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Valerio Luigi ALBERIZZI, The Significance of Kanbun Kundoku in the Studies on Japanese Language: The Case of Unread Characters

Japan unquestionably claims the longest and best established tradition of all East Asian civilizations that, as a way to interpret written Chinese, developed strategies based on their own native languages. Japan's unique linguistic practice, known as kanbun kundoku, has been frequently associated with translation, especially by scholars in the West. Such association raises in and of itself a number of questions on issues related to reading and translation theories. Japanese scholars, for their part, prefer to reject this explanation and argue that, while the method may appear similar to translation in its rendering one language into another, it also differs from it, as it does not produce a parallel text in the target language and it leaves the Chinese original unchanged, using it as a

"visual" outline to facilitate comprehension. However, the absence of an historical outline and the fragmentation of the researches hitherto published are two more hindrances to the diffusion of this branch of learning. This essay will present an historical outline on the significance of kanbun kundoku in the studies on Japanese language together with an attempt to propose a partial systematization and integration to one of the most famous theories about a main issue in these studies: the so-called "unread characters" (futokuji or okiji).

Keywords: Kanbun kundoku, futokuji, okiji, sunawachi, hizōhōyaku, Kūkai, unread characters

Barbara DE POLI, AIDS e istituzioni in Marocco:Un approccio socio-culturale

AIDS pandemic disease is producing a long-term sanitary emergency. But it is also a coherent field for social behaviours, institutional and cultural studies, in particular about some basic dynamics in sexuality and preven-tion tools. In Islamic areas, sexuality and prevention tools are deeply socially rooted. Consequently, a socio-cultural approach, in the case of Morocco, is a pivotal instrument in order to identify perceptions and transmit-ting processes of the named diseases, as institutional prevention strategy. The complex interactions between Islamic roots on one side and, on the other, sexuality, AIDS disease, health strategies, communication, infor-mation, prevention and social horizons about AIDS and STDs, are privileged issues to evaluate AIDS, STDs and related problems in Mo-rocco as in the other countries where Islam is the dominant culture.

Keywords: AIDS, HIV, STD, sexuality, Morocco, Islam, society, culture, institutions, prostitution, homosexuality, ONG

Giovanni DE ZORZI, Incontri di dervisci a Karkhidon

This article takes into exam a particular spiritual practice called zikr (Arab dhikr, "remembering, repetition") that can be viewed as the core of Islam and of its esoteric current, the Sufism. In particular, I focused on the particular zikr that developed in Central Asia with its two main methodological schools: jâhri ("loud, vocal") and khâfi ("hidden, silent") adopted, respectively, by the two most important Central Asian Sufi brotherhoods, yasawiyya and naqshbandiyya. After an historical, sociocultural and musicological introduction, I focus on a single zikr session that took place in Karkhidon, Fergana Valley, Uzbekistan, selected from innumerable field recordings I've made during my ethnomusicological researches in Central Asia. This particular single zikr session, presented for "Phoenix" also in audiovisual format, is divided into phases according to the different kind of zikr adopted; each phase is analysed with different tools, from the musical transcription of the melodies, to the texts sung, each of them leading to its own religious/cultural background. After this in-depth analysis, the essay returns to more general aesthetic and cultural considerations about the zikr practice in Central Asian Sufism. In order to be fully appreciated the article should be read along with the audiovisual recording of the zikr session.

Keywords: Zikr, Dhik, Sufism, Sufi Music, Central Asia, Central Asian Sufism, Naqshbandiyya, Yasawiyya, Khafi, Jahri

Andrea DURANTI, Memorie della "Regina d'Oriente": Batavia

The city of Batavia, former name of Jakarta during the Dutch colonization, has played a pivotal role in the commercial and political history of the modern South-Eastern Asia, inheriting the secular maritime vocation of the Indonesian thalassocracies of Śrivijaya and Majapahit. The social and cultural stratigraphy of the city reveals the overlap of different influences and dominations, from the autochthonous Indonesian animist substratum to the Hindu and Buddhist spirituality and the Islamic faith, to the Dutch urban planning, not forgetting the strong presence of the, economically dominant, diasporic Chinese community. The aim of this essay is that of retracing the memory of the "Queen of the East", as it was called in the colonial age, evidencing the superimposition of cultures and models, from the hinduization to the institution of the Republic of Indonesia.

