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Formation of a Communicative Canon: (Based on the Material of the Bureaucratic Documentation of the VAPP – RAPP – Organizing Committee of the SSP of the Ussr)

Bystrova O.V.

ABSTRACT

The article is devoted to the problem of understanding the impact of bureaucratic documentation (informational, instructional, circular letters and others) on the communication of literary organizations (from the center to local organizations). The VAPP, which separated from it in May 1928, was taken as a literary institution, and the Organizing Committee of the Union of Soviet Writers, formed by the Resolution of the Organizing Bureau of the Central Committee of the CPSU(b) dated May 7, 1932 "On measures to implement the resolution of the Politburo of the Central Committee of the CPSU (b) "On the Restructuring of literary and Artistic Organizations", the Organizing Committee of the Union of Soviet Writers.

Keywords: epistolary, instructional letter, circular letter, "strikers in literature", literary institution, vapp, rapp, organizing committee of the ssp of the ussr, m. gorky.

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I.   ВВЕДЕНИЕ

«Бюрократическое» источниковедение не часто привлекает внимание научного сообщества. Можно констатировать, что деловые документы еще до недавнего времени не становились достоянием широкой читательской аудитории. Если публикация эго-документов по истории литературы поставлена почти на поток, т.е. регулярно осуществляется в рамках специальных и серийных научных изданий, то канцелярские материалы по истории литературных организаций, в том числе инструкционные и циркулярные письма, известны лишь незначительной группе исследователей, но зачастую не известны совсем. Стоит отметить, факты привлечения таких документов пока не носят исчерпывающий характер (сошлемся в данном случае, на статьи М.А. Ариас-Вихиль и В.П. Полонского, Д.С. Московской, Н.В. Корниенко и др.).

На главную причину такого отношения к деловой документации указал русский языковед Л.А. Булаховский, который назвал документальный стиль «нелюбимым ребёнком русской стилистики», поставив тем самым вопросы исследования документов в маргинальное положение (Борисова, 2013, с. 40).

Однако исследовательские проекты XX1 века весьма ярко продемонстрировали, что публикация такого рода источников вносит и уточнения, и дополнения, и просто новые факты в хронику жизни писателя или литературной организации. Интерес к теме в заявленной формулировке вызван двумя причинами. Первая из них та, что деловой эпистолярий литературных организаций представляет собой часть культуры XX столетия, т.к. существует неразрывная связь эпистолярия с мировым литературным историко - литературным процессом (достаточно сослаться на взаимоотношения РАПП и МОРП). Вторая – осмысление

бюрократической переписки центра и провинции позволяет ее по-новому оценить, ибо создателями являются обе стороны: адресант и адресат. В свою очередь, это вызывает новые оценки коммуникативного общения литературных институций, а также опытом освоения уникальных источников по истории литературного процесса 1920-1930 гг., помогающих его реконструировать и изучать.

II. ДЕЛОВАЯ ДОКУМЕНТАЦИЯ ЛИТЕРАТУРНЫХ ОРГАНИЗАЦИЙ

Начиная разговор на тему делового общения литературных организаций, очертим времен-ные рамки истории таких литературных организаций, как Всесоюзная ассоциация пролетарских писателей (ВАПП), Российская ассоциация пролетарских писателей (РАПП) и Оргкомитет ССП СССР. Нам представляется эта цепочка весьма логичной, т.к. эти организа ции есть единый организм, проходящий в определенные отрезки истории через реорганизацию (подробнее см.: Быстрова, 2024). и остановимся чуть подробнее на взаимоотношениях руководящих органов и местных ассоциаций главных литературных организаций страны в период со второй половины 1920 – первой половины 1930-х гг. Началом отсчета является в данном случае Конференция пролетарских писателей, которая провела свою работу в январе 1925 г. Точкой завершения нашего исследования является дата открытия Первого Всесоюзного съезда советских писателей, который открылся 17 августа 1934 г.

2.1 Вапп

Январская конференция 1925 г. задумывалась как съезд, на котором будут решаться вопросы объединения литературных организаций страны в единую организацию. В последний день работы конференции должна была быть выработана резолюция. Однако, выступивший Илья Вардин сообщил собранию: «Сейчас нам надо принять несколько основных положений по организационному вопросу. По-моему, в данный момент мы цельного устава принять не можем. Я предлагаю поэтому принять основы организационного устава и передать их правлению для выработки на основе этих положений единовременной <резолюции по организационному вопросу> до следующего съезда» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 49. Л. 24).

Сложившаяся ситуация повлияла на информационные письма, которые рассылались после конференции. Письмо за номером 1 (без указания статуса), подписанное секретарем ВАПП С. Родовым было разослано местным ассоциациям в феврале 1925 г. В нем объяснялись причины такой задержки, т.к. письмо должно было быть разослано 20 января 1925 г., однако «недостаток средств», а также «технических возможностей» помешал разослать резолюции конференции и настоящее письмо (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л.1). Ассоциациям предлагалось провести общие собрания и обсудить присланные резолюции и письмо с тем, чтобы принять решения, которые следовало прислать в адрес Правления ВАПП. И только потом Правление ВАПП будет думать над резолюцией по организационному вопросу, которая не была принята на конференции.

Летом 1925 г. в местные ассоциации было разослано «Информационное письмо 2», в котором объяснялись причины задержки: «Перерыв в письмах к вам от нас объясняется тяжелыми материальными условиями. В каких все время находился секретариат Правления ВАПП: отсутствуют деньги на печатание материалов и даже на почтовые марки». И сообщалось, что сейчас «эти условия несколько изменились и позволяют нам возобновить систематическое информирование вас письмами» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 5).

Одним из главных вопросов этого информационного письма был вопрос Устава организации: «Организационная комиссия разработала устав ВАПП и проект его мы посылаем Вам для рассмотрения. Необходимо, чтобы все ваши соображения по поводу устава были возможно быстрее сообщены нам. На местах уже имел место ряд инцидентов, вследствие неутверждения нашей

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организацией в советском порядке, и мы озабочены скорейшим проведением устава к пленуму ВАПП через Наркомвнудел» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 5). После получения поправок с мест устав был доработан и принят предварительный вариант 6 октября 1925 г. на заседании Правления ВАПП (об этом: ОР ИМЛИ Ф. 155. Оп. 1. Ед. 51). Работа над Уставом ВАПП продолжилась и 16 ноября 1925 г. последовало «Информационное письмо № 3. Во все ассоциации пролетарских писателей», подтверждавшее, что «вопрос об Уставе, вполне соответствующем такой совершенно невиданной организации, как организация пролетарских писателей, является очень сложным и этим объясняется та длительная обработка, которой он подвергся» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 24). Вместе с письмом в ассоциации посылался доработанные проект для обсуждения. Разумеется, Правление ВАПП понимало, что отсутствие устава кроме юридических неудобств привносило «и значительную пестроту организационных форм», которую надо было изживать, а потому особо подчеркивалось: «Организационное оформление на основе Устава — таков лозунг ВАППа» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 24).

В сопроводительных документах к отправленному проекту Устава ВАПП указывалось: «Рассылаемый нами проект устава кладет конец процессу организационного оформления ВАППа, как пролетарской массовой организации, ставящей своей задачей борьбу с буржуазной литературой как путем марксистской переоценки ее, так и путем усвоения ее положительных элементов и, на основе этого усвоения, дальнейшего творческого роста пролетлитературы» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 26).

Однако отметим, что Устав ВАПП был утвержден 4 февраля 1928 г.; на тексте которого стоят подписи Председателя Подготовительной комиссии СНК СССР Г. Леплевского, заместителя Председателя СНК СССР А. Цюрупы, Управделами СНК СССР и Совета Труда и Обороны Н. Горбунова и

Секретаря СНК СССР И. Мирошникова. Одним из главных положений этого Устава было утверждение: «Деятельность Всесоюзной ассоциации пролетарских писателей распространяется на всю территорию СССР» (РГАЛИ. Ф. 631 (Союз писателей СССР). Оп. 9. Ед. 63).

Вернемся, однако, к «Информационному письму 2»: помимо информации о работе комиссий ВАПП (Организационная комиссия, Национальная комиссия, Консультационной комиссия, литфонд), о помощи провинц иальным авторам, о содержания программы для литкружков, местным ассоциациям предлагались два опросных листа: первый это Анкета члена ассоциации, второй — Опросный лист для местных ассоциаций (представ лявший собой статистический вариант отчета о деятельности организации). При этом в письме особо оговаривалось: «Первая и основная задача сейчас заключается в создании деловой и постоянной связи местных ассоциаций с Правлением ВАПП. Надо, чтобы та деловая работа, которая вами начата, получила с нашей стороны поддержку. Иначе она повиснет в воздухе и останется в области хороших проектов. Потому, товарищи, не замедлите ответом на все поставленные вам вопросы подробно и самым деловым образом. Мы надеемся, что вы усилите связь с нами путем:

- посылки делегатов в Москву для информации в секретариате ВАПП;
- через информационные письма в Правление ВАПП. Хорошо если вы выделили для этой цели специальных корреспондентов. Основные интересующие нас вопросы отмечены уже в опросном листе для ассоциаций. Но понятно, что вы пишите и о всех местных вопросах, которые, мы отсюда предусмотреть не можем указывайте, не стесняясь, чем плоха работа Правления ВАПП, что надо в ней исправить, что дополнительно сделать. Все эти материалы мы будем обобщать в общие отчеты» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 6).

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Пункты анкеты содержали следующие позиции: 1. Фамилия, имя, отчество; 2. Литературный псевдоним; 3. Год и место рождения; 4. Социальное происхождение; 5. Работал ли на фабрике (заводе); 6. Образование (общее, политическое, специальное, знание языков); 7. Ваша основная профессия (и должность); 8. Партийность, с какого года; 9. Участвовали в революционном движении, когда; 10. Привлекались ли за революционную деятельность; 11. Живете ли (жили) в деревне; 12. Есть ли связь с фабрикой (заводом), заполнить, если не работаете на ней в данное время; 13. Характер вашей литературной работы (беллетрист, поэт, критик, драматург, сценарист); 14. Когда начали писать, когда начали печататься; 15. Какие основные ваши произведения напечатаны; 16. Были ли перерывы в вашей литературной работе и какие; 17. В каких журналах, газетах и издательствах печатались в период от 1905 по 1914 г., от 1914 по 1917 г., от 1918 по 1925 г.; 18. Какие условия для вашей литературной работы сейчас; 19. Является ли Ваш литературный заработок основным (если нет, то в какой мере); 20. Какую несете редакционную работу (редактор (член редколлегии) журнала, сборника, заведующий отделом, сотрудника. Организатора рабкоров, работника издательства); 21. В каких литорганизациях состоите; 22. С какого времени состоите членом ВАПП; 23. Какой организацией принят <в члены ВАПП>; 24. Какую работу выполняли (выполняете) в ВАПП (руководитель кружка, организационная работа (см.: ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 381. Л. 7-8).

Позиции анкеты точно указывали на какую категорию писателей/начинающих авторов собирались опираться в ВАПП: пролетарские и крестьянские писатели, подчиняемые партийной дисциплине.

26-27 февраля 1926 г. в Москве состоялась Чрезвычайная Всесоюзная конференция ВАПП, принявшая резолюцию «против левого ликвидаторства». Резолюция осуждала не рядовых членов ВАПП — С. Родова, Г. Лелевича, И. Вардина. По итогам

конференции было решено отправить в местные ассоциации Циркулярное письмо. Не вдаваясь в подробности, что такое циркулярное письмо, отметим лишь одну его характеристику: такие письма предназначены для внутреннего пользования (т.е. не для широкого обсуждения!). В этом письме, подписанному от Секретариата ВАПП Б. Горбатовым, сообщались итоги конференции, а также отношение делегатов и Секретариата ВАПП к этим событиям: «Чрезвычайная Конференция ВАППа, происходящая <Sic> была почти целиком посвящена дискуссии с так называемыми "левыми" т.т., с группой т.т. Вардина, Лелевича и Родова. Конференция заслушала обстоятельный доклад т. Лелевича, в продолжении двух дней велись оживленные дебаты. Результатом этих дебатов стала принятая конференцией – по докладу т. Авербаха – резолюция, осуждающая группу Вардина-Лелевича-Родова <...> Секретариат ВАППа констатирует, что со стороны Правления и секретариата за период после конференции было сделано все для того, чтобы избежать разжигая фракционных споров <...> Мы еще раз категорически заявляем, что новой дискуссии в нашей организации мы не допустим» (ОР ИМЛИ. Ф. 155. Оп. 1. Ед. 382. Л.1-2).

Несмотря на громкое заявление, фракционной борьбы было не избежать. Итогом стало выделение из рядов ВАПП Российской ассоциации пролетарских писателей на Первом съезде пролетарских писателей в мае 1928 г. (см.: Быстрова, Кутейникова, 2009).

2.2 Рапп

Делопроизводство Российской ассоциации поначалу копируется с ВАППовского тем более, что многие руководители РАПП начинали изучать азы руководства в Правлении ВАПП (сошлемся на Л. Авербаха, А. Селивановского и др.). Однако к 1928 г. информационные связи уже сформированы: есть журналы «На литературном посту», «Октябрь», которые сообщаются о проведении Пленумов РАПП и публикуют резолюции и

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иные документы о деятельности литературной институции.

РАПП (как некогда ВАПП) очень серьезно рассматривает проблему пополнения рядов пролетарской литературы. Объявленный в 1928 г. лозунг «РАПП на предприятия» в 1930 г. был переформулирован и стал звучать так: «Ударники в литературу». Выдвинутый лозунг заявил о себе, как начало процесса собирания сил в пролетарской литературе. Он стал точкой отсчета в системе воспитания и идейного роста части советских писателей, вошедших в литературу из литературных кружков на предприятиях. Попутно заметим, на обращение РАПП к ударникам повлияли решения, принятые на XVI партийной конференции, а также Постановления ЦК КВП(б) «О социалистическом соревновании фабрик и заводов» (9 мая 1929 г.), «Об итогах набора ударников» (28 апреля 1930 г.) и др. Лозунг «Ударники в литературу!» был поддержан руководством ВЦСПС, и курировался со стороны ЦК ВКП(б).

На заседании Правления РАПП 29 сентября 1930 г. было принято специальное решение, оформленное в виде Инструкции «Учитесь жить и работать у Горького!». Это инструктивное письмо было направлено во все республиканские и местные ассоциации страны.

«Развертывается социалистическое наступление на классового врага в области искусства. Гегемония пролетарской литературы не за горами. Рабочий–ударник, передовик своего класса, закаленный в огне социалистического соревнования и ударничества, становится центральной фигурой пролетарского литературного движения <...> И в этой борьбе примером для каждого пролетарского писателя, да и новых кадров рабочих писателей является Максим Горький <...> Горький своим творчеством закладывал первые камни фундамента пролетарской литературы. На его произведениях росли и воспитывались рабочие массы <...> Рабочему–ударнику, идущему в литературу, пример Горького должен дать огромную

творческую зарядку и наполнить его крепкой уверенностью в преодолении трудностей на писательском пути. Пролетарские писатели должны овладеть теми высотами искусства, которых достиг Горький, чтобы поднять искусство на новую, еще более высокую ступень, чтобы создать пролетарское искусство, достойное нашей величайшей эпохи <...> Буржуазные писаки безудержно травят Горького. Нашим лучшим ответом будет широчайшее овладение острым, разящим оружием горьковского слова и выдвижение из рабочей массы десятков и сотен новых Горьких, которые одержат победу пролетарской литературы <...> Секретариат Российской Ассоциации пролетарских писателей призывает всех членов РАППа к еще более глубокому, еще более систематическому изучению творчества Горького, и быстрейшему преодолению отставания пролетарской литературы от задач, ставящихся перед ней эпохой социалистического наступления по всему фронту, к большевистской настойчивости в преодолении всех трудностей на путях пролетарской литературы.

Да здравствует зачинатель пролетарской литературы — Максим Горький! Да здравствует гегемония пролетарской литературы!» (ОР ИМЛИ. Ф. 40. Оп. 1. Ед. 740. Л. 20-23).

Горький поддержал идею призыва ударников в литературу, о чем свидетельствует открытое письмо «Товарищам-литераторам и редакционному совету издательства ВЦСПС», отправленное в СССР из Сорренто и опубликованное 7 февраля 1931 г. в «Правде». Но был далек от мысли, что ударники есть основная сила пролетарской литературы. На книжную продукцию ударников оценивал по-другому: «Эти очерки — сырьё, руда, но в ней содержится немало признаков высокой ценности, из этой руды можно извлечь кое-что драгоценное и глубоко поучительное» (Горький 1953, с. 18).

Замыслам всесильной организации РАПП о единственной организации, способной

руководить пролетарской литературой в стране не было суждено претвориться в жизнь. 23 апреля 1932 г. было опубликовано постановление Политбюро ЦК ВКП(б) («О перестройке литературно-художественных организаций»), в котором предлагалась «ликвидация» РАПП.

2.3 Оргкомитет Ссп Ссср

20 октября 1932 г. на квартире у Горького состоялась первая встреча писателей-коммунистов с партийным руководством страны. И здесь впервые была озвучена цель созданного Оргкомитета. Об этом сказал И.В. Сталин: «Я смотрю на Оргкомитет как на временный орган, который должен подготовить Всесоюзный съезд. И только...» (Власть и художественная интеллигенция 1999, с. 263).

Выделим поэтапные задачи, которые решались Оргкомитетом для проведения съезда: во-первых, нужно было определиться с писательскими кадрами (т.е. выяснить, сколько в стране числится литераторов); во-вторых, выяснить, что из себя представляет художественная литература советской страны (т.е. провести смотр художественной литературы, который позволит оценить степень таланта писательских кадров); в-третьих, после решения первых двух задач можно определиться со сроками созыва съезда (т.е. знать, кого и из какой республики приглашать на съезд).

Все эти три задачи были связаны между собой и решение каждой по отдельности было невозможно.

В первую очередь, обратим внимание на инструкции, посвященные кадрам будущего советского Союза писателей.

Всем писателям (поэтам, критикам, сценаристам, переводчикам) предлагалось заполнить анкету, которая рассылалась по всем отделениям Оргкомитета СССР для выяснения данных о каждом литераторе и его произведениях. Анкета представляла из себя список из 27 пунктов: 1. Фамилия, имя, отчество; 2. Родился в году, в месяце; 3. Место рождения; 4. Народность; 5. Социальное происхождение: 1) бывшее сословие (звание) б) основное занятие родителей; 6. Социальное положение; 7. Партийность а) партстаж, № партийного билета или кандидатской карточки; 8. Состоял ли в ВЛКСМ: с какого времени; 9. Состоит ли в других партиях: каких, когда, как долго и где; 10. Членом какого профсоюза состоит и с какого времени; 11. Образование; 12. Какой вид литературной работы считает основным (художественные произведения, пьесы, стихи, переводы и др.); 13. Когда и где впервые начал печататься (указать наименование произведения, время издания, объем произведения и наименование издательства или печатного органа); 14. Каким литературным течениям или группировкам примыкал до октябрьской революции и после революции; 15. Издавались ли литературные труды за границей: а) какие произведения (наименование) б) какими издательствами в) когда (год издания); 16. Издавались ли в СССР или за границей переводы литературных произведений (какие, когда, где); 17. Был ли за границей (где, когда, как долго и цель поездки); 18. Рабочий и служебный стад с начала работы по найму на момент заполнения анкеты (причем – указывается работа продолжительностью не менее одного года); 19. Общественная работа (в том числе и руководством литературными кружками); 20. Знание иностранных языков и языков народностей СССР; 21. Участие в революционном движении до 1917 г. (характер, место и продолжительность работы); 22. Подвергался ли репрессиям за революционную деятельность до октябрьской революции (за что, когда и каким); 23. Служил ли в армиях: а) в старой армии с какого года и указать сколько всего лет, последний высший чин, на должности б) в Красной гвардии и РККА (аналогично!) в) участвовал ли в боях во время Гражданской войны (где, когда и в качестве кого) ; 24. Служил ли в войсках или учреждениях белых правительств (где, когда и в каких должностях); 25. Привлекался ли к судебной ответственности, административным или дисциплинарным взыскания (когда, за что

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и каким); 26. Подвергался ли партийным взысканиям за время пребывания в ВКП(б); 27. Какие награждения получил после октябрьской революции (см.: ОР ИМЛИ. Ф. 41. Оп. 1. Ед. хр. 484. Л. 17-18).

К присланной в местные ассоциации анкете прилагалась и «Инструкции по приему в члены Союза Советских писателей» для членов правления, которые будут решать судьбу каждого литератора, подавшего заявление в Союз советских писателей. Обратим внимание на некоторые пункты этой инструкции: «1. Членами Союза Советских Писателей могут быть писатели (беллетристы, поэты, драматурги) и критики, стоящие на платформе советской власти и стремящиеся участвовать в социалистическом строительст-ве, систематически занимающиеся литератур-ным трудом <...> Союз Советских писателей должен быть действительно писательской организацией. Задачей Каждого Оргкомитета Республики является – провести прием в Союз так, чтобы в него не проникли люди, не имеющие отношения к художественной литературе и писатели с враждебной политической ориентацией. <...> 4. Члены литературно-творческих кружков С.С.П. на фабриках, заводах, в колхозах, совхозах и частях Красной Армии, хотя и не занимающиеся литературным трудом систематически, но отвечающие остальным требованиям правил приема в Союз (наличие напечатанных произведений, представляющих художественную ценность, активное участие в социалистическом строительстве) принима-ются в С.С.П.

5. Не могут быть членами Союза С.П. лица, лишенные избирательных прав, а также писатели, литературная и политическая деятельность которых противоречит интересам рабочего класса, социалистического строительства и задачам Союза Советских Писателей» (ОР ИМЛИ. Ф. 41. Оп. 1. Ед. хр. 484. Л. 15, 16).

За 1933 и 1934 г. — были просмотрены, рекомендованы и отобраны писатели по всем республикам и краям. 5 июня 1934 г. член

Оргкомитета ССП П.Ф. Юдин сообщал Горькому сведения по Москве: «Расстановка сил в союзе писателей получается интересная и безусловно в нашу пользу. Из 264 принятых сто человек коммунистов (а из 326 непринятых коммунистов 52 ч.). при этом для коммунистов скидки комиссия не делала (только разве в единичных случаях)» (Быстрова 2010, с. 648).

В дневнике К.И. Чуковского есть запись о том, как проходили такие отборы, хотя автор называет их чистками: «18/VI. Вечером доклад Сольца о чистке партии в Оргкомитете Писателей <...> Речь его была не слишком блестяща, покуда он говорил один, но, когда его стали расспрашивать о чистке — т.е. о практике этого дела, он так и сыпал бисером, и все собравшиеся гоготали. Гоготали наивно, потому что основная масса состояла их очень простодушных людей, вроде тех, что прежде заполняли галерку. Дремучие глаза, мясистые деревенские щеки. "Интеллигентных" лиц почти нет. Ни за что не скажешь, что писатели. Сольц говорил о том, как при чистке он главным образом восстает против скучных людей. Есть у нас такие: боролся за революцию, жертвовал собою, обо всем, что было у нас до 1917 года, может очень интересно говорить, а с 1917 года говорит скучно. Это дурной признак. Таких ну что вычищать? Нет, не вычищать таких нужно, а дать им пенсию. Больше чем на пенсию они не годятся» (Чуковский 2006, с. 539-540).

