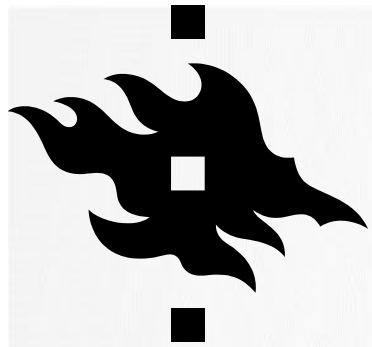


MUINAISEN LÄHI-IDÄN TUTKIMUKSEN AINEISTOT

Tero Alstola, tero.alstola@helsinki.fi



MUINAISEN LÄHI-IDÄN IMPERIUMIT

- Suomen Akatemian huippuyksikkö 2018–2025
- Helsingin yliopisto, humanistinen ja teologinen tiedekunta
- Noin 35 tutkijaa, joista lähes puolet ulkomailta
- Johtaja apulaisprofessori Saana Svärd



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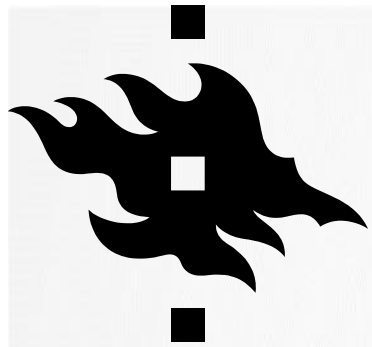
Miten suurvallat vaikuttivat ihmisryhmien identiteettiin ja elämäntapoihin vuosituhannen aikana?



3

6.10.2022

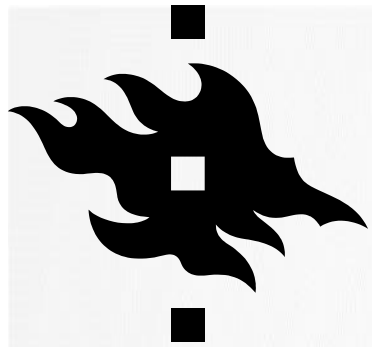




RYHMÄ 1: DIGITAALISET IHMISTIETEET

Tarkastelee ryhmäidentiteettejä ja sosiaalisten ryhmien koostumusta erityisesti ryhmän sisäisestä näkökulmasta.

1. Kieliteknologia: semantiikan tutkimus -> miten kuvataan itseä ja muita?
2. Verkostoanalyysi: millaisia sosiaaliryhmiä voidaan havaita ja miten ne ovat vuorovaikutuksessa keskenään?
3. Perinteiset kielen- ja historiantutkimuksen menetelmät täydentävät digitaalisia lähestymistapoja



NUOLENPÄÄKIRJOITUS



Kuvat: The Metropolitan Museum of Art

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s 01 [via RIBO/BABYLON7]

^dAG-na-³i-id LUGAL TIN.TIR.KI NUN na-a-du
re-é-a-am za-ni-mu šá a-na te-em DINGIR.MEŠ pu-tuq-qu
e-em-qá mu-ut-né-en-mu-ú mu-uš-te-né-e³-ú aš-ra-a-ti DINGIR.MEŠ
GAL.MEŠ

ef-lu šu-us-su-mu bi-mu-ut ABGAL DINGIR.MEŠ ^dAMAR.UTU
na-ab-ni-it ^dE₄.RU₆ ba-na-a-ta gi-mir ma-al-ku
i-ti-it ^dMU.Ú.A.TI a-pil é-sag-íl sa-niq mit-ḫur-tú **1**
bi-mu-tu ^dnin-ši-kù mu-du-ú ba-mu-ú ka-la-ma
ni-bi-it ^dŠEŠ.KI-ri be-lu a-gi-i mu-kal-li-im ša-ad-du
ša u₄-mi-šam-ma iš-te-né-e³-ú pu-luḫ-tu₄ DINGIR.MEŠ GAL.MEŠ
a-na zi-in-na-a-ti é-sag-íl ù é-zi-da
ba-ša-a uz-na-a-šu

