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Articles

Sherine El-Menshawy

- Notes on the Human Characteristics of Ancient Egyptian Kings 411–430

Egyptian texts and monuments neither embody nor allow us immediate access to the individual characters and personalities of the kings. The aim of this article is to cast light on the “manners of behavior” of some of the Ancient Egyptian kings based on written documents and archeological evidence.

Egyptian literature has focused on kings as Khufu, Pepi II, Nebkaure, Amasis, as special personalities with individual character, such as cruelty, homosexuality, injustice and excess in drinking. Evidence for these human characteristics will be discussed, followed by analytical argument.

Keywords: King’s human traits – cruelty – homosexuality – injustice – excess in drinking

Ergün Laflı and Maurizio Buora

- Roman, Early Byzantine and Islamic Bronze Lamps from Southern Anatolia 431–458

This paper presents some thirty unpublished bronze lamps that are housed in local museums of Cilicia, Hatay and Mardin in southern Turkey. The chosen methodology of this paper is to compare these lamps typologically, dating them by reference to the extensively published examples by Maria Xanthopoulou, 2010. The dating of our lamps does not generally extend beyond the Early Byzantine period, although some isolated samples could be later. In addition, they belong to a very homogenous group because of their restricted area of origin. Thus, our awareness of the objects enriches the general overview already offered by the latest European and Mediterranean studies on this topic. The Southern Anatolian workshops initially based their work on Italic patterns, were later influenced by the Byzantine art of Constantinople, and, after the Muslim conquest, by Islamic models.

Keywords: Bronze lamps – Roman – Early Byzantine – Islamic – Cilicia – Hatay – Mardin – Southern Anatolia – Turkey

Petra Košťálová

Exile and Lamentation in the Armenian Historiographical
Tradition of the 16th and 17th Centuries 459–482

The objective of this article is to explore the metanarrative of Armenian discourse, in Armenian called *laribut'iwn* or *pandxtut'iwn*, generally translated as the concept of exile and uprootedness, and its profound significance in the Armenian historical and literary discourse. Motif of exile is closely associated with the idea of homeland (*Erkir*). Being in *laribut'iwn* describes the state of nostalgic yearning for something unachievable – lost homeland, past glory, abandoned family etc.; oscillating between inner and outer exile, between real or symbolic one, between the experience of deportations, wars and massacres or self-alienation. This paper focuses especially on the so-called *panduxt* and *larib* period of mass migrations from the Armenian *Erkir* (today's Eastern Anatolia) to west and on the medieval reflection of forced deportations and laments. Primary sources as Armenian chronicles and colophons dating from 16th–17th period are analyzed.

Keywords: Armenia – Armenian History – Ottoman Empire – Ottoman History – exile – emigration – lament – *panduxt* – *larib* – ethnopoetics

Mauro Valdinoci

Sufis and Religious Authority: New Environment, Old Patterns .. 483–509

In the modern Islamic world, increased literacy rates, mass education, print and the new media have all contributed to the systematization of Islamic thought and the democratization of access to sacred texts, thus intensifying the process of pluralisation of religious authority. Information and communication technology have brought changes in the construction of religious authority, threatening to undermine the authority of traditional religious figures. New Muslim intellectuals have emerged who, despite the lack of formal religious education, have increasingly claimed the right to speak for Islam. Recent studies show that '*ulamā*' and Sufis continue to play a vital role in contemporary societies; however, the developments in the construction of the authority of Sufi masters still deserve further investigation. This article aims to contribute to our understanding of the issue by focusing on the masters of two *Qādirī* lineages in Hyderabad, India. In an age of intense competition among Muslim religious groups, Sufis have acknowledged the importance of building broader constituencies. However, unlike many renowned Sufis in modern India, the *Qādirīs* in Hyderabad have not enthusiastically embraced new initiatives aimed at rooting authority in society at large. Rather, the ways in which their authority has been constructed, perceived, and legitimised are consistent with pre-modern patterns.