На вопрос писательницы В.Н. Лядовой: а как чистят молодежь? — Сольц ответил: «К молодежи я особенно требователен. Но как судья я никогда не приговариваю молодежь к высшей мере наказания... Я вообще не люблю стариков. Терпеть не могу больных. Если мы будем покровительствовать слабым, больным, убогим — кто же будет строит?» (Чуковский 2006, с. 540).

Отбор писателей в союз продемонстрировал отношение партийного руководства к литераторам: принцип чистоты партийных рядов будущего союза никто не отменял. Приведем фамилии московских литераторов,

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не принятых в ССП перед съездом писателей (у некоторых появилась возможность стать членом после съезда)

Я приведу некоторые фамилии (по Москве) литераторов, которые не были приняты в ССП: поэт Артамонов Михаил Дмитриевич (1888–1958); писатель Николай Сергеевич Берендгоф (1900–1990); писатель Лев Иванович Гумилевский (1890–1976); писатель Михаил Яковлевич Козырев (1892–1942(?)); критик Лия Моисеевна Мышковская (1887–1959); критик Семен Абрамович Родов (1893–1968) и др.

Первый съезд советских писателей открыл свою работу 17 августа 1934 г. На съезде было 377 человек с решающим голосом и 220 — совещательным голосом. Заметим, что делегат с правом совещательного голоса мог принимать участие в обсуждении каких-либо вопросов, озвучивать свои замечания и мнение, но в голосовании не участвует. Совещательный голос — это некий консультант по определенным вопросам. Назовем некоторых делегатов с правом совещательного голоса: критик И.М. Беспалов (критик), критик и публицист Бухарин Н.И., критик и публицист Радек К.Б., поэт К.Л. Зелинский, критик Г.М. Корабельников, критик М.Г. Майзель, писатель К.Г. Паустовский, критик Б.С. Рюриков, критик Е.Ф. Усиевич и др. Не останавливаясь на проблеме отсутствия на съезде доклада о критике, заметим, что большинство делегатов с совещательным голосом относились к этой категории.

III.   ВЫВОДЫ

И подводя некоторые итоги отметим, что деловые бумаги, которые затронуты в настоящей статья, несомненно, вносят весьма важные уточнения в наши знания о литературно-историческом процессе XX века и дают дополнительные факты в хронику бытования литературных институций. Условно говоря, «бюрократическое» наследие литературных организаций (ВАПП, РАПП, Оргкомитета ССП СССР), как уникальное

явление и по объему, и по значению в истории литературного процесса, — таит в себе вариации жанровых трансформаций. Проведенный в рамках статьи анализ позволяет выявить классификацию писем (инструктивные письма, циркулярные письма и иные), отражающую и тематическое богатство, и политическую направленность текста.

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Formation of a Communicative Canon: (Based on the Material of the Bureaucratic Documentation of the VAPP – RAPP – Organizing Committee of the SSP of the Ussr)

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Causal Relation and Problem-Solution in Native and Non-Native Students' Argumentation Essays Based on the Use of '*Problem*'

Dr. Nobuko Tahara

ABSTRACT

The present study compares argumentation essays written by Non-Native Speaker (NNS) students to ones by Native Speaker (NS) students by looking at the use of causal relation and the Problem-Solution text pattern, drawing on the clause-relational approach. The study focuses on how the word 'problem', marking the discourse as a shell noun, is involved in these patterns. By examining the relation between 'problem' and verb, and also interpreting a change in the Problem-Solution discourse stages, this paper will show that 'problem' in the NS essays was mostly involved in causal relation and contributed to forming the conventional Problem-Solution pattern, while in the NNS essays, half of the instances of 'problem' were in non-causal relation and formed random and irregular discourse patterns. This sometimes occurred with 'problem' in causal relation, accounted for by such factors as types of verbs combined with 'problem', forms of the verbs, and subject types in the sentence. This paper will show some clear correlations between expressing causal relation and constructing the regular Problem-Solution pattern, and discuss pedagogical implications. The findings will be useful in the teaching of advanced level students so that they can write more effective and readable argumentation essays.

Keywords: discourse markers, shell noun, causal relation, problem-solution, clause-relational approach.

Classification: LCC Code: PE1404

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I. INTRODUCTION

English argumentation essays written by non-native speaker (NNS) students, even at an advanced level, show some non-native-like features covering a wide range (e.g., spelling and grammatical errors, selection of words). The present study investigates the features of NNS essays, in comparison with essays by native speaker (NS) students, by analyzing the way the students express causal relation and Problem-Solution through use of the noun *problem*. *Problem*, in the present study, is defined as a shell noun, which has a general meaning and can serve as a marker of the discourse by recovering its specific meanings expressed in the text. Therefore, how *problem* is marking the shift of the functional segments of Problem-Solution, which is typically comprised of the functional segments of [Situation – Problem – Response/ Solution – Evaluation] (Hoey, 1983; 2001), is examined. Also, how *problem,* which is a causative noun, is used in the argumentation essays to express a causal relation is examined. Problem statements are related to causal relation, as can be shown in the statement '*Construction of building will cause a noise problem*' (Flowerdew, 2008: 54), and this suggests a relation between causal relation and Problem-Solution. Thus, the present study investigates the argumentation essays by NNS students and NS students through comparison of the use of causal relations and the Problem-Solution text pattern by examining the use of *problem* as a shell noun. The study is conducted by setting up the following specific questions:

Q1: To what extent is *problem* involved in causal relations in NNS essays, in comparison with NS essays?

Q2: How does *problem* in causal relation work in constructing Problem-Solution in each of the corpora?

Q3: How does *problem* not involved in causal relation work in constructing Problem-Solution in each of the corpora?

This paper will show that many cases of *problem* in the NNS essays were not used for causal relation, affecting the construction of Problem-Solution, and discuss pedagogical implications of the findings. Problem-Solution is a commonly used text pattern in argumentation essays, and proper use of the pattern can greatly improve the quality of NNS essays. The findings will be particularly helpful for advanced students to write more cohesive and more readable and convincing argumentation essays.

II. LITERATURE REVIEW

The present study is conducted by using the concepts of causal relation, the Problem-Solution text pattern, and discourse marking nouns, which this paper calls shell nouns. Concerning shell nouns, they are a group of nouns that have general and unspecific meanings that can serve as discourse marking devices in dual, but interrelated, ways. In one way, they can organize the text by referring to the textual segments and recovering their specific meanings, and in another way, they can determine the direction of the discourse by expressing the writer's evaluation, or stance, toward the referred content, at some critical points in the discourse (i.e., *fact, opinion*, or *rumor* which can express different perceptions of the writer to the same referent).These nouns are employed in varied ways, by emphasizing different aspects of the functions. These terms seem to focus mostly on such text organizing roles of this class of nouns as *enumerative* (Tadros, 1985), *anaphoric noun* (Francis, 1986), *carrier noun* (Ivanić, 1991), *shell noun* (Schmid, 2000), and *signalling noun* (J. Flowerdew, 2003). In contrast, Jiang & Hyland (2017) use the term *metadiscursive noun,* and emphasize the evaluative, or 'stance-taking,' aspect of the nouns that help determine the direction of the argument.

Of the two types of discourse marking roles, mostly the text organizing aspect of the nouns have been applied to assess the quality of NNS students' essays, often in comparison with NS

essays (Aktas & Cortes, 2008; Caldwell, 2009; L. Flowerdew, 2003; J. Flowerdew, 2010; Hinkel, 2001, 2003; Nesi, 2012; Schanding & Pae, 2018). These studies, although conducted with different variables (e.g., L1 types, topics, text length) in different research contexts, have found some similar, and of course also some different, tendencies of NNS's use of these nouns, including less frequent use of these nouns by NNS than NS students but general competence in the use of core nouns by NNS students (e.g., Caldwell, 2009; J. Flowerdew, 2010; L. Flowerdew, 2003; Hinkel, 2001), vagueness of referred contents of the nouns, and roles of these nouns as superficial labels whose meanings are not substantiated (e.g., Caldwell, 2009; Hinkel, 2001), or particular difficulty in using the th-N syntactic pattern by NNS students (Aktas & Cortes, 2008; Nesi, 2012). (These findings are also in Benitez-Castro & Thompson, 2015, who provide a review and summary of the use of this class of nouns.)

My own research (Tahara, 2017, 2020a) mostly confirms these findings in studies with essays by L1 Japanese students and L1 English American students, conducted by calling this class of nouns interchangeably either *shell noun* (Tahara, 2017) or *metadiscursive noun* (Tahara, 2020a). While the findings reviewed so far mostly concern the meaning connection between the noun and the referred segments, Tahara (2020a) also noted some differences in the meaning connection between the neighboring clauses, with the use of *reason* and *problem*. In particular, occurring in such expressions as '*this is a reason*', '*this is a problem*', and '*for this reason*', *reason* and *problem* were used to express reasons in the NS texts, but they were not in NNS texts, indicating a difference in expressing causal relation in the two groups of essays. Concerning students' use of causal relation, there is a dearth of literature, and if such studies do exist, they often seem to follow another type of inquiry from one examining cohesive roles of nouns and discourse construction; additionally, the studies are mostly not about students' essays. For example, Izumi (2018) is a comparison of causal relation in NNS and NS essays, but the text analysis is done from the viewpoint of how (e.g., from whose

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perspective) a cause-result relation is described in the sentence.

In addition, Tahara (2020b), which employed the term *metadiscursive noun*, also noted some differences in the way Problem-Solution is formed by discourse marking *problem* in the NNS and NS essays. The students' use of Problem-Solution is also an area that has not been studied well. Galán & Pérez (2004) address the Problem-Solution pattern, but their aim is to assess the effects of teaching the patterns of text organization, not to directly analyze the quality of the students' texts. Exceptions are studies by L. Flowerdew (2003: 2008). In particular, L. Flowerdew (2008) reports on an extensive investigation of the use of the Problem-Solution pattern by NS and NNS students, from varied, but interrelated, perspectives including causal semantic relations expressed with several noun items, which, however, are not limited to discourse marking nouns. The present study builds on L. Flowerdew (2008) and investigates how NS and NNS students use causal relation, and how its use affects the Problem-Solution pattern in their argumentation essays, through use of *problem* as a discourse marking shell noun.

III.   METHODOLOGY

The present study takes the clause-relational approach (Hoey & Winter, 1986), which looks both at connections between clauses and sentences, and at relations across larger stretches of text (Hoey, 1983, in L. Flowerdew, 2008: 1) Both relations have to be made sense of by the reader through an act of interpretation. While 'causal relation' is a type of logical sequence relation where one segment is placed next to the other, and always involves a cause/reason and an effect/result, Problem-Solution is a larger textual pattern that frequently occurs in a society where the language is used, and thus is a culturally engrained rhetorical pattern (McCarthy, 1991). Culturally engrained rhetorical patterns, which include General-Specific and Hypothetical-Real (McCarthy, 1991), occur in a sequence of functional segments. Problem-Solution normally comprises [Situation – Problem – Solution/ Response – Evaluation] functional segments

(Hoey, 1983, 2001), and each of the functional segments is signaled by 'a number of vocabulary items [that] characteristically cluster around the elements of larger patterns in texts' (McCarthy, 1991: 79). For example, *concern* and *difficulty* cluster around in the Problem segment, and *solve* and *solution*, in the Response segment. For causal relation and Problem-Solution, *problem* is functioning as a signalling noun for these patterns.

Another feature of *problem* is that it is a causative noun (Fang & Kennedy, 1992: Table 2). *Problem* is not as explicit a causative noun as *reason*, but it is an implicit causative noun, where causation is expressed in the context and can be perceived in the context (Fang & Kennedy, 1992: 66). On the practical side, causality of *problem* can be identified by the verb that it is combined with; as reported in Flowerdew (2008: 58), stating the causal relation is 'overwhelmingly expressed via… causative verbs' that are collocated with a noun.

IV.   PROCEDURES

For the comparison of the two groups of essays, NNS argumentation essays written by L1 Japanese students and NS essays written by L1 English American students are used. They are drawn from the Japanese subcorpus of the International Corpus of Learner English (JICLE), and from the US subcorpus of the Louvain Corpus of Native English (US), respectively. The two sets of essays are not exactly comparable, in that JICLE consists of 366 essays with 202,099 word tokens, while US is made up of 176 essays with 150,530 word tokens. Accordingly, the JICLE essays are much shorter than the US essays. Essay topics are not totally comparable either. Except for some common topics such as the death penalty and nuclear energy, JICLE-only topics include significance of learning of English in Japan, the seniority system, and making plans for a future career, and the US-only topics include religious and racial discrimination in society, use of euthanasia, and abortion.

For the text analysis, AntConc (Laurence, 2012) is used. With the use of its concordance lines, *problem* functioning as a marker of the discourse

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is identified among all the token of *problem*, and also, *problem* involved in causal relation is separated from *problem* that is not. Also, for the interpretation of how *problem* is shifting the discourse from one functional segment to another, AntConc's Text View function is used, which can show the textual context that *problem* occurs in.

Identification of the Problem-Solution pattern is conducted by employing the concept that 'a number of vocabulary items characteristically cluster round the elements of larger patterns in text' (McCarthy, 1991: 79). Problem-Solution is normally comprised of [Situation-Problem-Solution/ Response- Evaluation] functional segments (Hoey, 1983, 2001), and the Problem element, for example, can be identified by such signalling vocabulary as *concern, difficulty* and *dilemma*, while the Response element can be signaled by expressions like *change* and *come up with*.

Regarding *problem*'s involvement in a causal relation, it is identified from combinations of '*problem* and verb,' by drawing on the finding that the reason-result causal relation, which is the most typical and frequent type of causal relation (Crombie, 1985), is overwhelmingly expressed via explicit and implicit causative verbs (L. Flowerdew, 2008) (see Section 3 for more). Then for the examination of '*problem* and verb' combinations, *problem* occurring in th-N and th-be-N patterns is used. These two syntactic patterns are part of Schmid's (2000) host syntactic patterns, where shell nouns can function as markers of the discourse, and which occur as follows with *problem*:

- N-be-CL (*problem +be verb + that/to*-clause.)
- N:CL (*problem that/to*-clause)
- th-N (*this/that problem*)
- th-be-N (*this/that/it + be* verb + *problem*)

Of these syntactic patterns, however, a '*problem* + verb' combination is unlikely to be formed in N:CL and N-be-CL, and thus occurrences of *problem* only in th-N and th-be-N patterns are examined for their involvement in causal relations.

For the examination of shell noun frequency, raw data is normalized to a base figure of 'per 100,000 words', and the log-likelihood (hereinafter LL) test is applied. The critical value for the LL test will be 3.84, using the 0.05 significance level for rejecting the null hypothesis. Also, there were cases observed of improper selection of verbs that are combined with *problem* (e.g., *set about, solute*) and use of general verb *do* that avoids specific verbs. The present study counts *problem* combined with such verbs as being in causal relations when the meanings are adequately communicated.

V.   DATA ANALYSIS

This section analyzes the JICLE and the US corpora by examining ratios of occurrences of *problem* that are involved in causal relation occurring for th-N and th-be-N (Section 5.1), followed by an interpretation of Problem-Solution discourse segments formed by *problem* for each of the syntactic patterns.

5.1 Frequencies of Problem Involved in Causal Relation

The total occurrences of *problem* as a discourse marker identified by recovering its meaning in JICLE and US are at the normalized ratio of 26:17, respectively (hereinafter frequency ratios are expressed in the order of JICLE followed by US) (LL 2.86), indicating a non-significant difference in the two corpora. Of these total occurrences, *problem* in causal relation is not significantly different, either, both in terms of the overall frequencies and for the individual syntactic patterns, as shown below in Table 6.1 (* indicates that the figure includes incorrect collocations with verbs):

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Table 1: Frequencies of 'problem' in causal relation in JICLE and US

Syntactic patterns		Problem as discourse marker (raw frequencies, JICLE:US) [normalized, LL]	Problem in causal relation (raw frequencies, JICLE: US) [normalized, LL]
th-N	th-N+v	(13:7) [6:4, LL 0.99]	(4:6) [2:3, LL 0.60]
	v+th-N	(19:8) [9:5, LL 1.96]	(9:6) [4.4, LL 0.04]
	In-Phrase-th-N	(5:6) [2:4, LL 0.62]	(5*:6) [2:4, LL 0.62]
th-be-N		(15:5) [7:3, LL 2.72]	(4:5) [2:3, LL 0.17]
Total		(52:26) [26:17, LL 2.86]	(22:23) [11:15, LL 1.29]

However, a clear difference in the two corpora is the ratio of *problem* in causal relation against *problem* that occurs as a marker of the discourse: 23 out of 26 (raw frequency) in US, and 22 out of 52 in JICLE. This means that *problem* in US is almost always in causal relation, while more than half of the occurrences of *problem* in JICLE are not in causal relation. What factors can account for the difference and how the difference affects the construction of Problem-Solution in the two corpora is analyzed in the next section.

5.2 Problem Occurring for th-be-N

Examined firstly is *problem* for th-be-N (e.g., *It is a problem*). While occurrences of *problem* in US are all in causal relation, most of those in JICLE are in noncausal relation. Shown below is the list of this use of *problem* in the US corpus:

Concordances 1: Problem in Causal Relation for th-be-N in US

students to join in the prayer does it become a **problem**. The act of trying to force an unwilling person

r been compensated by the dollar. This poses a **problem**, since undoubtedly those at-home tasks,

ee to be rightfully theirs. This also causes a **problem** because each group only sees what they are

quite obvious that it is a very significant **problem**. Examples like this show how stereotypes and

or mom and dad to answer. That's not always a **problem** if the child is old enough to know and it is

The verb for th-be-N is a *be*-verb, but it has the meaning of explicit causative verb: Some *be*-verbs are replaced by causative verbs (i. e., *become, pose, cause*) and the others occur as they are in the form of *be* verb. In either case, the phrase '*be a problem*' in US has the meaning that 'the referred content creates a future problem' as suggested in Flowerdew (2008: 58). It can also be seen in Concordances 1 that a causal relation with '*be a problem*' in US is sometimes made more explicit with a 'marker of reason' such as *because* and *since*.

Viewed from a larger textual perspective, *problem* for th-be-N is serving to shift the discourse from [Situation to Problem], as in the extract below:

Extract 1:

...Only when students (or faculty) force any students to join in the prayer does it become a problem. The act of trying to force an unwilling person to digest the religious philosophy of another may lead to an uncomfortable educational setting that would hinder learning and social growth. (US)

The referent of *problem* (*students...force any students to join in the prayer*) is a Situation implying a problem, and the succeeding segment (*The act... hinder learning and social growth*) is the Problem segment (signaled by

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force, uncomfortable, hinder), where the problem content is made clear.

In the JICLE corpus, there are four instances of *problem* in causal relation, although most instances are in noncausal relation. Seen firstly in Concordances 2 are the occurrences of *problem* in causal relation:

Concordances 2: Problem in Causal Relation for th-be-N in JICLE

> first son of his family, it's going to <u>be</u> a **problem**. My family tree stops at my parents. My parents d
>
> e. If the husband doesn't work, it <u>is</u> heavy **problem**. They can't live a usual life without husband's p
>
> t everyone always think so. I think that <u>is</u> **problem**. Sometimes master English is very painful to peop
>
> me to meet. I can say exactly why this <u>is</u> a **problem**: When the cell phone was not popular, we

Unlike in US, there is no use of causative verbs replacing *be*-verbs of causative meanings, but otherwise the use of *problem* is similar to that in US, with the *be* verb used within the semantics of an explicit causative verb. Also, the phrase *'be a problem'* has the meaning of 'the referred content creates a future problem', and *problem* shifts the discourse from [Situation to Problem], as in US.

In JICLE, however, *problem* for th-be-N occurred much more frequently in noncausal relation, as shown below (* means *problem* is in non-causal relation):

Concordances 3: Problem in non-causal relation for th-be-N in JICLE

> ch as computers. In this situation, it <u>have</u> a big **problem*** from bring up our Japan. But in pertly, th
>
> cell-phone for children. It <u>is</u> very difficult **proble*m****; I understand why their parents provide ch
>
> freedm of expression. This <u>is</u> very difficult **problem*** and doesn't have the end of the argument.
>
> he right to choose the goods. This <u>is</u> the serious **problem*** rather than genetic-engineered food's safe
>
> consider how to say in English. I think that <u>is</u> a **problem***. I wonder what is the best solution of thi
>
> e examination of Japanese university. It <u>is</u> a big **problem***. In order to increase the number of
>
> is judged by only one standard. This <u>is</u> very big **problem***; it should be judged more values. Because
>
> ly few people can do these perfect. It <u>is</u> serious **problem***. School education should improve their
>
> nd can't understand well. I think this <u>is</u> serious **Problem***, and we have to solve this problem. Maybe
>
> ould not watch them. This difference <u>is</u> difficult **problem***. I think the one of solutions is the V-chi
>
> master v is very important, but that <u>is</u> difficult **Problem*** and we have to think the way to master

The *be* verb has a stative meaning, indicating the referred segment is a problem. It is also noticeable that *problem* is often premodified by evaluative adjectives (e.g., *difficult, serious, big*).

Viewed within a larger text pattern, the evaluation seems to terminate the discourse, forming a break of a coherent discourse, as exemplified in the extract below:

Extract 2:

> <text initial> In Japanese class, teachers take too much time to teach English grammar. I think that it is too enough. However, students aim an entrance examination of Japanese university. It is a big problem. In order to increase the number of children who can speak English well, the government has to change the educational system. (JICLE)

In Extract 2, the referent of *problem*, which forms the Problem segment, does not clearly state what is a problem, which is for one thing attributable to insufficient information, and also, to the bidirectional information. In one way the problem content is signaled by *too enough* and *too much*, but at the same time it expresses some positive aspect to the referred content, stating '*students aim an entrance examination*'. The vague Problem segment is abruptly terminated by evaluative adjectives, and the following Response segment (signaled by *solution, increase, judge*) is also a sudden start of a new segment. Thus, *problem* in non-causal relation forms the discourse of [sudden termination of Problem to sudden Response].

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This section has shown that instances of *problem* for th-be-N in US are all in causal relation and shift the discourse from [Situation to Problem]. In the JICLE corpus, except four cases, *problem* is mostly in noncausal relation, and forms an irregular Problem - Solution sequence, characterized by a break of the cohesive link in the discourse.

5.3 Problem Occurring for th-N

Problem for th-N has the following subtypes: 'th-N + verb', 'verb + th-N' and 'th-N in a phrase'

Concordances 4: Problem in causal and non-causal relation for th-N+v in US

> docile and backward in modern standards, the **problem*** still <u>exists</u>. From the very beginning the
>
> rand illusion of welfare reform. Rather, the **problem** can <u>be solved</u> only by providing more training in
>
> high school and college environment. This **problem** could easily <u>be curtailed</u> by lowering the drink
>
> respond to antibiotic treatment at all. This **problem** <u>is compounded</u> by the fact that not all illness
>
> but the administrators who allow them, the **problem** <u>is not dealt with</u> as it should be, but pushed interfere
>
> with living healthy. Of course this **problem** <u>is not the model's fault</u>, they are doing t
>
> hey have nothing to stand on. The **problem** with discrimination in the workplace <u>isn't always financia</u>l

Of the cases of *problem* in causal relation, four of them are combined with implicit causative verbs (i.e., *solve, curtail, compound, deal with*), and the remaining two are with a *be* verb. Firstly concerning implicit causative verbs, they 'entail the meaning of make somebody/thing do something' (Fang & Kennedy, 1992: 65), as opposed to explicit causative verbs (e.g., *create, cause, pose, present, become, result from*) (Flowerdew, 2008: 58, 99).[1] Implicit causative verbs are a device that can shift the discourse from Problem to Response (Flowerdew, 2008: 58, 100), as can be seen in the following example from Concordances 4:.

