

## Abstracts

### TARMO KULMAR. **The teacher said. On Linnart Mäll's 80th birth anniversary**

The author looked through several statements by the orientalist Linnart Mäll (1938–2010) that had appeared in print in the last decades of his life and concentrated on the following particularly noticeable themes: learning, straightforwardness, the Estonian language, clarity of historian's thought and the possibility of honest policy. In addition, some of Mäll's earlier sayings are recalled. Each thematic section ends with pertinent verses from Confucian Analects (*Lunyu*) in Mäll's own translation.

Linnart Mäll considered learning the most important activity in human life. He found that the texts of Oriental thought should be translated from the original language. The use and development of pure and rich Estonian language was essential for Mäll. History should be treated clearly and honestly; it must not be falsified or distorted. Honest policy is definitely possible; he considered Otto Habsburg an example of an honest politician. And, certainly, one must do what has been promised.

The text is an elaboration of the plenary presentation at the 2018 Days of Oriental Studies, which were dedicated to Linnart Mäll's 80th birth anniversary.

### **Book of Filial Piety**

*Translated and commented by Frank Jüris*

Filial piety (*xiao* 孝) is the core principle of Confucian social ethics which regulates the relations between the generations both inside and outside the family where social order is achieved through self-cultivation and mastery of social roles on the axis of father/son, subordinate/ruler.

The concept of filial piety originates from the ancestral cult of Shang and Zhou dynasties where it meant sacrifice to dead ancestors. In the Confucian canonical texts, filial piety developed into an ethical principle where reverence also included living parents and rulers.

Out of the *Thirteen Classics* (*Shisanjing* 十三經) of Confucianism, the *Book of Filial Piety* (*Xiaojing* 孝經) is solely dedicated to the concept of filial piety. The text itself is divided into 18 chapters where teacher Confucius and his disciple Zeng Shen 曾參 discuss the meaning of filial piety. Chapters 1–6 discuss its applicability to different social classes from the emperor to the commoners. Chap-

ters 9, 10, 14, 15 and 18 explain the effect, reach and duty of filial piety. Chapters 7, 8, 11, 12, 13, 16 and 17 stress the importance of personal example in governing the people from the emperor to the lower officials.

Zeng Shen (505–435 BC) was a prominent student of Confucius mostly dealing with filial piety. His hometown was in the Southern Wu city of Lu state. His father Zeng Dian (曾點) was also a student of Confucius. Although a couple of decades younger than Confucius, Zeng Shen is also addressed in the *Book of Filial Piety* as teacher Zeng (Zeng-zi 曾子). This makes scholars assume that the *Book of Filial Piety* was written by Zeng Shen's followers some time between his death and the first mention of the book in *Master Lü's Spring and Autumn Annals* (*Lüshi Chunqiu* 呂氏春秋) composed in 239 BC.

### **GAN BAO. In Search of the Supernatural: The first scroll**

*Translated and commented by Katja Koort*

Gan Bao (died *ca* 336) was a Chinese historian and writer at the court of Emperor Yuan of Jin dynasty (265–420). He was one of the first Chinese writers to record the tales of the supernatural. His best-known work is called *In Search of the Supernatural: The Written Record* (*Sōushén jì*); it consists of 464 short stories concerning ghosts, god-like beings, wereanimals, nature's anomalies, and other unexplained phenomena.

The current selection contains translated and commented stories from the first scroll of *Soushen ji*, including legends of Chinese forefathers and cultural heroes, divine celestials and the immortals. It intends to give an insight into the worldview of Gan Bao and his contemporaries focusing on the way they perceived the boundary of the visible and the invisible realms and their intersections.

### **VIKTOR KORROVITS, ALVER ARIA. Social concepts *guanxi* and *mianzi* in the Chinese way of thinking**

The wish to make business contacts is based on mutual respect and ability to cooperate. In this article, respect and cooperation are examined in the context of Chinese culture, being focused on the concepts *guanxi* and *mianzi*. Social network *guanxi* is based on social reputation, the face of someone belonging to the network being expressed by *mianzi* and mutual obligation by *huibao*. *Guanxi* is characterized by its closed nature, distrust of people outside the group, hierarchy, obedience to authority's commands, orientation towards long-term harmonic personal relations — all that can mean patronage inside the group and corruption in the western concept of values. Connection to the closed network means extra business contact costs, and this influences the choice of contracting parties. *Mianzi* needs adoption of unaccustomed ethic values by Westerners and may lead to cultural conflicts. Learning to know *guanxi* and *mianzi* is essential for increasing contacts with Chinese businessmen as well as due to the activity of the Chinese in the West and widening economic interests of the Westerners in China.

**GAO JINGYI. Some more common etymologies of Chinese and Finno-Ugric languages based on rhyme correspondence**

The article contains in total 32 etymological units in ten rhyme correspondences between Chinese and the Finno-Ugric languages. The depth of the rhyme correspondence is from two to six etymological units. Rhyme correspondences confirm that these etymological comparisons are plausible.