Keywords: Batavia, Chinese diaspora, colonialism, Dutch India, Hinduization, Indische, Jakarta, Jan Pieterszoon Coen, Java, Mardycker, syncretism, urban history, VOC, Yogyakarta

Massimiliano FUSARI, Forms of Closure and Cultural Hegemony in "Not Without my Daughter"

"Not Without My Daughter" constitutes the first pillar of popular narrative to explore US-Muslim relations and Iranian culture through the 1987 book and the after 1991 movie versions. The paper compares the two versions of the work and analyzes the changes in political media terms. Throughout the reasoning, I make use of different political and media analysis as, in the final stage, I consider both deeply intertwined. The aim is to explore the issue of cultural representations, their formations and the following articulations, as well as how they manage to define Western perceptions of the 'Other.' In pursuing such an argument I rely principally on Foucault's notion of discourse and of micro-practices, related to Said's analysis of Orientalism. Finally, Gramsci and Laclau's interpretations of cultural hegemony help to support the theoretical approaches with more media specific issues such as the concepts of 'articulation' and 'closure.' Eventually, I point out some of the most relevant issues related to the representation of Muslims to the 'West,' and argue that, amongst these, the condition of the women is the most strikingly controversial. The first draft of the paper goes back to Spring 2001, and it has been a deliberate choice to keep it the same even after September 11th tragic events. Such a decision comes from the consideration that the path of the following events was clearly rooted in what had been constructed before.
Keywords: Iran, Visual representation, Movie culture, Identities (creation of), Iran–U.S. political relations, Anthropology, Media studies

Kıymet GİRAY, The Topkapı Palace being documented by the paintings of Hikmet Onat and Ibrahim Çallı

As the magnificent symbol of the Ottoman Empire, from the beginning of the thirteenth century until the first quarter of the twentieth century, Topkapı Palace stands as a beautiful and historic structure that was home to all the Ottoman sultans until the reign of Abdulmecid I (1839-1860), a period of nearly four centuries. The order for the construction of the Topkapı Palace on the Seray Point overlooking both Marmara and Bosphorus was given by Mehmed II after the conquest of Constantinopole in 1453. The place was then an ancient olive grove. The final form of the first palace covered an area of 700 sqm., and was enclosed within fortified walls 1400 meters in length. After the reign of Mehmed II the Conqueror, the palace grew steadily to form a city-like complex of buildings and annexes, including a shore palace known as the Topkapı shore palace, as it was situated near the Cannon Gate – Topkapı - of the ancient walls of Istanbul. When the shore palace was burned down in 1863, it lent its name to the great complex we now know as the Topkapı Palace. Topkapı Palace stands as an impressive structure containing invaluable treasures such as everyday material that stood witness to many historical generations as well as the precious jewelry worn by many of its inhabitants. For this reason, Topkapı Palace is also considered as a great artistic and cultural resource. The following article reports little known information about the artists who delt with the palace as the subject of their artworks and documents the importance of Topkapı Palace in the development of late Ottoman art.
Keywords: Topkapı Palace, Istanbul, Hikmet Onat, Feyhaman Duran, İbrahim Çallı, Ottoman, Painting

Federico GRESELIN, Presentazione generale e guida all'uso

Mattia GUIDETTI, Il Kitāb waṣf al-firdaws di ʻAbd al-Malik b. Ḥabīb e i mosaici d'epoca umayyade della Grande Moschea di Damasco

The much debated subject of the mosaics of the Great Mosque of Damascus is studied in the light of some passages of the Kitāb waṣf al-firdaws by 'Abd al-Malik b. Ḥabīb where the Muslim paradise is commented through an in-depth explanation of some coranic verses and aḥādīṯ. In particular, it seems that the description of the residences for the believers as given in the text of the early 9th century, corresponds to the representations of buildings in the mosaics of the damascene mosque.
Keywords: Kitāb waṣf al-firdaws, ʻAbd al-Malik b. Ḥabīb, Damascus, Great Mosque of, aḥādīṯ, coranic verses, Islamic paradise

Monica MERLIN, Ma Shouzhen, Visuality, and Alfred Gell's Anthropological Theory of Art

This paper applies the anthropological theories of visual arts developed by the British anthropologist Alfred Gell (1945-1997) to a hand-scroll painted by the Chinese Ming courtesan Ma Shouzhen (1548-1604). The main purpose is to demonstrate that employing the Gellian concept of the art nexus is a useful methodology in order to enhance our comprehension of the art object in the social milieu. This analysis leads to a further understanding of the role of the artist within the artistic and social contexts in which she was living and working. Moreover, this paper suggests that since she was strongly affected by her social relations with the literati in the courtesan

environment, the 'Ming eye' intended as the modes of visuality in social terms played an important role in the creation of the painting.
Keywords: Ma Shouzhen, courtesan, Ming visuality, Alfred Gell