Extract 3:

> Alcoholism is a growing problem in the United States today that affects all ages. Too many students fight alcoholism in high school and college environment. This problem could

(hereinafter th-N+v, v+th-N, In-Phrase-th-N, respectively), depending on the position of th-N in the clause. *Problem* occurring in different positions exhibits some position-specific features.

5.3.1 Problem for 'th-N + v'

For 'th-N+v', *problem* is almost always in causal relation (6 out of 7) in US, while many of the occurrences of *problem* in JICLE (9 out of 13) were in non-causal relation. Shown firstly is the list of instances of *problem* in the US corpus, below:

> easily be curtailed by lowering the drinking age from twenty-one to eighteen. (US)

The referent of *problem* forms the Problem segment, and it is followed by a Response (signaled by *curtail, lower*). In this context, *curtail* is functioning as a two-way signal, shifting the discourse from [Problem to Response]. Noticeable is that *curtail,* as well as other implicit verbs in Concordances 4 often occur in the regular lexico-grammatical pattern of '(*can*) + passive verb + *by-doing',* and the Response (signaled by verbs) comes with a means of the response, or how the response can be realized (expressed by *by-doing*). Concerning the use of the two *be* verbs in Concordances 4, it has the meaning of explicit causative verbs and can be replaced by *attributed to* or *stem from* (e.g., *this problem is not the model's fault*). With the explicit causative meaning, the verb expresses clear cause-result relation in the clauses, but no shift of the discourse is perceived, and *problem* stays within the Problem segment. It may be that an explicit causative verb is not a two-way signal and simply expresses a cause-result relation between the clauses.

---

[1] In Flowerdew (2008) implicit causative verbs are described as verbs that have a positive semantic prosody, although verbs of negative prosody are not clearly denied. The present study, however, considers implicit causative verbs, which 'entail the meaning of make somebody/thing do something' (Fang & Kennedy, 199: 65), to include both positive (e.g., *solve, curtail*) and negative (e.g., *compound*) types of meanings.

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In contrast, in JICLE, there are some occurrences of *problem* for th-N+v that occur in causal relation, but *problem* seems not to be functioning to form a regular Problem-Solution sequence, as shown below:

Concordances 5: Problem in causal l relation for th-N+v in JICLE

> achers in English in elementary school. This **problem** <u>is going to be solved</u>. The Ministry of Education
>
> ts former condition. Now the most difficult **problem** <u>was solved</u>! Many problems which should be solv
>
> at something like this can happen. Also this **problem** may <u>make </u>other new problem. Some people who
>
> all she had eaten. The doctor said that this **problem** didn't <u>come from</u> her physical problem but it cam

One of the verbs, in the 4th concordance line in Concordances 5, is an explicit causative verb, *come from*, and it simply expresses a cause-result relation between the clauses. The remaining three instances of *problem* are combined with implicit causative verbs (i.e., *solve, make*), but each of them forms a varied Problem-Solution sequence, which may be attributable to different forms of the verbs: future tense, past passive voice, and active voice. With future tense (*is going to be solved*), *problem* shifts the discourse from [Problem to Response], and how the problem is solved follows, similarly to the case in US. With past passive voice (*was solved*), the preceding segment of *problem* seems like a Response: *problem* terminates the [Response segment] as indicated with an exclamation mark (!); and the discourse shift to the next point is indicated by *Now*. With *make*, an implicit verb in active voice, *problem* shifts the discourse from [Problem to Problem]. This is how different forms of implicit verbs are affecting the Problem-Solution pattern.

Next is *problem* for th-N+v in JICLE that is in non-causal relation, as shown below:

Concordances 6: Problem in non-causal l relation for th-N+v in JICLE

> traffic light is "green". Like this, the **problem*** of colors can <u>provide</u> us with a matter of sciene
>
> WWII ended, did it bring us happiness? The **problem*** still <u>last</u> now. Germany invaded Jewish person.
>
> o the highhanded attitude of settlers, the **problem*** <u>consists</u> in lack of correct information, They co
>
> on and study self-paced but everyday. Cost **problem*** <u>is</u> still remained, but more and more company or
>
> it and neglects people's will. Whenever the **problem*** <u>happen</u>s between people and official organization
>
> om the people without permission. Could the **problem*** of land <u>happen</u> in Japan? In Japan, there are t
>
> bility that it might be a fraudulence. This **problem*** <u>has</u> often <u>happened</u> these days. Thirdly, indivis
>
> ter about computers. In car factories, the **problem*** <u>is</u> serious, I think. Industrial robots work ins
>
> imself. It should respect the privacy. The **problem*** of privacy <u>was</u> more complicated. It must respec

Problem is in non-causal relation combined with a stative verb or *be* verb. With stative verbs (e.g., *consist, remain, happen*), *problem,* referring to the Problem segment*,* shifts the discourse to a Response segment. However, the Response, signaled by stative verbs, does not express an active response, and the shift from [Problem to Response] is not clearly perceived. In the case of the *be* verb, it has the meaning of a stative verb and occurs with an evaluative adjective (i.e., *serious, complicated*). With the evaluative adjective being used by referring to the vaguely explained problem content, the Problem segment is abruptly terminated. Thus, in JICLE, *problem* for th-N+v in non-causal relation does not form the regular Problem-Solution sequence with either a stative verb or a *be* verb.

Following are the main findings about the use of *problem* for th-N+v in US and JICLE:

- In the US corpus, *problem* functioned to form a [Problem to Response] sequence, being combined with implicit verbs that often occurred in a regular lexicogrammatical pattern for the verbs. A *be* verb was also used in the meaning of an explicit causative verb, similar to such explicit causative verbs as *attributed to* or *stem from,* but *problem* that

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combined with a *be* verb of explicit causative meaning did not shift the Problem-Solution stages.

- In JICLE, some of the occurrences of *problem* were in causal relation combined with implicit verbs. However, maybe affected by varied forms of the verbs (tense, aspect), *problem* did not form the regular Problem-Solution. When involved in non-causal relation, *problem* combined with a stative verb to form a vague shift from [Problem to Response], and *problem* combined with a *be* verb brought the Problem to an abrupt termination, accounted for by an evaluative adjective that premodified *problem*.

5.3.2 Problem for v+th-N

The 'v+th-N' syntactic pattern occurs with the subject, but preferred subject types are different in JICLE and US. Shown below is the use of *problem* in US:

Concordances 7: Problem in causal (and non-causal relation) for v+th-N in US

obvious that Mr Gingrich does not <u>understand</u> the **problem*** of Welfare Reform at all. None of these

rd of Trustees at USC should closely <u>examined</u> this **problem***. The university requires that teacher's

gather evidence, they will <u>eliminate</u> much of the **problem** with the credibility. <ICLE US MRQ 0046>

onlies???) Gallon size zip-lock bags, <u>solve</u> this **problem**. In these a person can fit a whole bottle

e name of life. Symptom treatment <u>exacerbates</u> the **problem** by forcing more people into the medical

ergency spending bill. This bill only <u>stalls</u> the **problem**. If the government does not pass the

ank and the Great Depression began. This <u>made</u> the **problem** of homelessness become more numerous

orance and inequality. It is not <u>dealing with</u> the **problem**, but ignoring it and in some ways ignitig,

Except for two occurrences, most of the instances of *problem* are in causal relation combined with a range of implicit verbs (e.g., *eliminate, solve, exacerbate, stall*). Meanwhile, the subject is an inanimate entity or demonstrative that is the theme, either promoted from the rheme in the preceding clause, or a repetition of the theme in the preceding clause (Eggins, 2004, 324), as shown below:

Ex. 1: In the future, if authorities obtain search warrants before they gather evidence, they will eliminate much of the problem with the credibility. <the text end>
Ex. 2: This pact between the United States Congress and the President is just another name for an emergency spending bill. This bill only stalls the problem.
Ex. 3: Tying this to an already stereotyped black population is the cause of further ignorance and

inequality. It is not dealing with the problem, but ignoring it.

When these examples are viewed in a larger text, the subject refers to the preceding segment, which is a Response, and *problem* terminates the Response by evaluating the response, with the evaluation expressed by the meaning of implicit verbs (e.g., *eliminate, stalls, deal with*). This means that *problem* is functioning to shift the discourse from [Response to Evaluation].

In JICLE, half of the instances of *problem* for v+th-N (nine out of 19) occurred in causal relation, with three types of subject: demonstrative, nominal phrase, and agents. Although in causal relation, *problem* with these subjects formed varied discourse patterns. Shown below is *problem* in causal relation with demonstrative and nominal phrases in JICLE (// means a paragraph break):

Concordances 8: Problem in causal relation for v+th-N with inanimate agent in JICLE

etting a punishment. But this will <u>not solve</u> this **problem**. Of course it is very important but if w

surroundings. To kill criminals do<u>n't solve</u> the **problem.**// Death penalty can solve nothing. Crime

//Finally, using own name as an alias does <u>not solve</u> the **problem** at all. In fact, one must change

With a demonstrative subject, *problem* seems to be functioning similarly to that in US. However,

with the subjects made up of nominal phrases (*To kill criminals, Using own name*), which are newly

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mentioned in the discourse, or at least not mentioned in a short-distance preceding segment, their use causes a break of cohesion in the discourse. Besides, with the verb always in the negative, occurring in the sentence type of *'problem does not solve the problem'*, *problem* is functioning to shift the discourse in an abrupt

way, either to summarize the discourse with a generalized statement (the 2nd concordance line), or start a new focus (the 3rd concordance line).

Next is when *problem* in causal relation occurs with an agent subject, as shown below in Concordances 9:

Concordances 9: Problem in causal relation for v+th-N with agent subject in JICLE

> ally, It is tme that the men <u>cause</u> these terrible **problem** for our own comfortability. But, it .
> sion. The government office should <u>set about</u> this **problem** in no time. But smokers consideration is
> Also the government should <u>do</u> something with this **problem**, as long as we take pride in being advanc
> What can the Japanese Government <u>do</u> toward this **problem**? This is only my idea but I think it
> ot understand English. If we <u>overcome</u> this serious **problem**, we can get native speaker's thought. In
> ll do the same thing if we don't try to <u>solve</u> the **problem** from the bottom. I think it is unreasonable

The use of *problem* refers back to the Problem segment and shifts it to a Response (signaled by implicit verbs, e.g., *cause, set about, overcome*). However, the agent subject, which falls on the Response segment, is a new element suddenly introduced into the discourse, and the shift from the Problem to the Response is abrupt. Also, the verbs, which are counted as implicit verbs, mostly

comprise repetitions of the general verb *do* and also include a collocational error (*set about*), and this indicates a lack of vocabulary in the area of implicit verbs.

Next is *problem* in non-causal relation in JICLE, as shown below:

Concordances 10: Problem in non-causal relation for v+th-N in JICLE

> it back to former condition. He <u>bothered</u> on this **problem*** for a long time. And one day, seeing his
> nese" As I couldn't speak Chinese, I <u>told</u> him the **problem*** in my bathroom by English. Because I u
> s imitated earnestly. I <u>notice</u> such a fundamental **problem*** one by one, and the English writing whi
> reaksuch situations? As we can't <u>consider</u> this **problem*** without private problem between man and
> er country. We have to <u>think</u> some more about this **problem*** because the situation is changing all t
> e to <u>think</u> about the other side's opinion and the **problem***. The other side's opinion was this;
> <u>teach</u> pupils and students much more clearly about the **problem*** of gender discrimination and tell them
> lped us to look at the Ainu. We must <u>look at</u> the **problem*** of a minority people not only in Japan b
> ted, without considering. We have not to <u>take</u> the **problem*** as easy. After all, I think marriage, to
> have to pay much money. We should not <u>leave</u> this **problem*** as it is. Sex education's role is how t

The use of *problem* in Concordances 10 mostly occurs with agent subjects (e.g., *I, we*), and the verbs are non-causative, often mental verbs (e.g., *bother, notice, think, consider*) that describe what people think or feel (Biber, Johnsson, Leech, Conrad & Finegan, 1999: 371). Occurring in the sentence form of 'agent + mental verb + *problem*', *problem* often forms a narrative-like discourse, describing events on one topic occurring in a sequence from the viewpoint of the agent, as in the Extract below:

Extract 5:

> Soon after the soup had fined, he thought of the idea that dried noodle would be durable. Though he realized that the noodle would be durable, it is very difficult to put it back to former condition. He bothered on this problem for a long time. And one day, seeing his wife frying tempura, suddenly an idea came to him;

Thus, with agent and mental verb, *problem* in non-causal relation for v+th-N forms a narrative-like discourse, not like Problem-Solution.

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The following is a summary of the main findings about the use of *problem* for v+th-N in JICLE and US:

- In the US corpus, *problem* occurred with an inanimate subject, which was established following the rheme-theme pattern, and the verbs constituted a range of implicit verbs. In such cases, *problem* formed a regular discourse shift from [Problem to Response].

- In JICLE, half of the instances of *problem* were in causal relation, but the subject types were different from those in US. A subject type specific to JICLE was a nominal phrase that was abruptly used in the discourse. Accordingly, there was a break of the discourse, and *problem* suddenly terminated the discourse or started a new topic. The agent

subject additionally occurred with *problem* in causal relation. It also formed a sudden introduction to the discourse, and *problem* shifted the Problem segment to Response, in an abrupt way. The remaining half of the occurrences of *problem* were in non-causal relation, and the subject was the agent. *Problem* then formed discourse like a narrative rather than Problem-Solution.

5.3.3 Problem for In-Phrase-th-N

For In-Phrase-th-N, the use of *problem* is similar in JICLE and US. *Problem* as a metadiscursive item occurred in similar frequency, with the normalized ratio of 2:4 (LL 0.62), and all of the occurrences were involved in causal relation, used in the adverbial phrase of '*to* + infinitive + *problem*' in both corpora, as shown below:

Concordances 11: Problem in causal relation for In-Phrase-th-N in US

ued. Our lawmakers have done little to <u>solve</u> this **problem**. ne Hundreds of frivolous lawsuits filed
r agrees, <*>. The only way to <u>put an end</u> to this **problem** is to institute mandatory drug testing of
ressive gun control laws are needed to <u>reduce</u> the **problem**. However, legislative measures will work
action must be taken immediately to <u>alleviate</u> the **problem**. People living without shelter has been a
ng out of control and they show ways to <u>curb</u> this **problem**. The authors cite examples of how this
pollution and companies that <u>contributed to</u> this **problem**. Rational Choice Theory urges <*> <R>.

Concordances 12: Problem in causal relation for In-Phrase-th-N in JICLE

to meet those goals. I have an idea to <u>solve</u> the **problem**. To support Japanese-Filipino children, the
ns with parental affection in order to <u>solve</u> this **problem**. Now English is a international language. W
need countermeasures against them to <u>resolve</u> the **problem**. Also, we must take care not to be infected
we and Ainu work together to <u>solve about</u> the Ainu-**problem**. Today we often think about human right. Fo
, elementary school, is a good way to <u>solute</u> this **problem**. The second reason is about the equality of

In a larger context, *problem* functions to shift the discourse from [Problem to Response], where the Response is signaled by implicit verbs.

A clear difference in the two corpora, however, is in the range of implicit verbs. The US use a range of implicit verbs (e.g., *alleviate, put an end to, reduce, curb*), but in JICLE, implicit verbs are mostly repetitions of *solve,* and some are used incorrectly (e.g., *solve about, solute*).

5.4 Summary – Problem for Causal Relation and Problem-Solution in the Two Corpora

The study has shown that *problem,* functioning as a discourse marking shell noun, was almost

always in causal relation, and helped construct the Problem-Solution pattern in the US corpus, mostly to connect [Problem to Response], and sometimes [Situation to Problem] or to conclude the Response. However, in the JICLE corpus, more than half of the occurrences of *problem* were in noncausal relation, and *problem* in noncausal relation formed discourse that can be barely perceived as, or is very different from, Problem-Solution. In addition, *problem* in causal relation often failed to form a regular, conventional Problem-Solution sequence, either. The features of the JICLE essays that negatively affected the construction of regular Problem-Solution patterns would seem to be accounted for

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by such factors as: a) types of verbs combined with *problem*, b) forms of implicit verbs, c) the subject type in the sentence, and d) the use of the *be* verb.

Regarding the types of verbs the high frequency of *problem* in noncausal relation in JICLE means that *problem* was often combined with stative verbs, and *problem* did not form conventional Problem-Solution stages. This pattern of the use of *problem* was well exhibited with th-N+v and v+th-N (see Appendix 1). Concerning th-N+v (*problem* + stative verb), a shift of the discourse from [Problem to Response] was not clear, as the Response segment was signaled by stative verbs (e.g., *last, consist, remain*). Concerning the v+th-N syntactic pattern (stative verb + *problem*), the verb in JICLE was often a mental verb (e.g., *bother, notice, think*), and *problem* constructed a narrative-like discourse.

Another factor that lead to irregular Problem-Solution in JICLE was the fact that although the students used implicit causative verbs, they occurred in random forms (e.g., voice, tense). This was shown for th-N+v, in particular. In US, the implicit verb that combined with *problem* regularly occurred in the passive form, or more specifically in such lexico-grammatical patterns for the verb as '(*can*) + passive verb + *by-doing*', and *problem* formed a regular shift of the discourse from [Problem to Response]. In JICLE, however, implicit verbs, actually repetition of *solve*, came in varied tense and voice forms, and the Problem-Solution pattern was in varied patterns. This seems to suggest a role of forms of causative verbs in constructing Problem-Solution, although the correlation between verb forms and the Problem-Solution pattern is not clear and needs more research.

The preferred type of subject also affected the sequence of Problem-Solution, as exhibited with *problem* in causal relation for v+th-N. In US, the subject was an inanimate entity, as the theme promoted from the rheme in the preceding clause, and *problem* connected the two clauses in causal relation and formed a conventional [Problem to Response] sequence. In JICLE, although in causal relation, the preferred subject was an agent (e.g.,

we, the government) and also a nominal phrase (e.g., *to kill criminals*) to a lesser degree. With a nominal phrase, it was newly introduced in the discourse, and *problem* suddenly terminated the discourse, or started a new topic. With an agent subject, too, it was also a sudden introduction to the discourse. Although *problem* shifted [Problem to Response], the shift to Response was abrupt and sudden.

Lastly, although only occurring in a small number of cases, the *be* verb was used with different meanings in the two corpora. In US, *be* verbs always had the semantics of explicit causative verbs, such as *attributed to* or *stem from* for th-N+v and *become* or *pose* for th-be-N; and *problem* often contributed to the conventional Problem-Solution sequence. However, in JICLE, *be* verbs were used in the stative meaning, and *problem,* mostly combined with an evaluative adjective, terminated the discourse, but in an abrupt manner, as exhibited for th-N+v (e.g., *problem is serious*), and for th-be-N (*It is a problem*). An abrupt discourse termination was a feature of the JICLE essays in the present study, and this was in part accounted for by the use of *be* verbs.

VI. PEDAGOGICAL IMPLICATIONS

Problem as a discourse marking shell noun in US was almost always in causal relation and formed a regular patterning of Problem-Solution sequence, while more than half the occurrences of *problem* in JICLE were in non-causal relation, resulting in deviated forms of Problem-Solution or other types of discourse patterns. This result seems, in one way, to indicate a parallel phenomenon to the finding about lexicalization patterns and discourse marking roles of nouns in NNS and NS students essays pointed to in past studies of the use of shell nouns (e.g., Caldwell, 2009; Hinkel, 2001; Tahara, 2020a). In NS essays, shell nouns can implicitly shift, or navigate, the discourse by sufficiently explaining the noun meanings, and this has a link to the present finding that nearly all of the instances of *problem* in US served to shift functional segments of Problem-Solution following the conventional sequence. Conversely, in NNS essays the meanings of shell nouns tended

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not to be sufficiently explained, and these nouns were superficial labels that shifted the discourse in an abrupt and sudden way, and this phenomenon may link to the present finding that many instances of *problem* in JICLE formed a random discourse pattern. In other words, the present study seems to indirectly suggest that efficient use of causal relation and Problem-Solution in US was related to sufficient lexicalization of *problem.*

Focusing specifically on causal relation and Problem-Solution in NNS essays, the present study showed that a proper use of causal relation is important for Problem-Solution, and for this purpose more teaching of implicit verbs to NNS students is indicated by the study. Despite the fact that implicit verbs can function as a two-way signal (Flowerdew, 2003, 2008), the JICLE students lacked this area of vocabulary. Commonly used implicit verbs should be taught, and the teaching could be conducted by incorporating forms of implicit verbs (e.g., tense, voice) and lexico-grammatical patterns (collocation, colligation, formulaic sequence) of the verbs, with th-N and th-be-N. The th-N pattern is reported to be a difficult pattern for NNS students to use (Aktas & Cortes, 2008; Nesi, 2012), and practicing verbs with these syntactic patterns would be particularly beneficial for the students. In addition to implicit verbs, proper establishment of the subject, such as one that follows the rheme-theme pattern, was also suggested by the study, and this should be taught in relation to the surrounding texts.

Another type of causative verbs, explicit causative verbs, may not need special attention in teaching. As the present study indicated, they did not occur very often in causal relation, and the NNS and the NS students used them in a similar way. However, regarding the use of *be* verbs in the semantics of explicit causative nouns, it should be explored more, particularly for researchers and teachers to understand the attribution of a causative meaning to the *be* verb.

VII. LIMITATIONS AND FURTHER STUDY

Inevitably, the present study has limitations. The two corpora were not large enough for generalization of the findings, and the lengths of the texts and essay topics were not comparable in the two corpora. These differences may have influenced the findings. It will be crucial for the findings to be tested with larger corpora to be either supported or negated. Also, the findings in the present study were about *problem,* and subsequent inquiries could be conducted with other problem-indicating nouns (e.g., *obstacle, concern, drawback*). Problem-Solution is an important text pattern in academic essays, and the present study has made it explicit that a proper use of causal relation can help to form Problem-Solution in a conventional sequence. In addition, some relation between lexicalization of shell nouns and formation of rhetorical patterns was suggested. The present study analyzed student essays in terms of the use of shell nouns, causal relation, and Problem-Solution. This line of the inquiry should be pursued further for the teaching of argumentation essays of an internationally acceptable level in EFL classes.

ACKNOWLEDGEMENT

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APPENDIX

Causative and non-causative verbs with *problem* for th-N and th-be-N in JICLE and US

	JICLE		US	
	Non-causative verbs, N=30	Causative verbs, N=22	Non-causative verbs, N=3	Causative verbs, N=23
th-N (subject) + v (N=13:7)	provide, last, consist, remain, happen (3) be (2)	solve (2) make come from	Exist	curtail, deal with, save, compound, be (2)
v+th-N agent subject (N=16:1)	bother, tell, notice, teach, consider, think (2), look at, take, leave	overcome, (not) solve, set about*, cause, do* (2)	Examine	0
v+th-N inanimate subject (N=3:7)	0	(not) solve (3)	understand,	eliminate, deal with, solve, exacerbate, stall, make
In-Phrase-th-N (N=5:6)	0	solve (2), resolve, solve about*, solute*	0	alleviate, curb, put an end, reduce, solve, contribute to
th-be-N (N=15:5)	be (11)	be (4)		be (2), become, cause, pose

(The figures are raw frequencies. The verbs without figures occurred once.)

