

## SUMMARIES / ÖSSZEFOGLALÓK

ÁGNES BÁSTI & ANDRÁS MÁTÉ-TÓTH  
ELIADÉ'S STUDY OF RELIGION

The present paper aims at examining M. Eliade's place in the history of the study of religion. When evaluating Eliade's scholarly works, one must face several problems. During the past some years numerous books and articles have been written on this subject, and a debate formed between the so called defenders and critics of Eliade. This controversy has not yet been introduced in any Hungarian journal of religious studies, and has not yet deserved attention of scholarly research in Hungary.

Reviewed is the scholarly tradition that Eliade followed and some ideological standpoints of the era Eliade lived in. The dilemmas and criticisms that concern his methods and contributions to the study of religion are ordered thematically, and different interpretations are contrasted. Finally, Eliade's oeuvre is reconsidered from the point of view of recent developments in the history and phenomenology of religion.

EDINA DALLOS  
REMARKS ON THE INTERPRETATION  
OF THE DRAWINGS ON SHAMAN DRUMS

The drawings on Siberian shaman drums have been examined for two main reasons so far. One of them is the general research on shamanism, and the other is the ethno-genesis of the Siberian peoples. The present study aims to interpret the drawings from a rather hermeneutic or artistic-semiotic point of view. Two types of drums are analysed: the Altai kif15517Ei and the Teleut ones. The method of interpretation used in this study is suitable to resolve the contradiction which developed from the fact that the idea of the drawings was formulated by former research, while the content of the drawings (and parts of them) was often unknown.

KRISZTINA DANKA  
DOES GOD PLAY? – MANIFESTATIONS OF THE  
SACRED IN TWO CONTEMPORARY NOVELS,  
THOMAS MANN'S JOSEPH AND HIS BROTHERS  
AND KENNETH ANDERSON'S MAHABHARATA

According to Plato, "a human being is a plaything of God." Is that so? If one takes the ancient Greek's statement seriously, one should also thoroughly consider a whole series of questions too. What kind of games God plays with us? Do we have the free will to decide whether we want to play with him or not? What

are the rules in his playground, in the World? What happens to those who do not keep the rules? Are wars and natural disasters also part of his delightful games? I have chosen two ancient stories from two contemporary novels presenting different cultural (Judeo-Christian and Hindu) backgrounds. The chief heroes of these works are common in their goals: to find out and perform their specific roles in God's "cosmic play." In my view, the comparative and interdisciplinary analysis of the two novels focusing on the cosmic play-metaphor, the God-human relationship and the forms of communication between them, could contribute a lot to understand the homo religiosus's spiritual universe, a task highly emphasized by Mircea Eliade.

**ANDRÁS GULYÁS**  
**MIRCEA ELIADE ON THE AMARNA PERIOD**

After an overview of the presentation by M. Eliade of the Amarna Period, the paper focuses on how far the description of M. Eliade reflects our knowledge about this period of ancient Egyptian religious history. Beside analyzing the selection and treatment of scientific literature by M. Eliade, his conclusions are also discussed. Finally, the recent results in Egyptology concerning the Amarna-religion are presented.

**ATTILA JAKAB**  
**ANCIENT CHRISTIANITY IN M. ELIADE'S WORKS**

There are two major reasons why Mircea Eliade is so popular among theologians and philosophers. They disregard Eliade's past connection to the Iron Guard; at the same time they don't examine the truthfulness of his work and don't analyze his work method. As a consequence of this, the theologians and the philosophers come into contradiction with the historians who face the author's personal convictions instead of the scientific results in his works. For a historian Eliade's simplified text fragmentations, his indifference to the historical and ethnographical context and his unnecessary generalizations or his questionable interpretations are methodically unacceptable.

The study deals with Eliade's theory of Ancient Christianity without the claim of completeness. However, even the partial analyses proved that the opinion of Daniel Dubuisson on Eliade's work is well-founded. He stated that Eliade's work is basically imposture and pseudo-science. About Eliade's "method" we can say: 1. he seldom quotes and never ever analyses those texts of Ancient Christianity he is referring to; 2. when quoting the Bible he interprets it word by word; 3. his utilization of the bibliography of the era is questionable; 4. his statements are essentially unfounded; 5. the arbitrarily superficial parallels he draws between different religions are based only on his statements; 6. he merges the elements of the works from different ages (Ancient and Modern) that suit his theory; 7. as far as his style is concerned, he is mixing the partial truth with unreal statements.

