



**12.00–13.30**      **Session 2: Students of Fine Arts**

Chair: **Sandra DAHLKE**

**Olga NEFEDOVA**      Arab Art Students in the USSR Institutions in 1959-1979:  
the Socialist Realism and the Socio-Cultural Environment.

**Mustafa SWITAT**      Polish-Syrian Interactions in Fine Arts Education

**Wednesday, 3 June 2020**

**10.00 – 11.30**      **Session 3: Country Case Studies 1: Turkey, Algeria**

Chair: **Benjamin BEUERLE**

**Elmin ALIYEV**      TCP's "Shortwave Front" in Leipzig: "Bizim  
Radyo" as a Vehicle for Propaganda and Knowledge  
Transmission

**Constantin KASTAKIORIS**      Algeria and the Eastern Bloc:  
Educational Exchange and Cultural Production in the  
Cold War and beyond

*11.30–11.45*      *Coffee Break*

**11.45 – 13.15**      **Session 4: Country Case Studies 2: Poland/Iraq & Kurdish  
Women/GDR**

Chair: **Miloš ŘEZNÍK**

**Dorota WORONIECKE**      From Wrocław to Mosul and Back: the Experience  
and Legacy of Architectural Education.

**Parang NIAKAN**      Iranian Women in GDR: Knowledge relation and  
Life experience

**Thursday, 4 June 2020**

**10.00 – 11.30**      **Session 5: Circulation of Knowledge and Soft Power**  
Chair: **Miloš ŘEZNÍK**

**Zaur GAZIMOV**      Knowledge and Relationships within Iranian  
Communist exile in Poland: The case of Kaweh Pur  
Rahnama (1937-2012)

**Ala AL-HAMARNEH**      Knowledge Relations and Soft Power:  
Soviet/Russian Alumni Associations in Jordan  
and Lebanon.

*11.30 – 11.45*      *Coffee Break*

**12.00 – 13.30**      **Session 6: Open Discussion 1**  
**“Knowledge”: concepts and approaches within the research  
project**  
Chair/Discussant: **Birgit SCHÄBLER**

**Friday, 5 June 2020**

**9.00 – 11.30**      **Session 7 Open Discussion 2**  
**“Knowledge”: concepts and approaches within the research  
project**  
Chair/Discussant: **Birgit SCHÄBLER**

*11.30 – 11.45*      *Coffee Break*

**11.45 – 13.15**

**Session 8: Organizational issues**

**Forthcoming publication(s), oral history recordings, project  
publicity activities, next meeting**

**Chair: Ala AL-HAMARNEH**

**13.15 – 13.45**

**Closing notes**



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Institute im Ausland

## **The construction of the unity of contradictions in the Ideoscape**

*-The science of Marxism-Leninism in the GDR and the resonance of Arab students-*  
Stella Kneifel

The Eastern bloc can be seen as a space created by a common ideology, a so-called “ideoscape” (Appadurai). “Ideoscapes” are usually composed of ideas, terms and images. These ideas, terms and images can be seen as a superior structure for relations between Arab students and the GDR society; as a common “intellectual home”. The superior structure was supported by various shared projects of the Arab states and the GDR leadership. The delegation of Arab students from communist parties who supported the SED-ideology is one example. On the other hand, there were also activities within these projects which were in opposition to the common ideology. The research of knowledge relations makes the contradictions visible.

*On the Arab student side* the contradictions inter alia become visible:

- Perception of a gap between taught and real socialism in the host country (statement of a former Palestinian law student, Abu Sitta)
- Lack of a conviction that Marxism-Leninism could change political realities in the Arab world (statement of a former Palestinian law student, Abusharekh)
- Acquired knowledge about Marxism-Leninism could not necessarily be transferred to the Arab states (no existing working class in the Arab world; political structures non-existent; other structural features that play a greater role, such as Islam, clan, etc.)

*On the GDR side* the contradictions inter alia become visible:

- GDR students who ascribe only a minor role to Marxism-Leninism/ speak of an overemphasis of the latter in retrospect (statement by a former student of Islamic Studies, Hans-Georg Ebert)
- The science of Marxism-Leninism was compulsory for every student in the GDR, including Arab students. However, there was the insight that Arab students who did not believe in the idea of Marxism-Leninism could not be convinced by the teaching (ministry of state security, diploma thesis, Strecker)
- If activities of Arab students that were against the state ideology/Marxism-Leninism became visible, there were no reprimands (this is particularly evident in reports about Arab student associations in the GDR).