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"Emotion or logic?: Utilization of Dilemma and Gamification in the Teaching of 3rd Junior High School Literature

Dimitrios Tountas

ABSTRACT

Dilemma-based learning (DBL) and Gamification are two educational techniques that have received the attention of educational theorists and the educational community in general in recent years. The purpose of this article is to present a didactic scenario entitled "Emotion or logic?" for the teaching of the 3rd Junior High School Literature course. This scenario was designed and implemented within the Erasmus+ program "Gamified Introduction to Gamification". The innovation of the scenario lies in its student-centred nature and, above all, in utilizing the principles of Dilemma-based learning and Gamification. The students, acting within a framework of collaborative activities, both digital and non-digital, managed to approach the objectives of the scenario to a very satisfactory degree.

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"Emotion or logic?: Utilization of Dilemma and Gamification in the Teaching of 3rd Junior High School Literature

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I.   INTRODUCTION

Dilemma-based learning, as an educational approach based on Kohlberg's (1969) theory of ethical development, focuses on using dilemmas to improve students' reasoning skills. A dilemma, whether ethical or not, can be defined as an internal dialogue about confusion between two propositions within a situation (Shapira-Lishchinsky, 2010). These two propositions contain valid arguments from two equivalent options and unpleasant outcomes, often equally equivalent (Harding, 1985). In the classroom, dilemmas facilitate group discussions and guide students in making logical decisions by prioritizing not only the accumulation of knowledge about a topic but also the recognition that dilemmas can have multiple solutions (Caruana, 2021). The primary goal of the dilemma is to allow students to explore the boundaries of autonomous rational thinking, to cultivate mature decision-making and problem-solving skills. Dilemma-based learning combines pedagogical concepts such as cooperative learning, the ethic of care, and self-regulation. It has been applied to a variety of subjects such as Religion, History, Languages, and Personal, Social, and Career Development (Wood et al., 2007) as well as Chemistry (Rahmawati et al., 2022). In an educational context, Settelmaier (2003) presents dilemmas in various forms, including problem-solving, role-playing, film, and storytelling, and considers their careful selection based on the teaching objectives to be a necessary condition.

One of the now classic definitions of "Gamification" using game design elements in non-game environments (Deterding et al., 2011). Kapp (2012) defines Gamification as using game-based mechanisms, aesthetics, and thinking to engage people, motivate action, promote learning, and solve problems. The definition of the concept changes slightly depending on the author, but the basic idea remains the same: Gamification is approached as a tool to increase engagement in an activity by using game features, providing enjoyment and fun (Andrade et al., 2016). Although Gamification has been applied in a wide range of scientific fields, such as Economics and Management (Hamari et al., 2014), most studies focus on the educational context, where researchers seek to utilize game elements with the ultimate goal of improving the

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effectiveness of the learning process and improving student motivation (Kapp, 2012). Indeed, a series of empirical data has confirmed the value of this methodological design and the positive influence it exerts on the emotion and motivation to learn (e.g. Albertazzi et al., 2019), on the pursuit of academic achievements (Huang, Hew & Lo, 2019), and on the level of acquired knowledge and cognitive skills (Vlachopoulos & Makri, 2017). Game elements (e.g. points, levels, missions) can transparently depict goals, lead learners through guided paths towards the goal, and give learners direct feedback on their performance (Krath et al., 2021). Despite the general initial enthusiasm for the results of Gamification as an educational practice within real educational situations some studies are characterized by moderate optimism while highlighting concerns and, or objections about the scope of the positive effect. In this context, Toda et al. (2017), in the meta-analysis they conducted on seventeen (17) studies related to the subject, identified four points of concern regarding student interest, the improvement of their performance, the appearance of undesirable behaviors and the stability or not of the innovation of the approach over time. In any case, designing effective gamified interventions is not practical in itself but requires both theoretical knowledge of the hitherto unexplored cognitive, emotional and motivational mechanisms through which Gamification achieves its impact (e.g. Sailer & Homner, 2020), and appropriate choices regarding the structures, mechanisms and principles to be applied (Dichev & Dicheva, 2017).

Dilemma-based learning and Gamification reserve a new role for the teacher who implements them. Teachers function as student subject advisors, coordinate resources and facilitate the learning process (Donnelly & Fitzmaurice, 2005). Their focus is not only on solving problems but on developing critical thinking skills, creative approach, teamwork, oral communication and social skills (Martí-Parreño et al., 2021). Teachers should use probing questions to create an open learning environment in which students are encouraged to provide creative and adequately reasoned solutions. Group discussions and respect

for other perspectives are, according to Caruana (2021), effective ways to explore different opinions and solutions. In any case, it is necessary to adapt the above teaching methods to the available resources, the subject matter and the dynamics of each class (Sánchez-Mena & Martí-Parreño, 2017).

II. THE SMALL-SCALE PARTNERSHIP GIG-GAMIFICATED INTRODUCTION TO GAMIFICATION AND THE DIGITAL APPLICATION DIBL

The Small-Scale Partnership entitled: "GIG-Gamificated Introduction to "Gamification" (2021-2-EL01-KA210-SCH-000050330), consists of 29 partners (schools and Directorates of Education of the Peloponnese Region with the assistance of two partners from the European Union). The partnership had three main goals: familiarization with student-centred educational methods, creative use of the game, and application of the principles of dilemma-based learning through the digital application "Dibl" in the context of each cognitive subject. The scenario presented in detail below was prepared in an initial version by colleague Angeliki Oikonomopoulou. It was implemented during the implementation of a training action within the framework of the partnership in February 2023. A year later, it was adapted, modified, assumed its current form and content, and was implemented and evaluated by the writer in the context of action research implemented within the program.

III. TEACHING SCENARIO: "WITH EMOTION OR LOGIC?"

3.1 Rationale of the Scenario

According to the curriculum of the High School Literature course (Y.A. 13203/D2), the strengthening of students' reading skills, the engagement of learners with the literary text, and the critical consideration of attitudes and behaviours are an integral part of the general directions for teaching design. The activities of this proposal constitute an attempt to implement an innovative practice based on dilemma and

Gamification within the directions of the curriculum.

3.2 Purpose, Expected Learning Outcomes and Research Questions

The purpose of the proposed Scenario is to cultivate teaching practices, literacies and knowledge about language and the world under the light of the "rhombus" model while at the same time exploiting the students' identities in the context of teaching "Life and State of Alexis Zorba" of the cognitive subject of the 3rd Grade of Secondary School Literature (for a detailed presentation of the model, see Koutsoyiannis, 2012).

Regarding learning outcomes, students are expected at the level of knowledge:

- Recognize the distinct character elements of the two heroes, the narrator and Alexis Zorba.
- Compare the two characters of the text.

Regarding the level of attitudes:

- Discover special elements of their character.
- Reflect on the influence that logic and emotion have on people when making decisions.

Regarding the level of skills:

- Actively participate and collaborate during the implementation of the scenario.
- Produce a discourse by creatively utilizing the elements provided by the excerpt.
- Come into contact with the utilization of dilemmas in the educational process through the Dibl platform
- Be introduced to gamified learning through various digital and non-digital tools.

Following this, the research questions of the work can be formulated as follows:

- What is the degree of achievement of the scenario's objectives?
- Did the utilization of the dilemma and the Gamification techniques contribute achieving the scenario's objectives?.

3.3 Implementation of the scenario

The implementation of the teaching scenario took place in the school's computer lab and lasted two (2) teaching hours. A Word file - worksheet was placed on the desktop of each of the eight workstations in the computer lab, which containing the individual activities and the links to the digital resources.

3.3.1 1st Teaching Hour

The students had already read the text and had watched selected excerpts from the ERT program "Like an old photo" about the real Zorba. That way they had a first impression of the hero's presentation in the book and in the documentary respectively. The following question was the first put to the students, as both an impetus and introduction to the new topic was the recall of knowledge regarding the above.

"Recall one piece of information about each of these characters and note it on the worksheets given to you".

The information recalled by the students was written on slips of paper and glued to a cardboard that had been posted on the classroom notice board. Then, they were read by the teacher, in order to disseminate the relevant information (5 min).

The students then watched an excerpt from the film" Alexis Zorba"by Michalis Cacoyannis (https://www.youtube.com/watch?v=2y1QHpmystk), presenting the narrator's acquaintance with Zorba. They compared the two scenes orally and commented on what piqued their interest (5 min).

The students were then divided into pairs based on their positions in the computer lab. They were asked to work together to identify words and phrases in the text that convey the characteristics of the two characters. They had the opportunity to enrich the produced material with their own words that display each character, based on its presentation in the original text. The words and phrases that the students chose from the text were recorded in the collaborative tool Answergarden. The two following links were given (one for the narrator, one for Zorba) with the instruction that each word and phrase should be written and submitted alone and that it should not exceed 40 characters. They then discussed the result of the

task assigned to them, applying the "Save the last word" technique (15 min).

Characterization of the narrator

Characterization of Alexis Zorba

Students in groups of two, as in the previous activity, were asked to answer questions (e.g. In your life, do you operate based on logic or emotion?) concerning their character - attitude to life by applying the think-pair-share technique (15´):

The Dilemma

Figure 1: Image from the first "page" of the Dibl application

Note: The teacher starts the session, and each group connects via the relevant link in the worksheet on the computer desktop. The teacher coordinates the groups and determines the pace of transition from one "page" to the other. Initially, the scenario on which the dilemma will be posed is displayed. Each group will choose the type whose action expresses it most and then select one of the proposed (by the teacher) options. Then, each group will have the opportunity to justify, in a short text, the choice they made.

2nd activity

After the Dibl activity, during the second teaching hour, the students were divided into two groups depending on the answer they had given to the dilemma. They started preparing for a debate with

At this stage, the students participated in the digitized version of the dilemma on the dibl educational platform. The following was given as a starting scenario for the activity:

"In the excerpt from Nikos Kazantzakis' novel "Life and State of Alexis Zorba", two different human types are presented: the narrator, a man of logic, and Alexis Zorba, a man who operates on instinct and emotion. Which of the two types above would you choose as a role model in your adult life? (10´)

the aim to support their position in favor of logic or emotion respectively. Each group, after studying Article 1 and Article 2, discussed, recorded and organized its statements (15 min). Then, the groups presented their statements alternately with the other group. At the same time they were trying to refute the statements of the opposing group (5 min). In the first phase, the teacher helped the students to capture the statements by providing the necessary feedback. In the second phase, he coordinated the debate. He also took on the role of judge with the aim to identify one group as the winner based on the number and variety of arguments (20 min).

Evaluation of the teaching scenario (5 min) (see in detail below on page 6).

The teacher gave the following creative writing task options of approximately 200 words (and possible clarifications to any questions) (5 min):

- You are the narrator. On a page in your diary, please write down the reasons that led you to decide to take Zorba with you.
- You are Zorba. On a page in your diary, please write down the reasons that prompted you to approach the narrator and ask him to take you with him.

3.4 Extensions - Script Adaptations

This teaching application could:

- be interpreted about the meanings of an additional excerpt from the same work.
- be interpreted about the meanings of another work (e.g. Hamlet).
- be implemented with other collaborative tools (e.g. Padlet).

3.5 Procedures for Evaluating the Implementation of the Scenario

The progress of the implementation of the scenario and the degree of achievement of the objectives of the scenario were assessed by the teacher both by completing a relevant evaluation rubric to record the individual characteristics of the students' participation and by studying and evaluating the deliverable material from the creative writing exercise of the last activity. Additionally, the students completed their self-evaluation rubric.

Note: A detailed presentation of the implementation of the teaching scenario, the role of the teacher and the description of the technical and digital tools can be seen here.

IV. EVALUATION - CRITICISM OF THE IMPLEMENTATION OF THE SCENARIO

A vital limitation of the proposed teaching scenario is the need to utilize the school's computer lab, as several computers (10-12) are required to implement the planned activities. Also, the teacher's ability to access the digital tools, especially the Dibl platform, is deemed

necessary. Finally, the time required to prepare for the implementation of the teaching scenario is quite long, while its timing requires the constant vigilance of the teacher.

However, the general conclusion that could be formulated after implementing the scenario is that it was an effort with a highly satisfactory degree of success. Based on the teacher's evaluation rubric with regard to the "dilemma" on the Dibl platform, it was recorded that the platform was functional and the students handled its environment without encountering any particular difficulty. Regarding the Gamification, the Answergarden platform and the Save the last word techniques, it seems that they helped cultivate the interest of the students and contributed to the smooth implementation of the scenario. At the same time, the debate created a pedagogically charming and constructive competition between the two groups of students. At the same time, the students were excited with the use of digital tools and, most importantly, they managed to present a synthesis of both orally and in the assignments they submitted two essential elements: on the one hand, various aspects of the personality of each hero and, on the other, the influence they believe that emotion and logic exert in their own lives.

From the numerical representation of the student's answers in the evaluation rubric (on a twenty-point scale), in combination with the evaluation of the assignments submitted, exciting findings are recorded, such as the ones presented in the table below:

Table 1: Average performance (on a twenty-point scale) by objective category

Knowledge	Skills	Attitudes	Interest in the course
14,42	13,88	14,08	16,88

More specifically, the average performance score at the cognitive level was 14.42. At the same time, the students considered that their skills (13.88) and attitudes (14.08) were cultivated to a satisfactory degree. However, they rated their interest during the implementation of the scenario much higher (16.88).

Findings mentioned above are the first indication that the techniques of dilemma-based learning and Gamification have yielded results, mainly at the level of knowledge acquisition and rise in the learners' interest. In any case, it is necessary to note that this was an isolated attempt on a small sample of students. An additional study on a larger sample with similar research questions would be conducive to accurately capturing the degree of success of the implementation of this scenario and, above all, the degree to which the use of the dilemma and the Gamification techniques contributed to the goals of the scenario being met.

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Early Neolithic Mobility in the Middle Struma River Valley

Małgorzata Grębska-Kulow

ABSTRACT

Almost 85% of the territory of South-western Bulgaria is occupied by mountains, including the Rila and the Pirin massifs - the highest mountains on the Balkan Peninsula, reaching almost 3000 m above sea level. It is logical to assume that the Struma River Valley, which is the largest in this region, was a natural conduit for the spread of the Neolithic lifestyle from the Eastern Mediterranean towards Central Europe. But was this the actual situation?[1]

Only five settlements which have been dated to the various stages of the Early Neolithic Period have so far been registered in the Middle Struma Valley. The archaeological material from these sites reveals connections with the territories located to the south-west (northern Greece), to the west (Vardar River Valley) and to the east (Mesta River Valley). This indicates that the situation is much more complex, and the theory about the linear spreading of the agriculture from the south to the north along the Struma River Valley can no longer be regarded as proven.

Keywords: southwestern europe, struma river valley, neolithization, mobility, early neolithic.

Classification: LCC Code: GN799.A4

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During the entire Early Neolithic period all natural mountain passes connecting the valleys of the Struma River, the Bregalnitsa River, and subsequently of the Vardar River to the west and Mesta River to the east, were actively used as communication routes. Thus, it rather is the West-east and east-west axis that played major role for the connectivity of the region of the Struma River Valley during the Early Neolithic period.

I. INTRODUCTION

According to most of the theories about the neolithization of South-eastern Europe (Gimbutas 1976; Garašanin 1979; Garašanin et al. 1971; Nikolov 1989, 1990a; Todorova, Vajsov 1993; Biagi et al. 2005; Brami, Heyd 2011; Krauss 2023, 83-97; Krauß et al. 2018; Ivanova et al. 2018), the valleys of large rivers occupy an important place as natural routes leading to the Danube Valley, and hence to the interior of the continent. The first theories ascribed a major role to the rivers Vardar, Bregalnitsa and Morava (Garašanin, Sanev, Simoska, Kitanoski 1971; Gimbutas 1976). Later, as the result of intensive archeological research in the western part of Bulgaria, the Struma, Iskar and Nishava rivers were likewise brought into the focus of the neolithization theory (Nikolov 1989, 1990a). After the discovery of the Early Neolithic settlement Eleshnitsa, the Mesta Valley also gained importance in this regard (Nikolov 1986; Nikolov 2003). The core argument is based on the similarities between certain cultural indicators registered in the Early Neolithic settlements in the valleys of the Mesta, Upper Maritsa, and Struma rivers and the Sofia Plain, with prototypes at certain sites in Anatolia such as Hacilar and Çatal Hüyük (Nikolov 1987; 1990a). According to Nikolov, the connection was made by sea, using natural sea currents (Nikolov 1989, Abb. 6; Nikolov 1990a, Abb. 7), and the places for establishing the settlements were precisely chosen near mineral springs (Nikolov 1990b). Other specialists concur that the movement was supposedly one-way from east to west, that the process itself was quite fast (Krauß et al. 2018), and the triggers for this movement were climatic

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(Weninger et al. 2014) and/or demographic (Bocquet-Appel et al. 2012).

With the accumulation of data, the complexity of the processes accompanying the spread of the new economy has been recognized (Furholt 2021; Leppard 2014; Leppard 2021; Reingruber 2011; Reingruber 2018). Attention is paid to the multi-layered nature of movements: large scale migration which is in general unidirectional from the east to the west and small scale movements, which are much more varied and complex and by no means unidirectional. This thesis was first proposed by Reingruber (2011): *"The model of a wave of colonization sweeping over the Aegean as a whole must be rejected: that is, sites appear there at different stages in different landscapes".* She notes a significant duration of this process, extending for about 1000 years and completed about 5500 BC (Reingruber 2011, 302). After Leppard (Leppard 2014, 487) *"models which articulate several independent cultural and environmental processes appear more satisfactory, in terms of efficiency of explanation of data, than monocausal explanations".*

Further Furholt (2021) also suggests that *"it is necessary to study the different regional and local manifestations of Early Neolithic communities in their own right. And what might look as one single continental process is more likely an amalgam of several different processes, movements, and historic developments that took place at many different spatial and temporal scales".*

In this context, it is crucial to restore small-scale migrations as a key to clarifying various aspects of the Neolithic process, also including genetic ones (Furholt 2021).

These observations find confirmation in the valley of the Struma River. Archaeological data from this region show that the situation was much more complex than the proposed models.

Already at the beginning of large-scale excavations in Kovachevo, doubts were expressed about the path of neolithization along the Struma Valley, and respectively another option was proposed (Lichardus-Itten 1993a; 1993b). As a result of intensive archeological excavations on the other Early Neolithic settlements in the Middle Struma Valley (Drenkovo, Brezhani and Ilindentsi) (Fig. 1), the database has increased significantly, and the overall picture has become much clearer. It concludes that the distribution of the Early Neolithic culture from south to north is difficult to prove, as there is no chronological and cultural cohesion between the Early Neolithic settlements. It became clear that the movements were diverse, stretched in time and carried out throughout the Early Neolithic period, i.e. between 6200 - 5450 cal. BC.

What were the criteria for establishing the settlements? What were the reasons for deciding to move and, most importantly, where did the first settlers from the Struma Valley come from?

II. BRIEF GEOGRAPHICAL CHARACTERISTICS OF THE STRUMA VALLEY

The Struma River flows through an extremely mountainous region, surrounded on the east by the Rila and Pirin mountains, the highest ranges in the Balkans, and by five mountain ranges to the west. The Struma springs from the southern slopes of Vitosha Mountain and flows into the Aegean Sea. The total length of the river is 415 km, and its valley is characterized by rhythmically repetitive valleys (7), separated by narrow gorges (8), formed by steep slopes of the surrounding mountains. The largest entity is the Sandanski-Petrich hilly valley in the southern part of the Middle Struma, and the longest is the Kresna Gorge extending over 16 km. It forms a serious climatic and ecological barrier between the Mediterranean and the continental zone. This natural boundary has always had a strong impact on the cultural development of the regions located to the south and north of that gorge (Grębska-Kulow 2013).

In such a mountainous region's passes, providing contacts with neighboring regions, to the west with the valley of Vardar River, and to the east with the valleys of Mesta and Maritsa rivers are of extreme importance.

2.1 Kovachevo - An Example of the Earliest Emergence of a New Economy and a New Lifestyle in the Struma Valley

Kovachevo is the first settlement in the Struma Valley, moving from south to north, and the earliest in the region (Pernitcheva 1990; Kulov, Kulov 1992; Lichardus-Itten, Demoule 1994; Lichardus-Itten et al. 2002). The chronological framework of the Early Neolithic settlements there is between 6210/6120 - 5450 cal. BC (Higham, Bronk Ramsey, Brock, Baker, & Ditchfield, 2011, pp. 1078–1079; Lichardus-Itten 2022; Lichardus-Itten, Demoule, Pernicheva, Grebska Kulova, & Kulov, 2006, pp. 85–86; Thissen & Reingruber, 2017).

This village offers several surprises and the first is its location. Kovachevo is situated 20 km to the east of the Struma Valley and is located on a small terrace of the river Pirinska Bistritsa - one of the tributaries of the Struma (Fig. 2). The place is sheltered, without very good visibility and definitely with a lack of optimal conditions for agricultural development. Nevertheless, it existed for about 1000 years without interruption throughout the Early Neolithic and Middle Neolithic, with traces of habitation in the Late Neolithic and Late Chalcolithic. A powerful settlement developed at the same place also during the Early Bronze Age, and later during the Iron Age (Kulov, Kulov 1992; Kulov 2011).

Why was this place chosen, how did the founders of this settlement get here and where did they come from?

Undoubtedly, its location was not accidental; rather it was highly strategic because it is here that two passes controlling the communication to the Mesta Valley to the east joined. One of them (Papazchair Pass) crosses the Pirin Mountains along the valley of Dobra Laka River, while the second one (Paril Pass) follows the Parilska Saddle and Kalimanska River. Many settlements along the Petrovska River, the Goleshovska River and the Kalimanska River, leading to this saddle, prove the exceptional importance of the Paril Pass. Settlements were founded during different phases of the Neolithic period and by various different groups of newcomers. At the end of the Early Neolithic in the locality of Turski Dol, Kalimantsi village, where the Goleshovska River flows into the Pirinska Bistritsa, a settlement appeared with completely different ceramics in terms of manufacturing technology compared to Kovachevo (very deteriorated quality). During the Middle Neolithic there is a remarkable concentration of settlements. Apart from Kovachevo, along the valley of the Goleshovska River there is one settlement, and along the valley of the Petrovska River there are three more settlements. To these groups we must add a settlement in the locality of *Marchin*, the village of Katuntsi. Some of these settlements continued to exist in the Late Neolithic (Goleshovo,*Vrisa*), Petrovo, *Beglika*). These data prove the lasting interest and importance of the Paril Pass.

It seems that the main reason for this interest was the control of the flow of raw materials. Both roads lead to the neighboring valley of the Mesta and to the Rhodope Mountains. The earliest occupation phase in Kovachevo is characterized by the use of dark flint, originating in the Rhodopes (Nachev 2009; Gurova 2018). Hence the two passes were instrumental for the procurement of such raw material, extremely important for the normal existence of the settlement. Another important raw material is nephrite. In Kovachevo there are a large number of objects made of this semi-precious stone, not only ornaments, but also tools: axes and adzes (Kostov, Machev 2008; Kostov et al. 2017; Grębska-Kulow, Kulov, Kostov 2023). Nephrite was a very important raw material for the Early Neolithic inhabitants[2] not only in the region in question but throughout the Balkan Peninsula. So far, nephrite deposits have been documented only in Ograzhden Mountain across the Struma River

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[2] The area was determined as a result of the implementation of the project "Hidden deposits and known finds. The Geoarchaeological Survey in the Maritsa River Valley, Southwestern Bulgaria", funded by The Bulgarian National Science Fund (BNSF) and headed by Assist. Prof. Dr. Nadezhda Todorova from Sofia University "Kliment Ohridski", Department of Archaeology, and geologist Prof. Dr. F. Matchev, also from SU "Kliment Ohridski", Faculty of Geology and Geography. The results are yet to be published, and I thank Dr. Nadezhda Todorova for providing me with this information and permission for its publication.

