

Contents

Articles

Jiří Prosecký

L'arche comme *imago mundi* 1-14

Based on written sources from ancient Mesopotamia, mainly in this instance on the text from tablet XI of the "Gilgamesh Epic," this article seeks to decipher the symbolic meaning of the above mentioned rescue "ark." The tablet describes the form and structure of the Ūta-napišti boat, in which the Mesopotamian hero and his relatives saved themselves from the Deluge, the Ūta-napišti boat is characterized as being of the ideal geometric form, the cube, divided vertically into seven parts, each part being divided horizontally into nine compartments. Comparing the text of the "Epic" with other Mesopotamian written sources ("The Levels of the Universe" and "The Babylonian Map of the World"), which divide the universe into six (or even seven) parts and present the terrestrial surface into a central continent surrounded by eight distant regions, the author arrives at the conclusion that the above mentioned "ark" is nothing other than a model of the universe in its complex and three-dimensional structure. It represents some sort of microcosm (*imago mundi*), which served after the universal devastation as the mediator of the restoration of the macrocosm. The dimensions and the structure of Ūta-napišti boat show a resemblance to the dimensions and the structure of the temple tower, Etemenanki, described in the text of the "Esagil Tablet." This fact reveals the complex relationships between cosmological conceptions, mythology, and the temple architecture, something that could even be present in the description of Noah's ark in the book of Genesis.

Miroslav Šedivý

Metternich and the French Expedition to Algeria (1830) 15-37

The purpose of this essay is to analyse the attitude of one of the most important personalities of the 19th century, Austrian Chancellor Metternich, towards the French adventure in North Africa in the year 1830. Based almost solely on research into unpublished documents housed in the archives in Vienna, Paris, London, Berlin and Munich, the paper claims that Metternich's attitude towards the French intervention in Algeria had been based, since the very beginning, on the principles that guided his diplomacy in the Near East in general i.e. maintaining the integrity of the Ottoman Empire and the sultan's sovereignty and his rights. In conclusion, the paper argues that the French expedition in Algeria is not only a textbook example of Metternich's realism and pragmatism, but also of his extraordinary foresight.

Jan Záhorský

Ethiopia's Unequal Position in International Affairs before
the Italian Invasion: Europe, the USA and the League of Nations
between Passivity and Appeasement 39–59

This study is focused on Ethiopia and its relationship with several parts of the world, including Western Europe, the former Czechoslovakia, the United States of America and the League of Nations before the Italian invasion. Based on analytical-synthetical methodology, I have examined the real position of Ethiopia i.e. how Ethiopia was perceived or imagined in different parts of the world. In addition, I have examined whether Haile Sellassie could have prevented the Italian army from invading. This was the point at which the myth of Ethiopia as the last independent country of Africa was destroyed. Some important materials, which deal with the substance of our subject, are analyzed, including primary sources written by travelers, diplomats, journalists or scholars. The main argument is that the image of Ethiopia gradually shifted from a negative one to a positive one as the war became increasingly inevitable. Without the Italian invasion, Ethiopia would have probably remained, for the most of the world, as simply a country where slavery prevailed or where barbarians had lived since this was the major image of Ethiopia which was held in Europe at that time.

Radek Novotný

Malaiyaka Tamils in Sri Lanka: Identity, Ethnonyms,
and Ethnic Boundaries 61–85

Malaiyaka Tamils are descendents of immigrants from South India, who were brought to Ceylon by the British colonialists in the 19th and early 20th centuries to work on their coffee and later, tea estates. After Ceylon had attained independence, *Malaiyaka* Tamils were indirectly deprived of their citizenship and franchise by new legislation in 1948 and 1949. The final group of *Malaiyaka* Tamils only attained their civil rights in 2003, but most of them have been living, until now, in very poor social, medical and housing conditions in the central hill country of Ceylon. *Malaiyaka* Tamils have been regarded as being undesirable aliens that belong in India. They represent a low-status group in contemporary Sri Lanka. Many official and unofficial ethnonyms for *Malaiyaka* Tamils have appeared during their relatively short “ethnic history” on the island, but an overall consensus has not yet been reached. The social and political developments of the last two decades indicate that *Malaiyaka* Tamil society has been engaged in a process of specific social change. Discussions about the appropriate ethnonym for *Malaiyaka* Tamils reflect the discussions in relation to the identity and status of *Malaiyaka* Tamils in Sri Lankan society.