Contradictions become apparent on both sides. Interestingly, these contradictions were discussed among themselves within the respective group. This means that the Arab students spoke with other Arab students (fellow students, members of student associations, embassies, etc.) about their views, but not with members of the GDR society. At the same time, the GDR leadership recognized that there were contradictions that were against their party line and could endanger their rule, but there were no consequences.

Although there were contradictions on both sides, outwardly a unit was presented. Arab students justified their silence towards the GDR side with their chance of a study visit, the acquisition of knowledge or good manners. The GDR, on the other hand, tolerated these

contradictions in order for their international standing not to be endangered. Instead of consequences they sought to affirm their international solidarity, their hospitality or the large number of foreign students.

The contradictions within the ideoscape were formed into a unity by making them invisible on both sides. Thus the individual had its place in the structure of the ideoscape and its actions had a secure, personal meaning. As long as there were patterns of meaning through the symbolic system/common intellectual home (e.g. the Arab students who considered criticism of Marxism-Leninism to be bad behavior; or the GDR side, which for fear of diplomatic consequences did not impose sanctions on Arab students who acted against their ideology), the contradictions that arose could themselves be given meaning again. As a result, it can be assumed that the ideoscape forms a structure that creates cohesion, but in which contradictions can still arise.

# Students at Work: The Media Production of Arab Journalism Graduates in USSR

## *The outline of the presentation*

*By Ekaterina Vasileva*

*For the Orient Institute in Beirut web conference, 2-5 June 2020.*

My research topic is the “Arab students of Soviet universities in 1960-1990”. My presentation’s topic is “Students at Work: The Media Production of Arab Journalism Graduates in USSR”. My presentation will be based on the information I gathered from the interviews with the graduates and on the content analysis of the graduates’ materials that I found in the Soviet media.

My hypothesis is that the media materials authored by the Arab graduates can provide various information about their studying and working life in the USSR, and expand the knowledge of their educational and professional ties and connections.

The questions I pose in my research are the following:

- 1) How many layers of relations networks the students had? How did these layers interact?
- 2) What was the influence of these relational environments on the students’ lives?
- 3) How were these relations reflected in the media output of the graduates?

In the first part of the presentation I will talk about the professional and study environments (which often were intertwined) for the journalism graduates in the USSR, what kind of opportunities and problems they have encountered during their stay in the USSR and how it affected their professional activities.

In order to illustrate these experiences I will use the media materials I found in my research. During the analysis I concentrate on described experiences and on the medium (writing genres, radio, television) used for that.

The media production can explain the relations in the different environments in which the graduates found themselves. First, it is the diaspora of the students from the Arab countries. There are examples of projects made by the Arab students of different backgrounds, for instance, the movie made in the Maxim Gorky Film Studio called “Memory and Roots” that was written by Ghaib Tu'ma Farman, directed by Farouk Dawood and produced by Jalal al-Mashta. They were all graduates of different years and backgrounds from Soviet universities who came together and were given an opportunity to create something among themselves.

Second, the materials can shed a light on the student-to-student or student-to-professor relations. For example, one of the graduates, Nadia Ghandur wrote about the life of female students in the journal “al-Mara as-Sufiyatiya”. She did an interview with two female students from the University of People’s Friendship where she wrote about the difficulty of talking to various students at the UDN because of the language barrier and she chose the students from the Arab countries because of the language similarity.

The second part of the presentation will include a couple of case studies looking a bit deeper into the biographies of the graduates that I interviewed and describing how the general trends influenced their lives.

The presentation might shed light on various relations that the Arab students were involved in the USSR in time of studying and building a carrier, personal and educational, as well as professional. It might help to portray the lifestyle of the graduates, and to describe in more detail their interests and choices concerning studies of journalism or topics of their materials.

*Arab Art Students in the USSR Institutions in 1959-1979: the Socialist Realism and the Socio-Cultural Environment.*