Bonaventura RUPERTI, La voce narrante nel teatro di burattini giapponese

The paper examines the function and the meaning of narration in the Japanese traditional puppet theatre. In the puppet theatre now called bunraku, the visual channel (puppets and setting/scenery, on the main stage) and the auditory channel (the narrator, tayū, accompanied by shamisen music, located on the left side of the stage, yuka), are clearly divided. Starting from the organization of contemporary theatre, the paper focuses on the role of narration. In particular it goes back to the formation of bunraku, from the tradition of epic narration (katarimono) to the jōruri, –declamation of tale of love, heroes, battles, miracles and adventure, and dramas with the shamisen – up to the times of Takemoto Gidayū (1651-1714). He collaborated with the dramatist Chikamatsu Monzaemon (1653-1724), in the Takemoto theatre in Ōsaka. By combination of the vocal energy (power) and the dramatic capacities of Gidayū, the style of chanting would be formed and produce the bases of the present gidayūbushi. The paper focuses on the famous theory of art that Chikamatsu Monzaemon declared in the preface of Hozumi Ikan's (1692-1769) Jōruri monku hyōchū and Takemoto Gidayū's Naniwa miyage (1738) and Jōkyō yonen Gidayū danmonoshū (1687), comparing it also with Takenokoshū 竹子集, by the reciter Uji Kaganojō (1635-1711). Tracing an outline of the content of these texts, from the perspective of the dramatic words and the narration, the author presents the conceptions of dramatical art and its relationship with reality. Furthermore, he analyses the connection between sentiments and art, feeling and expression of things, reality and fiction, imitation (monomane) and interpretation in a one man play (hitorikyōgen). He examines the drama's structure also with reference to the vocal features and popularity among the reciters, pleasure and delight of the audience (nagusami) in Chikamatsu and Gidayū's way of thinking
Keywords: Japanese puppet theatre, narration, Gidayū

Daniele SESTILI, Il qin tra etica ed estetica.La cetra dei letterati e la concezione tradizionale della musica in Cina

The qin is the Chinese seven-stringed zither. Its music, widely recognized as one of the great traditions of Chinese music culture, is historically connected to the scholar-official élite. Learning the qin was an indispensable knowledge for the literati. This paper examines ethical, aesthetic, philosophical, cosmological aspects of qin music. Moreover history, design, and performing tradition of the "literati zither" are discussed, with brief mention of Japanese (kin) and Korean (kŭm) versions of the instrument.
Keywords: Chinese seven-stringed zither, qin, literati

Patrizia SPALLINO, La corrispondenza tra al-Qūnawī e aṭ-Ṭūsī la questione sulla comprensione della realtà delle cose

The correspondence between Naṣīr al-Dīn aṭ-Ṭūsī(d. 1274) and Ṣadr al-Dīn al-Qūnawī (d. 1274) constitutes an example of an open and passionate debate between a sufi and a philosopher: the former being an Avicenna's follower and commentator, the latter a close student and adopted child of Ibn 'Arabī's. This paper examines an issue constantly staging in the forefront of their discussion: can a man attain the knowledge of the "real thing" (ḥaqīqa al-ašyā)? There is in fact something of a different kind which cannot be understood either through human senses or the intellect, such as the Essence of the Thruth and the reality of Its Names and Attributes.
Keywords: sufi, Naṣīr al-Dīn aṭ-Ṭūsī, Ṣadr al-Dīn al-Qūnawī, ḥaqīqa al-ašyā

Müserref YARDIM, La purification de l'âme (Tazkiyat al-nafs) chez Said Nursî

From the 19th century, after the decline of the Ottoman Empire, reforms have been applied in order to modernize Turkey. These reforms rapidly change the socio-cultural environment of Turkey without avoiding the collapse of the Empire. Said Nursî witnesses the fall of the Empire, followed by the birth of the Republic. Nursî lived the transition from the Empire to the Republic, from the XIX to the XX centuries, from the Orient to the West, from tradition to modernity. He wrote some treatises titled Risâle-i Nûr. His first treatise, Sözler, was written during his isolation at Barla in 1926. Among his works, his treatises written in Arabic, such as al-

Saykal al-Islâmî, al-Khutba al-Shâmiya, Ishârât al-'îjâz, Mathnawi al-Arabî al-Nûrî have a considerable importance. His writings are described as manevi tefsir, spiritual interpretations of Koran. He constantly uses syllogisms, which are generally in the analogical form (kıyâs-ı temsîlî).The spiritual purification is the main subject of the Risâle-i Nûr. In fact, Nursî says clearly that he wrote Risâle-I Nûr in order to educate his soul and his passions. Nevertheless, the spiritual fight, the mujâhada, is the keystone of the Muslim mystic. However, the soul has many corruptions; among them pride and passion are the origin of all. Nursî develops an ethical speech maintaining that the materialistic civilisation, spreading more and more in Turkey with the secularisation reforms, transforms societies by strengthening feelings of egoism. That is why Said Nursî as the contemporary Muslim reformists, is concerned with the invigoration of Muslim ethics. For Nursî, a social reform could be efficient on condition that everyone individually makes his own education.

Keywords: Said Nursî, Réformisme, Tradition, Modernité, Nafs, Mujâhada, Risâle-i Nûr, Éthique musulmane, Empire ottoman, Réforme sociale

BOOK REVIEWS - NOTES

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Elisheva YUN, Nation, Politics and Society in Modern Lebanon: Colonialism, Nationalism and the Foundations of the Lebanese State

Keywords: Colonialism, Nationalism, State, Lebanon, Ottoman