

Abstracts

MARET NUKKE. **Women in the *nō* theatre**

In the history of the *nō* theatre, a performing art developed since the 14th century, the year 2004 marked the beginning of a new epoch as 22 women were certified as Preservers of Important Intangible Cultural Properties on 16 July. Traditionally, *nō* has been considered an art form that is performed solely by men. This kind of misconception prevailed for centuries, due to the very few historical records on women performing *nō*. However, contemporary research has established that not only the performers of sacred dances at Shinto shrines were exclusively women, but women have also continued performing *nō* in amateur troupes since medieval times, even after their banishment from the professional stage by the Tokugawa Shogunate. The aim of this paper is to understand why and how women disappeared from the professional *nō* stage, and how the famous myth developed that *nō* should be performed by men only. This paper intends to explore the changing attitudes toward female actors in the *nō* world that enabled women to return to the professional *nō* theatre, relying primarily on the personal interviews made in September 2004 with Uzawa Hisa, a Kanze School female *nō* actor, and Baba Akiko, a senior amateur actor of Kita School and renowned poetess. To arrive at better understanding of the position of women in the contemporary *nō* world, the experience of Uzawa Hisa was closely studied. She is one of the 22 women accepted as members of the Japanese Noh Society (Nihon Nōgaku-kai). In her interview, she revealed that there are still many challenges women have to face in their pursuit of recognition, but of particular interest was her detailed description of the nomination process for the membership of the Society. Finally, it may be concluded that the *nō* world is gradually changing into a more open and tolerant artistic environment, as proved by the successful career of Uzawa Hisa's daughter Hikaru.

MARGIT JUURIKAS. **Rules about humour in Japanese classical drama theory**

Humour is a serious matter. It provides clues to understanding ourselves and the society around us. On the other hand, the purpose of humour is to create a specific feeling of pleasure in the audience, which is most often manifested in smiles and laughter. We need humour and jokes, either for therapeutic or other purposes on a daily basis, and one way to quench our thirst for jokes and laughter is

to enjoy comedy. Comedy is meant to evoke laughter due to its humorous and funny nature where, in addition to the content of the joke, the person who performs it also plays an important role.

The Japanese laugh a lot. Their tradition of humour dates from ancient times. This article is not so much about Japanese humour or about what the Japanese laugh at but about the rules associated with it: what humour should be like, what kind of humour is appropriate and allowed, by whom and how it should be performed, particularly from the perspective of the Japanese classical *nō* theatre, which is solemn and symbolic, and the comical farce *kyōgen*, the primary goal of which is to make its audience laugh. The basis for those rules are the treatises on humour by the *nō* actor and theorist Zeami (1363?–1443?) and *Waranbegusa* by the *kyōgen* actor Ōkura Toraakira (1597–1662). They treated humour in connection with vulgarity and offered their own theory on the comedy actor and how to avoid vulgarity in comedy.

***Mūlamadhyāmakakārikā*, Part VIII:**

Examination of the agent and action (*Karmakāarakaparikṣā*)

Translated and commented by Andres Herkel

The Estonian translation of *Karmakāarakaparikṣā* of *Mūlamadhyāmakakārikā* (MMK) is the most appropriate example to illustrate the application of the term *karma* in Nāgārjuna's masterpiece. This is one of the three chapters that look at the concepts of *karma* or action and many of its derivatives. Mostly the derivatives are translated using the verb *tegema* in accord with the Sanskrit root *Kṛ*.

ANDRES HERKEL. On the Estonian translation of *karma* and *dharma* based on *Mūlamadhyāmakakārikā*

In this paper, the two key terms of Buddhism, *dharma* and *karma*, and their usage in Nāgārjuna's *Mūlamadhyāmakakārikā* (MMK) are under reconsideration. Another aim is to explain the Estonian translation options.

Karma is a term with a huge number of derivatives (*karāṇa*, *karmaṇa*, *saṃskārāḥ*, etc.) and, nonetheless, it is not the common practice to use many variants in translations. The Estonian language enables us to be consistent using mostly the same verb *tegema* in accord with the Sanskrit root *Kṛ*.

Dharma, vice versa, has not many derivatives in the text, but its translation is extremely complicated. The Estonian coinage *seadmus* would be suitable in most of the cases but not always. Sometimes, it would be better to use the words denoting 'element, concept' or even 'sign'.

In MMK, XVII, 1 and many other formulations, Nāgārjuna connects beneficial and friendly *dharma*s with good destiny in the circle of rebirth, consequently with *karma*. It is well known that the purpose of MMK is to indicate the emptiness (*śūnyatā*) of concepts. Therefore, it is significant how respectful he is in many of his formulations with regard to *dharma* and *karma*.

