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Articles

Andrei Nikolaev

1–30

The Sarcophagus of Tja-nefer

The article investigates the inner sarcophagus of the priest of Ruti, Tja-nefer, who lived during the XXV–XXVI Dynasties in the south of the country, most probably in Thebes. The coffin bears abstracts from the 42nd Chapter of the Book of the Dead and is decorated with many figures of anthropomorphous gods. Of particular interest is the record of a very rare epithet of the god Thot (“foremost in the temple of hearing”) and the southern influences to the list of deities.

KEYWORDS

Sarcophagus | coffin | XXV–XXVI Dynasties | priest of Ruti | 42nd Chapter of the Book of the Dead

Necmi Erdoğan

31–51

The Vicissitudes of Folk Narratives in Republican Turkey: The “People,” National Pedagogy, and Grotesque Laughter

The article examines the attempts to modernize folk narratives in Turkey, with a special emphasis on the ones characterized by grotesque imagery, including shadow theatre and Keloğlan tales. During the 1930s, the early Republican regime launched a project aimed at employing folk narratives in the service of its Kemalist national pedagogy. This study argues that the transposition of humorous folk narratives was bound to fail because of the incongruity between the “cheerful folk word” and the “dismal official word.” The study also analyzes the later adaptations of Keloğlan tales and transfigurations of Keloğlan, and argues that they followed the early Republican project insofar as ideological discourses speak in and through them. It asserts that despite all attempts to suppress the grotesque elements of the folk tradition of laughter, these have permeated into modern popular culture.

KEYWORDS

Turkey | folk narratives | laughter | shadow theatre | Keloğlan | grotesque

Barakatullo Ashurov

53–70

Sogdian Christian Texts: Socio-Cultural Observations

Sogdian Christian texts are one of the largest extant Christian bodies of writing in an Iranian language, and were discovered in the early decades of the twentieth century by members of the German Turfan Expeditions. All Sogdian Christian texts known today were discovered at the ruin of Shüi-pang, near the modern-day town of Bulayiq, located 10 km north of Turfan, China, and a small number were found in the *Dunhuang area*. Considering the ascetical character of the texts it is believed that the site of the finds was probably that of a Christian monastery.

This article is concerned with the question of the socio-cultural themes and contexts observed in these texts. Part 1 offers introductory review of the composition of the texts focusing on the issue of orthography as a symbol of identity. Part 2 discusses the theme of multi-ethnicity and multilinguality demonstrated in the texts. Part 3 offers discussion on the theme of continuity and preservation of the East Syriac Christian literature in Sogdian.

KEYWORDS

Sogdian Christian texts | Church of the East-Sogdian culture

Ayla Joncheere

71–93

Intangible Inventions: The Kalbeliya Gypsy Dance Form, From Its Creation to UNESCO Recognition

Despite the creation of the Kalbeliya (Kālbelyā) dance form in the 1980s, it was recognized as a UNESCO intangible cultural heritage in 2010. Rajasthani “Gypsy” performances, featuring a dance designed by the nomadic Kalbeliya community, have quickly become popular among tourists in India as well as on Western world music stages. The state of Rajasthan, where the Kalbeliyas hail from, is celebrated as “India’s heritage state” by the Indian government as it seeks to promote tourism and the international dissemination of Indian culture through performances and festivals. In this paper, I sketch the history of the Kalbeliya dance form from its origins in the 1980s through to the UNESCO nomination in 2010. Moreover, I discuss the effects of its recognition as a world heritage dance tradition. The official approval of the Kalbeliya dance form as a heritage activity further highlights the challenges to UNESCO’s candidate selection process. This paper aims to explain the reasons for the nomination of the Kalbeliya dance form (how and why UNESCO was persuaded to recognize it as a suitable candidate) by connecting this to the continued processes of nationalism and romanticism, the economic strategies adopted by the cultural tourism industry and the commodification and commercialization of Indian folk arts.