(Zidarov, Kostov, Zidarov 2010). In recent years near the Paril Saddle in the valley of the Maritsa River, a right tributary of the Mesta, in the lands belonging to the village of Koprivlen, an area potentially promising for the presence of nephrite deposits has been discovered. This assumption is reinforced by the fact that a small, untreated piece of nephrite was found in the Late Chalcolithic settlement of Ilinden.

The first settlers in Kovachevo probably came from the Northern Greece (Lichardus et al. 2006; Lichardus-Itten 2009) based on remarkable similarities in white painted ornamentation, as well as anthropomorphic figurines and altars (Grębska-Kulow, Zidarov 2021). It is not possible to name only one settlement in Northern Greece with very similar parameters, which could be a starting point for migrants, but several sites such as Giannitsa, Axos, Nea Nikomedeia, Mavropigi could be connected with Kovachevo through various elements. A significant difference between these sites however is marked by a break in the supply of raw materials. For example, notwithstanding the large extent of the excavated area, not a single fragment of obsidian was found in Kovachevo, confirming the observation that it was situated beyond the northern limit of use and exchange of this raw material, originating from the island of Melos and reaching some sites in Northern Greece (Reingruber 2018). The population of Kovachevo certainly needed a substitute for this raw material, and the Rhodope Mountains provided them with dark, good quality flint, furthermore the Rhodope flint resembled obsidian in color. The settlement maintained contacts with the area of origin also in the later phases, which is indicated by the appearance of an askoid form of vessel - in the phase Kovachevo Ib together with some curious clay objects with a rectangular shape, slightly convex on the sides with unclear purpose (Fig. 3. 1,4,5). Similar objects have been found so far also in Lete I, Northern Greece (Fig. 3. 2), as well as in Damjan, the Republic of North Macedonia (Fig. 3.3). This indicates that the settlements from the fast territory of Northern Greece, eastern part of North Macedonia and South-western Bulgaria were in constant contact with each other.

There are two possible routes for penetration from the south to this part of the Struma Valley: one is along the Lower Struma and through the Rupel Gorge, the other along the Vardar River, and the Strumeshnitsa River, a right tributary of the Struma (Fig. 10). We have no conclusive evidence for any of these routes, but in no case can the second possibility be eliminated along the west-east axis, for which we have indirect argument: the Early Neolithic settlements in Northern Greece with close material culture (Nea Nikomedia, Giannitsa B, Axos) are located either in the valley of Vardar/Axios or near this region. It is quite possible that the route of the first settlers who appeared in Middle Struma passed along the Vardar, the valley of Strumeshnitsa and crossing the Struma, continued to the east along the valley of the Pirinska Bistritsa.

Kovachevo Ia shows close similarities with Pelagonian settlements not only through the motifs of white painted pottery (Lichardus-Itten et al. 2002, 130), but especially through the quadrangular cult tables with stairs-like legs (Grębska-Kulow 2011; Grębska-Kulow, Zidarov 2021, Fig. 4/2,3,5,6). The two regions show remarkable synchronicity in cultural development throughout the Early Neolithic, suggesting the maintenance of intensive contacts between them. These similarities are suggestive that the main conduit of contact followed the Strumeshnitsa Valley from the west, as the most direct link between the two regions.

During a later stage of the Early Neolithic (5900/5800 BC), the Karanovo I culture which developed to the east in Thracian Plain, Mesta and Maritsa valleys, penetrated into the Sandanski-Petrich Valley, most probably through the two passes, Papaz Chair and Paril, and became part of the material culture of Kovachevo Ic and Id (Lichardus-Itten et al. 2002, 128). Apart from the typical Karanovo I white painted motifs, also anthropomorphic figurines with a flat torso (Lichardus et al. 2002, 158 Pl. 22. 9, 10; Lichardus 2017) and "Karanovo type" blades made of so-called "Balkan flint" (Gurova 2008; 2018) appear. The cult tables remain quadrangular, but with a new stabs and chequerboard like decoration (Grębska-Kulow, Zidarov 2021, Fig.

4.7, 8, 9), which is characteristic for Karanovo I culture. That is why Nikolov defines this cultural phenomenon as the south-western variant of Karanovo I culture (Nikolov 1996).

The next Early Neolithic settlement in the region is Ilindentsi (Grębska-Kulow et al. 2011; Grębska-Kulow, Zidarov 2020; Grębska-Kulow, Gurova, Zidarov 2021). The settlement was founded in the second half of the Early Neolithic, about 5900/5800 BC and is located about 35 km in a straight line from Kovachevo. It is located in the valley of the Struma River on its left side, on a high terrace at an altitude of 250 m at the foot of the Pirin Mountains (Fig. 4). There are remarkable similarities between Ilindentsi and Kovachevo in terms of architecture, construction of ditch and ceramics, which suggest that it was founded by a group of people who likely departed from Kovachevo in the period of its greatest development - Kovachevo Ic.

Why this place? The answer is clear if we take into account the geographical features and raw materials. The village has perfect visual control over the Struma Valley. Furthermore, there are large deposits of marble in the surrounding Pirin Mountains, the raw material used to make jewelry and household items. To the west, in the Maleshevo Mountains near Ilindentsi, there are deposits of flint with pigeon-grey color, widely used in Ilindentsi, and we should not forget the nephrite deposits in the neighboring Ograzhden Mountains, (Zidarov, Kostov, Zidarov 2010). There is another very important factor – opposite the village there is the starting point of the road along the valley of the Tsaparevska River leading to the valley of the Bregalnitsa, and from there to the Vardar Valley. Contacts with this region are indisputable, confirmed by a specific abstract-floral style in white painted pottery (Grębska-Kulow, Zidarov 2020) and a type of idols with horn-like projections that originated in Northern Greece and spread to Pelagonia (Grębska-Kulow, Gurova, Zidarov 2021).

Contact with the south (Northern Greece) was maintained by the inhabitants of the village and this is evidenced by the presence of spondylus shells in the form of jewelry and raw materials, as well as architecture with stone foundations of walls typical of the southern Balkans (Grębska-Kulow, Zidarov 2020). In Ilindentsi there are also clearly expressed elements of Karanovo I culture in the form of Karanovo style white painted ceramics (Grębska-Kulow, Zidarov 2020) and Karanovo type blades made of Balkan flint (Gurova 2018, 117-120). It has not been proven whether they appeared as a result of direct contacts with the Karanovo I cultural area or through transmission by Kovachevo, which is more probable. The strategic importance of the area is underlined by the fact that another prehistoric settlement was registered close by in the outskirts of the village of Ploski. There the excavators found ceramic fragments with red slip as well as black polished pottery. These define the chronological framework of this settlement to the Early and Middle Neolithic. Unfortunately, the settlement is almost completely destroyed by erosion.

Three more Early Neolithic settlements– Brezhani, Drenkovo and Balgarchevo – are situated to the north of the Kresna Gorge in the northern part of the Middle Struma catchment.

Brezhani is located at the northern foot of Pirin at 650 m above sea level (Fig. 5), on a high terrace of the Brezhanska River (Grebska-Kulova, Kulov 2010; Grębska-Kulow 2017, 253). The village is established around 5900 cal. BC and located at the exit/entrance of the Kresna Gorge, but tucked away in the mountains. Here, too, the place for the settlement was carefully chosen, to control passages leading to the southern part of the Struma over the Kresna Gorge, to the east through the Predel Pass to the Mesta Valley, and it is possible that there was also a road leading to the west, to the Bregalnitsa River Valley and further to the west to the Vardar River Valley. The village is located near the so-called "wine road", known in the 19th century, which connected Melnik, a center of wine production in the Struma Valley, with the mountain town of Bansko in the valley of the Mesta River (Grębska-Kulow 2013). It is quite possible that it succeeded an earlier route from prehistoric times, but it was never an important factor in communication between the southern and northern parts of the Struma Valley. This is

evidenced by the great differences in material culture between the two regions in all periods, including the Early Neolithic period. The two Early Neolithic settlements Ilindentsi and Brezhani existed at the same time, and are located on the opposite sides of the Kresna Gorge, but present quite different characteristics in their material culture. At Brezhani, the ceramics is less diverse in terms of ornamentation, as only white painting is present. In terms of stylistic influences, it shows two directions; one is the Karanovo or Thracian style, and the second is the solid abstract style developed in Northern Greece and the RNM (Grębska-Kulow, Zidarov, 2021). Relations with Karanovo I culture are also strengthened by the presence of Balkan flint blades, anthropomorphic figurines with a flat torso, and triangular cult tables with a chequerboard pattern (Grębska-Kulow, Zidarov, 2021, Fig. 3.8; 4.11). We can assume that the contact with the valley of the Mesta was maintained through the Predel Saddle. It should be noted that this is the only settlement with clear elements of Karanovo I culture, north of the Kresna Gorge. In contrast, the second group of painted pottery shows clear connections with the north, with the Galabnik group in Upper Struma. These are specific motifs in painted ceramics, biconical shapes, three-part pedestals, characteristic round depressions on the inside of the bottom, etc. Here we must add a unique vessel with three walls and incised decoration of wide grooves forming meanders. It is very close in form to a specific group of cult tables from Galabnik, group F1 (Fig. 6). This is the period when the Starčevo culture became dominant in the Upper Struma Valley and we can assume that as a consequence, a group of locals from the area of Galabnik group, forcibly or voluntarily moved south and settled in Brezhani.

The next Early Neolithic settlement as one looks to the north is Drenkovo I, *Ploshteko*, located on the northern outskirts of the Middle Struma. It is the second, after Kovachevo in the Middle Struma Valley settlement established quite early, around 6200 cal. BC. Drenkovo is located 13 km west of the Blagoevgrad Plain in the foothills of Vlachina Mountain, on the first terrace of the Drenkovo

River with an altitude of 550 m (Grebska-Kulova, Kulov 2004; Grębska-Kulow 2017, 253-254). It is situated on the road connecting the valleys of the Struma and Bregalnitsa through Delchevski Pass. On the opposite site of the river there is another prehistoric settlement from the end of the Early Neolithic - Drenkovo II, *Garleshki nivi* (Stojanova-Serafimova 1970). A few hundred meters to the north along the Drenkovska river there is another prehistoric settlement (Drenkovo, *Desetoko*) dated to the Middle Neolithic, and to the south a settlement from the end of the Late Neolithic (Logodazh, *Berova kitka*) (Grebska-Kulova 2009, Fig. 1) (Fig. 7). This concentration of settlements, exactly in the area where Drenkovo I is located is not random since the valley of the Drenkovska River, surrounding the narrow Skrinski Pass connects the Upper Struma and the vast Kyustendil Plain. This road was in active use until the end of the 19th century, as evidenced by a large concentration of archaeological sites, including a stone building type known as a "Kaimenska Chuka" from the Late Bronze Age and a road station (*quadriburg*) from Roman times (Grebska-Kulova 2009). It should be noted that on the opposite site of the northern ridge, in the valley of the river Eleshnitsa, a tributary of the Struma, two other Early Neolithic settlements – Vaksevo and Nevestino – with similar characteristics are located (Čohadžiev, Genadieva 1998). The typical white painted pottery is registered, and almost no other types of decoration except for one fragment with a classic barbotine technique, one fragment with a plastic ribbon and "bird's eye" impressions, and channeling is completely absent. White painted motifs are very simple and represent thin straight lines, garlands, triangles densely filled with paint or triangles filled with net and abstract-floral motifs (Grębska-Kulow 2017, 253-254). Regarding the forms, the motifs, and its anthropomorphic figurines (Grębska-Kulow, Zidarov 2021, Fig. 3. 2, 10, 12), Drenkovo I finds its closest parallels in Anzabegovo I in the valley of the Bregalnitsa (valley of the river Vardar) and one can suppose that the first settlers came from the area of this culture. Comparing this material with Kovachevo, we must note that in terms of line thickness and the dominant percentage of

undecorated surface this pottery reminds Kovachevo Ia, and in terms of some of the motifs (net-filled triangles) – the phase Kovachevo Ib. The connection with this phase is also confirmed by a ladder-shaped fragment of a cult table (Grębska-Kulow, Zidarov 2021, Fig. 4.19). In Drenkovo I we have no traces of Karanovo I culture features.

Balgarchevo is the last settlement in the Middle Struma Valley that emerged during the Early Neolithic and the only settlement in the region of South-western Bulgaria with continuous development from the Early Neolithic to the Late Chalcolithic, i.e. ca. 1500 years of continuous development, followed by occupation during the Late Bronze Age and Antiquity (Pernicheva-Perets, Grębska-Kulow, Kulov 2011). This testifies to its exceptional role as a central settlement in a network of prehistoric settlements in the region. It is located at the end of the Blagoevgrad Plain, on a high terrace above the Struma, overlooking Byalopol Gorge, and the starting point of the road leading to Delchevski Pass (Fig. 8). On the other side of the Struma the road begins which connect this region with the valley of the Mesta River, through the Valley of the Bistritsa River and a high mountain pass of Rila. This road certainly existed in antiquity, as evidenced by several Late Antique fortresses, but most likely also in the earlier periods as indicated by the traces of prehistoric settlements. It is interesting to note that on the opposite side of this pass, located at 1000 m above sea level, is the Early Neolithic settlement of Belitsa (Pernicheva 1990), which is definitely directly related to this pass.

There is no separate layer with white painted ceramics at Balgarchevo, and white painted fragments are mixed with dark painted ones from the very start of the layer Balgarchevo I (Pernicheva-Perets, Grębska-Kulow, Kulov 2011, 118-134). Here, too, in terms of style there are no motifs or compositional combinations characteristic for the Karanovo I culture. The white motifs are abstract-floral and to some extent are similar to the dark painted type. Close parallels are found in the settlements of Rug Bair in the region of Ovče Pole and Zelenikovo I in North Macedonia, but also with the rather remote settlement of

Golokut in Banat (Pernicheva-Perets, Grębska-Kulow, Kulov 2011, 209). This surprising proximity might be explained in the context of changes registered in the Struma Valley at the end of the Early Neolithic and the emergence of a new population from the area populated by communities of the Starčevo culture. These groups brought with them pottery made with a rather primitive manufacturing technique, new forms, and new painting style characterized by dark, liquid paint placed on a non-contrasting surface: gray, dark gray or brown. Several new settlements are closely related to this phenomenon: Drenkovo II, *Garleshki nivi*, Pokrovnik, Vinogradi, Kalimantsi (Fig. 1), but such pottery is registered in Balgarchevo (Pernicheva-Perets, Grębska-Kulow, Kulov 2011, 209), Ilindentsi (Grębska-Kulow, Zidarov 2020, Fig. 19. 9,12) and Kovachevo as well (Fig.9).

2.2 Stages of Neolithization in the Struma River Valley During the Early Neolithic Period

The presented archeological data show that the introduction of agriculture and neolithization in the valley of the Struma River, South-western Bulgaria, was a lengthy process extending for about 700 years throughout the whole period of the Early Neolithic, i.e. from 6200 to 5500/5450 BC. It has different intensities in different sub-geographical regions, very rarely develops along the south-north axis, and mainly along the west-east trajectory. It is important to note that there were also movements from north to south and from east to west. Several stages of colonization can be distinguished:

- Stage 1 (6200-6000 BC). During the first stage two settlements appeared: Kovachevo and Drenkovo I. They are 120 km away and represent rather different origins. Kovachevo Ia, shows clear connections with settlements in Northern Greece, Thessaly and Pelagonia. Drenkovo I also shows connections with Northern Greece but also with the settlements of Pelagonia and Ovche Pole in the Vardar Valley.
- Stage 2 (6000-5900 BC). The settlements established at the beginning of the VI millennium BC are concentrated in the Upper

Struma and belong to the Galabnik and Nevestino groups. In Kovachevo develops phase Ib with the new style of whited pottery and motifs like ladder and triangles filled with net, as also in Drenkovo I.

- Stage 3 (5900 - 5700 BC). During the third stage of the Early Neolithic, contacts along the Struma River were much more intensive and diverse. Two settlements appeared in the valley of the Middle Struma, on the opposite sides of Kresna Pass: Ilindentsi and Brezhani. Both settlements are the result of movements of people in the valley of the Struma from the south (Ilindentsi) and from the north (Brezhani). Archaeological data from Ilindentsi show a clear connection with Kovachevo Ic and it is quite probable that the settlement was founded by a group of people originating from this settlement. The reason for the opposite migration, from north to south and the foundation of Brezhani may be related to the emergence of a new population in the Upper Struma Valley related to the Starčevo culture. It could be assumed that tensions between the two groups – the Galabnik group and Starčevo culture forced some people to search for new territories for colonization. During this stage, contacts with regions to the east – the valleys of Mesta and Maritsa that were part of the area of Karanovo I culture are best represented in Kovachevo Ic and at Ilindentsi, as well as at Brezhani to the north. However, there are no indications whatsoever that the Karanovo I culture has ever entered the Blagoevgrad Plain as well the Upper Struma Valley. At the end of this stage Balgarchevo was established with white painted pottery but also very strong elements of Starčevo culture. This settlement forms the south-eastern border of this culture.

- Stage 4: around 5500/5450 BC. At the very end of the Early Neolithic in the Middle Struma Valley, new settlements with a completely different material culture appeared. These are Drenkovo II, *Garleshki nivi*, Pokrovnik, Vinogradi and Kalimantsi. These settlements are characterized by pottery of very poor quality in terms of technology and decoration if compared to local Early Neolithic

pottery. The fact that all these settlements are established on previously uninhabited places, points to the conclusion of a new population - groups of people from the north, northwest, from the territory of Starčevo culture and is associated with the last stage of its existence. In this period a significant degeneration of the Starčevo culture has also been noted in other regions (Šošić Klindžić, Hršak 2014, 19). It should be noted that similar ceramics were found in Balgarchevo, Kovachevo and Ilindentsi (Fig. 9), which shows the considerable extent of this process.

III. MOTIVES OF MOVEMENTS (PUSH AND PULL FACTORS).

When looking for reasons for the movement of people in the Early Neolithic, two factors are most often cited: demographic growth as a result of a new, more efficient economy (Bocquet-Appel et al. 2012), and climate changes (Weninger et al. 2014).

The situation is different in micro-regional movements, where the reasons can be more diverse and each case should be considered individually (Reingruber 2018, 15). Leppard points to several potential causes of human movement (avoiding conflict, disease, impoverishment), but accentuated to the social and economic aspects and tensions that can arise as a result of processes caused by storage and division of agricultural surplus (Leppard 2014, 490; Leppard 2018).

Data from the Struma Valley contribute to this issue. Movements registered in the Middle Struma Valley confirm the thesis of various factors in micro-regional movements and the need for site-specific approach to bring some clarity. Reasons for dislocation can be determined with a high degree of certainty at least in two of the presented examples.

The first case is movement from Kovachevo to Ilindentsi around 5900 BC. This migration is directly related to the significant growth of the settlement in the Kovachevo Ic period as a result of population increase. Demographic growth of

around 5900 BC is a large-scale phenomenon observed not only in the Balkans, but also in the broad context covering the whole of South-eastern Europe, including the Great Hungarian Plain (Blagoević et al. 2017). In another case - Brezhani, we can assume with high probability the reasons that led to migration of groups of people from the north to the south - related to the meeting/clash of two different cultures (the Galabnik group and Starčevo culture) and respectively two different populations (ethnicities), the intolerance between them seemingly led to leaving and searching for new places to live. It also explains the direction of movement from north to south – opposite to the main vector of the neolithization process.

The reasons for the appearance of a new population at the end of the Early Neolithic in the valley of the Struma River one must seek in processes that took place in the area of Starčevo culture presence at the end of its existence. Most likely, there was social tension and expansion to the south.

The case of Kovachevo is also interesting, which at this stage we tend to associate with the procurement of suitable raw materials, in the case of flint, which would compensate for the lack of obsidian. It seems that Rhodope flint met the requirements. Introducing a new economy is a side effect of meeting these needs.

3.1 Mountain Passes - The Key to Early Neolithic Settlement in the Middle Struma Region

Most Early Neolithic settlements in the Struma Valley are far from the river valley itself, located in mountainous or sub-mountainous regions. The one thing they have in common is the proximity to mountain passes. It seems that the mountain passes leading to the west and to the east were extremely important for Early Neolithic inhabitants, and the desire to control them was one of the leading in choosing the exact place for settlement. This fact explains the small number of Early Neolithic settlements in the Middle Struma Valley itself, the region was not of interest for the development of sustainable agriculture, but was important in terms of control of communication routes and access to raw materials.

The settlements (Kovachevo and Brezhani) are located in mountainous regions with limited opportunities for the development of agriculture on a larger scale. In addition, Brezhani is located at an altitude of 620 m above sea level where the vegetation cycle is significantly reduced. A similar case is with the village of Belitsa located in the Rila Mountains at 1000 m above the Mesta River (Pernicheva 1990).

The reasons for the formation of a settlement at Kovachevo must have been related to the desire to control the two passes known as Papaz Chair and Paril leading eastwards to the valley of the Mesta and the Rhodopes, and respectively to control the flow of various raw materials, without which the Early Neolithic settlements could not function properly.

Brezhani is located at the crossroads between the valleys of the three great rivers which was of exceptional importance.

Ilindentsi, despite being one of the few settlements located in the Struma Valley, is associated with the control of the road leading to the west, to the valley of the Bregalnitsa River through Klepalo Pass. In addition, flint deposits have been discovered in the Maleshevska Mountains, and nephrite deposits have been discovered in the neighboring Ograzhden Mountains. Drenkovo is also located in an extremely important place, on the road along the Logodashka River, which through Delchevski Pass leads to the west to the valley of the Bregalnitsa and Vardar rivers, and to the east to the valley of the Struma. Exactly at this place the road branches off and along the valley of the Drenkovska River leads directly to the Kyustendil Plain in the Upper Struma, bypassing the difficult traverse through the Skrinski Pass.

Balgarchevo has excellent visual control over the entire Blagoevgrad Plain, and controlled the Byalopolski Pass - the northern exit from the plain. Nearby begins the road to Bregalnitsa and on the opposite side of the plain, a high mountain road begins leading to the Mesta Valley and the Razlog Plain.

Early Neolithic Mobility in the Middle Struma River Valley

In the Upper Struma Valley, the settlements of Vaksevo and Bersin are also located in strategic places: Vaksevo controlled one road along the Eleshnitsa River and the Cherna Skala Pass and Bersin is located near the pass of the Kriva Palanka, both leading to the Vardar Valley.

It seems that the control over the passes was an extremely important factor in the foundation of the Early Neolithic settlements in the Struma Valley. This conclusion leads to other considerations.

3.2 Early Neolithic Avant-Garde, Mesolithic Substrate or both Together?

The places for settlement were very precisely chosen, with a feeling of very good knowledge of the region in terms of topography but also raw materials. This, in turn, presupposes the existence of a stage of preliminary study of the region. The existence of this stage in the process of neolithization is fiercely discussed in relation to other regions of the Balkans (Leppard 2014; Reingruber 2018). This "model" fits very well into the nature of contacts between the region of Northern Greece and the southern part of the Middle Struma Valley - a new goal for settlement in the late VII millennium BC. Here, a stage of preliminary research lasted about 100/150 years, if we take into account absolute dates from both regions.