ELLI MARIE TRAGEL. Autocommunication and meditation: inner text creation in Chan practice

Buddhism as a lysiological teaching describes a way to overcome the primary level of unsatisfactoriness. By practicing awareness and attention to immediate experience, one can learn to see the world in its suchness — “without being misled by names and labels” (Watts 1957: 52) — and reach a higher level of understanding. Buddhism has extensive experience in describing the human psyche, and people who practice meditation are more attentive towards the details of their mental processes (Thompson 2015). Based on the Buddhist view that consciousness only becomes available for description in its act of text generation (Mäll 1998: 314), this article seeks to better understand the conditions of inner text generation in meditation practice and as an afterthought on it. The article examines whether and how the cultural semiotic autocommunication model can be applied to analysing Chan meditation.

The article synthesises Linnart Mäll’s theory of dharma as a text-generating mechanism and Juri Lotman’s approach to I–I communication and models meditative self-organization through these semiotic theories. First, the article introduces the concepts of autocommunication and inner text creation. Then, the semiotic model of lysiological teaching is outlined. Finally, the article describes autocommunicative text-generation taking place in Chan meditation practice. Chan is explained as presented in the book *Hoofprint of the Ox* (2002) by Chan Master Sheng-yen and Dan Stevenson. The article includes excerpts from a conversation with an Estonian Chan practitioner. The examples help to understand the theoretical synthesis and demonstrate the way in which theory, practice and personal sensemaking come together in self-organization.

AGU BLEIVE. Containment and support relations in Chinese and Estonian

Many languages of the world distinguish static spatial relations according to the opposition of containment and support. On the one hand, this kind of opposition is quite widespread crosslinguistically, but, on the other hand, the way how a concrete language differentiates between containment and support is different (Bowerman, Choi 2001). Furthermore, exactly what kind of situations are seen as containment relations and what kind of situations are seen as support relations tend to vary greatly among languages. This study aims to determine how are static relations of containment and support seen by native speakers of Estonian and Chinese contrastively. To do so, 10 Estonian native speakers and 5 Chinese native speakers were questioned in their native tongues respectively, according to the topological relations picture series of Bowerman and Pederson (1992). The Chinese side was supported by an earlier similar English-Chinese contrastive study (Zhang 2013). As a result, it turned out that both Chinese and Estonian native speakers made a similar distinction between static containment and support relations, but the answers of the Estonian native speakers were more

evenly distributed between containment and support relations whereas the Chinese native speakers preferred to describe most of the spatial relations as support with only some cases of containment. Another difference in this language pair was the way they broke down the area of support relations. For Chinese speakers the main way to express relations of support was the postposition 上 *shang* ‘on’ or the related location noun 上面 *shàngmian* — ‘on, on the surface, above’, while, for the Estonian speakers, there were more distinctions as postpositions like *peal* — ‘on’, *küljes* — ‘on, attached to’, *otsas* — ‘on top/tip of’ and the adessive case were used. All these Estonian location markers express the relation of support, but each of them emphasizes a different aspect of it.

Appu and sons

Translated from Hittite and commented by Siim Möttöus

The article takes a look at an ancient folktale from Hittite Anatolia of the 2nd millennium BC and provides a translation into Estonian. The tale describes a man named Appu, rich but unfortunately without any children. He asks the sun-god for aid and is later granted two sons, whom he named Bad and Good. When the brothers grow up, a quarrel breaks out over the inheritance, as Bad tries to scam Good for the superior share. They turn to gods for justice and, although the end of the story is not preserved, it seems that the sun-god righteously brings the matter to a close, punishing Bad. The folktale shares a lot of common tropes with other stories — conflicting brothers, childlessness and the topics of justice and morality — what is good and what is bad.

VLADIMIR SAZONOV, JAAN LAHE. Crises in Hittite religion: Kantuzili's prayer and plague prayers of Muršili II

Kantuzili's prayer, and the plague prayers of Muršili II, show serious troubles in relations between men and the god(s). This can be a personal crisis (of a man), as in the case of Kantuzili when a deity became angry for some reason and punished the man personally, or it can be a more sophisticated issue as in the case of Muršili when god(s) became angry, abandoned their sanctuaries and punished the ruler and his country with plague. The gods' lack of response to the prayers and requests of the king could be seen as a personal crisis in relations of a MAN with his GOD(s). By making offerings and using prayers, the man was trying to elicit mercy from gods. Both Kantuzili and Muršili were trying to resolve the problem by addressing the gods, asking for mercy from them. Kantuzili's troubles were purely personal, he was punished without knowing the reason. Kantuzili was abandoned only by his own personal god. The issue of Muršili was more complex because the gods abandoned the sanctuaries and punished the whole Hatti people.

