

**Actors, Acts and Actants  
in Berthold Damshäuser's Translation Workshop:  
An Office Ethnography  
with an Outlook on Material Culture Studies**

Christoph ANTWEILER

This essay is a revised and translated English version of a publication in German, namely the essay “Akteure, Akten und Aktanten in einer Übersetzungswerkstatt. Eine Büro-Ethnographie mit Ausblicken auf die Material Cultural Studies”, which was published as part of a commemorative publication for Berthold Damshäuser, my longtime colleague in the Southeast Asia department at Bonn University.\*

I'm barely inside Berthold's office when we're already engaged in a lively conversation about God and the world. But rather about the world. Berthold always likes to invite me into his study in Nassestreet in Bonn, “in the Nasse”, as he says, when he notices from my open office door that I am also in my office. Our offices are only a few steps away from each other. It is always stimulating with Berthold, which is due to the fact that he is spirited and open, but also to his enviably high level of education. My pleasant experiences also have to do with the design of his office, with the concrete things in it. The office says a lot about Berthold as a person. People shape spaces, and spaces shape people.

Berthold's office shows some enduring characteristics, but there are also always new things to discover, new books, new topics, new people. In the first part, I describe the office and some of my experiences. In the second part, I give an interpretation of the office in theoretical terms of new cultural studies research directions. In doing so, I allude with a wink to the obscurantist language and widespread Anglicisms that Berthold repeatedly criticises, and to other tendencies in today's academic world that he makes fun of or sometimes gets angry about. Of course, this doesn't come across quite so clearly in this translation in English.

This description is based on observations, participatory observations, photographs as well as conversations and memories since 2008, the year I moved from Trier University to the University of Bonn and got to know the department of Southeast Asian Studies. In addition, there are short interviews with members of

---

\* Translated and slightly updated from the German original published in *Übersetzung als kulturelle Begegnung. Eine Festschrift für Berthold Damshäuser*, ed. by Andriani Nangoy, Timo Duile, Kristina Großmann & Christoph Antweiler (Berlin: Regiospectra, 2023), 13-30, translation by the author ... with a little help from a very intelligent Cologne-based friend.

the department and students. Much of this ethnographically-detailed description conveys author-ethnographical information about Berthold Damshäuser. However, some passages dealing with my own impressions can also be classified as self-ethnography (*auto-ethnography*) in terms of genre. However, since this text was originally written for a commemorative publication, I was not able to make use of interviews with the resident, which is not what I would have liked as an anthropologist.

### In the Translator's Machine Room – Ethnographing an Office

Berthold's narrow office is located at the corner of the house Nassestr. 2 and directly next to the entrance door of the department on the fourth floor. It is elongated with dimensions of 3 x 6 m and is thus not exactly large (Fig. 1). The entrance is in the middle of a longitudinal wall. Upon entering, one looks directly at a desk, to the left of which is a window and to the right of which are filing cabinets that extend to the narrow wall where the door to a small balcony is. To the left of the entrance is a bookcase. On the left narrow wall is a second desk. To the right of the entrance is an armchair, a small side table and another filing cabinet. The other furniture consists of two office chairs and a small armchair. The tubular office becomes cramped for three or more people, too cramped in times of Covid-19.<sup>1</sup>

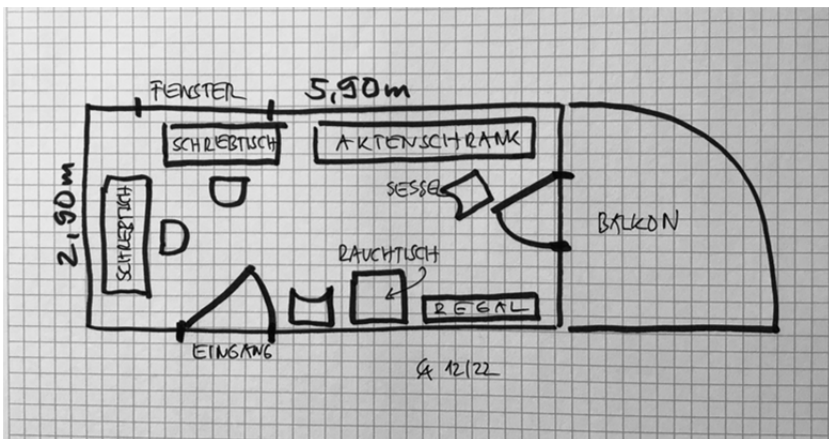


Fig. 1 Thumbnail of the office (source: author's field notes)