*Olga Nefedova*

Much can be learned and much can be understood about the Soviet art education in regards to the Arab students in the process of careful examination of its objectives. In his 1983 article, dedicated specifically to the art education of Arab students, art critic Anatoly Bogdanov stated the following: “However, the significance of the fact of gaining mastery art skills under the guidance of Soviet teachers is not limited, of course, only to the acquisition of certain professional techniques. Equally important is the fact that mastering artistic skills and learning as per the curriculum are inseparable from the world vision development, from clear, uncompromising position of a realist artist ... It is also important that many of the pupils of Soviet universities, having started their independent postgraduate activity and having achieve a lot in their artistic career, remained persistent and convinced adherents of realism”. The main goal of the Soviet art institutes was to mold the adepts of the realist style and considerable effort was expended by the state to do this systematically and efficiently. As described in 1967-68 annual study report of the Moscow State Stroganov Academy of Industrial and Applied Arts, educating foreign students “is a very complex and responsible part of the ideological and educational work. Our main goal is not only to prepare highly educated specialists, but to educate them in such way that even after returning to their homeland they remain true friends of our country”. The implementation of this plan was realized through two main strategies – building community and promoting cultural awareness among Arab art students, and educating them within the concept of the socialist realism.

In my presentation I will address the subject of relations between students and their art institutes, will talk about the problem of Arab students’ adaptation to the new environment and troubles caused by cultural differences. The subjects to be covered will include, for example, institutes’ enrolment process, students’ life in hostel accommodation, students spending their summer and winter holidays in the USSR, students’ excursions throughout the country, etc.

I will also talk about artists’ graduation projects created within the ideological framework of the socialist realism in art and art education in the USSR, influenced also by their own historical and political environments. These artworks will be interpreted through their origins and the social and political contexts of the artists’ perceptions.

Considering the stories of these artists, each of them was influenced by part of the discursive context in which they received their art education. While many of the

Arab artists indeed strictly followed the realist tendency, there have been plenty of those, who, after the graduation, went to explore new artistic practices, successfully combining classical Soviet education of realist art school and progressive art practices. Explaining the history of the artworks and artistic practice, I will argue that in their quest for a visual identity, struggling through and against the imposed ideology of socialist realism in art, Arab students nevertheless managed to identify and manipulate the reservoir of visual symbols and elements that they found in their national environment and history.

### **Polish-Syrian Interactions in Fine Arts Education**

My paper presents first research findings in Polish-Arab knowledge relations based on three biographies of Syrian former students. Based on interviews, literature and other sources I want to present short history of Syrian and Polish Fine Arts education.

Paper consists of two parts:

- 1) short presentation of those Syrian artists: Majid Jammoul (mostly sculptor), Karam Matouk and Nafe Alahmad (painters) with particular respect to their activities in examined period in the aspect of knowledge exchange and personal impact in the art development. All of them, being familiar and stimulated by art of both cultures, until now act like a kind of ambassadors of Polish art in Arab World and Arabic art in Poland. After returning to the country they undertook didactic work at art academies or other cultural institutions, creating staff educating subsequent generations of painters, graphic artists and sculptors. Especially active is Majid Jammoul, his works has been awarded many times and those works he made after coming back to Syria from Poland have a lot of in common with social realism – are monumental in size (very high) and of noble meaning. Influenced by among others Oskar Hansen (Polish architect, painter and sculptor of Finnish origin, creator of famous theory of open form) he admits that in his sculptures most important is space and form; he was a pioneer in teaching form in Syria after he went back home. Ideological signs of socrealism is easy seen in his huge, awarded outdoor sculptures in Syria (after study in Poland) that were inspired by knowledge he received from his two Polish professors: Stanisław Kulon (specialist in monumental sculpture and pottery) and Tadeusz Łodziana (specialist in monumental statues and outdoor sculptures);
- 2) simplified history of institutional art education in Poland and Syria pointing out its similarities (among others – relatively short history, roots in period when both – Poland and Syria were not independent countries, importance for national identity, western inspirations, supreme development after World War II when in both countries were established contemporary academies of fine arts). This part I present through the theories of the history of social thought – from subject of modernization of post-colonial countries, through the genesis of terms: First, Second and Third World countries, postmodernism global theories until Appadurai's ideoscape.

## **TCP's "Shortwave Front" in Leipzig: "Bizim Radyo" as a Vehicle for Propaganda and Knowledge Transmission**

The main goal of this paper is to examine the radio broadcasting used by the Communist Party of Turkey as an ideological propaganda and knowledge transmission medium during the Cold War and the contribution of the Turkish students who studied in the Eastern Bloc countries to those activities. This contribution will be studied in the case of Bizim Radyo (Our Radio), the first Turkish-language clandestine radio station in particular.

The paper argues that, Turkish language broadcasts of TCP, especially Bizim Radyo provided an important socio-political link between the Turkish community and Soviet-type "romantic" communism. Its propaganda attacks were not only directed at the anti-communist Turkish government and American policy but also anti-TCP leftist movements in Turkey.