Kovachevo in the earliest stage of existence, i.e. 6200 BC has no direct successors either in the Struma Valley to the north or in the entire Balkan Peninsula, i.e. similar as motifs are white painted pottery, anthropomorphic figurines with characteristic cocoons, or small rectangular cult tables with a profiled edge of the receptacle are not evidenced elsewhere until now. During this stage it was aimed at maintaining contacts with the core region of Northern Greece and it is proved in the emergence in the Kovachevo Ib period of a completely new form (askos), new techniques in painting (ton sur ton) and specific objects with unknown function, which so far have been registered just in three villages Lete, Damjan and Kovachevo.

Another possible scenario, or rather a supplement to the first, is contact with the local Mesolithic population, well acquainted with the terrain and the location of the necessary raw materials for the normal existence of a settlement. More and more attention is paid to the role of the local population in the Neolithic processes within the Balkans (Thissen 2009, Antonović, Stojanović 2009, Mihalić 2009). Indirect arguments in favor of this thesis based on a similar concept of ornaments and in particular rings with horn-shaped growths (Antonović, Stojanović 2009) and / or ceramic production appeared in the Danube Valley at the end of the 7th and beginning of the 6th millennium BC without clear Anatolian know-how applied in its technology (Thissen 2009).

There is positive evidence for the existence of a local population in the territory of present-day Greece (Kaczanowska; Kozlowski 2015). The neolithization of the East Aegean Coast is the result of constant contact between local groups of hunters, gatherers and fishermen who were proficient in shipping and use obsidian from Melos and farmers who came from Anatolia (Reingruber 2018, 5; Leppard 2021). The process of mutual filtration in the Aegean was long, and the mobility was multidirectional.

The data regarding the Mesolithic population from the territory of present-day Bulgaria are more than scarce (Gurova, Bonsall 2014a, 108-111; Gurova, Bonsall 2014b). No site has been registered, only materials from the Pobiti Kamuni near Varna typologically may or may not correspond to this period. For the existence of Mesolithic population from this era we have indirect evidence based on genetic research from Malak Preslavets (Furholt 2021 and discussion).

A difference of 100/150 years between settlements originating in Northern Greece and the first northern settlement near Kovachevo could be interpreted as a period of mutual contacts and cooperation and exchange between agricultural societies and presumed local Mesolithic groups, the same scenarios as proposed for the other parts of the Aegean (Reingruber 2018, 10-11).

Indirect arguments lead to the conclusion that it is quite possible that there was such a population here. Conditions for the development of this type of activity were excellent, with large areas covered with forest and wildlife and a great wealth of plants. Mobility of these groups of gatherers and hunters leads to an excellent exploration of the terrain with all possible natural passages. One of the arguments in favor of this thesis is excellent knowledge of local raw materials and mainly Rhodope flint, as well as the presence in Kovachevo, albeit in small quantities, of microliths (Demoule 2009), which also echo the older, Mesolithic traditions.

Another argument is that this territory is surrounded by Mesolithic sites in Greece and Albania, so why not in the region under discussion?

IV. CONCLUSIONS

The process of neolithization of the Struma River Valley was complex, diverse, and extended in time. Linear development of the Early Neolithic settlements along the Struma River Valley, from south to north is not convincingly supported by the available data. There is only one evidence for south-north movement and that is between Kovachevo and Ilindentsi in the later stage of the Early Neolithic. Movements from west/southwest to east were more important. Undoubtedly, the first farmers came from the west/south-west and entered almost simultaneously the Middle and Upper Struma River Valley. Contacts with the west were very important for this region throughout the entire Early Neolithic. At the same time, settlements such as Kovachevo and Brezhani were oriented towards the east and controlled all the Struma passes leading to the east, to the valley of the Mesta and the Rhodopes, a source of vital raw materials.

Motives leading to the choice of places for settlement were the control over the passes leading to the neighboring valleys on both sides of the Struma. This applies to all settlements in the Middle Struma Valley. The second motive was the provision of raw materials, mainly flint, and other rocks used to make tools, ornaments and amulets.

Excellent knowledge of the geographical features of the region implies the existence of a stage of preliminary study of the region followed by a precise choice of place for settlement. On the other hand, the existence of a local population (Mesolithic) with excellent knowledge of the region, who also participated in this process, should not be ruled out. This assumption is based on indirect evidence and only genetic testing of human remains from the Struma settlements can confirm or refute this thesis.

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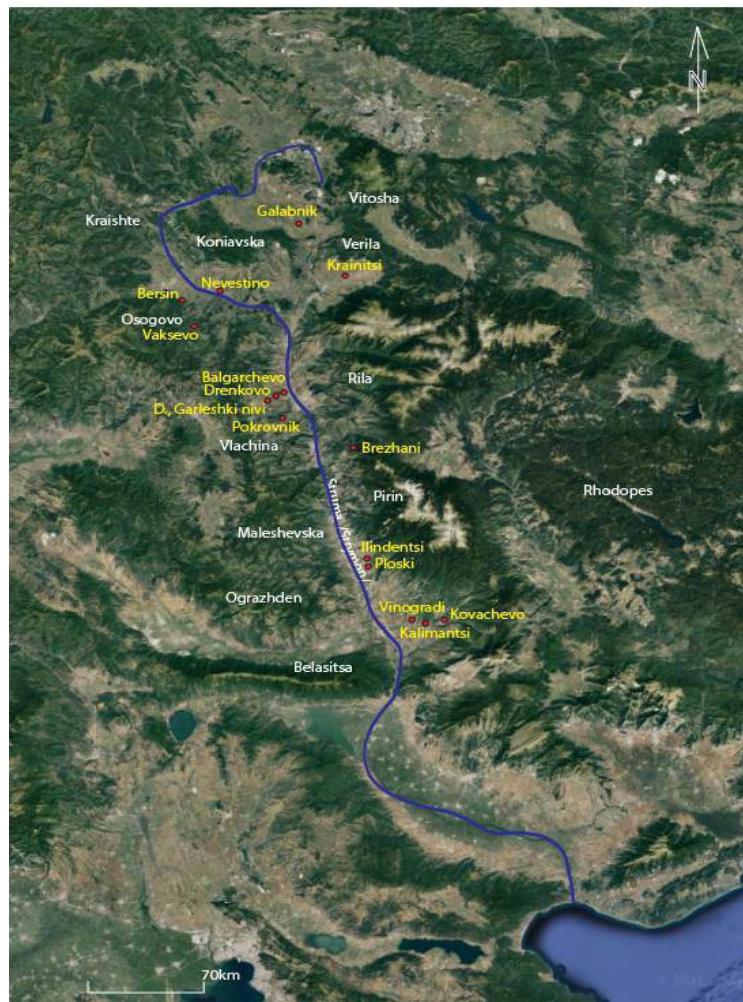
Figure 1: Early Neolithic settlements in the Struma River valley mentioned in the text

Figure 2: Topography of Kovachevo settlement, Paril Pass, Papazchair Pass and prehistoric settlements around them

Figure 3: Undetermined finds registered in: 1, 4, 5. Kovachevo (scale 1:2); 2. Lete I (*Pappa, Tzanavari 2013, Fig. 11*); 3. Damjan (*Stojanova-Kanzurova 2017, Fig. 8*) (scale 1:3)
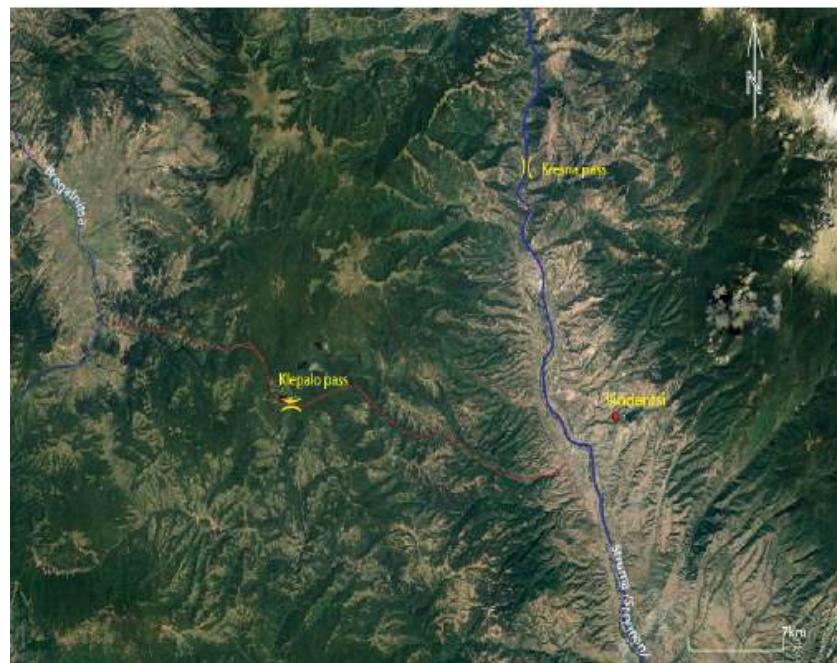
Figure 4: Ilindentsi settlement and Klepalo Pass
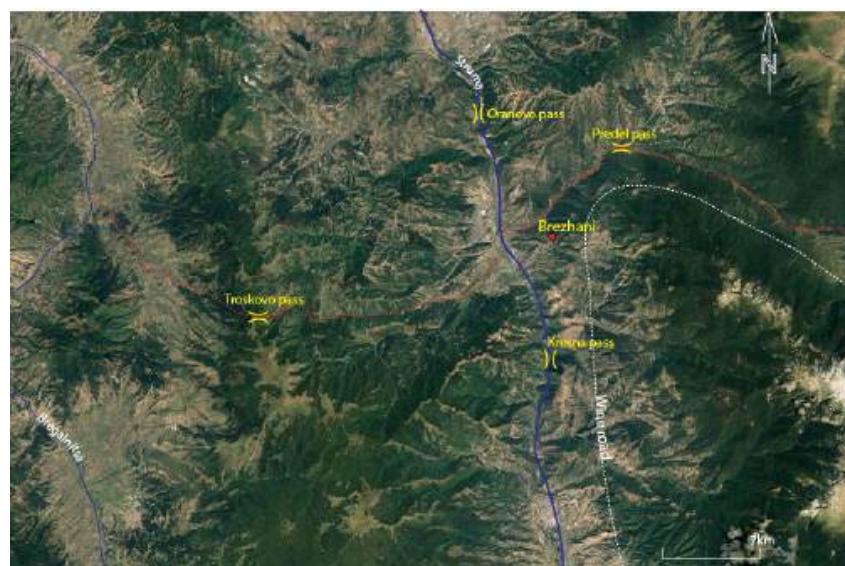

Figure 5: Brezhani settlement and surrounding passes
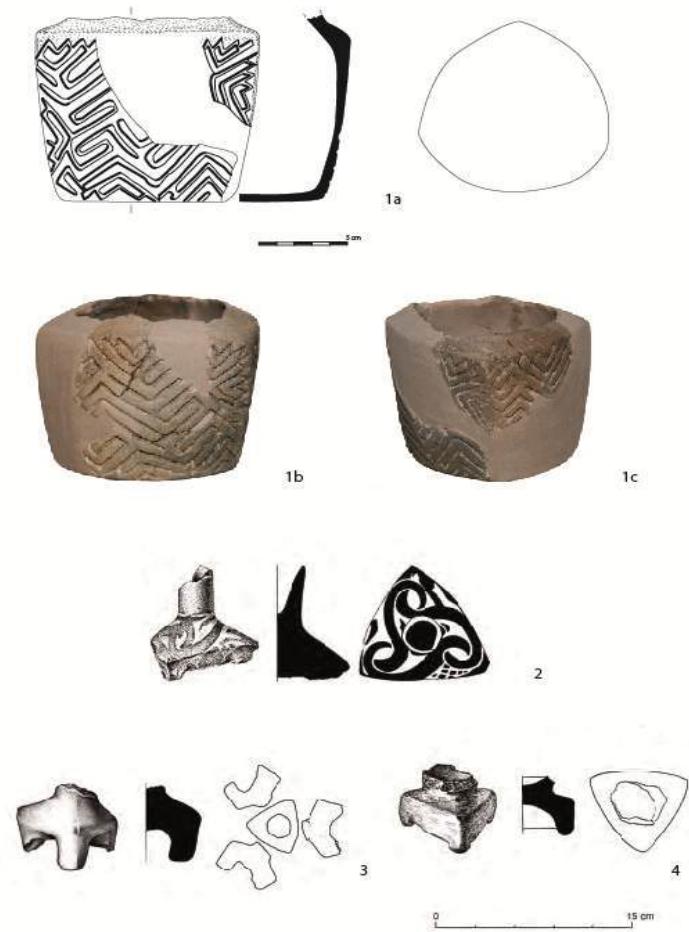
Figure 6: Vessels with a triangular cross-section. 1. Brezhani; 2-4. Galabnik (*Pavúk, Bakamska 2021, Abb. 142.7, 143.6,9*)


Figure 7: Drenkovo settlement and Delchevo Pass

Figure 8: Balgarchevo settlement and surrounding passes
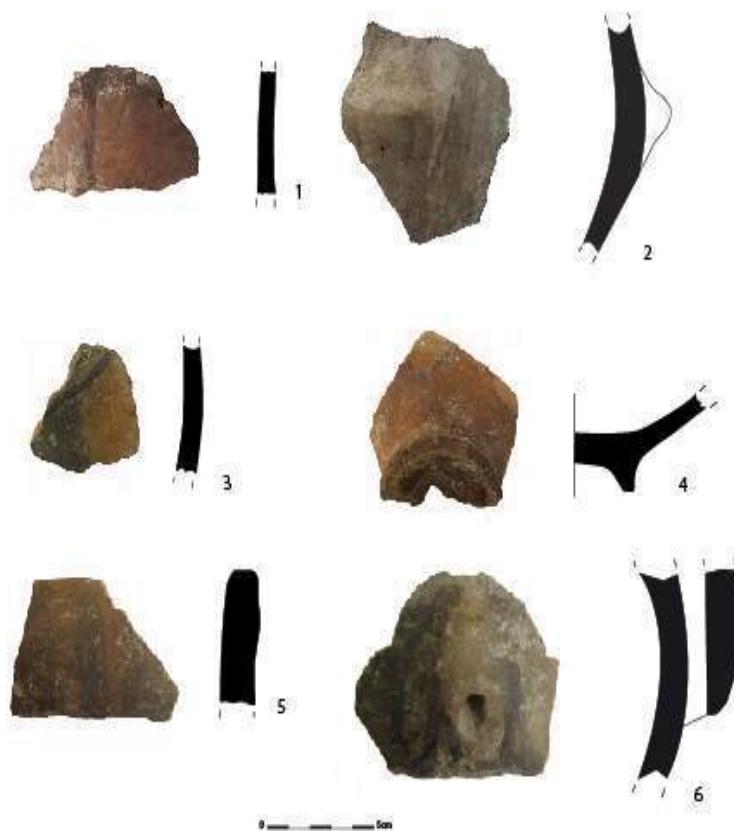
Figure 9: Painted pottery from the end of the Early Neolithic. 1,2 Balgarchevo; 3,4 Ilindentsi; 5,6 Kovachevo
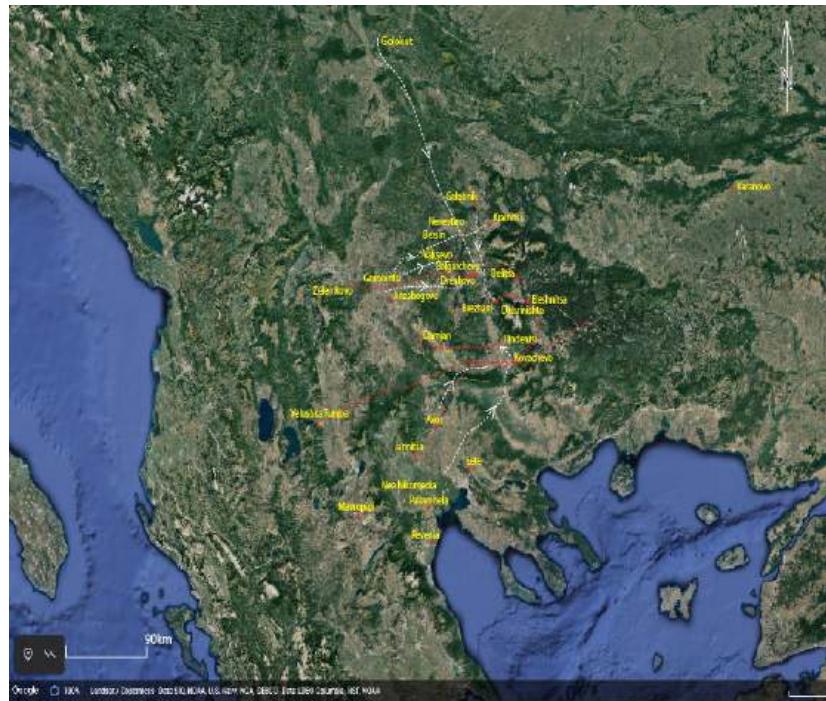
Figure 10: Routes of neolithisation /colonisation (white dash lines) and contacts (red dash lines) during the Early Neolithic period in the Struma Valley and adjacent regions

The Restoration of Modern Furniture by Karl Heinz Bergmiller for the Itamaraty Palace

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ABSTRACT

This article seeks to contribute to the dissemination of the history of Brazilian design through the modern furniture developed by designer Karl Heinz Bergmiller, to compose the administrative environments of the Itamaraty Palace, in Brasília, in the 1960s and 1970s. Rescuing its history and memory, dialoguing with interface of design knowledge, education and its relationship with the preservation of Brazilian cultural heritage, aims to promote the democratization of access to movable cultural assets integrated into modernist architecture. Through a restoration project carried out by the Research Center in Modern Furniture of the Federal Institute of Brasília (IFB) Samambaia campus, through a Technical Cooperation Agreement between IFB and the Ministry of Foreign Affairs (MRE) and with the support of the University of Brasília (UnB), research was carried out on documents, drawings, photographs and production methods of the time. To this end, the IFB School of Modern Furniture Restoration Workshop, through a teaching, research and extension action in the thematic area of cultural heritage and recovery of movable cultural assets, recovered part of the Itamaraty Palace collection, signed by Karl Heinz Bergmiller.

Keywords: design; modern furniture; karl heinz bergmiller; restoration; education.

Classification: LCC Code: P35

Language: English

The Restoration of Modern Furniture by Karl Heinz Bergmiller for the Itamaraty Palace

O Restauro do Mobiliário Moderno de Karl Heinz Bergmiller Para o Palácio Itamaraty

La Restauración de Mobiliario Moderno por Karl Heinz Bergmiller para el Palacio de Itamaraty

Fernanda Freitas Costa de Torres[α], Frederico Hudson Ferreira[σ] & Ana Claudia Maynardes[ρ]

ABSTRACT

This article seeks to contribute to the dissemination of the history of Brazilian design through the modern furniture developed by designer Karl Heinz Bergmiller, to compose the administrative environments of the Itamaraty Palace, in Brasília, in the 1960s and 1970s. Rescuing its history and memory, dialoguing with interface of design knowledge, education and its relationship with the preservation of Brazilian cultural heritage, aims to promote the democratization of access to movable cultural assets integrated into modernist architecture. Through a restoration project carried out by the Research Center in Modern Furniture of the Federal Institute of Brasília (IFB) Samambaia campus, through a Technical Cooperation Agreement between IFB and the Ministry of Foreign Affairs (MRE) and with the support of the University of Brasília (UnB), research was carried out on documents, drawings, photographs and production methods of the time. To this end, the IFB School of Modern Furniture Restoration Workshop, through a teaching, research and extension action in the thematic area of cultural heritage and recovery of movable cultural assets, recovered part of the Itamaraty Palace collection, signed by Karl Heinz Bergmiller.

Keywords: design; modern furniture; karl heinz bergmiller; restoration; education;.

RESUMO

Este artigo busca contribuir para a difusão da história do design brasileiro do mobiliário moderno desenvolvido pelo designer Karl Heinz Bergmiller, para compor os ambientes administrativos do Palácio Itamaraty, em Brasília, nos anos 1960 e 1970. Resgatando sua história e memória, dialogando com interface de conhecimentos do design, educação e sua relação com a preservação do patrimônio cultural brasileiro, tem o objetivo de promover a democratização do acesso aos bens culturais móveis integrados à arquitetura modernista e executar o projeto de restauro executado pelo Núcleo de Pesquisa em Mobiliário Moderno do Instituto Federal de Brasília (IFB) campus Samambaia; por meio de um Acordo de Cooperação Técnica entre IFB e Ministério das Relações Exteriores (MRE) e com o apoio Universidade de Brasília (UnB), foram realizadas pesquisas em documentos, desenhos, fotografias e em métodos de produção da época. Para tanto, a Oficina Escola de Restauro de Mobiliário Moderno do IFB, realiza ação de ensino, pesquisa e extensão na área temática do patrimônio cultural e recuperação de bens culturais móveis, recuperou parte do acervo Palácio Itamaraty, assinado por Karl Heinz Bergmiller.

Palavras-Chave: design; mobiliário moderno; karl heinz bergmiller; restauro; educação;.

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ρ: Doutora, Universidade de Brasília.

RESUMEN

Este artículo busca contribuir a la divulgación de la historia del diseño brasileño a través del mobiliario moderno desarrollado por el diseñador Karl Heinz Bergmiller, para componer los ambientes administrativos del Palacio de Itamaraty, en Brasilia, en las décadas de 1960 y 1970. Rescatando su historia y su memoria, dialogando con la interfaz del conocimiento del diseño, la educación y su relación con la preservación del patrimonio cultural brasileño, tiene como objetivo promover la democratización del acceso a los bienes culturales muebles integrados en la arquitectura modernista. A través de un proyecto de restauración realizado por el Centro de Investigación en Mobiliario Moderno del Instituto Federal de Brasilia (IFB) campus Samambaia, a través de un Convenio de Cooperación Técnica entre el IFB y el Ministerio de Relaciones Exteriores (MRE) y con el apoyo de la Universidad de Brasilia (UnB), se investigó sobre documentos, dibujos, fotografías y métodos de producción de la época. Para ello, el Taller de Restauración de la Escuela de Muebles Modernos del IFB, a través de una acción de docencia, investigación y extensión en el área temática de patrimonio cultural y recuperación de bienes culturales muebles, recuperó parte del acervo del Palacio de Itamaraty, firmado por Karl Heinz Bergmiller.

Palabras Claves: diseño; muebles modernos; karlheinz bergmiller; restauracion; educación;.

I. INTRODUÇÃO

Brasília possui um dos maiores e mais expressivos acervos do mobiliário moderno brasileiro. Nos interiores dos Palácios, encontramos obras de Oscar Niemeyer e de sua filha Anna Maria, Sérgio Rodrigues, Bernardo Figueiredo, Joaquim Tenreiro, Lina Bo Bardi, Jorge Zalszupin, Karl Heinz Bergmiller, Elvin Dubugras e de tantos outros profissionais, brasileiros e estrangeiros, que contribuíram para a constituição, reconhecimento e valorização do mobiliário moderno brasileiro e que, em Brasília, encontraram um espaço privilegiado para acolher sua produção.

De acordo com Santos (2015), a partir da década de 1930 houve um movimento de transição pautado por uma revisão de influências externas e pela valorização das formas e materiais de origem nacional, ao mesmo tempo que o processo de industrialização em implantação torna-se alicerce para o país, representando assim, um período de mudança para o programa modernista do mobiliário. Já a década de 1950 mostrou um momento político e economicamente bastante favorável às iniciativas ligadas à produção industrial. A construção de Brasília consistiu em importantes incentivos para a validação e consolidação da arquitetura moderna, bem como para o desenvolvimento do desenho industrial. A chancela definitiva para o movimento moderno na arquitetura e no design talvez tenha sido o convite a diversos arquitetos e designers para projetarem os mobiliários e a ambientação de interiores dos edifícios administrativos da nova capital. Poucas cidades podem se orgulhar de abrigar um acervo tão representativo do movimento moderno que dialoga, complementa e enriquece o patrimônio edilício, urbanístico e paisagístico da cidade.