1 I formulate these sections in the ethnographic presence. The office now looks completely different after Berthold has moved out.

Own observation and interviews with department members coincide in that three things stand out directly. First, there is a notoriously faint smell of cigarette smoke, but it is so special that it also has a distinct aromatic note. Secondly, the light is always on and it burns even in the brightest sunshine and at what feels like any time of day. Thirdly, although some of the books are on the shelves, most of them are at an angle on one of the desks, on top of the filing cabinets or on the floor: in fact, everywhere.

Berthold's office has seen a lot of people. Given the smell of cigarettes, the door is usually closed, but Berthold's office is open to all, although to some it may seem more like a fortress from the outside. Anyone who has a key, like me, and wants to get into the office when Berthold is not there cannot simply unlock the door. First I have to insert a key into a small red lighted box and turn it. Then the lock turns green with a stern click and opens the door. When the CDU party headquarters used to be housed here in the building during the 1950s, this office was the room with the emergency exit via the balcony. Now the lock light also serves as a tried and tested "early warning system": you know that Berthold (or someone else) is in the room. Because of the loud clacking, in view of our rather small department, everyone can even know whether someone is unlocking or locking the door.

The office contains some decorative elements. There is an old oriental carpet on the floor. Artistic pictures hang on the few places on the walls that are free of furniture, namely above the desks. One of these framed pictures shows a view of a small town with a view of the sea. It is a reproduction of an oil painting roughly in the style of Cezanne. Another picture is a faded and probably abstract painting. The room has an overall brownish appearance due to smoke-laden white wallpaper, and on some it is even gloomy. Some time ago, when part of a wall had to be broken up because of water damage, the upholsterers immediately used an egg-shell-coloured wall paint afterwards.

The centrally located desk is largely covered by a row of books. There is a whole series of Indonesian dictionaries here, as well as novels and literature on Indonesia. More often, however, there are also German works waiting to be translated. There are also paper clip boxes, lighters and a Covid spray. The left part of the desk contains coffee utensils: coffee machine, filter bags, sugar cubes, dried milk, spoons. Berthold's palimpsest-strength coffee mugs are legendary. Pictures of the family hang above the desk. We see Berthold's wife, his children and, more recently, Berthold's grandchild, about whom he sometimes talks enthusiastically. Even though the desk is so cluttered, I still find some space to put Berthold's newspaper cuttings on Indonesia or on current topics now and then. Berthold works at this desk with paper and pencil, most likely when he designs and corrects exams there. When Berthold is

sitting at this desk and someone knocks, he turns around in a flash, and the surprised visitor faces him head-on and very closely after “coming in”.

While the centrally located workstation is really a writing desk in the true sense of the word, the workstation on the left is more for digital work. It actually seems too small, but this is Berthold’s real workplace. This is where the computer, screen and printer are. When Berthold gets a new screen, there are sometimes two of them, the new one and the screen that has been taken out of service behind it. On the screen I usually see a text with many annotations or an electronic dictionary. On this desk there is scratch paper and notes and below that on the floor there are stacks of books and a discarded keyboard. What is Berthold’s attitude towards new things and technology?

Berthold works at this desk mainly on translations from German into Indonesian and vice versa. From here he corresponds with a plethora of mainly Indonesian colleagues and intellectuals. This place is the source of the famous opinionated columns Berthold writes for “Majalah Tempo” or other Indonesian leading media. Above all, Berthold creates his famous translations here. The work chair is old, but Berthold has grown fond of it. Everyone in the department knows the clattering sound during the semester when Berthold moves his chair across the parquet into the practice room to sit on “his” chair in the seminar. This raises deeper questions about technique and attachment.