In addition to support the development of communist ideology in Turkey, Bizim Radyo also played an important role in the organization of TCP abroad and in the socio-political lives of several Turkish students in the Eastern Bloc countries. The individual and ideological relations of these students with each other and other TCP members, as well as their duties in Bizim Radyo broadcasts will also be pointed out.

Based on published sources, memories, and archive materials in Turkish, Russian, and English as well as interviews with former Radio staff, this paper will examine Bizim Radio broadcasting in terms of its staff and organization, editorial tasks, and program content from 1958 to 1989.

In other words, the various information on the following topics will be systematized:

- General broadcasting policy and principles (for example, the difference of the style of expression and content between Bizim Radyo and other TCP broadcastings)
- Technical possibilities of Bizim Radyo station such as devices used;
- Methodology of the preparation and presentation of the radio programs;
- Content of discussions on ideological and political issues directing the radio broadcasts (especially on issues such as the National Democratic Revolution, the Kurdish issue and the Cyprus problem);
- The relationship between the radio broadcasts and the TCP periodicals directed from Leipzig such as "Progress" (Atılım), "Condition" (Durum), and "New Age" (Yeni Çağ).

## **Algeria and the Eastern Bloc:**

### **Educational Exchange and Cultural Production in the Cold War and beyond**

Constantin Katsakioris

It has been largely forgotten, yet Algeria's cultural life since the early years of independence has been marked to a large extent by her relations with the Eastern Bloc. The father of Algerian cinema and award-winning filmmaker, Mohammed Lakhdar-Hamina, whose movies are heavily influenced by Alexander Dovzhenko and Soviet socialist aesthetics, studied in Czechoslovakia. The great ceramist and sculptor, Mustapha Adane, co-author of the famous Aouchem Manifesto, attended the Art School of Leipzig, and the same did M'hamed Issiakhem, one of the founders of modern Algerian painting and founder of the Algerian National Union of Plastic Arts in 1963. The "Mediterranean Faulkner," as he is often referred to, undoubtedly the most important contemporary Algerian writer and author of two novels about the Soviet Union, Anouar Benmalek, studied mathematics in Kiev. The Kiev School of Music is also the alma mater of Abdelkader Bouazzara, the well-known musicologist and director of the Algerian Symphonic Orchestra. Lastly, the prominent Algerian dancer and choreographer, El Hadi Cheriffa, who represented Algeria in numerous international festivals blending elements of oriental and classical dance, attended both the Bolshoi Ballet Academy and the GITIS Institute of Theater Studies in Moscow.

This article is set to examine the educational cooperation between Algeria and the Eastern bloc countries, with a special emphasis on the fields of art, and to highlight the cooperation's effects, first, in terms of training of a creative intelligentsia and, second, in terms of knowledge and cultural production. To achieve these goals, the article will be based on a wide range of sources, including archival material, literature and artwork, interviews and published sources.

In the introduction, I intend to situate my case-study amid the relevant bodies of literature, most importantly: (a) The literature about culture and cultural development in contexts of postcolonial nation-building. Here I have in mind Nasser's Egypt, Nyerere's Tanzania, and other countries where the hegemonic nation-building project envisioned the creation of a "New National Man," that is both in socialist and nationalist lines. In all these projects, the role of the young intelligentsia was instrumental. (b) Second, the burgeoning literature on East-South cooperation and transnationalism in the Cold War, but in particular those studies that put on their spotlight actors, such as students, artists, writers, and scientists from the global South. The theoretical framework should account, first, for the hegemonic nation-building project and, second, for the tensions or challenges (leftist, liberal, ethnic etc.) mounted against this project by the students-cum-intellectuals.

The first short section of the article (1-2 pages max.) will introduce the actors, governments, parties, student unions, and provide necessary information on the dimensions and

importance of Algerian student migration to the Eastern bloc. I will shortly highlight the different generations of students.

The second section will narrow down to the students who attended schools of art. I will begin with actors and students of theater involved in various programs. Mohamed Zinet, already an actor of the FLN theater group during the revolution, was apparently the first to attend the Berliner Ensemble in the late 1950s. He was followed by Nouredinne el Hachemi who became a member of the Deutsches Theater as an actor between 1964 and 1971 and met his future wife Liliane el Hachemi. Others however pursued ordinary programs of Theater Studies at universities. These are the cases of Saddek Kebir who attended Humboldt and of Ibrahim Noual who studied in Tashkent.

