Abstracts

ÜLLAR PETERSON. **Islamic "legal regulations" — fatwās**

Despite their central role in the functioning mechanisms of Islamic societies, Islamology has studied the "legal regulations" or fatwās issued by Islamic experts — muftis — superficially until now.

The rulers of the Islamic world have managed to subjugate the institution of muftis by creating superior state muftis and fatwā committees, but there are also independent muftis whose regulations often are a pain in the neck for the central authorities.

Due to muftis' different views, pressure by the authorities, political circumstances and diversity of the Islamic world, fatwās on the same question may not only differ but also be diametrically opposite. Contradictions between the groupings of muftis of different countries have even caused "fatwā wars", the most remarkable of which happened in the early 1990s during the First Gulf War. In world politics, however, there have been fatwās that Islamic great powers have issued together with nonbelievers and against other nonbelievers, like, for example, the Jihad fatwā to the Entente, which was orchestrated by Imperial Germany and issued by the Ottoman Empire in World War I.

Due to theological and political differences, Sunnites and Shiites have attempted to overthrow one another by fatwās throughout centuries. The first anti-Shiite fatwā was al-Ġazālī's regulation against "Shiite dissenters" in the 11th century; from among the numerous counter-regulations by the Shiites, the article discusses the appeals to Iranians to protect Syria from Sunnite terrorists.

Fatwās expressing contradictory views on permissibility of staying under the power of nonbelievers have also been issued. Some regulations have condemned individual offenders of Islam and the whole West to death. The greatest fatwā deceptions include the *Fatwā on Terrorism and Suicide Bombings* and the attempt by President Barack Obama's administration to write itself into history by a non-existent regulation.

A separate category consists of odd and comical regulations but also those bringing out the darker side of human nature, which are derided by Muslims themselves, to say nothing of the world elsewhere.

HELEN GERŠMAN. **The camel in pre-Islamic Arabia**

The aim of the article is to describe the camel in its various functions among the pre-Islamic Arabs. The focal point for description is the Arabic language. The words applied to denote the camel can be divided into the following groups:

specific vocabulary with a distinct meaning; words which refer to different species; words which refer to age, appearance, skills and temperament; and words referred to in connection with the pre-Islamic religion. The pre-Islamic poetry incorporates a cornucopia of metaphorical references and the Mediaeval works by Ibn Isḥāq, al-Ǧāḥiẓ, Ibn Ḥabīb, Ibn Manẓūr and Ibn Qutayba offer more specific descriptions. The selection of vocabulary presented in the article does not pretend to be exhaustive but gives a colourful insight into the world of pre-Islamic camels.

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

ANDRES HERKEL. **Notes on metaphor in the *Mūlamadhyamakakārikā***

The article deals with the use of metaphors in Nāgārjuna's *Mūlamadhyamaka-kārikā* (MMK). There are at least three different categories of metaphors used in the MMK: (1) exemplary analogy, (2) transcendental shift of meaning, (3) dependent concept (*prajñaptir upādāya*) and (4) delusion in the form of mirage.

We also consider some aspects of the use of metaphors from the viewpoint of western literary theory, especially regarding poetry. In very different cultural fields, the metaphor has a generic function of encouraging shifts of meaning or alterations of the state of mind. In other words, the metaphor is a tool of semantic transformation.

In the Vedas and Upaniṣads, we can easily find examples how the relation between the sign and the denotation is handled. In *Ṛgveda*, there is strong identification between a name and its object. Giving the names is a primordial mythical act itself. In early upaniṣads, we can observe a new attitude — all changes are merely the words, in name only. However, the object is considered as reality. In Buddhist philosophy, this differentiation between the sign and the denotation is reconsidered, especially in the case of Nāgārjuna and other Madhyāmika philosophers.

Indologist Johannes Bronkhorst insists that there is a specific feature of archaic consciousness exploited by philosophical statements, the so-called correspondence principle. The words of a statement correspond, one by one, to the things that constitute the situation described by that statement. Bronkhorst also argues that Nāgārjuna is confusing his opponents by playing with words and creating arguments which deviate from the principle.

The correspondence principle may have some impact on Nāgārjuna's argumentation, but it does not explain the very purpose of the Buddhist texts which elicit internal development and change. Therefore, I think the analysis of metaphors can be a useful tool, especially to explain transcendental shifts of meaning where the use of metaphors is more decisive.

Moreover, the metaphor may also be an effective tool for challenging the basic consciousness operating in the correspondence principle. The metaphor induces change, while the correspondence principle indicates fixed linkages of commitments which must be challenged.

LEHO RUBIS. **Depiction of the indescribable or expression of understanding the Awakened One in visual language in the past and at present**

The article applies the iconic image of the Buddha and the Japanese *karesansui* garden type to describe the essence of the mode of expression based on the canonical and individual understanding of Buddhist art. While the iconic image of the Awakened One is clearly a phenomenon of Buddhist art culture, it is much more difficult to understand what makes the *karesansui* garden with its abstract formal language as a composition of stones, pebbles and moss Buddhist art. The formal language of the Buddhist art of the past also has an essential impact on present-day artists' creation.

The three central problems needing an answer while describing the above-mentioned themes are the following. Is there a so-to-say Buddhist aesthetic based on Buddha's teaching that unites the two seemingly opposite approaches? What do the iconic images of the Awakened One created since approximately 500 years after Gautama's death express? Can the *karesansui* garden type be related to the teachings of zen-Buddhism, and what is the essence of this art form?