DUMU ^{md}na-bi-um-ba-lat-su-iq-bi NUN e-em-qá a-na-ku
URU KÁ.DINGIR.RA.KI a-na dam-qa-a-ti aš-te-né-e³-e
a-na é-sag-íl É.GAL DINGIR.MEŠ GAL.MEŠ šu-tú-ra-ku IGI.SÁ-e
a-na é-zi-da šá-ad ba-la-ḫu mim-ma šum-šu du-uš-šá-ku
šá é-mes-lam É qar-ra-du DINGIR.MEŠ ḫú-uḫ-ḫu-da-ak ḫi-iš-bi

i-mu-šu im-gur-^dEN.LÍL BÀD KÁ.DINGIR.RA.KI

iš-da-a-šu i-mu-šu-ma i-qu-pu i-ga-ru-šu **2**

re-e-ši-šu it-ru-ur-ma né-mé-et-ta la i-ši

BÀD šu-a-ti <ana> du-un-nu-nim-ma né-mé-et-ta šu-úr-ši-i

i-ga-ru-šu qu-up-pu-tim ad-ke-e-ma

BÀD.im-gur-^dEN.LÍL BÀD KÁ.DINGIR.RA.KI ku-du-ur-ru UŠ.20.TA.A **34**

pu-lu-uk-ku da-ru-ú ú-šur-ti ki-na-a-ta **5**

mi-ši-ir šu-úr-šu-du ki-sur-ra-a šu-un-du-lu

tu-uk-šu da-mím e-di-il pa-ni a-a-bi **6**

ma-ḫa-za re-eš-tu-ú tuk-la-tu₄ ba-ú-la-a-ti i-ši-id-su

ú-da-an-ni-in ki-ma kin-né-e ú-pat-tin-ma

^(i 1) Nabonidus, king of Babylon, attentive prince, the shepherd who provides, the one who is constantly attentive to the will of the gods, the wise (and) pious one, the one who constantly seeks out the shrines of the great gods, most befitting warrior, creation of the sage of the gods — the god Marduk — product of the goddess Erua — creator of all rulers — selected by the god Nabû — the heir of Esagil who controls (cosmic) harmony — creation of the god Ninšiku — the (all-)knowing creator of everything — chosen by the god Nannāru — the lord of the crown who makes astrological signs known — the one who strives every day (to show) devotion to the great gods (and) whose mind is focused on provisioning Esagil and Ezida, son of Nabû-balāssu-iqbi, wise prince, am I.

^(i 13) I constantly seek out the city of Babylon for good deeds. I increase gifts to Esagil, the palace of the great gods; I abundantly supply everything to Ezida, the mountain of life; (and) I lavishly provide abundance to Emeslam, the temple of the hero of the gods.

^(i 17) At that time, (with regard to) Imgur-Enlil, the wall of Babylon, its foundations had become shaky, its walls had buckled, its superstructure was tottering, and it had no support.

^(i 20) <In order to> strengthen that wall and give (it) support, I removed the buckled sections of its wall (lit. “its buckled walls”). (As for) Imgur-Enlil, the wall of Babylon, the boundary (with a length) of 20 UŠ (7,200 m), the eternal boundary marker, the plan of stability, the firmly-founded border, the wide-stretching ground plan, the strong shield that bolts (Babylon) before enemies, the foremost cult center on which people rely, I strengthened its foundation(s), made (them) firm like mountains, and (then) I raised its high parts



