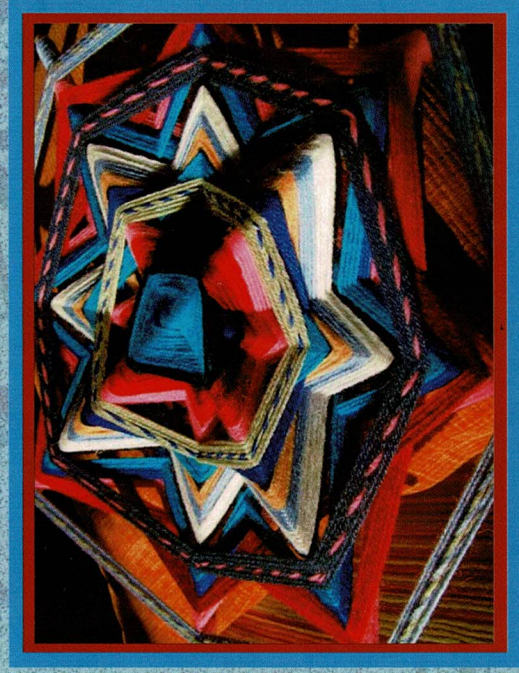


VI международная научная конференция
«Проблемы литератур Дальнего Востока»

Тезисы и доклады секции

ТИБЕТСКАЯ ПИСЬМЕННАЯ ТРАДИЦИЯ И СОВРЕМЕННОСТЬ

25–29 июня 2014 г.



The 6th International Conference
“Issues of Far Eastern Literatures”

Abstracts and papers of the panel

MODERNIZING THE TIBETAN LITERARY TRADITION

June 25–29, 2014

САНКТ-ПЕТЕРБУРГСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

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В сборнике представлены тезисы и доклады, вошедшие в секцию «Тибетская письменная традиция и современность» VI международной научной конференции «Проблемы литературы Дальнего Востока» (25–29 июня 2014 г., Санкт-Петербург).

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Balk Michael (Staats)
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a Bibliograph

The Tibetan literary tradition is represented in the earliest documents found in the collections as the *Bkav-vgyur* and *Sanskrit*. A multitude of works of religious in character — in the twentieth century that the paper can be observed, comprising or essays. The paper will be of China and India since 1950 of the State Library in Berlin which represent a relatively largely uninterrupted book series, sixties and seventies in China, the nineteen-eighties be classified as literary works.

in numbers can be observed, followed by an even stronger increase in publication figures since the turn of the millennium. On the Indian side, exile Tibetans started to publish literary works around the same time, seemingly with some delay, and of course in smaller publication figures.

Bhoil Shelly (Panjab University)

Lotus Fields and the Budding Flowers: The Engagement of Tradition and Modernity in the Evolving New Tibetan Literature in English

Tradition and modernity, often seen as dichotomous concepts in the Western world-view, exhibit a rather dialectical relationship in the contemporary Eastern literatures. The communities in the East, especially the post-colonial nations, have nativized the Western modernities such as the English language and literary forms to suit their own emotional make-up and subjective histories. In the case of the dispossessed and aspiring national communities such as the exiled Tibetans, the embrace of modernity is as necessary as the urgency to preserve the tradition. This paper is a study of the engagement of tradition and modernity in the evolving New Tibetan Literature in English. A cross-cultural analysis of the context and content of the new literary writings in Tibetan exile illustrates that modern languages and literary forms are harnessed for the vocalization of the antiquity of the Tibetan national identity. What lies at the locus of the enunciation of these new writings is the precarious state-lessness of the Tibetan nation in Exile after the Chinese occupation of Tibet in 1959. The modernity as the agent of the national identity and tradition as the substance of this identity (as evident from the New Tibetan Literature in English) establish that tradition and modernity are contending instead of competing dualities in the case of Tibetan exile.

Butsyk Polina (Saint-Petersburg State University)

Tradition and Innovation: Tibetan Treatises on Music¹

Tibetan society till the middle of the 20th century had been very closed, traditional and strongly affected by Buddhist thought and culture. Tibetan art and traditional sciences had reflected these peculiar circumstances with accuracy and liveliness, so

¹ The author acknowledges Saint-Petersburg State University for a research grant 2.38.293.2014 Modernizing the Tibetan Literary Tradition

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that all spheres of the people's cultural activities were permeated by the religious spirit and Buddhist thought. Music as a part of Tibetan Buddhist religious tradition was perceived by the Tibetans as an auxiliary spiritual practice that would be helpful for those who want to accumulate merit, to gain omniscience and Buddhahood and to benefit others. Among the learned monk-officials and intelligent Buddhist scholars popular music was left without much attention for the very reason of being the cause of distraction and wandering mind.