The filing cabinets are closed. When they were open, I saw many copies of the many books that Berthold has published, as well as many copies of earlier editions of *ORIENTIERUNGEN*, the magazine of which Berthold is one of the co-editors. I wonder what else is hidden there. Perhaps old exams, manuscript drafts and shadow puppets or glowing copies of student papers? Others have their skeletons in the closet. But the important thing about these filing cabinets is their sliding doors. On the outside, in fact, the cabinets are covered with posters and pictures. I see posters of literary and cultural events that Berthold had organised in Indonesia or in which he was involved as a translator or reciter. On the posters are the heads or silhouettes of celebrities. We see not only Johann Wolfgang von Goethe and Friedrich Nietzsche, but also modern greats like Hans Magnus Enzensberger. An Indonesian-German poster of the Goethe-Institut in Jakarta is entitled: “Encounters with Bertolt Brecht”. Berthold has translated works by these authors into Indonesian and edited corresponding anthologies, in collaboration with the Indonesian poet Agus R. Sarjono. Some of the pictures and posters have been hanging there for years, but they seem to have been put up quickly because they are all crooked. On some of the posters there is also a portrait of Berthold himself.

The shelf cabinets have pull-out shelves, on some of which more books are stacked. The sliding doors of the shelf cabinets are also partly covered with covers of the latest books Berthold has published. He critically discusses the designs made by publishers in Indonesia at times. One particularly interesting cover is that of an Indonesian book entitled “Ini dan itu Indonesia. Pandangan Seorang Jerman”, roughly “This and that about Indonesia. Views of a German”. The red cover shows a western motorcyclist among Indonesians, depicted in typical Javanese fashion. The graphic artist has placed a sticker on the tank: the black and yellow emblem of Borussia Dortmund BVB 09. On the bike cover it says “Echte Liebe” in German. I don't have to wonder who the driver is. The black-and-yellow BVB banner on the wall matches this, proudly displaying BVB's European Cup victory (1966) and the last championships (1995) and cup victories (1989) to date – long, long ago.



Fig. 2 Book Cover with BVB Logo (photo: author)

The side table (fig. 3) is for me the centre of this workshop. Unfortunately, its beautiful Indonesian cover is somewhat lost because the little table is fully covered, especially with new books, master's and doctoral theses. In addition, there are more dictionaries and – importantly – smoking utensils: cigarette packets, sometimes a cigarillo box of my own and lighters. Here, every now and then, there are also new articles or newspaper clippings that Berthold is excited about or annoyed by. The side table thus also functions as a crystallisation point for exchange. Berthold usually sits

on the desk chair, while the guest, e.g. me, sits on an armchair next to the table or on the worn-out armchair in front of the balcony door. Anyone who has ever sat in this worn-out armchair knows how difficult it is to get out of it.



Fig. 3 Side table, top view (photo: author)

When Berthold and I have time, he is a hospitable friend who likes to make coffee for both of us. During our conversations, we deal with questions of everyday departmental organisation briefly and succinctly. Then he often uses examples to explain to me the intricate problems of translation. A core problem in translating from and into Indonesian is that many Indonesian expressions have no precise equivalents in German. Some central words in Indonesian are highly ambiguous, even for Indonesians. A good translation will therefore usually be a transcription. This requires a high degree of linguistic competence, knowledge of the country and its history, and at the same time creative alertness. This is especially true for the – and in Indonesia so popular – *puisi* poetry: poems on whose translation Berthold's favourite child is.