KEYWORDS

Kālbelyā community | dance | UNESCO | Intangible Heritage | Invented Tradition | Cultural Policy

Rudolf Yanson

95–115

Predictability of Phonological Changes in Burmese

This article intends to show that there are sound changes underway in modern Burmese that are not reflected in the standard pronunciations given in dictionaries and textbooks, and that, moreover, these changes continue trends that have been apparent throughout the nine hundred years of the known history of the Burmese phonological system.

KEYWORDS

Phonological system | phonological subsystems | vowel symmetry | evolution | initials | rimes | reconstructions

Alexandra Nikitina

117–136

The Song of Ouyang Hai: The Destruction of an Ideal Hero

This article sets out to analyze the novel *The Song of Ouyang Hai* by Jin Jingmai (1965), and to do so within the paradigm of poststructuralist literary criticism. The deconstruction of the text helps us to discover its intertextuality and simulacra and to reveal the contradictions between the author's ideas and the image of the protagonist as actually presented to the reader. Through reference to intertextuality, we see that Ouyang Hai is incapable of thinking and acting independently, he is guided by set phrases and behavior patterns that he has gleaned from Communist literature. Slogans that pervade his speech do not represent real actions, but only simulate them, thus creating a hyperreal environment filled with signs that do not have a prototype in real life, i.e., simulacra. Ouyang Hai's maturation, as he acquires political and ideological consciousness is, in the author's opinion, the process of his evolution. I argue that, on the contrary, this transformation leads to the destruction of the image, which is mostly constructed of propaganda slogans. The image constituting the mere sum of these artificial elements is no longer an integral whole, it breaks down into its elements – destructs, dismantles, defragments itself. Finally, Ouyang Hai is not a copy of a real human being, but – in J. Baudrillard's words – “its own pure simulacrum.”

KEYWORDS

Song of Ouyang Hai | Jin Jingmai | Chinese Communist novel | ideal hero | deconstruction | simulacrum | intertextuality | Chinese literature of the Mao era

Carsten Storm

137–160

Violence and Youth in the Work of Edward Yang

This paper analyses images and functions of youth violence in the movies of Edward Yang. The terms youth and violence have made a “career” of their own in the academic fields of Cultural Studies, sociology, and psychology. The paper will probe into the validity and usefulness of these theoretical assumptions in a Taiwanese and/or East Asian

environment by addressing three interconnected aspects: (i) the image of youth characters and the alignment with age-specific forms of behavior and life-style that separate them from adults; (ii) the function and ethics of violence in the movies and in youth discourses; and (iii) the “grammatical” functions of violence in the aesthetic structure of the cinematic narration.

The author argues that Yang contradicts typical Cultural Studies assumptions on youth, the relationship with adulthood and the function of violence in the process of transition. Yang blurs the boundaries between youth and adulthood and negates a fundamental change and development, at least with regard to the use of violence. Violence as a form of youth resistance is transformed into a notion of banality and anonymity and thus becomes a means of production and a standard form of human agency. Additionally, violence serves as the prime device in Yang’s narrative structure.

KEYWORDS

Edward Yang | film | youth | resistance | ethics | cinematic language

Mojca Pretnar

161–185

Deciphering the Discourse Metaphor of Hanshan

The study considers the poetry of Hanshan (寒山) from the Tang dynasty (618–907), and twenty-two so-called Hanshan poems, in which Hanshan Mountain has a metaphoric meaning. The study uses the tools of cognitive linguistics to decipher this personal, culturally related metaphor by investigating the background scenarios. This research focuses on these poems, seeing each as representing the discourse metaphor STATE OF MIND IS A MOUNTAIN. In addition, if Hanshan is a metaphor, then all natural images that constitute the mountain can be considered as parts of the metaphor too, and thus are part of the scenarios that explain the state of mind that Hanshan represents. The analysis reveals that there are two scenarios, CONTAINER and JOURNEY scenario, where the GOAL of the journey is embedded in the CONTAINER scenario. These poems narrate the stories of the journey toward self-realization and the state of mind revealed in the CONTAINER scenario, while the narratives reveal certain aspects about some of the cultural and social beliefs that existed during the Tang Dynasty.

KEYWORDS

Hanshan | discourse metaphor | scenario | path to self-realization | state of mind

*Review Article**Nathan W. Hill*

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