Review Article

Jan Bečka

- India's and Burma's Struggle for Independence:
A Study of the Impact of the Indian National Congress on Burma's
Nationalist Movement (1906-1948) 87-106

Book Reviews and Notes

- Lester L. Grabbe (ed.), Good Kings and Bad Kings.
(Ján Bakala) 107-110
- Trita Parsi, Treacherous Alliance: The Secret Dealings of Israel, Iran,
and the U.S.
(Jan Zouplna) 111-115
- L. K. Gerasimovich, Mongol'skaia literatura XIII-nachala XX vekov
[Mongolian literature from the 13th until the beginning
of the 20th centuries]
(Lygžima Chaloupková) 116-118
- Our Contributors 119

Contents

History

Andrew David Jackson

Popular Unrest and Rural Disturbances in Cholla Province,
1674-1800: An Alternative View of 18th Century Resistance ... 121-144

This paper examines outbreaks of popular rebellion and rural disorder in Cholla Province (the Honam 湖南 area), Korea, between 1674 and 1800. The aim is to develop a better understanding of the causes of popular protest and provide a more comprehensive picture of Korean rural life. It offers a "picture" of popular unrest in the Honam area that differs radically from the nationwide picture offered by recent scholarship. Reliant on teleological methodologies, scholars characterize this as a period of increasingly violent popular resistance that is described as nationwide, constant, inevitable, and characterized by classes who were developing a clear political consciousness. My analysis of reports about the Honam region from official records of the Choson kingdom shows three very distinct periods. An initial period of instability, in Cholla province, followed by the 1728 *Musillan* uprising. After 1728, there were few reports about attacks on officials or accounts of the vicious cycle of famine-refugee-bandit-corruption that had afflicted the previous fifty years. There are two reasons for this period of calm. The *Musillan* uprising served as a safety-valve, releasing some of the mounting tension in the Honam area. Worried that the successes of the uprising might encourage imitators, the government implemented a policy of localized reforms and repressive measures, which helped stabilize the Honam region.

Denis A. Samsonov

Photographs and Records of Russian Travelers at the End
of the 19th Century: An Underestimated Resource in the Study
of Early Relations between Russia and Korea 145-175

The article deals with the illustrations archive of the Peter the Great Museum of Anthropology and Ethnography, the Russian Academy of Sciences (MAE RAS); known simply as *Kunstkamera*. The Museum boasts an extensive photographic collection. In total, the Museum's illustrations archive contains more than ten collections on Korea, including photographs and slides, as well as post cards depicting scenes from traditional ways of life. They also provide us with illustrations covering Seoul, its neighboring towns and views of Korean villages in remote provinces. The oldest collections date back to the second half of the 19th century. The pictures of this period are of particular interest for researchers. The central theme of the article focuses on the three collections of pictures. The first, collected by Karl I. Weber (1841-?), who served as the first Russian chargé d'affaires to Korea, illustrates the initial period of active relations between Russia and Korea. The second, collected by

the talented publicist, historian, Orientalist and philologist, Sergey N. Syromyatnikov (1864-1933), who visited Korea twice in 1897 and 1898, illustrates the warmest and most intense period of Russo-Korean relations. The third collection of pictures, taken during the expedition under Alexander I. Zvegintsov (1869-1915) to the northern part of Korea in the autumn of 1898, illustrates Russia's geopolitical interest in the region. The material under consideration, which arrived at the MAE RAS between the end of the 19th and the middle of the 20th century, has not yet been fully investigated by specialists. This article is the first attempt to conduct a systematic investigation of the Kunstkamera collection. The paper presents a primary description of the collections, attempts to date the photographs, seeks to systematize and verify material in relation to the collectors, currently scattered in various resources, and provides a brief description of the historical context which defines the ethnographical and historical value of the individual collections. Several pictures are published for the first time.

Kim Kyoung-hwa

**Reevaluating Hwarang Images: National Scholarship
in Colonial Korea and its Traditional Sources 177-193**

Throughout history, various images have been associated with the *hwarang*. Most authors consider the *hwarang* to have been an elite military unit composed of handsome young aristocrats of the Silla period, while others contend that the main task of the *hwarang* was of religious nature, i.e. the spreading of Buddhist beliefs. Then again, some would emphasize the supposed educational function of the *hwarang* institution, and finally there is speculation that the *hwarang* might have been a group of wandering homosexual performers. Even though some of these *hwarang* images seem to be absurd, or at least not justifiable based on the extant sources, all of them have managed to survive and determine our current manifold images of the *hwarang*. This article aims to closely examine the perception of the *hwarang* during the colonial period, based on the opinions of the most influential historians of colonial Korea, Sin Ch'ae-ho and Ch'oe Nam-sön. In order to fully comprehend their concept of the *hwarang*, we should begin by scrutinizing *Samguk sagi* and *Samguk yusa*, which provided the textual basis for Sin and Ch'oe's work.