While Kantuzili did not know the reason why the gods had sent him sickness, Muršili believed that he and his land had been punished because of the sins of his father Šuppiliuma. The reason for this could have been the murder of Tudhaliya Younger by Šuppiliuma, or the gods could have been angry because Šuppiliuma

uma had invaded Egypt. This punishment had a more general impact and affected the land of Hatti over several decades. However, despite these differences, in this critical situation with god(s), both Kantuzili and Muršili tried to solve the problem by asking for mercy from the gods. The Hittite examples considered here have obvious parallels with other Near Eastern cultures. The *Kantuzili prayer* can easily be compared to the crisis described in the book of Job of the Old Testament in which the eponymous hero was “perfect and upright, and one that feared God, and eschewed evil” (Job 1: 1) but still had to face suffering.

HENN KÄÄRIK, RAGNE KÕUTS. German relations with the East from Bismarck to the Third Reich: *raison d'état*, politics, propaganda

Foundation of the German Empire in 1871 by the “iron chancellor” Otto von Bismarck changed the geopolitical situation in Europe considerably. The neighbouring countries Russia and France considered the new great power in the middle of the continent a real security risk. The latter circumstance determined the content of Bismarck’s foreign policy: the war on two fronts had to be avoided at any rate. To achieve this aim, the chancellor considered it imperative to retain at least neutral relations with Russia. Emperor Wilhelm II abandoned Bismarck’s rational East policy (*Ostpolitik*). This ended with Germany’s defeat in World War I.

The *Ostpolitik* of the Third Reich, war with Russia and actions in temporarily occupied territories laid the foundation to Germany’s disaster in World War II. In this period, Berlin’s East policy was focussed on Turkey and Japan. The relatively good relations between Germany and Turkey became tense during the Third Reich and were not far from a military conflict in 1941.

For Berlin, the relations with Tokyo were of much greater significance. Although they were formally allies in World War II, the two countries waged two separate wars, which was seconded by propagandist fireworks about excellent cooperation. This was *sacro egoismo* which deprived Germany of the only real opportunity for success in the war against Russia. In the longer run, if Hitler had remained in power, even that would not have saved the Third Reich.

Bismarck laid down the main features of Germany’s rational foreign policy where the interests of the state, *raison d'état*, firmly occupied the first place. Wilhelm II believed that he understood Germany’s interests better than Bismarck and stumbled on his *Ostpolitik*. Hitler based his eastern and oriental policy on irrational visions, which proved fatal for the Third Reich. Throughout times, Germany has been too small to be the first and too big to be the second. Wilhelm II and primarily Hitler did all they could to liberate Germany from this troublesome collision.

**SIRJE KUPP-SAZONOV. Three colourful Twitter tweeters:
US President Donald Trump, Iranian President Hassan Rouhani
and Iranian Foreign Minister Javad Zarif**

The article deals with the Twitter posts of three top politicians — the US President Donald Trump, the Iranian President Hassan Rouhani and the Iranian Foreign Minister Javad Zarif — from the beginning of 2020 when it was said that the world could be on the verge of a new great war. These persons form an interesting communication triangle, with emotional D. Trump in one corner, the balanced and modest Iranian president in the other, and the more emotional Iranian foreign minister in the third corner.

D. Trump's and J. Zarif's tweets address themselves more directly (including threats) to their opponents, while the Iranian President Rouhani acts as a diplomatic arbitrator whose posts are in correct English, without emotions, and do not address anyone in particular.

The tweets of both of Iran's leaders are written in more accurate English; moreover, they demonstrate a very good knowledge of English since they use figurative language (metaphors, etc.). One might assume that there would be some oriental features, but actually there are none; it is possible that orientality characterizes their posts in the Persian language.

The war of words on Twitter is often asymmetric, with one side making several posts and the other not responding with any (the Iranian president is particularly modest with his remarks). Also, one party's post may be inspired by another party's TV appearance or an interview with the press, and not by an earlier post.

At the moment, it is unclear how Mr. Trump and Iran's leaders will be able to continue their war of words. Twitter has firmly stated that D. Trump has no reason to expect his account to be restored on this social media platform, even if he is re-elected president. Nevertheless, it is likely that a possibility will be found since experts do not foresee a warming of Iran-US relations any time soon.