

RÉSUMÉ

András Várnai:

The „straight names” (*zheng ming*) and correctness of perfect man (*junzi*)

Confucius provided Chinese thinking with „humanistic” foundation. He formulated some of its fundamental concepts: the Way of Heaven (*tiandao*), the Mandate of Heaven (*tianming*) virtue/charisma (*de*), perfect man/superior man (*junzi*), humaneness/benevolence (*ren*), ritual ceremonies (*li*), equity/righteousness (*yi*), respect for parents and fraternal duty (*xiao ti*) and the straight names. In insisting on the *zheng ming*, Confucian thinkers (first and foremost Mencius and Xunzi) advocated not only the establishment of a social order in which names and ranks are properly regulated, but also the correspondence of names and actions (*wei*), or, in its more philosophical aspect, the correspondence of name and actuality (*shi*). The concept of straight names was a common topic of discussion among ancient Chinese thinkers. This has been a perennial theme in the Confucian school, as well as in nearly all other schools. The meaning of the theory *zheng ming* is that ranks, duties, and functions must correspond to their names, and must be fully transferred into action. Only in this case can a name (*ming*) be considered „straight” or „correct” (*zheng*). The interest of ancient Confucian thinkers in the question of supremacy and virtuousness or charisma was predominant. The basic rule of Confucian theory is „humane government”, the government of the true king (*wang*), who rules through the example of virtue. By the principle of equity even the despot can be useful. This tension between kingliness and despotism has always subsisted in the minds of Confucian thinkers. Speaking about the theory of the correspondence of names and actualities, the Confucian thinkers emphasized the significance of social harmony, government „for” the people, cultivation of virtue, but the practical Legalists, like Hanfeizi, put the emphasis of power control. For them this theory was a technique for regimentation, the Legalists were interested in the accumulation of power and „uniformity of thought”.

Gábor Kósa:

The waist of the King Ling’s officials: a survey of the 14–16th chapters of the *Mozi*

The present paper investigates the most well-known chapters of the *Mozi* 墨子, the so-called *jian'ai* 兼愛 chapters. After introducing the general structure and the core chapters of the *Mozi*, the paper proceeds to analyzing the 14–16th

chapters. In the appendices, I offer the Hungarian translation of the 15–16th chapters, as well as the 14th one translated by Ferenc Tőkei.

Gergely Salát:

Punishments and the reform of the penal code in Early Han China

When the Han dynasty was established in 202 B.C, it inherited a sophisticated system of criminal law from the Qin dynasty. According to recently found manuscripts, such as those unearthed in Zhangjiashan, the legal system has not changed much in the first decades of the Han dynasty. The system of punishments was rather complicated: it included different forms of the capital punishment, mutilations, forced labour and other means of retribution. The first significant reform of the system of punishments was introduced by Han Wendi (r. 179–157 B.C.). His reforms were propagated as humanitarian acts that mitigated punishments, and abolished mutilations. However, in practice, the changes brought about the aggravation of penalties in many cases, and some forms of mutilation were actually converted to death penalty. Thus, while propaganda stated that punishments were made lighter, they were in fact made stricter. As a result, Han Wendi's son, Han Jingdi (r. 157–141 B.C.) introduced a set of new reforms. The article describes the system of punishments of the Han dynasty prior to and following the reforms of Han Wendi, based on traditional and newly found sources; then goes on to analyse the reforms of Han Wendi as described in the *Xingfazhi* chapter of the *Hanshu*. The study makes it clear that the legal system is never 'ready', it needs continuous improvement and modification to adapt to the changes of times, and that there is always a difference between the intention of lawmakers and the actual implementation of laws.

