

## Abstracts

### **The translation of the first chapter of *Zhuāng-Zǐ* 莊子 into Estonian *Translated and commented by Mart Tšernjuk***

The author has studied *Zhuāng-Zǐ* for many years and published some historical-philological articles about the text. This is the author's first full translation of an entire chapter from the book.

The current translation has a foreword which gives some general remarks about the translation and explains the ideas behind the Chinese title “*xiāoyáo yóu*” 逍遙遊. A brief introduction is also given about the content and the philosophical themes covered in the first chapter.

The translation itself is accompanied with multiple commentaries of Classical Chinese terms, phrases and names.

This is not the first time that the first chapter of *Zhuāng-Zǐ* is translated into Estonian. Thirty years ago, in 1989, it was published in the collection *Ex Oriente* and was then translated by Jaan Kaplinski.

### **Fundamental Verses of the Middle Way (*Mūlamadhyamakakārikā*) *Translated and commented by Andres Herkel***

The publication includes the Estonian translation of the first five chapters of *Mūlamadhyamakakārikā* with an introduction, commentaries and the research article “*Quo vadis, nagarjuniana?*”

Nāgārjuna's philosophical masterpiece *Mūlamadhyamakakārikā* from the I–II centuries has up to now been the subject of various interpretations and comparative approaches. Pyrrhon, Kant, Nietzsche, Wittgenstein and Derrida are only a few most frequently mentioned names with whom Nāgārjuna has been compared.

However, we can establish an opposite perspective: Nāgārjuna can help us to understand the ideas of contemporary philosophy. The aim of his metalogical approach is not necessarily to destroy all possible views with *reductio ad absurdum*, nor the deconstruction of words and terms. His criticism is against the inherent existence of phenomena rather, and he tries to show how interdependent are the concepts we use.

Many “forgotten” ideas of eminent Buddhologists Edward Conze, Richard Robinson and Linnart Mäll are more helpful in elucidating Nāgārjuna's aim than numerous parallels with western philosophy.

The main conclusions are following:

I Before drawing cultural parallels, it is necessary to consider the systemic differences of Buddhism: hierarchy of mental states, yoga as a source of philosophical experience and inappropriateness of ordinary language for description of supreme states.

II The semantic field of dependence is suitable for describing the texts of the *mādhyamika/sūnyavāda* school and vice versa — these texts contribute to understanding present-day philosophy of language.

III Application of semiotic models helps to differentiate and explain the use of description languages of different levels. Several important concepts like *dharma*, *sūnyatā*, etc. presume semiotic interpretation and also offer new possibilities for it.

IV Translation of such texts means interaction with the ancient text creation mechanism and its continuation. Searching for appropriate equivalents is a demanding task at which the encumbrance of concepts with meaning fields from western philosophy is usually not beneficial.

#### **MAIT TALTS. On the statue of Buddha from Petseri and its creator**

The author of the article found a photo dated to 1934 from the collections of Viljandi museum. The photo represented of a group of Estonian military personnel standing in front of a large relief of Buddha carved in sandstone somewhere near Petseri (Russian Pechory), a town that was under Estonian authority until World War II. Preliminary investigation showed that, except for a few newspaper articles from the 1930s, very little is known about the statue and its fate. Based on the findings from the National Archives of Estonia, the author managed to ascertain that the creator of statue was Aleksander Tõruke (1904–1966, surname also spelt as Tõrruke(ne), Terruke(ne), etc). Tõruke had studied at Tallinn College of Engineering to become an architect, but never graduated. Instead, he had to earn his living as a draftsman working for different employers and had to move from one place to another. In the 1930s he stayed in Petseri for a longer period.

However, the motivation of Tõruke remains still quite obscure since no records have been found revealing his religious or other inclinations. It seems rather that the main trigger behind this ‘project’ was the pure urge of artistic expression. The image of Buddha was quite widespread in the popular culture of the 1920s and the 1930s. Tõruke obviously found examples for his work from printed matter, although his statue had peculiar similarities with some exceptional historical images of Buddha, e. g. his Buddha had crossed his hands over his chest in the same manner as the standing Buddha statue from Gal Vihara rock temple (Sri Lanka) dating from the 12<sup>th</sup> century. The fate of the relief it is currently unknown. The statue was either deliberately destroyed or had just fallen off the wall due to natural causes soon after its creation, presumably during World War II or soon after it. Nevertheless, new discoveries on the matter cannot be excluded.