But then we quickly move on to “more important things”. I can get into a delightfully incorrect argument with him about, for example, the current excesses of science policy and the mass university, the latest tricky variants of gender spellings, the latest insanity in the context of Cancel Culture or “cultural appropriation”. Berthold and I often start by talking about things we've just read, recently, for example, about the debates on Indonesian works at Documenta Fifteen in Kassel. But the least that is then discussed are fundamental questions of humanity. This is especially true because Berthold likes to draw big conclusions about the state of

the world or the future of us all on the basis of the topics discussed. He then foresees, for example, the imminent collapse of the world economy or the final death of Western education. He does this in a mixture of genuine concern and in an almost cheerful manner, never morose or really misanthropic. There I see a certain affinity of souls: I too experience myself as sometimes pessimistic in thought, but emotionally I am clearly an optimist.

Berthold is often so spirited that he gets up again and again like a bouncy ball and sits down again, puffing loudly, holding the unlit cigarette in his hand for minutes. In the heat of the moment, he sometimes loses it. We are then often in such agreement that I feel a strong need to somehow contradict him after all. This is true, for example, when he says that "Asienwissenschaften" (literally translated "Asia Sciences") cannot actually exist. At best, one could speak of "Asian studies"<sup>2</sup>. Then I am pulled off my chair, or more precisely out of it, even though it is so deep that I had sunk into it. One thing goes without saying in our conversations: we would never say a harsh word of criticism about Indonesia, Indonesians or even students.

Excitement and deep relaxation are sometimes close together for Berthold. For example, he can be quite relaxed when talking about the increasing Islamism in Indonesia, even if he is quite critical of this trend. Then again, he can get very excited in the face of small German mistakes by colleagues or exaggerated gendering. Or he may chuckle and report on his latest experiences with Indonesian colleagues. It often happens that we have such an intense exchange while laughing loudly that we suddenly have to stop. I have a consultation with students ... or a student knocks cautiously on Berthold's door because he now has a lesson with him. The office sometimes also functions as a teaching space when an advanced Indonesian course is unusually very small. The supervision ratio could not be more balanced, but it also places great demands on those involved.

Berthold discusses different topics with other colleagues and friends than with me. For example, he would hardly discuss anthropological questions or political issues with Oliver. In view of their completely different life experiences and strongly divergent ideological basic attitudes, that seems pointless. While Oliver is a Marxist, Berthold is somewhat conservative, as I would put it. When I come into Berthold's office and Oli is sitting with him, I hear sentences like "The rooms were just too big", "We were always too far away", "Yes, they should have just put them in closer" or "We have to put them in". Who is "we" here? What is it all about? Of course: the last game of BVB, the Black and Yellows, the famous German soccer club Borussia Dortmund, which unfortunately lost again, although: "Actually we were better; well,

---

2 The German name of our Institute of Oriental and Asian Studies in Bonn is "Institut für Orient- und Asienwissenschaften".

the others were just lucky”. Okay, I realise that I’d better not mention the sheer quality of Bayern Munich, for example. But when, as a friend but not a member of BVB, I shyly try to bring up other clubs or football topics, e.g. at European or World Cups, I fall on deaf ears: “Christoph, please! Who here cares about that?”

A special feature of the office is the approximately seven square meters small balcony, which is located at the corner of the house (Fig. 1). In today’s academic diction, the balcony represents a distinguishing feature among the offices in the department. The balcony is a quarter-circle area with a kind of seating railing and opens up views of the street and the small student café opposite. When the weather is nice, snatches of voices from students sitting outside drift up. From here, until recently, one could also see the now demolished refectory; now I can see the activities – or in-activities – on a huge construction site and have a view of the hills around Bonn that were not visible before. At times, the balcony was used to store crates of beer for the Christmas party or as a storage place for “undergrowth” or “absolutely dead plants”, as some interviewees put it. While I myself sometimes eat a sandwich on the balcony at lunchtime, I cannot talk about the ever-changing view with Berthold: he himself is hardly ever on the balcony.