Visando a preservação, a conservação e o restauro desse rico acervo, o grupo de pesquisa Núcleo de Pesquisa em Mobiliário Moderno do Instituto Federal de Brasília (IFB) campus Samambaia, no Distrito Federal, composto por professores, pesquisadores e estudantes, vivencia a experiência da pesquisa constante relacionada à história do mobiliário desenvolvido para Brasília. Tem como procedimento básico de estudo o levantamento histórico e artístico e seu contexto, assim como o levantamento iconográfico e da legislação. Realiza também o levantamento estrutural do estado de conservação, onde a intervenção física, quando necessária, se dá através de ações de restauração, conservação, manutenção, revitalização, reabilitação e reconstrução, através da Oficina Escola de Restauro de Mobiliário Moderno.

Para tanto, este trabalho relata pesquisa que foi realizada acerca dos mobiliários modernos das décadas de 1950 e 1960, pertencentes ao acervo do Palácio do Itamaraty de autoria de Karl Heinz Bergmiller e seu respectivo restauro. Para tal, utilizou-se o método do estudo de caso

exploratório, por meio de análises de documentos, em pesquisa de campo, e o restauro de vinte bens.

II. O PALÁCIO DO ITAMARATY

O Palácio do Itamaraty (ou Palácio dos Arcos) é a sede do Ministério das Relações Exteriores (MRE), da nova Capital do Brasil, inaugurado em 1967, e foi o último dos palácios a ser construído em Brasília. É um edifício público, com parte de seu espaço aberto à visitação diariamente e, semelhante a um museu, possui ações culturais e educativas, o prédio e seus ambientes, pois é um importante projeto de Oscar Niemeyer com paisagismo de Burle Marx no interior e no entorno, e abriga um acervo de obras de arte, objetos e mobiliário de diferentes épocas da história do país. Seu rico acervo é composto por obras de renomados artistas e designers brasileiros, como Athos Bulcão, Bruno Giorgi, Candido Portinari, Debret, Franz Weissmann, Manabu Mabe, Mary Vieira, Milton Dacosta, Tommie Ohtake, Volpi, Alfredo Ceschiatti, Victor Brecheret, Maria Martins, Anna Maria Niemeyer, Sérgio Rodrigues, Bernardo Figueiredo, Joaquim Tenreiro, Karl Heinz Bergmiller, dentre outros, e é representativo da criatividade brasileira desde o barroco até o contemporâneo.

À época da construção do palácio, a mobilização dos artistas e designers brasileiros foi coordenada por Wladimir Murtinho, chefe da Comissão de Transferência do Ministério das Relações Exteriores para Brasília, e por Olavo Redig de Campos, chefe do Serviço de Conservação e Patrimônio que, em contato direto com Oscar Niemeyer, visavam garantir que o projeto de arquitetura e interiores não só atendesse às necessidades do cerimonial do Estado, e suas particularidades, mas, como um órgão de representação da diplomacia brasileira, o Palácio Itamaraty se mostrasse ao mundo totalmente brasileiro.

Em relação ao mobiliário moderno, especialmente desenhado e produzido para as salas administrativas do palácio, era prerrogativa que se harmonizassem ao ambiente palaciano, composto por salas de pé direito elevado e grandes dimensões. Por outro lado, já que os móveis modernos figuravam ao lado de peças antigas, era necessário que, fosse nos materiais empregados, fosse no alto nível do desenho e execução, não perdessem em conforto comparados aos dos séculos anteriores, mas que, pelo contrário, o contínuo desenvolvimento e a qualidade do móvel nacional. Para tanto, tendo em vista a necessidade de conservar uma unidade na decoração original do Palácio do Itamaraty, que ficou a cargo de apenas quatro profissionais: Sérgio Rodrigues, Bernardo Figueiredo, Joaquim Tenreiro e Karl Heinz Bergmiller. Bernardo Figueiredo se referia aos projetos de mobiliários que fazia para o Palácio como "linha palaciana", em oposição aos seus projetos de peças de uso residencial e de escritório, termo que pode ser estendido para Tenreiro e Sérgio Rodrigues, (Revista da ABD, 2017).

Segundo texto de apresentação da Exposição "Desenhando um Palácio" (2018), o MRE, desde 1926 até 1968, encomendou peças de mobiliário especialmente adaptados às suas rotinas, criando, em seus palácios sede, ambientes para desempenhar as três funções da diplomacia: informar, negociar e representar o Brasil.

A função "informar" tem o objetivo de manter o governo brasileiro informado sobre tudo que possa interessar ao país. A representação do país no exterior, por meio dos diplomatas, acompanha informações acerca de economia, novas tecnologias e técnicas, entre outros assuntos que venham a contribuir para o desenvolvimento social e econômico, assim como busca oportunidades de divulgação da cultura e dos produtos e serviços brasileiros.

Já a função "negociar" é a "essência da atividade diplomática", na qual os representantes diplomáticos se sentam à mesa para defender os interesses de seus países. A arquitetura de interiores do Palácio Itamaraty faz algumas referências a essa importante atividade da diplomacia.

Por fim, a função "representar" é um dos deveres dos diplomatas. Atividades de representação são cerimônias que marcam momentos importantes da vida diplomática e política. Os palácios do Rio

The Restoration of Modern Furniture by Karl Heinz Bergmiller for the Itamaraty Palace

de Janeiro e de Brasília servem com eficiência para as atividades de representação, pois têm salões adaptados para diferentes formatos de cerimoniais, e por possuírem acervo de arte e design que mostra a riqueza e a variedade das artes e da manufatura brasileira (SCOZ; MAYNARDES; 2019).

O mobiliário do MRE visava a criação ambientes para a representação, mas, especialmente, para a negociação:

> Quanto aos móveis, foram desenhados segundo as exigências da diplomacia. As pessoas que vivem no palácio, explica o embaixador Murtinho, muitas vezes são de idade. Se você os senta numa Mies Van Der Rohe, não conseguem mais se levantar. Também é necessário que se possa falar-lhes ao pé do ouvido ou traduzir-lhes uma conversa. Nossas poltronas são, portanto, fartas e sem rebuscamento inútil. Salvo pelo salão de recepção do ministro – onde elas são rijas, incômodas, intimidantes. Não se visita o ministro para brincar. É necessário um certo aparato (Revista da ADB, 2017, pg 21).

Segundo SCOZ; MAYNARDES (2019), os projetos de mobiliário desenvolvidos para o palácio, em sua maioria, foram pensados exclusivamente para o uso interno do MRE e não tiveram produções comercializadas. Assim, muitas peças ou coleções são únicas e estão em plena utilização em ambientes de trabalho. Exemplo disso são as poltronas do Auditório Wladimir Murtinho produzidas por Hermann Müller; as mesas, cadeiras, poltronas e os sofás dos gabinetes do Ministro e embaixadores, de Sérgio Rodrigues; os inúmeros móveis de escritório, projetados por Karl Heinz Bergmiller; e as Cadeiras Arcos, de Bernardo Figueiredo, entre outros.

Uma das características mais marcantes da coleção de mobiliário do Palácio é a junção de traços modernos com peças antigas. Até hoje, ao menos cem peças de famosos designers brasileiros estão em uso ao lado de tapeçarias, luminárias, quadros e móveis, vindos de todo o Brasil e de diferentes épocas. O Itamaraty também possui uma grande quantidade de móveis de escritório

dos anos 1970 e 1980, demonstrando a evolução do desenho industrial, e fazendo parte da historiografia do design brasileiro.

III. O MOBILIÁRIO DE KARL HEINZ BERGMILLER

Karl Heinz Bergmiller, nasceu em 1928, na Alemanha. Formado em desenho industrial na Hochschule Für Gestaltung (Escola Superior da Forma) em Ulm, foi um dos precursores do Desenho Industrial Moderno instalado no Brasil na década de 1960. Ao lado de Geraldo de Barros e Alexandre Wollner, participou de um dos primeiros escritórios de design, o Forminform, com o intuito de tocar projetos de caráter de produção industrial. Em 1959 mudou-se para o Rio de Janeiro e se envolveu na estruturação da Escola Superior de Desenho Industrial, a ESDI, que seguia uma proposta pedagógica com orientação técnico-produtiva e funcionalista, tendo por referência conceitos formais de Max Bill por intermédio da sua atuação Juntamente com Sérgio Rodrigues e Bernardo Figueiredo, Karl Heinz foi chamado para desenvolver o mobiliário dos blocos representativo e administrativo do Palácio do Itamaraty, projetou uma mesa que pudesse ser utilizada quando ultrapassasse o limite de convidados no salão de Banquetes em eventos e comemorações e tivessem que avançar para o terraço do Palácio. Já para o bloco administrativo, projetou mesas de escritório e de apoio com especificidades funcionais dentro dos conceitos de "padrão", tão difundidos à época. Alguns desenhos dos móveis de Bergmiller ainda se encontram conservados no Departamento de Arquitetura e Engenharia do Palácio Itamaraty. As escrivaninhas, assim como as mesas de datilografia e os carrinhos volantes são as peças que encontramos com mais frequência e que ainda estão em uso. A maioria dos móveis possui uma estrutura fixa básica: tubo de aço de seção retangular pintado de preto e peças padronizadas em madeira laminada (SCOZ; MAYNARDES; 2019).

Segundo Souza (2019) poucos trabalhos profissionais na área do design evidenciaram influência tão acentuada da escola HfG-Ulm como o de Karl Heinz Bergmiller. Na ESDI, passou

pouco tempo, cerca de dois anos. Desenvolveu um trabalho intenso, notável, no curso fundamental. Definiu ideias e princípios básicos desse setor da Escola a ponto de muitos anos depois de sua partida, ainda se constituir em parâmetro de rigor e qualidade. No escritório Forminform. iniciou suas atividades em São Paulo que, juntamente com Alexandre Wollner, tinham a ideia de "aplicar na prática o que se propunha em Ulm: um design de sentido amplo, em uma empresa de serviços que integrasse as áreas de desenho industrial e comunicação visual" (SOUZA, 2019). Ao mesmo tempo, havia a intenção de se trabalhar em arquitetura de interiores e processos de racionalização pensava que isso poderia parecer pretensioso para a época; há cerca de cinquenta anos, porém, era absolutamente coerente com as ideias gerais de um país que se considerava projetado para o futuro. Para a Unilabor, fábrica de móveis modernos que adotou a forma de uma comunidade de trabalho, conduzido por frei João Batista Pereira dos Santos, Bergmiller desenvolveu uma mesa elástica, e dizia que a empresa, durante as décadas de 1950–60, fabricou móveis destinados a um consumo médio, com qualidade artesanal, os quais não apresentavam elementos supérfluos, sempre projetados racionalmente. A Unilabor recebeu apoio de empresários, intelectuais e artistas de São Paulo e entre seus principais colaboradores estava Geraldo de Barros, responsável pelo design da maioria dos móveis lá produzidos.

Para o Palácio Itamaraty, Bergmiller projetou vários tipos de móveis de escritório, todos em virtude de algumas prerrogativas funcionais (móveis de escritório e toda a sua gama de sub-funcionalidades de uso) e de fabricação. A maioria dos móveis possui uma estrutura fixa básica: tubo de aço de seção retangular pintado de preto e peças padronizadas em madeira laminada. Essa "estrutura base" projetada por Bergmiller se tornou símbolo dos conceitos funcionalistas utilizados para a industrialização dos produtos da Escriba, empresa na qual trabalhou e que é responsável por grande parte do mobiliário presente no Palácio. A partir desse padrão é que se instituiu toda uma linha de mobiliário de escritório que compôs o catálogo da Escriba e que

mobiliou também o Palácio Itamaraty. Nos arquivos do Palácio existem algumas pranchas que contêm os desenhos técnicos assinados pelo designer e datadas de 1968 (SCOZ; MAYNARDES; 2019).

IV. O PROJETO DE RESTAURO DO MOBILIÁRIO MODERNO DE KARL HEINZ BERGMILLER

A conservação do patrimônio cultural sob todas as suas formas e em todos os seus períodos históricos está enraizada nos valores atribuídos ao próprio patrimônio (Conferência de Nara de 1994).

Para tanto, na Oficina-escola restauro de mobiliário moderno do Instituto Federal de Brasília foram recuperadas cerca de dez peças de mobiliário moderno de alguns ambientes do bloco da administração do Palácio Itamaraty, onde se localiza a maioria dos escritórios pertencentes ao Palácio. Ali existem coleções com muitas modelos de diferentes funções: mesas para reuniões e de apoio, mesas de escritório, escrivaninhas, sofás, entre outras, sendo que alguns estão em uso desde 1967.

O projeto de restauro do mobiliário moderno de Karl Heinz Bergmiller tem como objetivo principal a preservação do bem cultural, onde o design e a educação atuam como mediação cultural na preservação do patrimônio brasileiro. O projeto baseou-se nos princípios da mínima intervenção, autenticidade, distinguibilidade, reversibilidade, valores simbólicos e o registro, para o retorno do bem cultual ao uso, não somente como coleção e exposição.

Na Oficina-escola restauro de mobiliário moderno é vivenciada a experiência da pesquisa constante na história do mobiliário desenvolvido para Brasília, aprofundando os conhecimentos em preservação, conservação e em um restauro exigente, de acordo com as demandas de cada bem cultural. E também pesquisas históricas do mobiliário moderno, através de levantamento iconográfico e de legislação.

O diagnóstico realizado é sempre minucioso (Figura 1), traz um Levantamento estrutural bem

detalhado do estado de conservação do Bem e uma proposta de intervenção técnica. A intervenção física, quando necessária, se dá através de ações de restauração, conservação, manutenção, revitalização, reabilitação e reconstrução e, por fim, a documentação do restauro.

Figura 1: Aparador - mobiliário no estado de conservação encontrado para perícia, antes da intervenção

No projeto de restauro do mobiliário moderno de Karl Heinz Bergmiller recuperou-se mesas de reunião e mesas de apoio escrivaninhas, aparadores e carrinhos volantes. Durante a perícia de diagnóstico das peças, havia predominantemente: manchas generalizadas, sujidade, mossas e perda de material, acabamento danificado e com lascas, peças quebradas com perda de pigmentação, puxadores danificados, metais com perdas de pigmentação, falta de prateleiras. Algumas peças apresentavam etiquetas originais da Escriba na parte inferior.

Durante o projeto de restauro realizou-se—a identificação de autoria, higienização, desmontagem, remoção de acabamento, lixamento, em seguida ao lixamento foi produzida uma massa com selador e o pó do lixamento para o preenchimento de falhas e buracos existentes por calafetação (processo de preenchimento através da aplicação de massa própria), assim como o enxerto de lâminas de madeira, troca de laminado, regulagem das gavetas, troca de parafusos, acréscimo de puxador para gaveta, acréscimo de plataforma de madeira entre a parte superior e a base de metal, pintura manual de pontos esbranquiçados, colagem em rachadura na gaveta, aplicação de pintura de coloração original e cera em todas as partes em todas as partes (Figuras 2, 3 e 4).

Fonte: acervo IFB. Foto: André Zimmerer

Figura 2, 3: Oficina de restauro no IFB, processos de intervenção no mobiliário

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Figura 4: Aparador - mobiliário restaurado e pronto para o uso

V.   CONCLUSÃO

Entende-se que o design é tangível e intangível; é também político e carrega consigo a cultura inerente ao homem, assim como a história do patrimônio cultural brasileiro. As criações de design contam histórias e trazem memórias do contexto em que se inserem, nesse sentido, estão diretamente conectadas com os produtos voltados para a valorização do patrimônio brasileiro. O design se concentra em processos para gerar valor do bem cultural, como um sistema e como uma experiência. Ou seja, o design para o patrimônio cultural oferece uma visão sistêmica de valorização (LUPO,2009).

A partir do entendimento da relação do design com a valorização da cultural, torna-se necessário que a educação patrimonial seja um dos instrumentos de mediação cultural para que haja efetiva valorização e preservação da cultura brasileira.

A contribuição do designer Karl Heinz Bergmiller para a difusão e concretização do design no Brasil. Ele permanecerá na história como um designer que impulsionou a profissão e marcante principalmente no mobiliário exclusivo para o

Palácio Itamaraty de Brasília onde, até o momento, foram identificadas cinco modelos/linhas.

Por isso, acredita-se que o Palácio do Itamaraty pode ser considerado hoje um grande museu onde se encontram peças que contam a história do mobiliário brasileiro, desde o período colonial, passando pela pré-industrialização, pós industrialização até os dias atuais. Isso não é só importante apenas como registro, mas para que as novas gerações conheçam e saibam que parte da história do design brasileiro está aqui na capital do Brasil e que permaneceu por estes longos anos.

Para tal conhecimento e reconhecimento, o bem cultural móvel, que continuará em uso, necessita muito mais do que o reconhecimento do seu valor histórico, necessita de medidas que viabilizem a sua perpetuação através do tempo, através dos projetos de conservação e restauro que precisam ser vistos como uma ação de política pública.

Esse foi mais um desafio do projeto de restauro, recuperar ícones exclusivos da história do mobiliário moderno, sua memória e valor como patrimônio cultural, algumas vezes peças únicas, desenvolvidas na década de 1960, que estiveram

em uso no decorrer dos últimos 50 anos, e muitas vezes sem a preservação preventiva adequada. E após o projeto de restauro, retornou ao mesmo local, e continuará em pleno uso por autoridades políticas do Brasil.

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Exhausting the Cinematographic Device and its Effects

Dr. Laís Lara

SUMMARY

This proposal aims to explore emerging topics about the relationship between the moving image and the arts of the body in the production of contemporary audiovisual. To this end, we intend to address the theme of time as a force/ intensity that crosses and constitutes creation in the contemporary audiovisual context, investigating its possible effects on the tensions between cinema, body and scenic dance. Such an approach is located at a zone of confluence, where Eastern and Western artistic-philosophical concepts meet. In this sense, we propose the exhaustion of the cinematographic device in the processes of creation and circulation as a form of invitation to another poetic treatise of time. Thus, from the intersections of this field of forces and relations between cinema, body and time, we propose to question whether it would be possible to devise a butoh effect in the context of contemporary audiovisual.

Keywords: moving image, body, time, contemporary audiovisual.

Classification: LCC Code: PN1995

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Keywords: moving image, body, time, contemporary audiovisual.

I. INTRODUCTION

Reflection on the moving image and the body as subjects-objects-subjects is a matter of great interest to this study, due to its potential in contemporary audiovisual, especially in Brazilian productions in recent decades. Understanding the body in relation to image and movement offers a unique perspective for the analysis of the forces that cross the audiovisual field, where the body becomes an axis that organizes and permeates creation itself. First, it is important to explain, albeit briefly, our line of thought and our conception of *body*, exploring its full potential as the fulcrum of the creative process. In this work, the body is approached from the Nietzschean conception, in which it becomes the guiding thread of thought and, by extension, of aesthetic experience, being understood as a field of forces in constant movement, permeated by tensions between these forces.

By agreeing with the proposal of the body as the guiding thread of thought, we understand that it becomes essential for the creation of what we call contemporary audiovisual, once we can propose that the body is the original and possible place of cinema – or, rather, of the moving image. "To this day, I have asked myself if philosophy in general has been just an interpretation of the body and a misunderstanding of the body" (Nietzsche, 2001, Prologue: p. 2)[1]. The body is, therefore, a field of forces in constant confrontation and friction of intensities, since it is composed of a plurality of forces in dynamic and intense crossings. From this perspective, the body is configured as a multiplicity of possibilities, a plurality of possibilities. As affirmative forces in constant motion, the body can be considered the ultimate expression of becoming, a living manifestation of the flow, movement, and restlessness that defines human experience at its fullest potency. When reflecting on the body, Nietzsche invites us to live aesthetically, understanding life as a work of art in which the body and its tensions become a "great reason". "The body is a great reason, a multiplicity with a single trajectory, a war and a peace, a flock and a shepherd" (Nietzsche, F., 1998). We don't know where this can take us, how far the body can go, but we can explore how this concept reverberates in certain artistic movements, and specifically in this case, in the moving image and the arts of the body.

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[1] Translation mine.

The body is a multiple phenomenon, being composed of a plurality of irreducible forces; Its unity is that of a multiple phenomenon, "unity of domination". In a body, the superior or dominant forces are said to be active, the inferior or dominated forces are said to be reactive. Active and reactive are precisely the original qualities, which express the relationship of force to force. For the forces which enter into relation have no quantity, and each at the same time does not possess the quality which corresponds to its difference in quantity as such. This difference of forces qualified according to their quantity will be called hierarchy: active and reactive forces. (cit. Deleuze, G., 2001, 21)[2]

Considering the body as the original place of cinema is both a challenging and non-absolute proposal. If we understand the body as this field of forces, contemporary audiovisual works also present themselves as fields of forces crossed by multiple intensities and layers of signification. In this context, one force/intensity that we would like to highlight and explore in this paper is time. This force/intensity has been shown to be increasingly crucial, critical and challenging throughout the investigation, as we understand that the time force is configured as a dominant active power in the field of forces of the works, being a point of relevance in the creation and/or production of certain contemporary Brazilian audiovisual works. Time, which we will discuss later as *dilated time*, explores the potentialities of the body for and in the archaeological space of the camera and of the moving image, promoting an experience of *time-sensation* and an alchemical carnality, as we will explore later.

Time dilation is not limited to a mere chrono logical extension; on the contrary, it reveals itself as an intensification of perception, an enlargement of the sensitivity and the awareness of one's own body. It is a time that is rooted in movement, that goes beyond the conventional structures of narrative and form, establishing an aesthetic experience in which body and time become inseparable.

Before proceeding, we would like to introduce the dialogue, still in the experimental phase, between Eastern and Western arts of movement. It is important to emphasize that this dialogue will take place in a microcosm of the artistic language we are working on, not intending to encompass all the complexity and dimension that the East-West imaginary can evoke. This dialogue seeks, above all, to explore how different sensibilities deal with body and time, enriching the aesthetic investigation of contemporary audiovisual.

The proposal for dialogue presented here occurs between the artistic language of contemporary audiovisual and the poetics – or even the philosophy – of *butoh*, the Japanese dance that gained expression in the post-war context. *Butoh* is, in itself, a dance of resistance and a visceral expression of the human condition, embodying a slow and dense temporality that defies the Western logic of efficiency and speed. The present dialogue will develop between *butoh* and the language of contemporary Brazilian audiovisual, through filmmakers such as Gustavo Gelmini and Cao Guimarães, whose works unfold time and the body in sensorial and aesthetic layers that transcend the visible. To this end, we will carry out an experimental and, to a certain extent, wild appropriation of the dance and movement of *butoh* as an artistic practice and, above all, as a philosophy of life, seeking to reflect on the dilated time in contemporary audiovisual productions. This appropriation allows us to reinterpret movement, body and image, which are configured not only as form, but as substance, intensities, and tensions in transformation.