The first students of cinema who arrived in the GDR in 1957 were Mohand Ali Yahia and Boubaker Adjali. Ali Yahia studied film direction at the East Berlin Film School, from which he graduated in 1961. Adjali, after he received medical treatment, was transferred to Czechoslovakia, where he enrolled in the Prague Film and TV School (FAMU). At FAMU, he had been joined by another Algerian militant, Mohamed Lakhdar-Hamina. Beginning in the 1960s, Algerian students also enrolled at VGIK in Moscow. Among them, Azzedinne Meddour, Rabah Bouberras and Jean-Pierre Lledo became the most prominent filmmakers. Lastly, in this section I will refer to students in plastic arts, Mustapha Adane and M'hamed Issiakhem, dance, El Hadi Cheriffa, and eventually music. In this section, I will also discuss what all these students became focusing on the art or theory (see Aouchem Manifesto) they produced.

In the third section, I will focus on cases of knowledge and artistic production which stand out for their transnational character and go much beyond the master-student relationship. These cases include Nouredinne and Liliane el Hachemi who collaborated in theater plays in both Algeria and East Germany. The second example are the Kebirs, Saddek and Sabine, who have co-authored a number of children books in several languages about the tales of Kabylia, Islam, and other themes. Another example is the choreographer El Hadi Cheriffa who not only created his distinct transnational dance aesthetics but also pursued collaboration with the Bolshoi Theater after he returned to Algeria.

In the conclusion, I will discuss the legacies of these educational and cultural ties. I will also refer to the postmemory through the artwork of artist Louisa Babari born in Moscow into a Russian-Algerian family.

## **From Wrocław to Mosul and back: the experience and legacy of architectural education**

The paper explores knowledge relations in the field of architecture and urban planning between Iraq and Poland People's Republic based on the case study of the Department of Architecture, University of Mosul. Following its establishment in the academic year 1978/79, fourteen lecturers from the Technical University of Wrocław (TUV) worked at the Department throughout the 1980s. The scope and character of their contribution to the development of the architectural program there was shaped by several factors. First, their involvement started soon after the Department was established, as one of three architectural schools in Iraq at the time and the only one in the North, and continued throughout the formative years when the curriculum and program were being set. Second, unlike Baghdad, the architectural profession was not well established in Mosul in the late 1970s and there were very few practising architects in the city who could have got involved in the development of the Department. Third, the Department faced shortages of local academic staff and at many points throughout the 1980s the Poles formed the majority of teaching staff there. Fourth, all the Polish lecturers were colleagues from the Faculty of Architecture, TUV, worked as one group and implemented the program and teaching methods from their home university. Fifth, for most of the 1980s Iraq was at war with Iran, which impacted relations between the foreign staff and Iraqi students, restricted the latter's access to academic resources and ability to travel (even within Iraq). All these factors rendered the role of Polish staff significant, to an extent that would otherwise be difficult to come by.

In this paper I approach education as a form of knowledge production facilitated by the relation between the instructor and the student. While I explore both the what (knowledge) and the how (method) of knowledge production that transpired between the Iraqi students and the Polish staff, I am first and foremost interested in how the two experienced the relation between them. To this end, I ask the following research questions:

- 1) How were the knowledge relations established and what were the context and dynamics of their unfolding?
- 2) How did these relations mould the process of architectural education and, more broadly, the development of the Department?
- 3) How did both sides experience and make sense of these knowledge relations (meanings & frameworks of reference)?
- 4) How did the participants of these knowledge relations understand and navigate the differences and similarities between the national contexts?
- 5) What has been the legacy of these knowledge relations?

The paper starts with the presentation of methodology and main research questions and then moves to the introduction of the case study. After discussing the background behind establishment of the Department in 1978, I move to present details on the collaboration between the University of Mosul and the Wrocław University of Technology. Then, I turn to describe campus life at Mosul University in the 1980s, discuss relations among students, relations between students and staff, and – against this background – try to understand how the Polish lecturers were perceived by their Iraqi students and how relations between them unfolded. Subsequently, I analyze the contributions the Polish staff made to the architectural program in Mosul, based on recollections of the former students and the Polish staff as well as on the photos of drawings produced by students during design studios. Against this background, I then show how – in interlocutors' eyes – the architectural education in Mosul differed from the other two architectural schools at the time, the University of Baghdad and the Technical University of Baghdad. Then, I show how the students made sense of the differences and similarities between the two national contexts and how this impacted the educational process. Finally, I move to discuss the legacy of the Polish contribution to the establishment and development of the architectural program in Mosul as narrated by its former students who – at one point or another – stayed in academia and took over the reins following the termination of the cooperation due to the First Gulf War in 1990.