Literature & Arts

Lee Jung-Shim

New Woman Reborn as a Buddhist Nun: Kim Ir-yop's
 Buddhist Stories in the Age of *Yŏnae* 195–215

This article examines Kim Ir-yop (金一葉)'s Buddhist works of fiction of the 1920s and 1930s, characterized by a preoccupation with free love (*yŏnae*). Kim Ir-yop was a pioneering New Woman (*sin yosong*) in colonial Korea, who advocated free will in relation to love and marriage, something which directly challenged traditional views and customs. Her involvement in Buddhism gave the false impression that she was a New Woman who had met a tragic end, as if she had departed the world and given up all of her literary and social activities. On the contrary, Kim Ir-yop, as a Buddhist woman, was even more eager to produce her works, still considering love as an important subject. The presence of love in her Buddhist writings is more than just a lingering attachment. It should be understood as one of the Buddhist responses to modernity, modernity that is epitomized by free love in colonial Korea. A text-analysis of her Buddhist works of fiction demonstrates how she seriously considers love as part of the process of Buddhist modernization and produces discourses on it by re-discovering and revising old Buddhist legends (tales), for instance.

Beatrix Mecsí

The Power of Images on Texts Re-Examined: The Case
 of Bodhidharma's Crossing and the Mass-Consumption
 of Bodhidharma Images in Japan and Contemporary
 South Korea 217–249

The founder of meditational Buddhism, according to tradition, is Bodhidharma, who originated from India. He is called *Putidamo* or *Damo* in Chinese, *Boridalma* or *Dalma* in Korean and *Bodai Daruma* or *Daruma* in Japanese. His legendary representation can often be seen in the visual art and popular culture of East Asian countries. The paper focuses on the visual representations of Bodhidharma, as they became popular in Japan and Korea. The paper is based on a previous piece of research, undertaken when the author summarized existing information about Bodhidharma, as revealed in primary and secondary textual sources. As part of this research, the author analyzed this information, together with visual sources, in order to trace the formation of the legend and iconography of Bodhidharma from the very beginning. The aim was also to describe their dynamics. Studying the text-image relationships, the author here shows, through an analysis of a famous episode of Bodhidharma's legend, the "Crossing the Yangzi River on a reed", that images other than Bodhidharma's had a considerable impact in relation to influencing and altering later texts, as well as the consequent images, thus changing and enriching religious traditions. The power of images can be seen through the commercialization of Bodhidharma's

representations in contemporary Korea as well as in Japan, where commercialization started much earlier and in significantly different forms when compared to Korea. Since most of the publications dealing with Bodhidharma focus on Chinese and Japanese developments, this paper introduces Korean Bodhidharma imagery into the discussion for the first time in a Western language, indicating the importance of studying the differences and similarities in relation to the formation of images of the same legendary figure in context. The focus is on the sources of their models and the degree of change, as well as on how these cultures differ from each other or in relation to their incorporation of images.

Jeong Seung-hoon

**From Ghost Film to the Film as Ghost: The Realist Paradigm
and Beyond in Korean Horror 251–268**

Korean cinema has mainly been constructed on the realist paradigm of classical mimesis and probability of diegesis, which refers to the socio-political reality of Korea. Even fantasy has been represented as clearly marked but still subordinated to conventional film language that easily works in favor of reality. Though exploring the fantastic, Korean ghost film has repeated this paradigm, which has also determined academic approaches to the genre. Psychoanalysis has particularly interpreted the female ghost as the return of repressed sexuality/identity, as well as repressed pre-modernity. However, some auteurist films with ghost motifs such as *Memento Mori*, *Blood Rain*, *Sorum*, and *Spider Forest* little by little have questioned the established model, until *3-Iron* can be seen as stepping into a different ontological dimension via an unconventional ghost-shadow. These films leave room for a more radical approach to subjectivity than psychoanalysis, for the ontological look at the ghost and the image at once, and finally for escape from classical norms of the realist paradigm. The task of this paper is therefore to draw a "line of flight" from psychoanalysis to ontology, a line which parallels that of the realist paradigm to the beyond. Such deterritorialization of the ghost genre allows us to expect not a ghost film, but a film as a ghost in the context of Asian horror and post-classical paradigm.