This paper advances the proposition of exploring this field of forces in order to consider initial reflections on the time force in two interconnected paths: on the one hand, time as sensation, or *time-sensation*. On the other hand, the possibility of a *butoh-effect* in the moving image and in its multiple dimensions. To carry out such an analysis in an experimental field, we will establish a dialogue with the work "Variações de um Tema de Resistência" (2022), a videodance by Brazilian director and choreographer Gustavo Gelmini. This work stands out for its exploration, through repetition, of time as dramaturgical possibilities,

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[2] Translation mine.

configuring itself as an experience of contemplation and suspension. Before proceeding, it is important to point out the inspiration and initial source of this research theme, the filmmaker and visual artist Cao Guimarães. The starting points were, and continue to be, the filmography and concepts elaborated by Cao Guimarães, a Brazilian filmmaker who has explored the subtleties of time and form in his cinematographic practice. It was from films such as "Sopro" (2000) and "O Inquilino" (2010), together with the proposal elaborated by him as a "micro-drama of form", that time began to seem to us not only an essential element in cinematographic creation, but also a central force for the creation of a pulsating dramaturgy. In this paper, we will advance a dialogue about dilated and spiraling time, exploring these new and other ways of making cinema that manifest themselves in these filmmakers' works. By expanding the notion of time and body, we seek to outline an aesthetics that is rooted not only in the visible, but in the intensity of an experience that transforms, in Nietzsche's words, into *a great reason*, an aesthetic living that unfolds in cinema.

II. THE MOVING IMAGE AND THE CONTEMPORARY AUDIOVISUAL

It is not new that artists and researchers have been generating reflections on the forms and possibilities of filmmaking. Since its origins, cinema has gone through numerous artistic propositions and conceptualizations, which have multiplied into nomenclatures, categories and fields of study, revealing the many layers of meaning that cinematographic practice can encompass. Some of these concepts have become especially dear to the present research, such as *Experimental Cinema*, *Artist Cinema* and *Exhibition Cinema*, as discussed by André Parente[3]. However, in addition to these broader approaches, we also find specific debates that arise from the artists' own process, reflecting practices that cross the boundaries between cinema and other arts, such as *Choreocinema* (by Maya Deren), *Dancine* (by Carolina Natal) and *Cinedança* (by Gustavo Gelmini). Such proposals point to an expanded way of thinking about cinema, in which the boundaries between languages become permeable and, in a way, overflowing.

We consider that these multiple possibilities of cinematographic creation constitute what we call contemporary audiovisual nowadays, when there is an overflowing encounter between artistic languages and the means of institutionalizing these practices. Throughout this research, contemporary audiovisual is articulated around two fundamental traits: the Body and circulation/institutionalization.

The first trait, which concerns the Body, emerges as a central axis in the process of creation of contemporary audiovisual, not only as a support for action or visual element, but as a fulcrum of cinematographic meaning and experience. The body acts here as a source of visceral expression and a sensitive interface between the space of the image and the space of the spectator, encompassing the kinesthetic dimensions of the audiovisual experience. This centrality of the body connects with the way in which contemporary audiovisual has explored gesture, movement, and bodily intensities, proposing a cinema in which physicality and somatic perception are forms of creation and reception, capable of involving the viewer in an immersive experience.

The second trait, circulation/institutionalization of the works, encompasses the multiple possibilities of exhibition that break with the centrality of traditional movie theaters. The works circulate beyond established cinematographic spaces, reaching galleries, museums, online virtual spaces and expanded projections on facades, such as video-mapping. This expansion of exhibition venues reflects not only a transformation in artistic practices, but also the adaptation of artists to a scenario where cinema reinvents itself and spreads to new circuits and audiences. This phenomenon gained strength with the expansion of online exhibitions during

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[3] André Parente, artist and researcher of cinema and new media, professor at the Federal University of Rio de Janeiro (UFRJ).

the pandemic, which accelerated the insertion of audiovisual into digital spaces, now consolidated as part of the circuit for the dissemination of contemporary works.

Another point of interest in this context is the idea of *contemporary*. The question of contemporaneity in audiovisual leads us to an essential question: what makes a work contemporary? Is it contemporary simply because it is produced in the present day, or because of an aesthetic and conceptual principle that goes beyond the temporality of its creation? Beyond common sense, which relates the contemporary to the chronological present, we seek to understand the concept as an opening to what Giorgio Agamben (2009) describes as the *virtualities of the contemporary* – an effort to shed light on the potentialities latent in the present time, a search to bring to the visible the shadows and gaps that inhabit it. This understanding allows us to think of the contemporary as a critical and creative updating of virtualities not yet realized, in a continuous process of confrontation of becoming.

> To perceive in the darkness of the present this light that seeks to reach us but cannot do so, this means being contemporary. That is why contemporaries are rare. And, so, being contemporary is, above all, a matter of courage: because it means being able not only to keep one's gaze fixed on the darkness of the time, but also to perceive in that darkness a light that, directed towards us, is infinitely distant from us. Or even: being punctual to an appointment that can only be missed. (cit. Agamben 2009, 65) [4]

Within the scope of this investigation, we believe that this second approach – contemporaneity as a concept – makes more sense. Thus, in order to better define the field of study, we will affirm that contemporary audiovisual, in this perspective and in the Brazilian context, is an overflow of cinema to other areas and artistic fields. It is important to highlight that this does not necessarily imply a

hybrid language, but rather an experience of overflowing, where the boundaries between film and other forms of art blur, creating a zone of deterritorialization – a place and a non-place of the audiovisual. These spillovers and intersections occur especially between the visual arts, dance and performance, areas that intertwine and feed each other in processes of collective and interdisciplinary creation. In this way, the arts of movement, with their explorations of image, body, time, space, sounds, listening and intuition constitute a fertile field of expression and innovation for contemporary cinema. In view of this, we can reiterate, from these fields, that their circulation – as previously exposed – is not limited to festivals and movie theaters, but also occurs in galleries, museums and virtual environments. Currently, the possibility of online exhibitions has opened up a new space for the audiovisual, allowing a wider and more diversified diffusion of works, which has found particular resonance during the pandemic and which continues, to a lesser extent, in the post-pandemic scenario.

Thus, the contemporary audiovisual is articulated through dilutions and overflows, expanding beyond the conventional limits of cinema and configuring itself into a field of artistic and conceptual experimentation. In addition to the two main traits addressed – the Body and circulation / institutionalization – this investigation is in a parallel confrontation with another force: Time. The crossing of Time in the works of the last decade emerges as a central dimension which operates beyond traditional space-time. This confrontation aims to explore the role of Time not only as an agent of spatial construction, but as a force that organizes and disorganizes space, constituting itself as a dramaturgical layer in the forms of contemporary cinema-making.

Time, then, ceases to be just a chronological or structural condition and becomes part of the audiovisual dramaturgy itself. From this perspective, cinema becomes a space of confrontation with durations, with the temporal folds and gaps that cross the body and space, and that build an intimate relationship between work

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[4] Translation mine.

and spectator. Therefore, contemporary audiovisual becomes not only an aesthetic field, but also a philosophical one, in which Time and Body become agents of meaning and transformation, exploring the multiplicity of forms and perceptions that cinema can achieve.

III. DILATED TIME OR TIME AS SENSATION

Time as sensation is a proposal that has been investigated during the research of the doctoral thesis, in a practical-theoretical artistic laboratory. Inspired by works and studies of the moving image, the proposition of *time-sensation*, an idea that breaks with chronological time to expand as a sensitive and almost tactile experience, has been explored. This conception opens into several possibilities, among them the investigation and realization of artistic practices that aesthetically interrogate the perception of a dilated time, a time that is not only felt, but experienced in the depth of its layers. Performing/investigating works that deal with time as a dramaturgical agent, in addition to proposing a manifesto through contemplation, experiments with a poetics of impermanence, where the poetics happens in the *state-between*, between pauses and movements. It is an invitation to dilated time in audiovisual works, encouraging contemplation and manifesting itself in favor of it, reinforcing the value of an attentive presence.

First, it is important to support the poetics of *time-sensation* as a spatial-temporal proposal that is rooted in and from the body. Time is a sensation that emerges between the tensions of the force field of this body. Thus, the body not only reveals new dramaturgical layers, but also establishes another space, which we call *space-between*: the space between the body of the actor/dancer and the body of the spectator; the "space between", the "time between". This proposal of *space-between* is still in the investigative phase, in laboratory and experimentation, requiring a continuous listening to the tensions and resonances that cross the body and its interactions with the other. However, it is appropriate here to tension such threads and forces to give meaning (as far as possible) to what

we are proposing as dramaturgical and spatial layers mediated by the force/intensity "Time".

These raised threads, still loose, refer to the analogy of a skein of time, as there is a need to travel a structural path to unveil them. *Time-sensation* goes beyond a simple experience; It is a wandering experience, with a power diluted in the actions of everyday life, and which is intertwined with the aesthetics of existence. It is an ethereal aesthetic experience, which gradually incarnates and connects us in a silent gesture of recognition. From this proposal and from the investigation of time and works related to Cao Guimarães, the possibility arose of thinking of a "*butoh effect*" proposal, as we will see below. We would therefore like to raise some important points in the work and in the proposed debate about the metamorphic processes that have guided us so far: time, body, contemplation and wandering as dramaturgical processes, the latter being inspired by the work of André Lepecki (2016).[5]

Time, as an essential factor in making and thinking about the audiovisual, has been a force of many questions and propositions throughout the research project, sharpening our understanding of its ability to reconfigure the audiovisual field. Time is a central element for the study. We propose to begin with a reflection on dilated time, starting from the exhaustion of the audiovisual and cinematographic device. The possibility of exhausting the cinematographic device in the creative processes of director and choreographer Gustavo Gelmini instigates us, therefore, not with the intention of refusing time, or proposing any other rupture whatsoever, but as a proposal for another poetic treatise of time. At this point, we would like to call into question two forces exhausted in "Variations of a Theme of Resistance" (2022): Time and Motion. From these exhausted forces, we intend to raise aesthetic questions about the work of the director and choreographer on screen, as well as to provoke

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[5] "Wandering as work: seven scattered notes on dance dramaturgy" Chapter of the book Dance and Dramaturgy(s), organized by Paulo Caldas and Ernesto Gadelha, 2016.

discussions about repetitions, detail-shots, *record* breaks as elements of time dilation, and, as a possible abstract dramaturgy, a poetics that crosses the narrative field to suggest a sensorial field.

The dynamics of Time in Gelmini cannot be dissociated from the notion of movement and, consequently, from choreographic montage and a wandering dramaturgy. Thus, this interrelation between time-movement-dramaturgy (abstract) constitutes an essential source for understanding what we are proposing as *time* and *dilated time.* In this sense, time has two important points in the construction and exhaustion of the cinematographic device, namely:

3.1 Observation/Contemplation

The contemplation of everyday life appears as a maximum power. Idleness, that which remains in the limbo of attention, that which escapes the hurried gaze and requires an active disposition to be revealed. Contemplation emerges here as a crucial factor in the processes of the filmmaker in question, an attitude that is not limited to observing, but that dives into the folds of the ordinary, revealing what is profoundly human in what, at first glance, may seem trivial. The repeated and modulated gestures of the actor/ dancer's body and of the movement of the camera worked on in post-production are configured as a provocation to the spectator, a poetic call to contemplate that which is "not contemplable", which usually does not offer itself to the gaze. The "not contemplable" is found in ordinary gestures, in the banal, in that which is often ignored, but which carries within it a silent force, a kind of resistance to the speed and superficiality of the contemporary world. It is the seemingly common gesture that persists as a reflection of our cultural and social reality – a reality that, in Brazil, requires visibility and understanding. This everyday gesture, simple and almost invisible, resonates as a silent resistance, as an affirmation of the importance of what is usually neglected. Thus, the filmmaker invites us to look, to observe, and to find beauty, depth and meaning in the seemingly insignificant, establishing a poetics that

is, above all, a practice of attention, of being present.

3.2 The Editing Process: Another Choreography

Through editing, Gustavo Gelmini seeks to dilate time, in repetitions of shots and *raccord* breaks. It is important to highlight the space in which the body is inserted: a bubble, which consequently generates a sensation of suspension of time. This bubble is incarnated on the screen, dramatically charging and adding bodily presence. The change in velocity through image repetitions, transitions of plans, circular movements and the "wave" soundtrack are processes of time dilation. This dilation begins in the sensitive experience of the artist's life and living, moving through the handling of the device during capture, the editing and the exhibition of the work, and finally arriving at the encounter with the spectator.

The spectator, invited to the movement of contemplation, comes into contact with the work. With each contemplation, with each encounter with the spectator, with each exhibition of the work – in all these encounters – the videodance on screen gains new poetics, updated contemplations, new layers of meaning, always forming new *"spaces-between"*. The editing and exhibition repetitions, the exhausted movement of dilated time, the montage and its choreographic-dramaturgical charges bring us the perception and expectation of a movement to come, or rather, *of a body to come.*

IV.   DANCE-EFFECT AND THE BUTOH EFFECT

The exploration of the force-idea of the *butoh effect* is the most experimental moment of the present paper. Here, we seek to think collectively and exploratorily about the ideas that were germinated during the research laboratories and in dialogues with Eastern arts. The *butoh effect,* in this sense, is proposed as a conceptual opening, an attempt to expand the understanding of body, gesture and time based on an encounter between East and West.

First, it is important to outline what constitutes this proposal and the driving bases of this

dialogue between Eastern and Western arts and philosophies. The first theoretical basis for this paper is found in a fundamental text for the dialogue between Western and Eastern philosophy: "From a conversation about language between a Japanese and a thinker" (Heidegger, 2003).[6] This text/dialogue results from the meeting between Martin Heidegger, a German philosopher, and Tomio Tezuka, a Japanese Germanist, and was produced in a series of conversations with other Japanese scholars and philosophers. The work in question follows a dialogue format in which both interlocutors discuss issues of language and aesthetics, but in a way that breaks with traditional Western precepts and tries to capture a form of understanding that had not yet been translated in Japan. The word "aesthetics" would only have an equivalent in Japanese language with the Kyoto School of Philosophy.

Another essential point of basis is the contact with the work of Kuniichi Uno, a contemporary Japanese philosopher whose thesis, "The genesis of an unknown body" (2012), elucidates the vision of an Eastern philosopher on Gilles Deleuze and Antonin Artaud's concept of *body*. In this text, Uno explores the conceptions of *body* and *movement* as fields of intensities that are located beyond objective corporeality, seeking an opening to the body as an entity in constant formation, a body that is never complete or fixed, but that manifests itself as a "body without organs", according to Deleuze (2012) and Artaud (2015). The intersection between these ideas of the body and the *butoh* dance offers us a radically new perspective to understand the body as a space of sensations and temporal crossings, breaking with the Western paradigm of an instrumentalized body.

From these philosophical bases and the dialogue between different languages and aesthetics, it is important to emphasize that, at this initial stage of the investigation, our appropriation of the poetics of *butoh* occurs in an experimental and somewhat wild way. This movement is not without risks, as it adapts a complex and deeply cultural Japanese artistic practice to the context of a Western philosophical piece of research. However, this appropriation, by its very nature open and under construction, allows a conception of the *butoh effect* to emerge – a concept in formation, which seeks to translate and communicate the resonances of this artistic practice within a Western investigative language.

The *butoh effect*, as we understand it here, is not reduced to a literal translation or a formal adaptation of *butoh*. On the contrary, it is a field of forces, a vector of intensities that manifests itself both in the poetics of movement and in the suspension of the body on stage, in a temporality of its own. This conception may seem premature in some aspects, but it represents a pulsating force that instigates the investigation to explore developments that are still unexplored, stimulating new discoveries and achievements in the course of research. The *butoh* effect, therefore, is a notion that points to the unfinished, to the ever-under-construction, where the body and the gesture merge in an intermediate, at once poetic and unspeakable space of existence, which challenges the very idea of a conclusion or an end. The butoh-effect points, primarily, to a dilated time and a body that is constantly moving, even if infinitesimally. The butoh-effect points, primarily, to a dilated time and a body that is constantly moving, even if infinitesimally.

Butoh emerged in Japan, in the 1950s, as a dance of slow movements and contorted, white-painted bodies. It is, in essence, a post-war dance, a visceral expression of an era marked by devastation and the search for a new form of existence. "The same moment you try to define what *butoh* is, it will no longer be *butoh*" (Aurich, 2022). Without seeking restrictive definitions, we were able to understand *Butoh* not only as a dance, but also as a philosophy of life, a state of

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[6] The text in question is the result of several meetings between Heidegger and Japanese researchers who attended his class or those of his colleagues. However, it is worth shedding light on two encounters in particular. The first meeting, in 1927, with Shuzo Kuki, his first dialogue and the basis of inspiration for the text. The second, with the Germanist Tomio Tezuka. The text was originally published in the 1950s and, in this study, we used the 2003 edition of *On the Way to Language* (Vozes, 2003).

the body in continuous transformation. To explore the idea of the *butoh effect,* we must first consider some essential dimensions: *time,* as a possible response to this poetics; but also *eternity, death,* and the *carnality* inherent in the *butoh* movement. Each of these dimensions constitutes an opening to a deeper understanding of what we are proposing as the *butoh* effect. In the context of contemporary audiovisual, the *butoh effect* proposes an alchemical carnality – a materiality of the body that, although diluted, becomes an alchemical element both on the screen and for the screen. In this study, we focused on two specific aspects of *butoh*: *flesh* and *time.* Time, as previously discussed, is elaborated from the bodily and audiovisual experience of dilation, which exhausts the cinematographic device in search of an expanded temporality. In the case of the *butoh effect* conjecture, this dilation of time occurs through a more intense body movement and a markedly deep perception of oneself.

We understand that, in order to achieve this perception of oneself and perform gestures of such intensity as in *butoh* dance, it is necessary to have a state of contemplation of everyday life, a relationship of understanding and "feeling" of one's own body as a powerful force field that, at the same time, belongs to the here and now – a body that *"inter-is".* This experience has been studied through filmed shows, photographs, readings and interviews with artists, including the Brazilian body artist Emilie Sugai. In an interview with the UnB's "The body that is told" project (2022), Sugai states that "*butoh* is a philosophy of life", emphasizing that he learned to "be in *butoh*" with his masters, including Takao Kusuno and, inevitably, Kazuo Ohno, one of the great pioneers of this practice.

> "According to Tanaka, it is not so much a matter of *butoh* aesthetics, but mainly a specific understanding of body perception that enhances space-time intervals and awareness of internal movements, such as breathing" (Greiner, 2019, 13)[7].

This idea of a philosophy of life in *butoh* converges with our proposal of *time-sensation*

and with the research we have been developing in the ethical and aesthetic field of the potentialities of the body and the audiovisual. Thinking of life as a work of art, with the body as a field of forces, is a central point for the creation of the body and *time-sensation,* which now converses with *butoh* in the conception of the *butoh effect.*

The concept of "effect" to which we refer so much here is inspired by the *dance-effect* of Carolina Natal (2014)[8] and the *cinema-effect* of Philippe Dubois (2009)[9], both exploring the power of transposing certain technical conventions, promoting a kind of overflowing of movements from both dance and cinema. In our proposal, the *butoh effect* also seeks this plasticity of time and space, not only as a technique, but as a way of inserting the *butoh* philosophy of life in a cinematographic and audiovisual practice. The intention is to bring to the screen a dance, a *body-camera-screen-body* relationship that generates as an effect a dilation of time, a time with dramaturgical intensity that manifests itself in the lights, bodies, movements and repetitions. This effect proposes a deliberate slowness, a time of sensations and contemplations, which creates *an experience between,* between the real and the fabled real, between living and dying, as *butoh* itself suggests.

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[7] Translation mine

[8] Published in *Significações*, n.42, 2014, *Mediations between cinema and dance: territories in question.* Reflects on and proposes a plasticity of dance in dialogue with what escapes the technical conventionality of dance, that is, a plasticity of movement that can be exercised as a dancing sensation expressed in various artistic languages.

[9] The concept developed by the theorist of cinema and photography, Philippe Dubois, professor at the University of Paris III (Sorbonne Nouvelle), explained in his text "A cinema effect in contemporary art", a chapter of the book *Dispositivo de registro da arte contemporânea,* organized by Luiz Cláudio da Costa, 2009. Dubois proposes what he explores as the *cinema effect.* In the face of the overflow between cinema and the visual arts, this increasingly porous frontier, one can perceive the distinct and so many possible configurations of video exhibition in different developments, whether on screen, projection, immersions (which are so much at the center of attention of the spaces), among others. Consequently, new spaces for reflection on the appropriations of the moving image emerge, mainly with the displacement of the image-movement and image-time to the territories of the visual arts.

Exhausting the Cinematographic Device and its Effects

It is a "being-in-the-world" as proposed by Heidegger in *Being and Time* (2015),[10] a being in the world that is *a being between*, in a continuous and interdependent existence. This Heideggerian reference points to the ontology of the body in *butoh*, a being that is never concluded, but that perpetually intertwines with time and space in its bodily and dramatic expression. However, we will limit ourselves here to mentioning these influences, without delving deeper into these terms, despite the desire to expand these musings.

In this way, the *butoh effect* is born from the possibility of an art that overflows its boundaries – between dance, visual arts, cinema and the screen – structured on the axes of Time and Movement. From this perspective, the *butoh* effect does not simply seek to integrate languages, but explores the poetic and transformative force that arises from the intertwining of these dimensions. Time, here, ceases to be a mere chronological flow to become a manipulable, dilatable substance, capable of creating a sensation of suspension and an ephemeral eternity. Movement, on the other hand, is understood as the vehicle of this sensitive transformation, where body, image, and perception merge, establishing an aesthetic experience that transcends the limits of representation itself.

> "Dance not only displaces or 'deterritorializes' the image of the body by introducing this body into another dimension (which may be that of the body without organs that crosses it), but this image also reveals an image of time without measure that equals the order or orders of life lived by the body outside the standards. We are, therefore, inside and before an immense chaos, but also inside and before the crystals that correspond to this body, to this life and its time. Thoughts reveal themselves like these crystals." (Kuniichi Uno, 2012, 15)[11]

The ideation of the *butoh effect* and the slowing down of time, however, should not be interpreted as a literal representation of *butoh*, since the

butoh effect is not limited to the emulation of the aesthetic elements of this dance. Instead, the *butoh effect* emerges as a poetic and philosophical inspiration to conceive fragmented bodies, disintegrated images, canvases that multiply into fractals, proposing a form of visual and sensorial experience that seeks to destabilize the conventions of temporality and perception. The dilation of time, achieved by the exhaustion of the cinematographic device, expands the potential of the screen as a field of creation, not only reflecting the flow of images, but imposing on them a rhythm that challenges and intensifies the viewer's time. These deterritorializations – of body, of time, of space – drive an experience of cinema and aesthetics at its maximum power, where the *butoh effect* causes the overflow of the boundaries between the arts and transforms the reception space into a field of intensities and sensations. By proposing a dilation of temporal perception and by opening the way for the contemplation of the "not contemplable", the *butoh effect* not only challenges the viewer's gaze, but demands from them an active presence, an engagement that transforms the aesthetic experience into a sensitive dialogue, in an experience of a time that fluctuates.

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[10] 2015 edition of Editora Vozes: "Being and Time".
[11] Translation mine.

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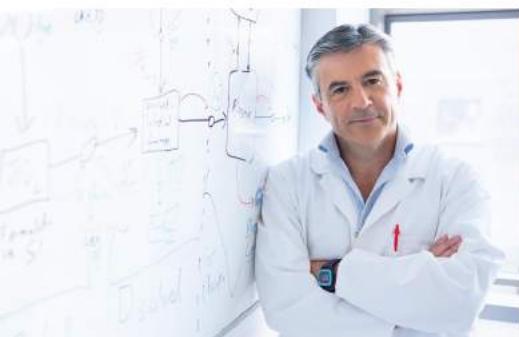
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