# Report for Research Conference in Moscow 2020

## Kurdish and Persian Female students in GDR. (1947 – 1991)

Parang Niakan

November 2019

During the research conference in Moscow, my presentation would have two main parts. The first part will deal with the study of the cultural discourse that existed in Iran at that time regarding women's rights and the social and political status of women. In the second part, I am going to present the first results of the interview, which I have planned to cover them in the coming months. The focus of the interview will be on the woman who studied in East Germany and their life experiences. By comparing these two parts, I am going to understand the knowledge relations, which there were between two different societies.

The first part introduces the rising and falling of the left parties in Iran, with the focus on the Tudeh Party in Iran before and after the Revolution and the migration of that party to East Germany. As a brief explanation I can mention here that the Tudeh party changed their approaches, introduced a new approach known as Islamic Marxism, and advocated for Khomeini during the Iranian revolution. However, after the revolution, like the Shah era, they were still counted as an enemy, so they had to emigrate from Iran and relocate their bases to other Eastern Bloc countries, especially East Germany.

The important point for me in this process would be the ideas of the party about women and the position of women in their idea and structure. Which part of that has changed from the rising period to the emigration to East Berlin, or the statements and attitudes of these parties towards women? For example, one of the most important shifts in the party's approach was on the issue of the Hijab after the victory of the revolution.

Also, in this section, I would like to review the books and biographies published by women activists in these parties who are not currently living. Among them was **Maryam Firouz**, the wife of **Noureddine Kianouri**, one of the main leaders of the Tudeh Party. **Maryam Firouz** was the founder of the Tudeh Women's Organization. **Najmeh Alavi**, **Bozorg Alavi's** sister. She has written many books on this subject and she was an important member of the Tudeh Party. **Shahla Elami** was a prominent member of the party who has published her biography. Its name is "Ogdehaye zendeghiye man"<sup>1</sup>.

In the same way, "Salhaye Mohajerat"<sup>2</sup>, is a research book by Qassim Shafi Nourmohammadi, contains unpublished documents about the Tudeh Party in East Germany. This book has been published with the purpose of getting to know the Tudeh Party during the migration of its members to the German Democratic Republic (GDR). The author of this work has tried to not only address general and transient references about the Tudeh Party in recent years, but also to address the migration of the party's leaders and staff to the German Democratic Republic. Their long stay in the country and their relationship. He has been investigating Germany with the Brotherhood Party or the United Socialist Party. "Brotherhood parties" and arrests of Tudeh Party leaders, Iranian-German trade and diplomatic

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<sup>1</sup> My life complexes

<sup>2</sup> The Years of Immigration

relations, the Shah's visit to the German Democratic Republic and the occupation of the Iranian Embassy in East Berlin, the Tudeh Party of Iran and **Reza Rosta, Kianouri**, and the expulsion of **Shahnaz Elami** from the Republic Germany and ... are some of the important topics that are discussed in different sections of this book.

In the Second Part, which includes interviews with women who have lived and studied in East Germany. Some of them were former members of the Tudeh Party. During my trip to Iran and Berlin, I have found their names and brief information about their lives, including:

### **Monireh Baradaran**

She studied sociology in Iran, continued her education in Germany, and resides in Berlin. She is currently the editor of the Bidaran e-magazine. Ms. Baradaran was twice imprisoned in Iran once during the Shah and once after the revolution. She has spent more than nine years in prison.

### **Mahin Rosta**

She was one of the activists of the Tudeh Party who lived with his husband in Iran. After her husband's execution in 1981, she went to East Berlin where she continued her education and she is active in women's rights right now.

### **Monireh Kazemi**

She is currently a women's rights activist and has conducted many interviews on new Islamism. In the past, she was a Tudeh activist who eventually immigrated to East Germany but she did not finish his education in Germany and lived in East Berlin and Leipzig.

### **Pantea Bahrami**

She is an Iranian writer and director living in the US. She lived in Germany before immigrating to the United States. In an interview with Deutsche Welle, she cited the reason behind her immigration to the United States, hidden discrimination against immigrants. She lived in East Berlin, but one year before the wall fell, she entered West Berlin illegally with a fake passport.