The analysis of characteristic examples of the two art forms and the texts accompanying them shows that the uniting feature of canonical art and the *karesansui* garden is that both are based on a consciously formed mental state. Depictions of Buddha with anatomical features characteristic of different nations make it possible to state that the image of the Awakened One did not represent a historical person but his teaching in a concentrated form, which, in India, was regarded as a more or less correct reflection of the *prajñā-pāramitā* text as a generally indescribable mental state. One of the characteristics of Buddhist art culture is supportive attitude to the application of new means of visual expression. In the case of both the iconic image and the dry garden, an art form existing in the cultural environment was used, but it was filled with new content. In the aesthetics of the *karesansui* garden, the influence of zen-Buddhism is primarily expressed in emphasis on the beauty of the empty space as a signifier of internal silence and the artwork as a mediator of the mental state.

Although the expressive means of Buddhist art of the past are entwined into the works of several present-day artists, the visual form of the new works is based on deeply personal experience.

MARGIT JUURIKAS. **The *nō* actor's selfhood and selflessness**

The *nō* actor is one of the reasons why the Japanese *nō* theater has managed to survive for centuries. The traditional master-student (father-son) study practice shapes the actor's body and mind. The mind, which serves as a source for the *nō* actor's "self", is what the spectator should see and feel. The article attempts to examine what is the *nō* actor's "self", what this "selfhood" includes and how it is shaped. Based on Zeami Motokiyo's texts on the traditional theatre, and starting with the phrase "Don't forget the beginner's mind!", the article focuses on the

understanding that, in the actor's subjectivity or "self", the development of the mind prevails, and the body is a means for its development.

The actor's self is descended from the initial intent or the beginner's mind (*shoshin*), but it also contains several other minds, not all of which are permanent. The beginner's mind, as the primary motif of the subjective experience, the starting point for the formation the actor's self, has been permanently present since the early stage of his development. This is the first seed in his physical space of experience which, in time, is enhanced by various mental and physical skills that should not be forgotten, even if they are no longer needed for performance. Without such a space of experience, the actor will not reach artistic perfection. The external artistic maturity is achieved by exact imitation of a master (physical practice), but its free and unrestricted implementation is possible only with the help of the mind.

The mind also helps the actor to look at himself and his character with a selfless, detached look. The vision from a distance (*riken no ken*) gives the actor an advantage which allows him to himself in the place of the spectators and can understand how they perceive his presence on the stage. It is possible that at one point the detached perception will see that the body is merely a continuing illusion projected on the mental screen.

MARET NUKKE. **From *The Elixir of Life* to *The Hawk Princess*: A re-adaptation of a *nō* play back into the Japanese cultural context**

New *nō* plays, called *shinsaku nō*, is an umbrella term for a corpus of roughly 300 plays written in the 20th and 21st centuries. Among these plays, one can find three basic types of adaptations: "original" adaptations, which use mainly literary sources, appropriations of earlier *nō* plays, and re-adaptations of western dramas into the form of the *nō* theatre. The last category is certainly the most fascinating type of *shinsaku* plays as the process of adaptation involves two stages: first, a classical *nō* play is adopted as a source for a western drama piece, and then the new adaptation will be re-adapted back into the Japanese context and the form of *nō* plays. This article explores the process of re-adaptation of *Yōrō* (*The Elixir of Life*, written by Zeami Motokiyo), a 14th century classical *nō* play, the theme of which was merged with the legends from Irish mythology by the renown Irish poet and playwright William Butler Yeats as "a play for dancers" titled *At the Hawk's Well* in 1916. Approximately half a century later, in 1967, Yeats' play attracted the attention of the Japanese *nō* scholar Yokomichi Mario, who wrote his version of the play, *Takahime* (*The Hawk Princess*), following the *nō* conventions. The analysis of these three plays — a classical *nō* text, an Irish symbolist drama, and a Japanese *shinsaku* play — allows to observe the metamorphosis of the theme, which is the power of miraculous water giving immortality to humans. However, in all the three plays, the theme has been interpreted in different ways, as the authors of the 20th-century adaptations have made several additions but also some cuts in order to adapt the theme better to the specific cultural context. The process of adaptation and re-adaptation always involves changes in the story, characters and

the overall mood of the play that could be called "cultural losses". The analysis of the plays indicated that Yeats adopted solely the basic theme of "the elixir of life" from the classical *nō* play and translated it to the world of Irish myths. Yokomichi, on the contrary, tried to re-adapt the story to the Japanese cultural milieu, making use of both Zeami's classical play and Yeats' symbolistic drama as the source texts. As a result of double adaptation — from the East to the West and back to the Eastern cultural context —, Yokomichi's *Takahime* exemplifies a sombre and allegorical ghost story the atmosphere of which drifts quite far from the festive celebration of the power of gods sensed in the classical *nō* play.

The fifth column of the Behistun inscription of Darius I (522–486 BCE)
Translated and commented by Vladimir Sazonov

The article gives a commented translation of the fifth column of the famous Behistun (Bīsitūn) inscription of the Persian king Darius I (522–486 BCE). As we know, the Behistun inscription was composed in three important languages of the Persian Empire: the Babylonian dialect of the Akkadian language, the Elamite language, and the Old Persian language.

It is important to note that the Behistun inscription is an excellent example of the use of propaganda by a king in Persia, but at the same time it is an important source of the history of Early Achaemenid Persia.

The last, fifth, column of the Behistun inscription was added after the previous four columns had already been composed. Only the fifth column was written in a single language, Old Persian, while the previous four columns were composed in the Babylonian dialect of the Akkadian language, the Elamite language, and the Old Persian language. The fifth column mentions events in 520–518 BCE in Elam and Scythia where two big revolts against Darius I took place, which he suppressed.

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