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ABSTRACTS

ABSTRACT NOUNS IN SLOVAK ROMANI

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This study aims to describe the onomasiological structure of abstract nouns in Slovak Romani. The onomasiological base of this structure is represented by the formants *-(i)ben*, *-(i)pen* or *-(i)šagos*, and the onomasiological mark by bases of different parts of speech such as verbs, adjectives, past participles, adverbs, nouns, pronouns, prepositions, numerals or particles. The study focuses especially on an analysis of names of actions and names of qualities, which constitute the richest subgroup of abstract nouns. The object of analysis is onomasiological marks – motivating words, which are the main indicator of the meaning of action or the meaning of quality of an abstract noun. In some cases they are transpositions from motivating words into abstract nouns; in others new naming units are generated to refer to new content and express new meanings. What then plays a significant role in determining the meaning of an abstract noun is context.

Key words: Slovak Romani, onomasiological structure of abstract nouns, onomasiological base *-(i)ben*, *-(i)pen*, *-(i)šagos*,

A HEAVENLY ASSEMBLY ON THE CHINESE STAGE: *JESUS, CONFUCIUS AND JOHN LENNON*

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This essay is an attempt to analyse the first act of the play by the contemporary Chinese playwright Sha Yexin (*1939) *Jesus, Confucius and John Lennon* (1987) which raised a havoc among the men responsible for the cultural policy in China of the end of the 1980s, was forbidden after several runs and never performed publicly there. This farcical play imitates the heavenly assemblies as known from the oldest writings from the Near East, Israel and Judah before Christian era and shows the great personalities of religion (Jesus), philosophy (Confucius) and art (Lennon) on the heaven before the fall of the world communist system and prepared to go as the messengers or commissioners of God to both the capitalist and socialist countries of the world, including Red China, to see the life and suffering of millions, or even hundreds of millions of inhabitants. The second, third and four acts are not analyzed in this essay.

Key words: Heavenly assembly, Jesus, Confucius, John Lennon, world situation in the 1980s

IMAGES OF NATURE AND ITS SYMBOLISM IN SHU TING'S POETRY AS A RENDERING OF HER MIND AND HEART

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Shu Ting is one of the best-known female poets in contemporary China, a member of a group of the poets whose work is known as Misty Poetry. This article is concerned with the feeling for nature in Shu Ting's works; in analysing some of Shu Ting's poems author finds the way of using words connected with nature, such as trees, animals, the sea, etc., and their poetic meaning in her artistic language. It is focused on the purpose of using attributes of nature in her poetry, whether they are used in a metaphoric sense or as symbols. Landscape and nature, although it is not her core theme, has its certain place in Shu Ting's poetry. In describing nature she express her feelings, she often uses personification and allusions to compare the human beings to the trees and animals. At the beginning in describing nature she found the way to say something, what she could not say directly, which has turned to using metaphors connected to nature as an inseparable part of her poetic language. Although Shu Ting personally regard herself as a modern poet with not many connections with Chinese tradition. Sometimes, the traces of traditional Chinese poetry on nature, which has a long tradition in China, not only in poetry, but also in painting, which in the ancient Chinese cultural world is often merged with poetry, can be found also in her works. In mentioning traditional Chinese landscape poetry, we can see in the poetry of Shu Ting that she has some common features with traditional Chinese poetry, whose seem to be more unconscious.

Key words: Shu Ting, contemporary Chinese poetry, contemporary Chinese literature, modern Chinese poetry, Misty poetry, menglongshi

IRAQ FROM FAYŞAL'S ASCENDANCY TO THE THRONE TO THE RATIFICATION OF THE FIRST ANGLO-IRAQI TREATY, 1921 – 1924

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Faced with strong nationalist agitation, the British government did not ask the League of Nations for the formal assignment of a mandate, but instead decided to exercise its control by means of a treaty with Iraq. The Anglo-Iraqi Treaty was concluded in October 1922. Together with four important subsidiary agreements, it confirmed British control of Iraq by giving Britain the right to (1) appoint advisers to the Iraqi government (2) assist the Iraqi army (3) protect foreigners (4) advise Iraq on fiscal matters, and (5) advise Iraq on matters of foreign relations. The treaty also provided for an open-door policy to be implemented by Britain, foresaw British financial assistance to Iraq, and guaranteed the non-alienation of Iraqi territory by Britain. It was to operate for twenty years, but by a protocol signed in 1923 its period was reduced to four years. In its really vital provisions, the treaty did not much differ from the draft mandate that had come up for consideration before the League of Nations in September 1921, but had never been formally adopted. King Faysal I, of Iraq accepted the treaty with pragmatic calculation and weathered the subsequent political outcry, fully intending to continue to press for the independence the country demanded.

Key words: the British Middle Eastern policy after WWI, the Cairo Conference, the coronation of Faysal, from mandate to treaty, political parties, the Constituent Assembly, the Electoral Law, ratification of the treaty

THE PHENOMENON OF THE CULTURE HERO IN POLYNESIAN MYTHOLOGICAL SYSTEMS

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This article deals with the phenomenon of the culture hero Māui in Polynesian mythological systems. A culture hero is a mythical being found in the mythologies of many archaic societies. He is culture bringer, demiurg. The most famous is Greek Prometheus which has much in common with Polynesian Māui. He is characterized by several common features: he often invents new cultural goods or tools, for example, making fire or cultivating crops; he teaches people to make tools, provide food and perform arts. He introduces social structure, law, rules of marriage, magic, ceremonies and holidays. The article is divided into four blocks. The first focused with the culture hero in world mythology overall. The second with dissemination of the Māui myths in Oceania, the third is on origin of Polynesian culture hero and the last deals with the most important actions of Māui like fishing islands, snaring the sun and stealing of fire.

Key words: Māui, Culture Hero, Demiurg, Polynesian Mythology, Stealing of fire, Snaring of the Sun, Fishing Islands

“KIA KAHA CHRISTCHURCH!”: STRENGTHENING IDENTITY IN NEW ZEALAND

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On 22 February 2011 a magnitude 6.3 earthquake struck the city of Christchurch in New Zealand's South Island, killing 185 people and severely damaging the city's infrastructure, its city centre and eastern suburbs. Christchurch, the largest city in New Zealand's South Island, was once renowned for its genteel 'Englishness' and is a bastion of pakeha (New Zealanders of British settler origin) identity. It was a stranger to natural disaster before the series of earthquakes which began in September 2010. Following a discussion of local and national identity in New Zealand, this essay discusses responses to the 22 February 2011 earthquake and collective interpretations of the event as recorded in the New Zealand mass media, primarily focusing on the country's most popular news websites *nzherald.co.nz* and *Stuff.co.nz*. The particular interest herein is in discussing how discourses concerning this disaster resonate with established constructions of local and national identity in the New Zealand context. The essay asserts that the 22 February 2011 event can be interpreted as a national myth which affirms the existing set of values in the imagined regional and national communities in New Zealand and that this extraordinary collective experience and interpretations of it bear close associations to New Zealand's existing reinforcers of national identity, particularly its sporting and military traditions.

Key words: Christchurch, New Zealand, earthquake, identity, media, discourse

onomasiological mark of abstract nouns, names of actions, names of qualities