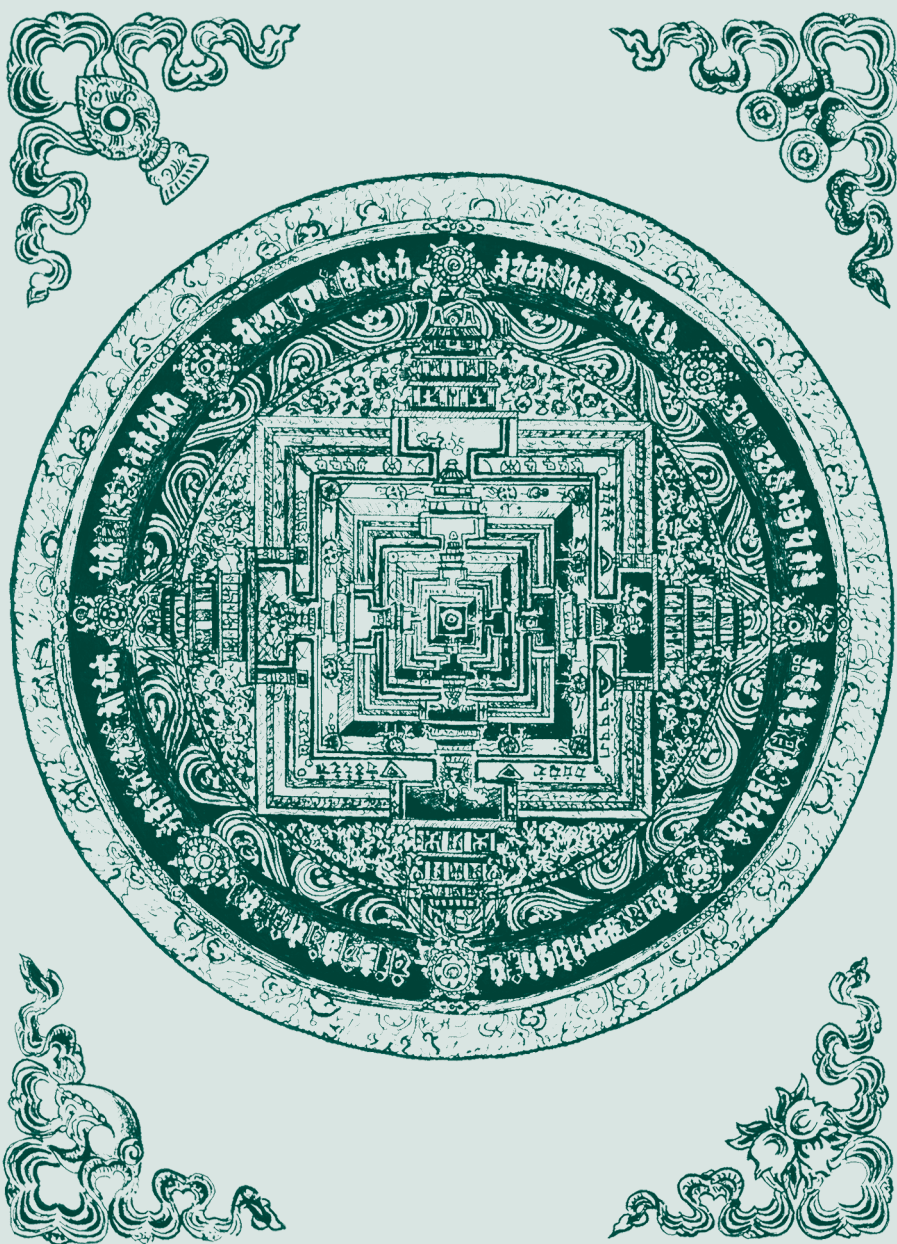


keréknyomok

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József Végh: *A Tibetan Parable of Samatha* *Meditation*

The article gives a translation and analysis of the well-known Tibetan parable with the allegory of harnessing the muddy elephant. The text source of this depiction varies significantly, while the pictorial representations are related to the similar Chinese picture series with the ox. The famous parable teaches about the techniques of calming consciousness. A pictorial-symbolic depiction like this is able to represent the complex relations of mindfulness, recollection and concentration better than their simple western textual counterparts.