**MARET NUKKE. The enlightenment of the Danish Prince: Adaptation of Shakespeare's *Hamlet* as a Japanese *nō* play**

Translating Shakespeare's blank-versed dramas into Japanese has been considered a rather impossible task, but converting his tragedies into the form of Japanese medieval *nō* plays seems even more complicated. However, Ueda Kuniyoshi, Professor Emeritus at Shizuoka University, guided by the words of his close friend Okamoto Yasumasa who said that "*nō* drama begins at the point where Western dramas end," succeeded in recreating Shakespeare's iconic tragedy *Hamlet* as a new *nō* play. Ueda's adaptation *Noh Hamlet* (2004) is set as Horatio's journey to Hamlet's grave many years after the Prince's death. At the graveside, Hamlet's ghost appears to Horatio, and at the end of the play both Horatio and Hamlet attain enlightenment initiated by Ophelia's act of compassion and forgiveness. In translating Shakespeare's tragedy into the Japanese cultural context and the form of the traditional *nō* drama, Ueda was challenged in many ways. This paper analyses the changes Ueda made to the story of the Danish Prince Hamlet for transferring it to the Japanese *nō* stage: first, designing the structure of his play by constructing a fictional story; second, creating a novel interpretation of the relationship between the characters; third, expressing Reginald Horace Blyth's universalistic concept of Buddhism in the play; fourth, converting Shakespeare's blank-versed tragedy into the form of Japanese classical *waka* poetry; and fifth, replacing *honkadori* poetic loans with translated direct quotes and references to the original text. The close analysis of Ueda's *Noh Hamlet* shows that, despite using the traditional adaptation strategies of the *nō* theatre, Ueda deliberately created a new *nō* play that deviates from the traditional *nō* plays in some aspects, such as exceptionally active supporting roles, lack of genuine *honkadori* poetic loans, and inserting the concept of universal religion.

**ÜLLAR PETERSON. Treatments of the Crusades in the East and the West, and the oldest Muslim source about the Crusades: Ibn al-Qalānisi's *Ta'riḥ Dimašq* (*History of Damascus*)**

The Crusades in the Orient were a response to the great Muslim onslaught in the previous centuries. This was done mainly because of spoils of war and political supremacy, and the Islamic sources do not hide this ambition.

Two tendencies can be distinguished in the Occidental history-writing on the Crusades since the 16th century to the present. The first is the Catholic concept of the Crusaders as idealists who did not care about their lives, which is contrasted by denouncing the whole affair as a historical nadir in human behaviour. This attitude started with Protestants and is now promoted by historians who stand far from the church but favour Islam.

The oldest and most immediate Muslim sources treat the Crusades from the viewpoint of *Realpolitik*: the Franks who had invaded the Islamic world were just a new political factor. By the 13th century, however, Saladin-centred writings based on the ideology of Islam become prevalent. Those treat fighting the Crusaders as fulfilling the sacred duty of Islamic Jihad.

Ousting of the Franks and the following new wave of Muslim onslaughts on Europe and Asia made the Crusades a marginal theme in Islamic cultural history; even their main hero Saladin faded into oblivion. This “noble Islamic hero”, however, was rediscovered by Muslims in the late 19th century due to disagreements between western colonialists, and, during the last half-century, the Islamic world has used the Crusaders of a millennium ago for forming a new ideological paradigm that justifies the supremacy of Islam.

The oldest Islamic source on the Crusades is *History of Damascus* by Ibn al-Qalānīsī, an aristocrat who lived in Damascus in the 12th century. The language of his annalistic style is dry compared to other Islamic sources on the Crusades. It concentrates on the history of the Syrian region, and, along with presenting other major political events, it also includes a thorough overview of the arrival of the Crusaders and the local events that happened to them until 1160. The source is valuable as the descriptions of events are often based on the author’s immediate experience. It is also noteworthy that, differently from the later Muslim sources, Ibn al-Qalānīsī treats the Crusaders as a purely political phenomenon and does not annoy the reader with ideological narrative praising Islam.

The current translation includes three central events from the beginning of the Crusades: first, the arrival of Franks in the Islamic world and their activities until the fall of Jerusalem in July 1099; second, the conquest of Tripoli in 1109; third, the Crusaders’ failed attempt to conquer Tyre in 1111 — the description of its siege is notable for its richness of detail.

### **SANDRA PEETS. Analysis of Khomeini’s 1963 speech in Fayzia madrasa: Shaping a foreign enemy through the Karbala myth**

The aim of the article is to analyse the main foreign policy themes in the speech given by Khomeini in 1963 in the Fayzia madrasa in Qom on the evening of Ashura. The significance of this speech lies in its timing, the response it created and its relevance to Khomeini’s foreign policy discourse. Firstly, the event is a commemoration of the madrasa students killed in a conflict with the Shah’s army a few weeks earlier. This was one of the first serious clashes between the Shah and the student opposition. Secondly, this speech is one of the first signs of Khomeini’s

open resistance to the Shah's regime. Consequently, Khomeini was sent to forced exile a year later. Khomeini writes his most influential works in exile where he is able to freely communicate with and inspire his followers in Iran. Last but not least, the speech unfolds the major themes in Khomeini's revolutionary rhetoric, which inflamed the opposition in the climax of the Islamic Revolution and are still prevalent in shaping the foreign policy of Iran.