### **Yasmin Mizar**

She is a women's rights activist and editor of Cricket magazine. As far as I know she is a resident of England, but she has given many lectures on Iranian women and the issue of women in the Islamic Republic of Iran in German universities. It seems that she lived in Germany for some time, because in one of her interviews she mentioned a memory about the fall of the Berlin Wall.

My main goal here is to find a general notion of the position of women in Iranian leftist ideas and to compare that with women's life experience. By noticing that, these women have lived in two different countries, but in both ideologies of the left. It would be necessary to find cultural and social contradictions and similarities about them and the status of them. In my idea, it would be possible by compare and evaluating of remaining documents and biographies, as well as women's life experiences. That method will enable me to find the knowledge relations between two different societies.

Dr. Zaur Gasimov (University of Bonn, zgasimov@uni-bonn.de)

### **Intermediating Knowledge through Relationships: The case of Iranian Communist Exile Kaweh Pur Rahnama (1937-2012) in Poland**

My case-study focus, in a broader sense, is on Iranian exile communists educated in the Eastern Block, predominantly in Poland, Hungary and USSR. Here I will concentrate on one part of my research, on the member of the Iranian Communist Tudeh-Party, Kaweh Pur Rahnama (1937-2012), who initially read cinema studies in Bulgaria, and then moved to Poland. He continued his studies in Łódź, but then he had to skip the career of a film-maker and to enter Oriental Studies in Warsaw. He taught Persian linguistics from 1970s till his retirement in the 2000s. His textbooks of Persian and readers on Persian literature have been used at the Iranian Studies Faculties at the Polish universities till now. So, he contributed heavily to the establishment of Persian language instruction at the postwar Polish universities, of the specialized language courses and course materials since 1970s. Along with contribution to Polish Oriental Studies Rahnama intermediated knowledge on Iran through his literary works and journalistic interviews. His Iran-related novels in Polish touched topics like Iranian communism, exile, nationhood and religion. I have obtained them thanks to the assistance of DHI Warsaw library service and that of the University of Bonn.

Kaweh Pur Rahnama died in 2012. I could speak and I am still in touch with his former students like Polish Orientologists and diplomats trained by him. Some of his colleagues were in closer contact with Rahnama assisting him by proofreading of his Polish texts etc. Some of his colleagues and students became the co-authors of his publications by ‘polishing his Polish’. Another group of the informants consists of members of his family. Kaweh Pur Rahnama married in the mid 1970s Grażyna Pur Rahnama, a trained philologist of German and Russian. In the 1980s, the couple divorced, and Kaweh married his student Izabella who gave birth to Sijawusz Pur Rahnama in 1987. Having contacted him via facebook, I could phone Sijawusz and obtained through him contact data of Grażyna and Oresz Pur Rahnama as well as of two Iranians with whom Kaweh maintained closer contact. The phone conversation with Warsaw-born son of Kaweh Pur Rahnama, Sijawusz, was conducted in Polish. His mother, the second wife of Kaweh, Izabella Pur Rahnama, died in 2003. The phone conversation with Grażyna Pur Rahnama was very informative. She could recall some other Iranian colleagues of Kaweh from 1970s, told about his travels to East Germany for meetings with other Tudeh members. She is in possession of a photo album of Kaweh with his old photos from Sofia, Łódź and Warsaw. According to her, he did not like to talk much about the time in Iran and in Bulgaria. Sijawusz’s memories on his father were seemingly based on the perception of Kaweh Pur Rahnama’s autobiographic novel “Ten Iranians and one Dead in Warsaw” published in 2006. I hope to meet these family members during my next Warsaw visit after the Covid-19 pandemic. Currently I try to analyze Kaweh Pur Rahnama’s exchange of knowledge and his contribution to knowledge, both professional knowledge in the field of Iranian studies (both linguistics and country-study research) and Iran-related journalistic activities. In the same time, I am about to trace Rahnama’s knowledge sharing/contribution/acquisition map paying attention to the chronology, various, multilayered relationships and knowledge-related contacts. The sub-groups are:

1. Iranian Communist exile community in Poland, other countries of the Eastern Block, and in the USSR (f.e. Rahnama’s trip to Leipzig in 1969)
2. Iranian non-Communist students coming to Communist Poland
3. Polish Orientalists
4. Family networks

All these subgroups were closely interrelated and interwoven: Kawehs second wife was a Polish Iranologist Izabella Pur Rahnama, and she worked as a journalist for an important Polish daily “Gazeta Wyborcza“. Through her intermediary, Rahnama published several articles on Iran, Islamic revolution and other Iran-related issues in the daily. Rahnama’s female colleagues and former students at the Iranian Studies of the Warsaw University proofread the texts of his novels, corrected his Polish, and

reformulated, adapted them to the Polish reader. While Kaweh informed Polish readership on Iran's political process in the twentieth century by the aforementioned novels, the Polish orientalist became an essential intermediary between 'his' Polish text and the Polish text of the novels published in 1988 and in 2006.