Linguistics & Thought

Lucien Brown

- “Normative” and “Strategic” Honorifics Use in Interactions
Involving Speakers of Korean as a Second Language 269–297

This paper uses a corpus of 14 hours of recorded interactions to analyze the “normative” and “strategic” honorifics usage of speakers of Korean as a second language. I define “normative” honorifics as usage that reflects recognized “power”, “distance” and “formality” factors. “Strategic” honorifics usage breaks from these norms, is pragmatically “marked” and is motivated by interactional goals. Previous studies into the honorifics usage of speakers of Korean as a second language focus on analysis of “errors” judged against prescriptive norms. However, the current paper adopts an interactional socio-pragmatic perspective and looks at the ideology and specific intentions that underlie second language usage. According to my data, in comparison with native interaction, second language speaker discourse displays less variation according to normative factors but may show more marked strategic alterations. Regarding normative usage, speakers prefer to establish equal relationships and minimize “power” differences. As for strategic use, speakers may alternate honorific levels according to the sensitivity of the situation or the illocutionary force of particular utterances. I explain these differences with reference to conflicting ideologies as to language usage between Korean and “Western” cultures, prevalent during the interview process. I conclude the paper by discussing the implications for Korean applied linguistics.

Christian Bernard Mularzyk

- Reapproaching the *Iphak Tosöl*: Some Random Remarks
on the Structural Peculiarities of the
“Ch’on In Sim Song Punsok Chi To” 299–309

The aim of this paper is to probe into two structural features of the second chapter of the *Iphak tosöl* by Kwon Kün. The object of investigation is the pattern working with the two concepts of “distinguishing” and “uniting”. Both in the grand structure of the “Ch’on in sim song punsok chi to” and the *ch’e-yong*-scheme employed in the mind-analysis we are presented with the platform from which the thoughts of Kwon Kün evolve. The first part is concerned with a number sequence found in the *Zhouyi*. In minute details, such as stroke and character counts, Kwön Kün employs the number sequence to structure the text. The conclusions drawn from the organization of the text lead us to a new view as to how the text should be read and it provides us with a new insight into the metaphysical aspects of Kwön Kün’s thought. In the second part, the scheme of “distinguishing” and “uniting” is treated as an aspect of Kwon Kün’s theory of the mind and self-cultivation. The scheme that builds the basis for his thought is the analytical pattern working with the concepts “body” (*ch’e* 體) and “function” (*yong* 用).

Obituary

In Memoriam: Professor Blahoslav Hruška (1945-2008)

(Petr Charvát) 311-313

Our Contributors 315-316

The aim of this paper is to probe into two structural features of the second chapter of the book by Kwŏn Kŏn. The object of investigation is the pattern working with the two concepts of "distinguishing" and "uniting". Both in the grand structure of the "Ch'ŏn in Sin Sŏng Pansŏk Ch'ŏn" and the ch'a-wŏng-scheme employed in the mind-analysis we are presented with the platform from which the thoughts of Kwŏn Kŏn evolve. The first part is concerned with a number sequence found in the 24th chapter in minute details, such as stroke and character counts. Kwŏn Kŏn employs the number sequence to structure the text. The conclusions drawn from the organization of the text lead us to a new view as to how the text should be read and it provides us with a new insight into the metaphysical aspects of Kwŏn Kŏn's thought. In the second part, the scheme of "distinguishing" and "uniting" is treated as an aspect of Kwŏn Kŏn's theory of the mind and self-cultivation. The scheme that builds the basis for his thought is the analytical pattern working with the concepts "body" (ch'a) and "function" (yong-yŏ).

