Triaging Other's Feelings
   Masumi Kameda (Chukyo University)

Soviet writer and playwright Sergei Tretyakov (1892-1937), in 1929, criticizing that in many novels protagonist's emotions celebrate "an absolute and insolent victory over the intellect," advocated that we were required to "learn the social heaviness of an emotion" through literary works. Around the 1930s, it was widespread concern that strong empathetic responses to protagonists could cause harm to society since it could result in driving people into irrational behavior. What Tretyakov problematized was something more drastic – he thought that empathetic response to protagonists could lead people to ignore the social significance of emotions, and this situation is indeed what the concept "post- truth" means.

This paper analyzes Tretyakov's "bio-interview" *Den Shi-khua* (English translation entitled *A Chinese Testament: The Autobiography of Tan Shi-hua*) of 1930. In *Den Shi- khua*, Tretyakov described Shi-khua's emotion in a way it didn't induce empathetic responses through its self-referential narrative structure and the overwhelming quantity of information about the environment

where one of his Chinese students Shi-khua was born and raised. Instead of inducing readers to be merged into Shi-khua's emotions, Tretyakov attempted to lead readers to examine, question, and measure Shi-khua's emotions, that is, to instigate to triage emotions.

2. The Problem of "Knowledge" in LEF and A. Voronsky's Literary Controversy
Michiko Komiya (University of Tokyo)

In the 1920s, the avant-garde group LEF advocated the "art of life construction" and proposed the "literature of fact," a distinct documentary literature. A notable critic opposing LEF was A. Voronsky, who believed in "art as the cognition of life". This report compares their contrasting views on the role of "knowledge" in art.

Voronsky saw art as depicting the world's essence. According to him, writers must cultivate a pure, direct sense within themselves. For this, they need an infantile "ignorance" of the subject matter they depict.

The "literature of fact" aims to overcome ignorance. In his essay "Through Unwiped Glasses," S. Tretiakov discusses perspective in literary works based on his experience flying in a passenger plane. Tretiakov compares his first bird's-eye view of the country to a pair of unwiped glasses. According to Tretiakov, the world cannot be fully perceived without a detailed knowledge of the subject.

For the avant-garde, who sought to incorporate human action into the cycle of material production, literature about the production process was a means of involving people in it. LEF's emphasis on depicting knowledge of the production process was also a strategy to involve the reader in that very process.

3. Boris Arvatov Revisited: Hito Steyerl's Reinvention of Circulationism
Soo Hwan Kim (Hankuk University of Foreign Studies)

In her theoretical essays Steyerl has dealt head-on with issues related to the ontology and political economy of the image in the post-internet era, drawing form a variety of contemporary thought (critical theory and media theory). What attracts our attention is that she also presents an attempt to reappropriate the legacy, of the Soviet avant-garde, Constructivism in particular, in her own way. For

instance, the experimental thought of Sergei Tretyakov is revisited in a fascinating way in her video Free Fall (2010), resonating with the prominent trend in contemporary art characterized by the "(re)orientation toward things."

But there is another name which appears as a legitimate reference point for her concept of image – it is Boris Arvatov, who alongside Tretyakov served as a theoretical pillar of the aesthetics of Soviet avant-garde Productivism. Steyerl finds in Arvatov an alternative image of a "thing" as a legitimate agent of social change that contains the power and energy of a dynamic labor structure.   Arvatov argued that the so-called "socialist object" must be seen "as a force for social labor, as an instrument and as a co-worker."   Furthermore, the name Arvatov is essentially related to the total and macroscopic change that Steyerl has referred to as the move "from productivism to circulationism" in a way that it represents the indispensable reference point for contemplating the specific replacement of the image regime that defines our age.

In the following presentation, I will show in what way 'Arvatov and his era' acquires this unexpected contemporaneity. To this end, I examine from various angles, which aspects of circulationism could correspond to the ideas presented in the Soviet Union at the beginning of the last century, and in so doing I seek to provide an opportunity to reflect on the significant implications contained in Steyerl's concept of circulationism from a historical perspective.