#### **MARET NUKKE. Ghosts on the *nō* stage: The identity of the protagonist and unreality in new plays**

In the 21<sup>st</sup> century, creating new *nō* plays or *shinsaku nō* in Japanese, English or other languages is increasingly popular not only in Japan but also worldwide. One encounters in the international theatre field many plays and projects the title of which includes the word “*nō*”, such as modern *nō*, neo-*nō* or contemporary *nō*. However, these words in the titles of plays remain quite vague in their meaning, and analysing the texts often reveals that these plays and projects have nothing in common with *nō* theatre. The main reason why many of these theatrical texts fail to fulfil the requirements of the *nō* canon is the playwrights’ insufficient knowledge about the art of *nō*. Often the playwrights interpret *nō*’s highly ritual and elegant performance as a manifestation of symbolic or abstract art. Therefore, they tend to create the main character in their new plays as a symbol of a rather philosophic concept or as a ghostly figure that haunts a place. This paper focuses on the construction of the identity of the protagonist that would fit the many requirements set by the *nō* canon. Drawing examples from classical and new plays and other drama texts, this paper explains that the main character *shite* needs to be either a famous figure from a historically remote period or a person whose tragic life is told in the *nō* play. A ghost appearing on the *nō* stage is not a haunting figure of a dead person (*yūrei*) but a sad ghost (*bōrei*) who seeks redemption from his or her enduring pain caused by an unfortunate episode in his or her past life. In new plays, demons from the Buddhist hell (*oni*) and spirits of plants and animals (*sei*) — the popular protagonists of medieval plays — are rarely casted as main characters in *shinsaku*. Similarly, the demonic transformation of the spirit of a living person (*ikiriyō*) is not a protagonist in new plays anymore. In addition, this paper addresses the meaning of unreality in the *nō* theatre that is not achieved by philosophic renderings in the play text, but the unreal world of *nō* is manifested mainly by the empty space of the *nō* stage, which lacks any decorations and theatrical effects, and by the abstract movement patterns of actors. The unreality in *nō* plays is created through literary descriptions of the change of location or time of events. It is also expressed by poetic loans and metaphors that are interwoven into the play text. References to other literary sources or folklore and legends in the play text enable to establish complex characters with multiple identity. This kind of intertextual quality of characters also adds some flavour of unreality to *nō* plays.

### **The fatwā of ibn Taymiyya against the Nuṣayrīs Translated and commented by Üllar Peterson**

From the viewpoint of functioning of the Islamic social structure, the central place belongs to fatwās, the legal rulings issued by the experts of Sharia — muftis. Among zillions of fatwās issued during the history of Islam, there are such that have proved fatal for whole religious communities, nations and states. The fatwā influencing the present-day political situation in the Middle East is the *Fatwā against the Alawites* by the medieval Sunnite Islamic scholar ibn Taymiyya (1263–1328), which enacts the extremely negative attitude of mainstream Islam, Sunnism, against the Alawite community in Syria.

After the Alawite clan of al-Assads assumed power in Syria in 1970, which coincided with the rise of Islam as a political factor among Muslims everywhere, the forgotten *Fatwā against the*

*Alawites* by ibn Taimiyyaa found broad resonance in Sunnite writings on religious themes. This fatwā has been quoted in all major writings on religion since the 1970s and forms the basis for present-day rulings by muftis on Syrian themes.

As all the other fatwās, it is also divided into two parts — the questions submitted to the mufti (ibn Taimiyyaa) and his in-depth answers. The part of questions states that Alawites' religious principles differ completely from the religious principles of Muslims and poses the question: how should Islamic authorities act in relation to Alawites who oppose Islam, and how should ordinary Muslims interact with them in everyday life — is it allowed to communicate with them at all and allow them to stay in the Islamic state, or should all of them be killed?