Keywords: Islam – Sufism – authority

Soumya Mohan Ghosh and Rajni Singh

Demythologizing Draupadī: A Comparative Study
of Saoli Mitra's *Nāthavatī anāthavat* ("Five Lords, Yet None
a Protector") and Teejan Bai's *Draupadī cīrharāṇ* 511–528

Draupadī, the wife of the five Pāṇḍavas in the *Mahābhārata*, is a much discussed character who has been interpreted in various ways, for example as a tragic character, the heroine of the epic, and even as a witch who is responsible for causing mass destruction, the Kurukṣetra war. With all the associated complexities, Draupadī remains one of the most intriguing of characters, a figure who has baffled readers and critics alike over the ages. The present study seeks to analyse the explications of one of the most haunting episodes of the *Mahābhārata*, the disrobing of Draupadī, as portrayed in contemporary folk art and theatre, which seek to demythologize one of the most controversial characters in the canon of Indian literature and deconstruct the phallogocentric ideology that informs the epic. The study takes into consideration Saoli Mitra's play, *Nāthavatī anāthavat* ("Five Lords, Yet None a Protector"), which is an attempt to view Draupadī through "a pair of woman's eyes," together with Teejan Bai's dramatized rendering of *Draupadī cīrharāṇ*. It seeks to draw comparisons with the original epic as well as between the works of these two theatre artists and their style of narration in order to evaluate how far they have succeeded in providing radically different interpretations of the character while providing the essential message of the episode. These two artists share some striking characteristics as they take up the rural folk tradition and enter the male bastion, using dramatized theatrical techniques, such as live music and dance to act out multiple roles, all the while recontextualizing the episodes, often offering a social critique, demythologizing the myth, and presenting the essential message of the epic that is expressed in mythical terms.

Keywords: demythologization – myth – deconstruction – phallogocentric ideology

Vladimír Liščák

Franciscan Missions to China and the Czech Crown Lands
(from the 16th to the 18th Century) 529–541

The article examines the Franciscan missions in China in modern times, with a specific focus on the members of the Bohemian Franciscan Province. The 16th and 17th centuries were periods of significant success for Roman Catholic missions, including the Franciscans. These two centuries differ from the preceding period, as evidenced in the radical changes that took place in relation to the organization of missions and their relationship with their European bases. The world was divided into areas under the Portuguese *padroado* and areas under the Spanish *patronato*. The system was later completed by the establishment of the *Sacra Congregatio de Propaganda Fide*, under the auspices of the Roman Curia. The beginning of the Catholic missions to China dates to the second half of the 16th century, but the real flowering of the missions began with the participation of the new missionaries coming to China after the 1680s. The Chinese Rites controversy in the 17th

and 18th centuries was one of the factors which led to the prohibition of Christianity and the expulsion of Catholic missionaries from China. Nevertheless, some missionaries were illegally active in China from 1724 onwards. Among the Franciscan missionaries to China there were four friars from the Czech Crown lands, who were working in China during the time of the illegal missions. They were among the most important representatives of the Franciscan missions in China, along with their Italian confreres.

Keywords: Catholic missionaries – Franciscan missions – the Czech Crown lands – Bohemian Franciscan Province – China

Liping Bai

Translator’s Ideology, Dominant Ideology and the Use of Pseudonym: An Analysis of a Chinese Version of George Orwell’s *Animal Farm* 543–563

This article seeks to decipher the intricate relationship between translation, the translator’s ideology, the dominant ideology, and the use of pseudonym. It does so through analysing Liang Shiqiu’s Chinese version of George Orwell’s political satire *Animal Farm*, written under the pen name of Li Qichun. We will investigate the similarities and differences between Liang’s translations under the pseudonym and the ones written under his real name. In addition, we will explore the conflicts that existed between the translator’s ideology and the dominant ideology of the time when the translation was produced, trying to solve the riddle of why he used the pen name Li Qichun when translating *Animal Farm*. The study indicates that although there is a similarity between Liang’s translation of *Animal Farm* under the pen name of Li Qichun and his translation work under his real name, the differences are significant. In terms of the translator’s ideology, Liang was against any form of totalitarianism. The purpose behind translating *Animal Farm* was to combat totalitarianism, but ironically and paradoxically the society in which the translation was produced was also a totalitarian society. Through reference to the pseudonym we may discover the interactions and conflicts that exist between the translator’s ideology and the dominant ideology of a certain special historical period.