In the middle of the 20th century the dramatic developments of the "peaceful liberation of Tibet" in 1951 and Lhasa uprising in 1959 led to the fundamental changes in the social, cultural and political life of the Tibetans. Two Tibetan communities — in China and in India — began to acquire new ways of thinking, to accommodate themselves to new circumstances, to reevaluate their traditional culture in a whole, to construct new scientific approaches (in the modern paradigm) to understanding and preserving their cultural heritage. The policy of retaining cultural identity in India and the political line of providing cultural autonomy to national minorities in China helped to preserve many of the most important and unique traditions, customs, arts and religious practices of the Tibetans. In such a political environment music (religious as well as secular) became a worthwhile sphere of cultural activity and scientific research.

Taking this into consideration, we can carry out a comparative analysis of two Tibetan musical treatises of different historical epochs: "Treatise on music" written by the eminent Buddhist scholar of 13th century Sakya Paṇḍita Kunga Gyeltsen and "Treatise on music — the song of gandharvas" written in 2005 by Jigme Wangchug Darshab, a modern Tibetan musician, and Jampel Kelden Darshab, a scholar of Tibetan language and culture.

"Treatise on music" by Sakya Paṇḍita is almost the only theoretical writing on music in the history of medieval Tibet. Being the prominent Buddhist scholar of the so called Neoconservative movement, Sakya Paṇḍita tried to realize an ideal of a learned Buddhist and to protect the true Doctrine from corruption and deterioration. His views were remarkable for their width and sound common sense, his knowledge was extremely broad and included different traditional sciences and arts. To reveal and to demonstrate his scholastic achievements to his contemporaries, and to help others to gain omniscience and Buddhahood, he wrote a lot of treatises, "Treatise on Music" being one of them. This composition is believed to have been written in 1204. It is a comparatively small theoretical writing on music consisting of three chapters:

1) On Melody; 2) About Words; 3) On the Way of Combining Words and Melody. Most likely, this writing is dedicated to musical activities, which were practiced in monasteries, rather than popular musical tradition, although there is a description of overall effect of music on social life and on a given personality.

"Treatise on Music — the Song of Gandharvas" is a pioneer work by contemporary Tibetan scholars and is dedicated to traditional popular music of the Tibetans.

Having received modern education in the European scientific paradigm, Jigme Wangchug Darshab and Jampel Kelden Darshab in this writing try to describe secular musical tradition, which has been handed over from century to century from one generation of professional musicians to another. In its structure this treatise follows closely the pattern of Sakyapa Pandita's treatise, but the inner information, the main purpose, the ways of presenting the information are entirely different from the medieval treatise. "Treatise on Music — the Song of Gandharvas" pretends to be a comprehensive description of traditional popular Tibetan music with tables and schemes, lyrics and notation examples, and a list of musical terminology and illustrations. No matter how innovative it is, this work is based on the traditional Tibetan treatises and dictionaries, and the references to writings by famous Tibetan scholars appear quite often in the text.

These two treatises clearly reflect the different epochs in which they have been written. Analyzing them one can gain deeper insights into the historical processes of cultural development of the Tibetan people and can understand the changes of the people's attitude toward music.

de Heering Xénia (EHSS-CECMC, INALCO-ASIEs)

Breaching and Bridging Literary Traditions? A Few Observations about a Text "Written in *kha skad*" and Its Translation into Literary Tibetan

Both inside Tibet and in the international academic community, few studies have been devoted specifically to the use of vernacular in Tibetan literature.¹ This paper offers some insights on this topic, primarily through the case of *Joys and Sorrows of the Nagtsang Boy*,² a recent Amdo best-seller often described as "written in *kha skad* (spoken language)". The original text was indeed difficult if not impossible to read for people unfamiliar with Amdo dialect, and in 2008, the book was adapted

¹ Notable exceptions include: Mog chung 2010, Cham tshang 2013, Norbu 1995 and Ronastas 1995. At the 3rd International Conference on Tibetan Language (New York, Dec. 9–14, 2011), Françoise Robin presented a paper entitled "Amdo Tibetan in Contemporary Tibetan Literature: a Preliminary Enquiry" which has not been published. I thank Françoise Robin (INALCO-ASIEs) for her helpful remarks on an earlier version of this paper; as well as Camille Simon (Paris 3) and Noyöntsang Lhamokyap (INALCO) for their insights on the translation of Joys and Sorrows into "standard" Tibetan. All responsibility for inaccuracies is my own. Tibetan terms are given in Wylie transliteration. For the sake of readability, place and people's names in the body of the text are transcribed phonologically.

² Nags tshang 2007. An English translation is to be published by Duke University Press in 2014.