

Cham (p. 37). The variability of Cham autosemantic morphemes manifests itself not only quantitatively but also qualitatively, that is, in the alternation of phonemes within the morpheme (p. 38). Let us mention, however, that this somewhat lower instability of the morphemic shape is present in other Austronesian languages as well.

The authors have arrived at the conclusion that the ratio of full variants versus abridged variants remains relatively stable in Cham because of the influence of the literary language and of written tradition (p. 43).

Typological restructuring of Cham morphology has resulted in changes of the system of word classes. This does not mean that the word classes can only be defined via syntactic criteria – the authors underline the fact that the role of conversion in Cham is limited (p. 50). However, if the Cham language will continue to develop in the direction mentioned above, we may safely assume that the role of conversion will increase. The subclassification of nouns includes sections on numeratives (pp. 61-62) and locatives (pp. 63-64); the system of personal (inclusivity versus exclusivity) and demonstrative (trichotomy) pronouns has preserved the original Indonesian features (pp. 64-65). A separate chapter deals with verbs that are perceived as a subclass of predicatives that includes adjectives as well (pp. 68-85). The syntax of Cham is described within the theoretical linguistic framework not too different from phrase structure grammar with regard to content analysis and the authors have taken care to define their terminological apparatus (pp. 91-93, 102-113).

A considerable portion of the book is reserved to useful Appendices: Folklore material including texts with translations (pp. 119-125), a Cham-Russian vocabulary (pp. 126-134), a questionnaire for Cham informants (pp. 135-153), a comparative vocabulary of Cham with Viet-Muong, Thai, Laha, Aceh and Proto-Austronesian (154-159), a very interesting survey of diagnostic features of the Indochinese linguistic league (pp. 160-163), and personal data concerning the individual Cham informants (pp. 167-168). There is also a bibliography (pp. 169-179) and a summary in English (pp. 180-182); however, there is no index which might be of considerable help to the readers.

The joint publication by N. F. Alieva and Bùi Khánh Thế is a solid pioneering piece of work and the reviewer hopes that an English version will soon be published.

Viktor Krupa

*Songs of the SnowLion – New Writings from Tibet. Mānoa 12: 2.* Hawai'i, University of Hawai'i Press 2000. 189 pp.

BATT, Herbert J. /ed. and transl./: *Tales of Tibet. Sky Burials, Prayer Wheels, and Wind Horses.* Lanham-Boulder, Rowman & Littlefield Publishers 2001. 269 pp.

The two publications under review are devoted to modern Tibetan literature, a subject largely unknown and ignored in the West, as Tsering Shakya states (*Mānoa*, p. 28). However, in the 1990s some collections of stories written by Tibetan authors were published in German and French translations (short stories by Tibetan authors were also included in English language collections of Chinese literature). The issue of modern Tibetan literature is also considered by A. Grünfelder in her monograph *Tashi Dawa and und die neuere tibetische Literatur*, Bochum 1999 (reviewed in the AAS 2/ 2000), and so there is already some knowledge on the development of modern Tibetan literature written after 1980 in the West. Although a notion of modern Tibetan litera-

ture (Tib. *rtsom rig gsar ma*, or *gsar rtsom*) exists, there are numerous definitions of what and who should be considered part of this literary production. This situation is a result of the political development in Tibet as one encounters Tibetan literature written by Tibetans in Tibetan and in Chinese, Chinese authors who situate their stories in Tibet, and the literary production published by the Tibetan diaspora (especially in India) should be also taken into account. On the one hand, there is the narrow definition by H. Forster-Latsch, who in his review of the above-mentioned book of A. Grünfelder advocates the view, that only literature written in Tibetan should be understood as modern Tibetan literature (*Orientierungen*, Vol. 12, 2000, No. 2, pp. 135-138). Tsering Shakya labels the literature written on Tibet in Chinese (either by Tibetan or Chinese authors) as “colonialist literature” (Batt, p. XIII) and although he emphasizes the reader should detach the term from its pejorative connotations, it seems to be quite a harsh statement. On the other hand there is the completely different understanding of A. Grünfelder, whose book treats only Tibetan authors who publish in Chinese. I would agree with L. Maconi, who so far provided the most comprehensive and useful definition of modern Tibetan literature (limited to the PRC) in Western Tibetology or Sinology: it is literature written by Tibetan authors either in Tibetan or Chinese (Lara Maconi: “Une longue marche translinguistique. Présence française dans la nouvelle littérature tibétaine”, In: Muriel Détrie /ed./, *France-Asie, un siècle d'échanges littéraires*, Paris 2001, p. 205). The discussion on what should one consider a part of modern Tibetan literature has also evolved among the intellectuals in Tibet, where one can meet with two opinions: a) it should “be defined not by the subject matter or the ethnicity of the author, but by the language alone” or b) only by the subject matter and the ethnicity of the author, while the question of the language remains open (*Mānoa*, p. 31-32; Batt, p. XIX).