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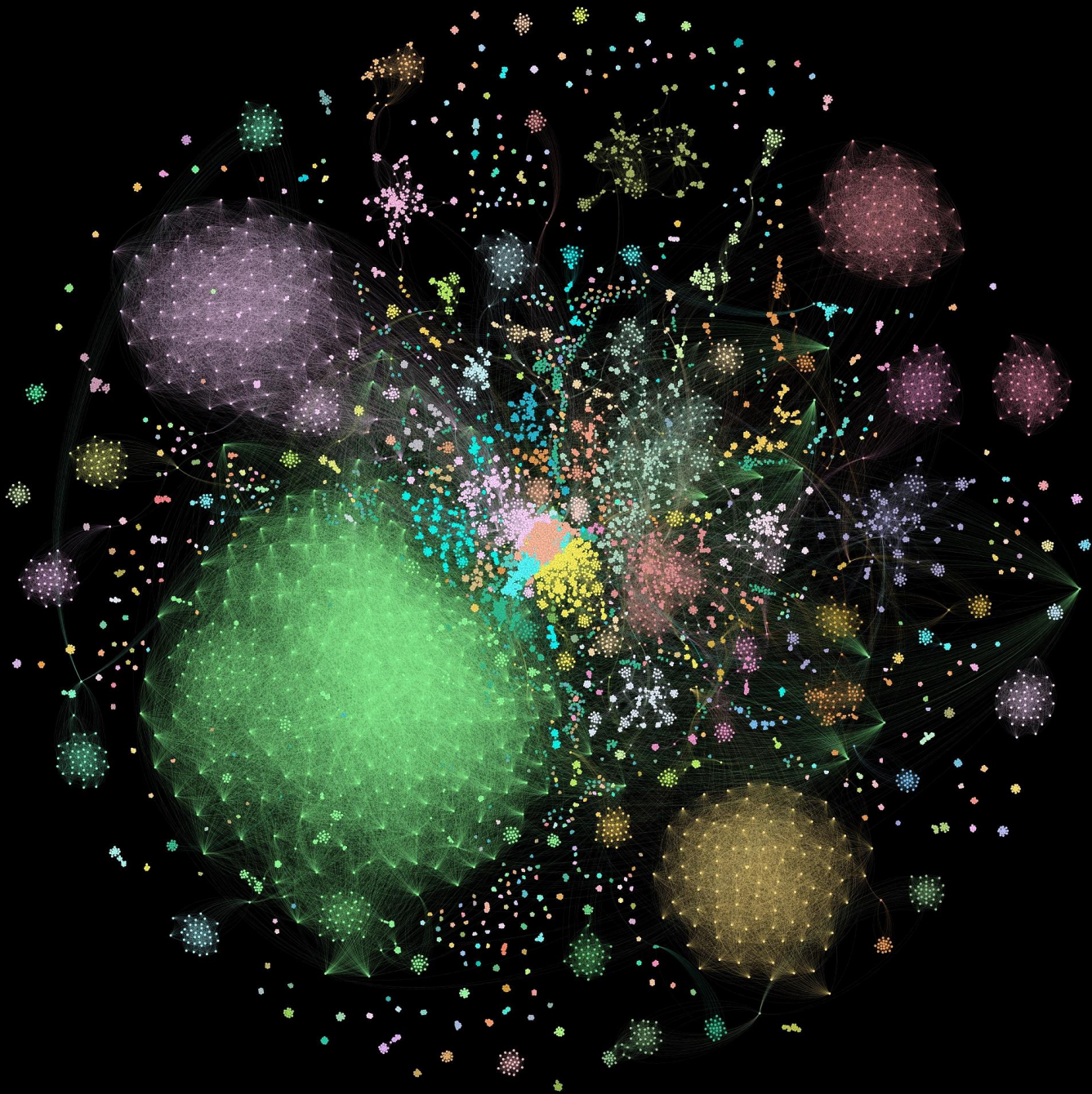
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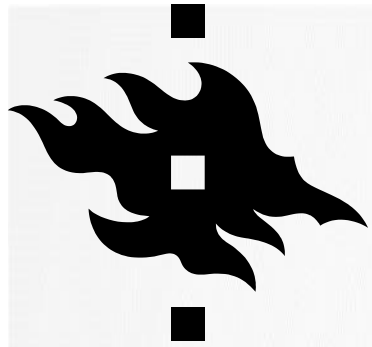
Tukulti-Aššūr (“My confidence is Aššūr” or “My weapon is Aššūr”); Akk.; masc.; wr. ^mTUKUL-ti—*aš-šur*, ^mTUKUL-te—*aš-šur*, ^mTUKUL-tú—*aš-šur*, ^mTUKUL-lat—*aš-šur*, ^mGISKIM—*aš-šur*, ^mGIŠ.TUKUL—*aš-šur*; Tallqvist (1918) 234 (interpreting the name as an abbreviation of Ninurta-tukulti-Aššur); Stamm (1939) 211; cf. **Ilu-tukulti**.