In fact Eliade's holistic thoughts are shaped by an ideological construction based on the assumptions that contain only those ideas that are compatible with them and he leaves everything else aside. Since he is looking for a timeless ancient religion, his "science of religion" is in fact crypto-theology that urges for syncretism and religious dilettantism.

GÁBOR KÓSA  
THE JURCHEN SHAMANESS. AN ANALYSIS  
OF THE FIRST WRITTEN REFERENCE TO THE  
WORD 'SHAMAN'

It was the French Sinologist, PAUL PELLIOU who drew the attention of the scholarly world to the first written record of the word *šaman*. He pointed out that in the third chapter of his *Sanchao beimeng huibian* 三朝北盟匯編 („Collection of documents on the treaties with the North during three reigns”), the Song dynasty Xu Mengxin 徐夢莘 (1126 – 1207) made the following remark:

“Wushi was cunning and talented, he himself created the laws and the script of the Nüzhen [Jurchen], and unified the country. The people of the country called him a »shaman«. As for the word »shaman«, it is the Nüzhen equivalent of (Chinese) shamaness [wuyü]. This was because he was familiar with the changing (conditions) like the spirits. Nobody who was (in talent) below Nianhan could approach him.” 兀室奸猾而有才，自製女真法律、文字，成其一國。國人號為珊蠻。珊蠻者，女真語巫媪也。以其通變如神，粘罕以下皆莫能及。”

During Xu Mengxin's life, the northern part of China was ruled by the “barbarian” Jurchen Jin 金 dynasty (1115 – 1234), and the Chinese court had to escape to the southern city of Hangzhou (Lin'an), establishing there the Southern Song court. Wushi 兀室 in the above excerpt refers to Wanyan Xiyin 完顏希尹, a Jurchen imperial advisor under the Jurchen emperors Jin Taizu 太祖 (1115 – 1123) and Jin Taizong (1123 – 1135).

After searching through the references to Wanyan Xiyin, one can conclude that most probably he was not a shaman *in sensu stricto*, but a Jurchen political and military advisor who also created Jurchen writing. It might have been this latter important cultural contribution that must have made him an extraordinary person in the eyes of the people. The text mentions the word shaman precisely because of its unusual, non-religious usage. Consequently, one could thus paraphrase Xu Mengxin's sentence as following: “The people applied the term shaman – which they usually used in connection with »real« shamans – to Wanyan Xiyin because they expressed their appreciation in this way.”

After a thorough analysis of this passage, one can draw the following conclusions:

1. The first appearance of the word 'shaman' in fact does not refer to a genuine shaman, but to a political advisor who was respected by the Jurchen people as a shaman probably because he created Jurchen writing. As Xu Mengxin's

- information seems to derive from a reliable source, the Chinese word *shanman* does denote a *šaman*. As there is virtually nothing that points to Wanyan Xiyin's shamanic functions, but we do have evidence for the existence of Jurchen shamanism, we can therefore surmise that the word 'shaman' was already being used in a broader sense by this time and was not necessarily restricted to its original meaning, but could designate anybody with extraordinary power or merits.
2. The Chinese transcription of this word as *shanman* 珊蠻 contains a hint of the southern barbarians (*man* 蠻) who were well known for their sensitivity to shamanic practices since the Warring States period. Works like the *Chuci* 楚辭 (especially the *Jiuge* 九歌, the *Lisao* 離騷 and the *Zhaohun* 招魂 parts), the *Shanhaijing* 山海經, the art of Chu 楚, some references in the *Lunyu* 論語, and several historical sources attest to the intimate link between the southern "barbarians" and shamanism. Most probably, this semanto-phonetic transcription was Xu Mengxin's own invention, as it does not appear in any other source. Besides being a good phonetic equivalent of the original word, it is also a pun which alludes to the barbarian nature of the person involved.
  3. On the one hand, it was the general Chinese association of *wu* 巫 with women and the relatively rare independent occurrence of *xi* 覡 (male shamans) that led Xu Mengxin to define the word *shanman* as shaman-woman, shamaness (*wuyu* 巫媼). He did this despite the fact that the person being referred to was without doubt a male person. It was most probably not his deep acquaintance with the complex question of the sex of the shaman that led him to this definition, but simply the contemporary Song dynasty practice. On the other hand, it is also possible that he was deliberately presenting the famous barbarian advisor, Wanyan Xiyin, as being regarded by his own people as an old shamaness.
  4. In the classical canonical works, one can find several references to the *wu* 巫, but none to the *wuyu* 巫媼. In the 25 traditional Chinese historical annals, there are altogether two references to this compound, while the word *nüwu* 女巫 is used from the *Shiji* to the *Yuanshi* throughout. It would seem more logical to annotate an unknown term with a well-known one, for example *nüwu* 女巫. The specific usage of the rather rare word *wuyu* 巫媼 for a shamaness might be explained if we consider that this compound evoked the memory of the classical *Shiji* story of the official Ximen Bao and the barbaric shamaness. The main message of this text is the conflict between the civilized official and the barbarian shamaness, and the conquest of the latter by the former. The starting point of the analysis was a definition of the Jurchen, i.e. "barbarian" word „*shanman*“ by a Chinese *literatus* during a period when the northern part of China was conquered and ruled by the Jurchen. By alluding to the well-known story of "an anti-shaman hero" (Ximen Bao), Xu Mengxin applies "verbal violence" to situate the word *shanman* in the contemporary Chinese context.