At parties and the legendary Christmas celebrations of our department, Berthold’s office attracts people like moths are attracted to light. People meet here who have known each other for decades ... or not yet at all. Some who don’t know Berthold are a little irritated because they see the office only as a passageway to the balcony, “sneaking”, as it were, through private things to the balcony. But many do, because Berthold’s office is the Mecca of smokers (sic!). The balcony in particular is a main attraction, even though the department is usually bursting with people at these parties. On the balcony, people drink and smoke this and that until late into the night. My big fear is always that a glass ashtray could go over the railing and hit someone below. The cross above Berthold’s office door would probably be of no help then. In view of the crowd of revellers, the office and balcony look like a battlefield the next morning. Over-tired students clear away and try to clean the carpet of leftover canapés with intensive vacuuming, so that everyone is in tip-top shape again the next working day.

### **Actors, Acts, Actants**

After this descriptive and partly autoethnographic part, I make a turn. I locate my observations and experiences in recent concepts and approaches to the relationship between humans and the material world. In doing so, I follow a cultural-scientific-materialistic turn, the *material turn*. Above all, it will be a thematisation of the relationships between people and things and between things. Now it is no longer just



about actors, files and furniture, about Berthold, me and office furniture, but about more, about actors, actants and agency.<sup>3</sup>

First of all, from the perspective of spatially sensitive social research, Berthold's office can be seen as a hybrid space, a semi-public setting or a mixed private and public place. This can only be approached with the latest scientific concepts of socio-bureaucratic fuzzyness. On the one hand, it is a university office; but the space also contains many personal belongings. On top of that, the office is often used for private conversations in addition to academic debates. Finally, many visitors who know Berthold less well pass through the more personal office into the more public area of the balcony.

The relevant points of reference for the following reflection are concepts and terms from *Science and Technology Studies*, the *Practice Turn*, *Performance Studies*, the so-called *New Materialisms*, approaches to the *more-than-human* and, finally, from recent Anthropocene research from a cultural studies angle. I will highlight the almost inflationary jargon in some of these fields. Berthold would simply dismiss much of it as buzzwords or frothing at the mouth. I too see a lot of hot air here, but by no means in everything.

In the office, Berthold is the main actor alongside several other actors. But now there are also actors à la Latour. These are the objects in their role as acting objects. Files, for example, that are clearly visible "want" to be worked on. If they are lying under others or even in the filing cabinet, this is not the case. The small side table does not force anyone to smoke. But it does suggest smoking. The small table has an inviting character because of the cigarette packets lying there. The smoking utensil table is therefore not only an object, but also a subject. Especially when there are several packs lying there. Then the little table acts as an actant through the maximum action stimulation exerted on the actors – e.g. Berthold and me. This so-called affordance is increased by the fact that there are also lighters and ashtrays on the desks. But this also shows the occasional change in Berthold's office. For some months now, both ashtrays are no longer in the office itself, but on a folding chair on the balcony. This results in a reduced smoke affordance in the room itself, like when we hide sweet chocolate behind book covers or deep in the fridge.

---

3 Incidentally, I am convinced that the following statements in particular are of the greatest scientific importance, and for this very reason I consider it important that my essay is now also available in English translation and can therefore also attract international attention through its publication in the journal *ORIENTIERUNGEN*. At this point, I would like to clearly reject the view that this essay is a "scientific satire", which, to my dismay, is also held by Berthold Damshäuser.

From the point of view of a postmodernist informed critical theory, considerations could be made about so-called self-management in the context of late-modern consumer societies. In contrast to the hidden chocolate, however, in the case of the ashtrays it is not a matter of intentional, but rather of non-intended smoke affordance blocking. According to oral information, the motive for placing the ashtrays on the balcony was precisely to prevent the office from appearing as a “smoking room” to new visitors (sic!). Only further observations with the new colleagues working in the office will clarify whether this change in personal culture is of a permanent nature or rather to be classified as an ephemeral cultural change. Nevertheless, in terms of action theory, we are dealing with a non-intended effect of intentional action. The phenomenon of *non-intended negative smoke affordance* represents a desideratum of any materially sensitive cultural studies. Furthermore, *affordance transformation* in multiple cultural fields, especially in connection with the cigarette industry and toxic masculinity, is also a practice-related, indeed socially relevant field of research. Within the *Transdisciplinary Research Areas (TRAs)* at the University of Bonn, I believe there is still a lot of room for improvement regarding affordance smoking issues.