Imre Hamar:

The Ontological Foundation of Huayan Buddhism: the Ten Mysterious Gates

In Huayan Buddhism the ontological aspect is said to be emphasised, as the dharma-dhatu dependent arising shows the interrelated existence of all phenomena. The symbol of this interrelated existence is the jewel net of Indra. Every jewel in eyes of the net reflects all other jewels, and also includes the reflections in other jewels. This way the reflections are infinite. Zhiyan was the first patriarch who put forward the teaching of ten mysterious gates in his work titled Ten Mysterious Gates of the One-Vehicle (Huayan yisheng shixuan men 華嚴一乘十玄門). The first gate, the simultaneous complete interrelation (tongshi juzu xiangying men 同時具足相應門) is the general summary of the ten gates while the second gate, the realm of the net of Indra (Yintuoluo wang jingjie 因陀羅網境界門) is the symbol discussed above. However, Fazang the third

patriarch of Huayan school first adopted Zhiyan's model, but later modified it. In this paper we are going to show how the doctrine of ten mysterious gates were explained and modified by Huayan exegetes. We especially study the original meaning of this doctrine which is eventually was formulated on the basis of the Huayan jing. In order to search for the original meaning we are going to detect passages from the Huayan jing that are cited as examples or proofs for the ten mysterious gates.

Melinda Pap:

Jizang and the Madhyamaka Interpretation of the Concept of Buddha-nature

The present article is a pre-study to the Tiantai concept of Buddha-nature, conceived as being omnipresent, timeless and limitless, including both sentient beings and the insentient realm. After a short introduction to the history of Chinese Madhyamaka, the Sanlun School, and its most famous representative, Jizang, the author attempts to define the concept of Buddha-nature as presented by Jizang in his famous work, the Dasheng xuanlun (Treatise on the Mystery of Mahāyāna). Jizang interprets the concept of Buddha-nature of sentient beings presented in the Nirvāṇa sūtra according to the Madhyamaka paradigms of middle-path and non-duality. He concludes that Buddha-nature is equal with the middle-path, and as a consequence can only be conceived beyond causality, time and space, therefore cannot be limited inside sentient beings, but should also include "grasses and trees", namely the insentient world. Although Jizang does not mention "tiles and stones" as Zhanran does, his logic naturally leads to the consequence that Buddha-nature includes the whole insentient realm, too.

Blanka Nyirádi:

The birth of Chinese tragedy: Cao Yu's Thunderstorm

Cao Yu is undoubtedly a leading figure of modern Chinese drama. His first play, *Thunderstorm* (written in 1933), although influenced by the works of many major Western dramatists (Sophocles, Shakespeare, Ibsen, O'Neill), is essentially a Chinese play: it is a credible chronicle of contemporary Chinese reality. The play is an intriguing, well-written tragedy, reflecting the newly discovered and crucified immoralities of patriarchal Chinese society. Born at the dawn of a new era, *Thunderstorm* advocates a new set of values (personal freedom, free love, equality) in a revolutionary new form of 'spoken drama', being a pioneer play in multiple aspects. Beyond its being a realist drama, in the spirit of Western dramatic tradition it also touches on universal issues like human flaws and passions, the vanity of human life, and, most importantly, Fate: a mystic force that drives everything. The lucky combination of decrypting fundamental human

qualities and depicting the peculiar social circumstances of contemporary China secure *Thunderstorm* a noteworthy status in drama history.

Katalin Urayné Köhalmi:

The ideal of the hero and the question of dramatic conflict in the East and the West

Unlike in China, heroic epic played a crucial role in the nomadic cultures at the western and northern borders of China. One of the most widely known narrative epic, which survived in various versions, revolves around the figure of Geser khan. Geser khan is characterized by a double nature: on the one hand, he is a divine hero, who eliminates evil powers; on the other hand, he possesses several negative human traits. The present writing explores and offers explanation for Geser khan's double nature.

Imre Galambos:

Sir Aurel Stein, Lajos Ligeti and a case of mistaken identity

In the spring of 1930, Sir Aurel Stein visited Shanghai and Nanking in order to obtain permission from the Chinese government for his fourth expedition to Western China. At the same time, the semi-official Society for the Preservation of Cultural Objects mounted a full-scale publicity campaign trying to force the government to withdraw Stein's permits. It was at this moment that the young Lajos Ligeti, who had been quietly studying Buddhist texts in the Mongolian monasteries of Northern China, came to the notice of local authorities. The primary reason for this was his interest in old texts and his Hungarian passport, and these two characteristics immediately raised a suspicion that he might in fact be Stein.