**DÁNIEL PÁL**  
**MORALITY AND BEYOND MORALITY**  
**IN THE BHAGAVAD GITA**

The aim of this paper is to draw attention to some moral philosophical aspects of the Bhagavad Gītā. Pointing out the fact that the entire discourse of Kṛṣṇa is given as a response to a moral dilemma, it argues that the teaching of the Gītā can indeed be interpreted from an ethical point of view. This quest for morality, however, takes one from the level of righteous conduct (dharma), where one endlessly finds himself being subject to a moral situation, in which he is compelled to choose between right and wrong, to the level of liberation (mokṣa), where he finds not only complete freedom from karman, but also freedom from the compulsive power of moral decisions. Thus, in other words, one has to rise above morality to become a truly moral being. The means for the attainment of this are the same as the means of liberation, i.e. renunciation from the fruits of action (niṣkāma-karman) and loving self-surrender (bhakti, ātma-nivedana). Through these one can become a morally perfect instrument in the hands of the divine fountainhead of all morality.

**IMRE PÁSZKA**  
**ELIADE'S ROMANIAN INTELLECTUAL MILIEU**

The paper draws a detailed outline of the Romanian intellectual milieu in Eliade's time. The Sons of the Sun Generation (or the Generation Twenty-seven) aimed at recreating the Romanian intellectual life after the burden of the first world war. The most outstanding figures of the generation were Nae Ionescu, N. Crainic, Mircea Eliade and Emil Cioran. Despite common ideas, this new generation had represented very much heterogenous and eclectic philosophies. One may distinguish at least three major schools among them, one of which was lead by Eliade. The centre of the world, according to them, is the individual who should be able to recreate the idea of the nation. This gives the individual the idea of being a missionary of the new Romanism. The prerequisite for the Romanism is radicalism, and that was what Romania lacked very much at that time, according to Cioran. The future of Romania was believed to depend on its leading position among the Balkan countries. However, Cioran, as well as N. Iorga and M. Eliade left Romania for France, and none of them returned. As we may conclude, the idea that they had envisioned, still remains, as well as the mission they set for their generation has not yet been completed.

CSABA MÁTÉ SARNYAI  
SHAMAN CONCEPTIONS IN RECIPROCAL GLEAM

The essay aims to highlight some features of the shaman image of three authors, Julius Krohn, Géza Róheim and Mircea Eliade, and then it briefly points out some problems arising from the characteristics of their interpretational horizon.

The starting point of our most important statements is that the three authors mention similar characteristics in their shaman images, but at the same time their interpretational horizons differ from each other's in several points.

According to Krohn, the development of the shaman image is established by lack of knowledge or experiences in a state of unconsciousness. The determinant interpretational base of Róheim's shaman image – admittedly and dominantly – is psychoanalysis, its crucial motive is the sexual-psychological determination in babyhood and infancy.

Eliade works with a huge apparatus of notes, which indicates a wide factual knowledge. However, it is surprising that we find relatively few references as (foot)notes within his work. Compared to the length of his writing, he pays considerably little attention to the specific definition of the concept appearing in the title of the book. He tries to present the common features of the shaman image of certain communities and the specific characteristics within these common elements on the basis of the comparative examination method. The comparative presentation is an interpretation at the same time, since he projects his own shaman conception on it. An essential moment of this conception is that at first it mentions shamans as people living only in Siberia and Central Asia, but later he expands their presence to North America and Indonesia. Finally, he extrapolates it to all communities where we can observe the ecstasy of a person chosen in any kind of way who – as opposed to fanatics undergoing ecstasy unconsciously – gets into touch with the world sphere, Gods or ghosts in this way voluntarily and consciously.