In his autobiographic novel, *Rahnama* depicted an entire milieu of Iranian exile Communists based in Warsaw, their mood, hardships and blessings. It is to be elaborated to which extent his depictions corresponded with his experiences. Was there an Iranian communist exile community in Warsaw in the 1970-80s? *Rahnama* portrayed a strong atheistic milieu of Iranian exile community in Poland, rejecting both Islam as well as the Catholicism of the host country. Putting the Iranian Communists in the center of the plot of his novels, *Rahnama* dedicatedly represented Iran, its culture and society in his literary works. He advocated Iran's multiconfessional society, rich traditions of the Persian literature, and promoted the idea of Polish-Iranian community of destiny (*Schicksalsgemeinschaft/wspólnota losow*).

Knowledge Relations and Soft Power - Soviet/Russian Alumni Associations in Jordan and Lebanon

Introduction: In the years following the Second World War and mainly during the decolonization era in the Arab countries in the 1940s-1960s, diplomatic relations have been established between USSR and the majority of the Arab states. Furthermore, direct and indirect relations have been extended and deepened between the USSR and the old and newly-established communist, Marxist and other leftist parties as well as “liberation movements” in the region. The official Soviet cultural centers and the locally initiated associations of friendship with the USSR were, among others, solid and effective tools of the Soviet soft power and public relations strategy. Alumni organizations began to be established either as working groups within the associations of friendship, as in the case of Jordan in 1971, or as an independent association, as in the case of Lebanon in 1970.

Two Russian initiatives have “inherited” the Soviet structures and frame the interaction and cooperation with the alumni associations worldwide today: International Corporation of Institutes of Higher Education (INKORVUZ) established in 1989 and the “newly” in 2014 established Alumni Russia (AR - Всемирная Ассоциация Выпускников российских (советских) ВУЗов). Both initiatives have been rooted within the historical soft power and knowledge relations established in 1960s-1980s.

Research question and aim: Based on the historically established knowledge relations within the “Soviet” ideoscape in the 1960s-1980s, different and multi-layered relations (business, family, cultural, political etc.) have been developing, emerging, modifying and re-adjusting within the alumni activities. The main research question is to understand how the various relations have been re-framing and interacting to match and to be integrated within the changing soft power strategy(-ies) of the Soviet Union and later on in Russia? The main goal of the research is to identify and analyze the various relations, their interactions and modifications within the theoretical frame of relations and soft power approaches.

Theoretical framework: two main patterns frame the research: socio-historical relations within organizational and global studies, and soft power in the Eastern Bloc/USSR and transitional societies. Relations are understood as direct and indirect interactions and interdependencies in personal, social, economic, professional and political contexts as well as in time and space (Reed, 2006; Jessop et al, 2008). Appadurai’s concepts about global flows (ideoscape, ethnoscape and financescape) frame the relations with the Arab Alumni Associations. Knowledge is understood along the lines of Wallerstein’s critique of “binarity” of knowledge production within cultures and disciplines, and of Connell’s anti-/postcolonial approaches to knowledge as a resistance against the dominant “global.culture/knowledge”. The understanding of the transformations within the soft power strategy in USSR/Russia is based mainly on the research done by Sergunin and Karabeshkin.

In this talk, I will focus on how the knowledge relations within the soft power contexts have been developing since the early 1970s in the Soviet alumni organizations in Lebanon and Jordan. The activities of the Alumni associations are perceived and tackled differently by their own founding and active members on the one side, and by the Soviet/Russian counterparts on the other side. The members understand the associations, first as a form of public legitimization of their own biographies (political and professional), second, as a form of social, cultural and economic networking, and third, as a social commitment in their own countries. The Russian initiatives are keen to address the Alumni associations as elements of their own global soft power networks.

Another focus will be given to the development of the sophisticated flows and relations within the ethnoscape of the bi-national Soviet-Lebanese families and the Jordanian Alumni of Circassian and Chechen origins in the associations.

Last but not least, the question of the Political affiliations and relations of the founders and the active members of the both associations and their fluctuating embeddedness within the ideoscape and the local political movements, will be discoursed.

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