However, when smoking occurs in the office despite the reversed smoking affordance, the opposite effect occurs with some previously unfamiliar visitors. The nice smell turns out to be smoke inside and now shows itself to be an evil agent. In less experienced visitors, the smoke causes a coughing attack that leads to immediate re-action. He or she flees the room. This in turn implies concrete material consequences for some novices. They hit their heads – *an actor-actant collision*. After all, if the departmental entrance door is just open when you leave Berthold’s office, you inevitably collide with this door. This has enormous implications for our understanding of material agency. Namely, we see that actants can also act through immobility and that there can even be cascading consequences with potential health insurance relevance. This has implications for immobility studies whatsoever. After all, the department door is currently in (open) non-activity status as an actant, which nevertheless leaves it the actant agency of the headbutt against the (inexperienced) actor. This could not happen to Berthold. It is precisely this that raises consequential questions about knowledge asymmetries.

Berthold’s left desk with computer and screen suggests digital work, such as writing texts or composing emails. While the left desk makes digital work possible in the first place, the right one does not, and thus does not enable digitality. A lack of *enablement* massively restricts the actor’s potential variance of action there (constraint). Questions about *digitality enablement* also arise for other communication media. Berthold’s landline phone is hidden in such a way that it does not

invite frequent phone calls (thus a negative landline phone affordance), while the mobile phone on the table does. According to my observations, Berthold is more likely to use his mobile phone when he is sitting at the other desk, the actant without a screen. This desk thus incorporates a stronger mobile phone affordance. However, all this still needs to be empirically verified through intensive comparative observations in order to capture temporal and seasonal variations in the actions of the actors as well as the actants.

For the fundamental aspect of the ability of objects to act, I would like to introduce the new concept of *actant agency*, whereby the main focus should be on the passive *actant agency*, which has been too little investigated so far. In any case, all such actor-actant collisions represent an understudied scientific topic. This should be discussed in a theoretically informed manner and empirically established, especially in the applied *medical-oriented cultural sciences*. Here, an interdisciplinary and multidisciplinary cooperation between, for example, *Science and Technology Studies* and the direction of Public Health would be appropriate. In the context of social-constructivist oriented science, *Social Medical Studies* could also be included. In the context of a truly trans-disciplinary orientation, it would be a matter of collaboratively constructed knowledge, more so than in this paper. Based on the goal of giving control over knowledge generation out of one's hands, lay scientists could be included in the context of emergent *citizen science* for further studies on Bonn university offices.

In order to properly document and comprehensively respect the internal views of the actors affected by Berthold's office activities, the use of *multi-level* and *multi-method* research designs would have to be determined. Participatory methods would be appropriate to promote even greater social participation such as in Berthold's office. Not to be forgotten are the multiple gender implications, which, taken together, make Berthold's office for the study of current crossover problems seem almost an exemplary *pluriversal* setting allowing for a use as a scientific "laboratory". Even if the limited space prohibits us from going into more detail here, the many questions that we could ask Berthold's office from an *intersectional* perspective should not be marginalized, but should at least be addressed here en passant. A closer examination of the book holdings, for example, would most likely reveal that current gender debates and approaches to reflexive diversity research are significantly underrepresented among Berthold's books. But: perhaps Berthold has the relevant literature at home and discusses it controversially with his wife. Who knows?

Berthold's study is a small microcosm, but it opens up references to entire worlds. Specifically, the observations in the office could also contribute something stimulating to macro issues, such as the current problems of the Anthropocene.

The interdisciplinary approach of “more-than-human” is relevant here, which emphasizes the close connections, even entanglements, of humans in view of their mutual relationships with animals and plants. The starving plants, which are temporarily in Berthold’s office, can be seen as a portent of the Anthropocene multi-crisis of biodiversity.