The answers part of the fatwā defines the Alawites as the greatest enemies of Islam, who, insidiously claiming to be Muslims, distort the message of Islam and collaborate with all its enemies. Therefore, Muslims must not communicate with them; Alawite women must not be wooed, and their men must not be allowed to serve in the army. As Alawites hide behind religious pretence, it is impossible to subjugate them to the Sharia. Thus, the noblest activity of Muslims is waging Jihad against the Alawites — the Alawites are even greater enemies of Islam than any other unbelievers.

### **LIDIA LEONTJEVA. Notes on the hybrid nature of the constitution of the Islamic Republic of Iran**

The research carried out in the article aims to find the theocratic and democratic features in the text of the constitution of the Islamic Republic of Iran. The constitution text includes several articles which guarantee democratic freedoms and rights as well as elections on democratic principles and separation of powers. At the same time, the constitution cites Quran, names Islam as the state religion and declares ruling in the name of God. The author concludes that the constitution of the Islamic Republic of Iran is a constitution of a hybrid type in which theocratic and democratic elements are mixed.

### **Text of King Anitta**

*Translated and commented by Vladimir Sazonov*

At the beginning of Hittite historiography and literature stands the *Text of King Anitta* (CTH 1). The *Text of King Anitta* is a record of the conquests of Anitta (18<sup>th</sup> century BC). It is an important historical document; however, there are some serious problems with the dating of the document — e.g., in Anitta's era the Hittites probably did not use the same kind of script that was used in the *Text of King Anitta*. This script is probably from a later period — the era of Ḫattušili I (1650–1620 BC) or later.

A copy of the *Text of King Anitta* written during the Old Kingdom period and later copies have preserved. The text has a number of archaic features in grammar and spelling. Maybe it was composed at the time of Ḫattušili I.

The *Text of King Anitta* consists of different literary subcategories (e.g., royal inscriptions, building inscriptions, etc.). It could be divided into several parts or small subchapters. The overall structure of the *Text of King Anitta* can be analysed as follows: The first part is an introduction where Anitta emphasises his close relations to the storm-god of heaven like many later Hittite kings do in their annals. For example, in his annals, Ḫattušili I emphasised his close relation not only to the sun-goddess Arinna, calling himself “beloved of the sun-goddess of Arinna” but also to the sun-god of Heaven and the storm-god. The beginning of the *Text of King Anitta* with its Akkadian imperative *qibima*, ‘speak!’, follows the pattern of early Akkadian letters in which the document itself is commanded to reveal its contents, something not found in later Hittite historical texts. The second part describes the deeds of Piḫana, who was the father of Anitta, mentioned as king of Kuššara. The third part describes the deeds of King Anitta. The fourth part describes building activities in Neša. Anitta built some fortifications in Neša and the temple of the storm god. The fifth part describes Anitta hunting. The sixth part is again a description of Anitta’s military campaigns — e.g. his successful campaign against Puruḫanda and its ruler, etc.

We can conclude that the *Text of King Anitta* is a historical text in the form of a chronicle written in quite a dry and laconic style. It is notable that in the text there is no imprecatory formula in the inscription like we can find, for example, in many Mesopotamian royal inscriptions. At the end of the inscription, no gods are mentioned like in later Hittite annals.

### **GAO JINGYI. An overview of Chinese ethnological, political and language history**

For the first time in Estonian, the article provides an overview of periodisation of Chinese history according to historical epochs or dynasties as characteristic of traditional Chinese treatment of history but also used in Chinese historiography at present. The division into 27 epochs differs from that used in widely spread chronologies which include fewer of them, as several dynasties that reigned for a shorter time and did not cover whole China are not viewed as separate epochs. The article also follows the development of the Chinese language(s) and their written form in each epoch and their relations to political regimes, also the changes in the ethnical situation in connection with the political order and language situation. Only the original Chinese terms have been used, not the adapted present-day forms, which can cause misunderstanding.

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