Contents

Articles

Iva Lišková

From Surrealism to Mysticism in Fadhila Chabbi's Poetry 317–336

The collection *Rise of Things* (2000), with its poetic universe, appears to be very much in line with the principles of the surrealist world. Fadhila's "things" as surrealist objects have a transcendental depth. They are alive, move in space and time, and are involved in universal actions. The poetess sets up her literary world geometrically, in a similar way to other surrealists; she makes use of visual artistic methods in her poetry. The collection also includes mystical motifs, which acquire more exact contours in the collection *Prayers in Where* (2002). Here, the lyrical self becomes a microcosm, and, as such, a part of a macrocosm, the all-embracing God. Consequently, both collections reveal the common points of surrealism and Sufism. Everything, including inanimate objects and artistic creation, has an existence of its own in order to melt, ultimately, within the single universe while, at the same time, forming unique links and connections. Fadhila Chebbi's poetry reminds us of adventures, experienced as part of the exploration of new and unknown lands. Descending, through the vehicle of language, into the subconscious, she builds a macrocosm with specific rules. A human being, the microcosm, strives to integrate itself within this macrocosm.

Mariola Offredi

Kṛṣṇā Sobtī. A Journey from *Bacpan* to *Samay sargam* 337–357

Two voices inhabit the inner being of Kṛṣṇā Sobtī, both as a fiction writer and as a woman. Creative output stems from that inner being, allowing the artist to project an imaginary world, created through the cognitive process that provides for the building blocks of the mind. In this article I will be discussing Kṛṣṇā Sobtī's creative writings, seeking to establish links between her autobiographical pieces and those in which she purposely steps outside the narrative. The two novels *Ai larkī* [Oh, girl!, 1991] and *Samay sargam* [The musical scale of time, 2000] are certainly autobiographical; books in which the author purposely steps outside the narrative include *Dar se bichurī* [Separated from the flock, 1958], *Mitro marjānī* [Mischievous Mitro, 1967], *Yarō ke yār* [Friends of friends, 1968], *Tin Pahār* [Tin Pahār, 1968], *Sūrajmukhī ādhare ke* [Sunflowers in the dark, 1972], *Dilo-dānīs* [Heart and reason, 1993], *Zindagīnāmā* [A book of life, 1979], *Uttarārdh* [Second half, 2005] and these represent only the novels. The two voices I referred to earlier are, effectively, not just the two sides of a debate or the voices of contrasting experiences; they are also two voices of time that, depending on the context, are either internal or externally projected. The shadow of time, in which past and present often overlap each other, underlies Kṛṣṇā Sobtī's entire oeuvre, her private and her imaginary worlds.

Dagmar Marková

Nirmal Varnā, Writing in Hindi about Prague	359–378
---	---------

Nirmal Varma (1929-2005) lived in Prague between 1959 and 1968. The atmosphere of Old Prague became one of the favorite motifs of his writings. He witnesses the Prague Spring of 1968, the Soviet invasion on August 21, 1968 and its aftermath in 1969, all of which influenced his political views in a decisive way.

Linguistic Articles and Notes

Habib Borjian

The Komisenian Dialect of Aftari	379–416
--	---------

A Northwest Iranian dialect, Aftari, is grouped both diachronically and typologically together with the other dialects spoken around the town of Semnān, east of Tehran. For this group the designation “Komisenian”, after the old name of the province, is proposed in the article. As is the case with the neighboring Caspian dialects to the north, Aftari is the language of postpositions, and it has a relatively elaborate system of personal and demonstrative pronouns. Aftari shares with Tabari the element *-enn-* in the present indicative, a remnant of the Old Iranian present participle **-ant-*. In terms of ergativity, Aftari holds a position somewhere between Tabari, which has none, and the Central Plateau Dialects which have preserved the system. Remnants of the Middle Iranian ergativity remain in Aftari as a distinct set of personal endings for the past transitive; in the past, these acted as agents of transitive verbs. Thus, transitivity still plays a role in the past conjugation, but there are indications that the difference is fading away, most notably in 3rd person singular forms. The intransitive past tenses are marked by *-st-* preceding the personal endings, except for the 3rd person singular, which has neither. The perfect tense has various constructions, often merging with the preterit, and thus may not be authentic to Aftari.

Book Reviews and Notes

Yuval Goren, Israel Finkelstein and Na’aman Nadav, *Inscribed in Clay. Provenance Study of the Amarna Letters and other Ancient Near Eastern Texts*

(<i>Pavel Cech</i>)	417–419
-----------------------------	---------

Joseph P. Amar (ed.), *Dionysius Bar Šalībī: A Response to the Arabs*

(<i>Adam McCollum</i>)	419–421
--------------------------------	---------

Jürgen Haacke , Myanmar's Foreign Policy: Domestic Influences and International Implications (<i>Jan Becka</i>)	422–425
Klaus Mylius , Wörterbuch des kanonischen Jinismus (<i>Andreas Bock-Raming</i>)	425–427
Victoria Sujata , Tibetan Songs of Realization: Echoes from a Seventeenth-Century Scholar and Siddha in Amdo (<i>Daniel Berounsky</i>)	428–431
Our Contributors	433