The two most important foreign policy themes in the speech are the Karbala myth and the foreign enemy which, in the context of the speech, is Israel. The narrative of Karbala is a symbol of the moral responsibility to recognise and stand up to injustice even if the enemy seemingly has an advantage. Although the head of Iran is the Shah, Khomeini believes that the truly unjust and devious enemy is Israel. Israel stands for everything that Khomeini despises: imperialism, exploitation of less powerful states and an offensive against Islam. Khomeini formulates the narrative of injustice and creates a culprit — Israel — who is blamed for the problems facing Iran. It can be said that Khomeini combined opposition to Israel and the hostility towards the Shah through the narrative of Karbala and, thus, created a discourse which inspired the masses and is prevalent in the political identity of the Islamic Republic of Iran.

### TARMO KULMAR. **Notes on divine hymns of ancient Peru**

The article deals with the religious poetry preserved from the imperial era (1438–1532) of the state of Peruvian Incas. For several reasons, very little of it has preserved: the Incas are not known to have had an alphabetic writing system; they were forcibly Christianised, and the sages and teachers of ancient culture had greatly been killed, which caused an interruption of the tradition. Official texts of high culture — chronicles of events, songs of praise to rulers and divine hymns — have been destroyed most of all. The latter were still written down to some extent — by chroniclers, priests or colonial officials.

First, the author studied two versions of a prayer song to Pachacamac, the heavenly supreme being and creator of the world. Turning to the heavenly supreme being and the corresponding procedure meets the rule of religion phenomenology: praying, arms raised high, and kissing the air. The location of the supreme god was unknown, as the heavenly supreme being had shifted to the background in religion, giving precedence to the gods of atmospheric phenomena. He was approached seldom and in the case of greatest calamities, here because of draught.

Second, the hymn of praise to the sun god Inti is discussed. The hymn is included in the preserved verse play *Ollantay*. Here, too, two versions have been studied. It is revealed that the content of the hymn mainly coincides with the thorough description of Inti Raymi, the great sun holiday, written by chronicler Garcilaso de la Vega. It was forbidden to look directly into the sun as the visage of god; he should have been worshipped lying in dust. White and black llamas were sacrificed to him; the blood of the killed llamas was poured onto the fertile

ground, and part of the sacrificial meat was burnt, part, however, was eaten roasted by sacrificers.

These examples show that, despite their terseness, the Incas' religious addresses to gods were rich in content. Quite often, the truthfulness of this information can be checked by chronicle texts or data of religion phenomenology.

VLADIMIR SAZONOV, SIRJE KUPP-SAZONOV.  
**Some words about the possible Near-Eastern origin  
of Mikhail Bulgakov's charming vampire Hella**

Mikhail Bulgakov, one of the most prominent Russian writers of the 20th century, used many different oriental phenomena and motifs in his most famous novel *Master and Margarita*. There are at least two main reasons for Bulgakov's interest in the Ancient Near East (ANE). M. Bulgakov was well educated in theology since his father was an associate professor at the theology academy in Kiev. At the beginning of the 20th century, there was an interest in ANE history in Russia as well as in Europe.

The importance of ANE motifs in *Master and Margarita* becomes immediately apparent right at the beginning of the novel when the author mentions deities such as Marduk and Osiris. In addition to gods, the novel also refers to ancient demons of the ANE cultural spaces. Among others, readers meet an interesting demonic creature, Woland's servant Hella. We try to find which culture Bulgakov "borrows" Hella from. We will also discuss the issue of transcribing the name into Estonian.

Hella is depicted in the novel as a female vampire. It is no simple matter to establish the origin of the character because many different theories exist. L. D. Weeks claims that Hella is a reference to the Lilith legend. The Greek version of this name is *Ἑλλάωζ*, a demon who harms newborns and mothers. However, this form probably originates from Mesopotamia where this name occurs in Sumerian as *gal<sub>5</sub>-la* and in Akkadian as *Gallû*.

As for the translation of the name into Estonian, it is a well-known fact that, in the first translation of the novel in 1968, many foreign names were transcribed into Estonian following the traditions of the Russian language. It is also common knowledge that many foreign names and words originally beginning with the letter *H* are written in Russian with a *G* (*hertz* — *гертц*). So, it is possible that in both Estonian and English translations, the name *Гелла* was treated as foreign name, and since in Russian it was written with the letter *G*, it turned into an *H* in translated texts. However, if we consider the fact that Bulgakov, who knew the ANE well, named his character after *Gallû*, then the vampire should be called Gella in other languages as well.

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