1. *ḥarmāku* from Assur (reign of Adad-nerari III) In a decree of expenditures for various ceremonies in the Aššur temple, ^mGIŠ.TUKUL—*aš-šur* is one of twelve *ḥarmāku*-people (PAB 12 ^m*ḥar-ma-k[i]*, r. 25) mentioned in connection with supplies for the boatmen of Aššur SAA 12 69 r. 24 (809).

2. Singer, son of Qanni-Issar, from Assur (reign of Esarhaddon): ^mGISKIM—*aš-šur*, the son of Qanni-Issar, a singer (NAR), acts as a witness together with several fellow singers and some officials in a fragmentary tablet sealed by Ququ’^a StAT 3 23 r. 9 (672?).

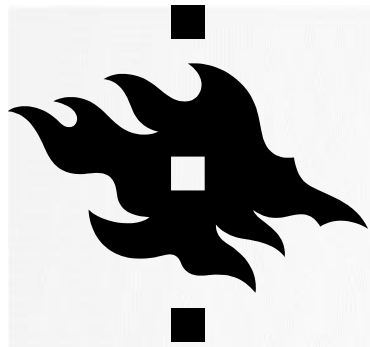
3. Father of Aššur-le’i, from Assur (late reign of Esarhaddon and reign of Assurbanipal): ^mTUKUL-ti—¹*aš-šur* is owed six shekels of silver, “first





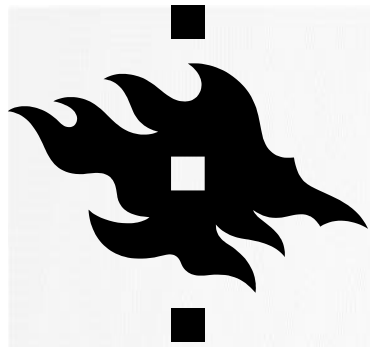
LÄHTÖKOHDAT

- Aineistojen digitaalinen julkaisu ei ole valtavirtaa muinaisen Lähi-idän tutkimuksessa
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- Aineistojen kuvailu ja julkaisu on ollut pitkälti tekemällä oppimista



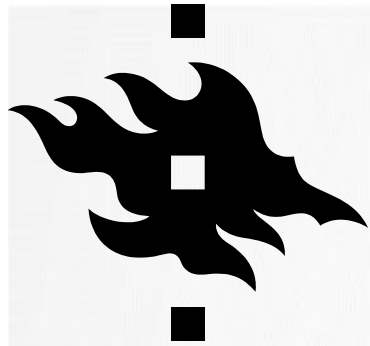
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 - Metadata
- <https://www.kielipankki.fi/wp-content/uploads/ORACC-IN-KORP-USER-GUIDE-040719.pdf>
 - Käyttöohje



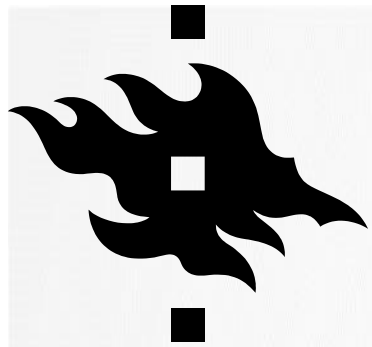
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