Contents

Articles

Stephen R. Burge

The Provenance of Suhrawardian Angelology 435–457

The angelology found in the *Hikmat al-ishraq* of Shihab al-Dīn al-Suhrawardī al-Maqtul (d. 1191) has been the source of much debate. In many of his studies of Suhrawardian philosophy, Henry Corbin stresses the Persian influence on al-Suhrawardī's thought, especially Suhrawardian angelology. Al-Suhrawardī does refer to Zoroastrianism in his introduction to the *Hikmat al-ishraq*, but to what extent is his angelology Zoroastrian? Does the use of Zoroastrian terminology and vocabulary mean that the angelology is Zoroastrian? This paper will explore Suhrawardian angelology, attempting to place it in context and to assess its provenance. It will be seen that the potential influences on his angelology are far wider than scholars, such as Corbin, have suggested in the past. Although focusing on al-Suhrawardī's *Hikmat al-ishraq*, his use of angels in his other works will also be considered.

Zuzana Hrdličková

Cultural Interpretations of Tamil Tigresses and Tamil Women Employed in Non-Traditional Ways: Two New Phenomena in Tamil Sri Lankan Society 459–489

In this article I explore the long academic discourse between Peter Schalk and a number of feminist scholars regarding the way that the Sri Lankan Tamil rebel movement, the Liberation Tigers of Tamil Eelam, has constructed the image of female fighters within its ranks in order for them to be acceptable to conservative Tamil society in Sri Lanka. I contribute to the discussion by proposing a new argument based on my fieldwork. I reveal what happens if forces of social change (in this case international non-governmental organizations) do not make an effort to link their new initiatives to the traditional concepts and values of a given culture. In order to present a comprehensive line of thought, I explore the traditional Sri Lankan Tamil gender stereotype, and I consider the LTTE movement, its female cadres and the qualities attributed to them by the movement. In support of my argument, I present selected data collected during my two years of field research in Sri Lanka (conducted between 2005 and 2008). I recount the social upheaval that occurred in the East of the island as a consequence of the devastation caused both by the tsunami and the massive conflict between the LTTE and government forces, which in turn led to a significant increase in the number of international organizations employing local Tamil women.

Linguistic Articles and Notes*Pavel Hons*

- Phonetic Reduplication in Tamil
in the Context of Expressivity** 491–507

The article deals with reduplication in Tamil. It arranges various types of reduplication into five groups, according to one formal criterion – what is reduplicated. Then it focuses on phonetic reduplication, i.e. partial reduplication where the second word (the reduplicant) copies the phonetic structure of the base word to produce a rhyming pair. It classifies the examples of phonetic reduplication into several subgroups. The first large group contains pairs of fully lexical words, which have been put together because they sound similar and produce a rhyming pair. Here, phonetic reduplication accompanies semantic reduplication. The second large group contains pairs of words in which the second word is a bound word and has no meaning by itself. The eminent example in this category is in relation to echo words. These pairs usually have some emotive connotation and speakers use them to express their attitude towards something. Here, phonetic reduplication can be considered the main formative principle. At the end, the author proposes that phonetic reduplication might have played a role in the formation of numerous onomatopoeic words.

Review Article*Hana Trisková*

- The Sounds of Chinese and How to Teach Them** 509–544

Book Reviews and Notes

- Josef W. Meri (ed.), Medieval Islamic Civilization. An Encyclopedia.**
(*Bronislav Ostransky*) 545–548

- Reşat Kasaba, The Cambridge History of Turkey 4: Turkey in
the Modern World**
(*Miroslav Sedivy*) 548–550

- Michael Burgess and John Pinder (eds.), Multinational Federations**
(*Jaroslav Holman*) 551–554

- P. R. Subramanian (ed.), Contemporary Tamil Prose Reader
with notes, translation and glossary**
(*Pavel Hons*) 554–556

James E. Hoare and Susan Pares, A Political and Economic Dictionary of East Asia
(Petr Bláha) 557–564

Arienne M. Dwyer, The Xinjiang Conflict: Uyghur Identity, Language Policy and Political Discourse
(Ondřej Klimeš) 564–566

Our Contributors 567

Periodicals Reading Room
 401 Butler Library