In view of the fact that the *figus* has finally lost its agency and in view of the lack of (visible) animals, Berthold’s office can make an exemplary contribution to correcting the current biological bias of this more-than-human approach by means of a critical intervention. We should pay more attention to the *multiple entanglements* of human beings, even with objects as non-living entities, and related thing-practices and object-related performances of the main actor. I am reminded of Berthold as Flummi. Here, however, further research efforts would have to continue, because Berthold’s office recently was cleared out. I hope, however, that ambitious office scientists will not turn to my own study at some point.

From a truly holistic theoretical perspective, but empirically grounded by Berthold’s office, we can conclude: objects also act; files are also actants. Cigarette packets also need empathy and deserve respect. In this case, the use of the cutting-edge approaches of critical environmental humanities and Anthropocene-informed sociology (critical zone studies) would be appropriate.

In the context of collaborative research, this could be supplemented by the micro-perspective of methodologically interdisciplinary cultural garbage studies. In view of some significantly aged book holdings in Berthold’s study, fascinating research questions continue to open up in the context of the current interest in “queer-feminist composting of the Anthropocene”, as a new German publication from 2022 titles.

Berthold who is now formally retired and works from home can now devote himself to all these, important, even relevant, not to say socially urgent, research desiderata now that he has vacated his famous office at Bonn University.

# ORIENTIERUNGEN

**Zeitschrift zur Kultur Asiens**

Herausgegeben von  
Berthold Damshäuser,  
Harald Meyer  
und  
Dorothee Schaab-Hanke

**35 (2024)**

OSTASIEN Verlag

## **ORIENTIERUNGEN: Zeitschrift zur Kultur Asiens**

Begründet von Wolfgang KUBIN

Herausgeber:

Berthold DAMSHÄUSER, Harald MEYER und Dorothee SCHAAB-HANKE

Herausgeberbeirat:

Christoph ANTWEILER, Carmen BRANDT, Stephan CONERMANN, Lewis DONEY  
und Ulrich VOLLMER (Universität Bonn),

Agus R. SARJONO (Institute of Indonesian Arts and Culture, Bandung)

Redaktion und Druck der *ORIENTIERUNGEN* werden unterstützt  
vom Institut für Orient- und Asienwissenschaften der Universität Bonn.

Bibliographische Information der Deutschen Nationalbibliothek:  
Die Deutsche Nationalbibliothek verzeichnet diese Publikation  
in der Deutschen Nationalbibliographie;  
Detaillierte bibliographische Daten sind im Internet über <http://dnb.d-nb.de> abrufbar.

ISSN 0936-4099 [977-1617954-00-0]

© OSTASIEN Verlag 2024

[www.ostasien-verlag.de](http://www.ostasien-verlag.de)

Anschrift der Redaktion:

OSTASIEN Verlag, Wohlbacher Straße 4, 96269 Großheirath, OT Gossenberg  
Tel. 09569/188057, Fax: 03222-1360347, email: [dschaab-hanke@t-online.de](mailto:dschaab-hanke@t-online.de)