Zsóka Gelle: *Monastic Dance in Tibet*

The article gives a general picture of Cham, a ritual dance of Tibet performed during festivals on monastery courtyards. The dancers personify deities belonging to certain Tantric cycles and whirl around the centre making the audience see their three dimensional mandala in motion. The dance is based on a fairly technical script usually written by a famous lama who had dreams and visions of these deities. The dance master of the monastery would teach the choreography to the monks selected. They are not only performers who can dance well, but also tantric adepts, who are thought to be able to identify completely with a particular deity in their meditation be-

fore and during the performance. Most of the movements and events are deeply symbolical and it would be hard to see beyond the colourful masks and costumes unless we learn a bit about the history and ritual practices the Cham is based on.

Rita Kuzder: *Lhamo*

The article is a general introduction to Lhamo, the traditional Tibetan dancing music drama. The origins of Lhamo (*lha mo*) are usually accredited to Thangtong Gyalpo (*thang stong rgyal po*) (1361–1485), a fourteenth century saint and scholar. The roots of the eight traditional dramas can be traced back to the Indian Buddhist dramas, to the ceremonial dances of the Tibetan Royal Dynastic period and to the religious stories of the mani lamas.

The performances are played in the seventh month of the Tibetan calendar, during the so called Shoton (*zho ston*) festival at the Drepung (*'bras spungs*) monastery. Every Lhamo consists of three parts: (i) stage cleaner dance (*rngon pa don*), (ii) the full Lhamo story and (iii) taking the donations (*bkra shis*).

The drama has a written part which is sung by the actors, and an improvisation which is in prose. Every performer has got its own melody and dance. Lhamo dancing is strictly choreographed. The companies could provide their own costumes and masks, or they are supported by their sponsors.

Among the audience we can find people from different layers of the society. The Dalai

Lama, monks, members of the aristocracy, officers or even foreigners can be found among the audience as well as common people.

It is our goal to further study the traditional Tibetan dancing music drama, to collect and systematize the elements of belles-lettres and folklore within Lhamo plays.

Judit Béres:
Comprehensive Study of Amdo Tibetan Folksongs

Amdo, which recently forms the part of the People's Republic of China, had embraced most of the north-eastern provinces of the historical Tibet. Folksongs of the area are one of the most important treasures of the Tibetan customs and traditions as they are the main bearers of their collective national pride called *la rgya*. In these songs one can find customs of everyday manners, as well as feasts or celebrations like marriage, competitions, the New Year's festivals, etc. Nowadays these songs are particularly endangered by the process of modernization which has just reached the area in the last decades. Tibetans living in towns or cities are slowly forgetting their native language and tend to sing in Chinese instead of Tibetan. Not only the dialect of this area, but also the

melody and singing customs of these songs differ very much from the better known songs of the Tibetan Autonomous Region. They have been researched almost without exception by Tibetan scholars only, but their system is a kind of an inner one and cannot be adopted to the international folklore systematization of folksongs. The recent study is not meant to give a whole systematization yet, but to introduce the most important types of folksongs of the Amdo Tibetans by a small summary.

Tamás Agócs:
Garland of Views: A Teaching of Padmasambhava

The article contains a Hungarian translation of the *Man ngag lta ba'i phreng ba*, a teaching of Padmasambhava contained in the Tibetan Tengyur. The text introduces the different non-Buddhist and Buddhist views and the non-tantric and tantric vehicles or ways to enlightenment. Specifically, it gives a detailed description of the view of Dzogchen or Great Perfection. Realization of the Great Perfection is treated under the categories of the four realizations, three characteristics, and four yogas. Finally it describes the practical aspects of the different views.