Keywords: translation – translator’s ideology – dominant ideology – pseudonym – Liang Shiqiu – George Orwell – *Animal Farm*

Larry Walker

Reshaping the Japanese Novel in English Translation: The Alfred A. Knopf, Inc. Program, 1955 565–580

The study of literature in translation has been a key component of Translation Studies since the field emerged more than half a century prior. One of the defining moments in the field was a shift in focus from comparing a source text with its translation to looking

at the translation in a target culture. Another development that is growing in importance is a focus on the translator and how other individuals may use their agency to influence the final textual product as well as its packaging and reception. To this end, the theoretical concepts of Pierre Bourdieu, particularly that of the *habitus* of the translator, and that of the Actor-Network Theory have been applied to analyze and trace the development of translation products, the individuals involved in the process, as well as the discourse which surrounds the reception of translations. This article sets out to apply these theoretical and methodological apparatuses to the early titles of Japanese literature in English translation which appeared in the 1950s. The findings suggest the agency construct is supported by the concept of *habitus* and by Actor-Network Theory. The articulation of new data provided by publisher archives in turn helps to clarify the historical place of these translations.

Keywords: Japanese literature in English translation – Agency – *Habitus*
– Actor-Network Theory – digital humanities

Tzu-yu Lin

Hybridities in a Metropolitan Diasporic Space
– Weng Nao’s Literary Tokyo 581–597

This paper explores a hybrid space of Tokyo in the early twentieth century in the literary world of Taiwanese writer Weng Nao. Homi Bhabha’s theory will be adapted in order to further discuss hybridities and ambivalence in the metropolitan space within diasporic literature. Amongst other Taiwanese writers in the 1930s, Weng Nao was one of the few followers of *Shin-kankakuha* (the Neosensualist School), which was established by Japanese modernist writers such as Kawabata Yasunari, Tanizaki Jun’ichiro, Yokomitsu Riichi, Hayashi Fumiko and Sato Waruo, and insisted on presenting literary writing in the form of pure aesthetics. His new and modernist experimental techniques of literary representation and sophisticated descriptions of the loneliness of urban life and the inner desires of the human mind made his works distinct from those of other Taiwanese diasporic authors in the 1930s. However, with regard to his specific writing style and his detailed descriptions of innermost sexual desires, Weng’s works were far beyond what was deemed acceptable by East Asian or Taiwanese literary communities in the early twentieth century and received quite a significant amount of negative criticism. In addition, being long considered to be mocking the writing style of the Japanese Neosensualist School, Chinese critics such as Gu Zitang comments on his works as “not Chinese literature at all” and “not yet totally westernized.” In fact, his literary status is far more important than Taiwanese literati could have imagined during his lifetime. In order to re-evaluate his literary status, this paper begins by exploring the significance of Tokyo and foregrounds its articulation within Weng’s diasporic experience in his metropolitan literary space. Then, I discuss the adaptations made by Weng Nao to Japanese Neosensualist writing, which, I argue, can be considered as an expression of his resistance to colonial modernist values. Finally, I propose to utilize the sense of translation in order to understand how diasporic literature as an act of writing across cultures and nations can be seen as a process of code-switching between different cultural/linguistic systems, which carries across memories and cultures from one cultural context to another. In the terms of form, context and themes, Weng’s modified modernist Tokyo writing reveals his uniqueness

and resistance towards both Japanocentrism and Eurocentrism, which distinguishes him as an outstanding Taiwanese diasporic writer rather than as merely a follower of Japanese Neosensualist literature.

Keywords: Weng Nao – hybridities – diasporic literature – Neosensualist school

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