Redaktion und Satz: Martin HANKE und Dorothee SCHAAB-HANKE

Umschlaggestaltung: Martin HANKE

Herstellung: Rudolph Druck GmbH & Co. KG, Schweinfurt

Printed in Germany

# Orientierungen 35 (2024)

## Inhalt

### Artikel

- Harald MEYER* 1  
Im Gedenken an die Opfer des Großen Noto-Erdbebens vom 1.1.2024:  
13 Katastrophen-Gedichte von Ueda Masayuki (Kanazawa)
- Matthias GERNER* 15  
Tai-Kadai and Miao-Yao Migration
- Markus BÖTEFÜR* 37  
Dortiger, Menschenfresser und Jagdgefährten: Das Bild von Raubkatzen  
in Süd- und Südostasien in europäischen Darstellungen des 17. bis frühen 20. Jhs.
- Manfred W. FRÜHAUF* 51  
Cheng Fangwu und sein Essay „Von der literarischen Revolution  
zur revolutionären Literatur“ (1923/1928)
- Ulrich VOLLMER* 79  
Der Bonner Religionswissenschaftler Gustav Mensching  
und seine Lehr- und Vortragstätigkeit in Riga (1927–1935)
- Dorothee SCHAAB-HANKE* 93  
Wieviel *Lüshi chungju* steckt im *Glasperlenspiel*? Einige Überlegungen zu Hermann  
Hesses Rezeption von Richard Wilhelms *Frühling und Herbst des Lü Bu We*
- Sanat GÜLEN und Michael Reinhard HESS* 115  
Der uigurische „historische Roman“ aus Xinjiang zwischen Fakt und Fiktion
- Michael KNÜPPEL* 155  
Zur Frage der Verwendung der arabischen Schrift im öffentlichen Raum  
bei den Hui-Muslimen Shandongs
- Hartmut WALRAVENS* 169  
Archäologisches aus Balu-mkhar, Westtibet:  
Briefe von August Hermann und Dora Francke
- Hartmut WALRAVENS* 173  
Milius Dostoevskij zum Gedächtnis (1884–1937 oder 1943/1944)

*Hartmut WALRAVENS* 177  
 Zu einem Schreiben des Pekinger Dichters Vincenz Hundhausen  
 in der Universitätsbibliothek Kassel

*Christoph ANTWEILER* 181  
 Actors, Acts and Actants in Berthold Damshäuser's Translation Workshop:  
 An Office Ethnography with an Outlook on Material Culture Studies

*Peter KUPFER* 193  
 Vom „Gründungsmythos der Globalisierung“ zum „Herzstück der Welt“:  
 Begleitende Bemerkungen zu Thomas O. Höllmanns neuem Seidenstraßen-Buch

## Rezensionen

Nurlan Kenzheakhmet. *Eurasian Historical Geography as Reflected in Geographical Literature and in Maps from the 13th to the Mid-17th Centuries*. Gossenberg: Ostasien, 2021  
 (Roderich PTAK) 223

Garcia de Orta. *Colóquios dos Simples e Drogas e Coisas Medicinais da Índia*,  
 hg. von Rui Manuel Loureiro und Teresa Nobre de Carvalho. Lissabon:  
 Universidade de Lisboa, 2024 (Roderich PTAK) 230

Miguel Roxo de Brito. *Relação da Viagem à Nova Guiné*, hg. von Rui Manuel Loureiro.  
 Portimão: Livros de Bordo, 2022 (Roderich PTAK) 236

Roderich Ptak (Hg.). *Jetzt wird gefeiert. Speis und Trank im alten China: Wunder,  
 Wirkung, Wahn. Geburtstagsgabe für Marc Nürnberger*. Gossenberg: Ostasien, 2024  
 (Hartmut WALRAVENS) 241

Dorothee Schaab-Hanke. *Joseph-Marie Amiot (1718–1793) als Vermittler der Musik Chinas  
 und deren frühe Rezeption in Europa*. Gossenberg: Ostasien, 2023 (Hartmut WALRAVENS) 245

Tamayo Iwamura. *Berufsethik und Grundwerte in Japan: Erfolgsgeheimnisse jahrhundertealter  
 Unternehmen*. Wiesbaden: Springer Fachmedien, 2021 (Elizabeth FRIMMERSDORF) 250

Guido Woldering. *„Fiktion“ und „Wirklichkeit“ in japanischen Literaturtheorien der Jahre  
 1850 bis 1890*. Berlin: De Gruyter, 2022 (Vienna Lynn BAGINSKI) 254

Michael Reinhard Heß. *Spuren unter dem Sand. Uigurische Literatur in Text und Kontext*.  
 Gossenberg: Ostasien, 2024 (Michael KNÜPPEL) 257

Berthold Damshäuser und Agus R. Sarjono (Hg.). *Sprachfeuer: Eine Anthologie moderner  
 indonesischer Lyrik*, aus dem Indonesischen von Berthold Damshäuser. Berlin: regiospectra,  
 2015 (Wolfgang KUBIN) 262