The “Tibet question” is an ongoing dispute between Tibetans inside the PRC, the Tibetan diaspora and the Chinese government (and one should stress that these groups – with the exception of the government in Beijing – by no means articulate unanimous views) on the status of Tibet, human rights violations and respect for freedom of religion. Understandably, it is loaded with emotions. This dispute influences every aspect of the reception of Tibetan history, religion and also art (I would just like to mention the example of Tibetan performing arts groups – both from China and India – who carry their distinctive political message to the Western audience) outside and inside Tibet. Literature is, of course, not an exception. But should we take any hint on the Chinese in the works of Tibetan authors as a hidden criticism of the Chinese presence in Tibet? Is the figure of dishonest lama and the uncritical trust in him in the story “An Incarnate Lama” by Dhondup Gyal really a representation of Mao Zedong as Tsering Shakya suggests (*Mānoa*, p. 39)? It is probably impossible to approach literature written by Tibetans inside the PRC merely for its esthetic value (and it would be wrong, as it is a channel for young intellectuals to air their views), but I would suggest one should not fall into the trap of closer reading focused on the present – or unpresent – ciphers with anti-Chinese messages. How, then, should one decipher the red strip torn out of the Chinese flag in the five-coloured prayer flag in the short story “Get the Boat Here” by Sebo (*Mānoa*, p. 44)? While the Tibetan authors write both in Chinese and in Tibetan, the legitimate question is for which audience is their prose and poetry intended and how the choice of the language influences their style.

The issue of the literary journal *Mānoa* under review is devoted to the modern Tibetan literature. It is introduced by an essay of Tsering Shakya (pp. 28-40), who outlines the literary development in Tibet especially after 1980. He also deals with the

language of the modern Tibetan literature which is a by-product of the social, political and economical change initiated by the Chinese government since 1950. His brief treatment of literary journals in Tibet gives the reader useful information on the literary scene there. Due to his language competence he is not dealing with the Tibetan authors who write in Chinese, which would enrich his contribution, as they are represented in the journal by several poems and short stories. The translated short stories and poems give the reader a good overview of the different creative approaches of the individual authors. Almost all of them were published in Tibet (with the exception of Palden Gyal who lives in exile, his "Your Birth Day" is dealing with the subject of the Cultural Revolution as seen through the bitter fate of a father). It is a pity that the literary scene among Tibetan exiles (e. g. Pema Bhum) is not represented as the journal would provide an appropriate platform for the exchange of ideas and literary techniques. The translations of modern Tibetan poetry published in *Mānoa* are very welcome, as so far almost nothing has been translated. On one hand there are poets (Ju Kalzang, Alai, Meizhuo, Yidam Tsering) whose works deal with more traditional subjects, as the glorious past of Tibet (Milarepa, Songtsen Gampo, Potala) and the beauty of Tibetan nature. On the other hand, there are the modernists (Dhondup Gyal, known also in the West, Lhagyal Tshering, Dpa' dar) who raise important question and describe the tension between Tibetan history, tradition, conservatism and the issue of modernity with the necessity to cope with it. All of them were published also in Tibetan (Dpa' dar's poems were written in Chinese and later translated in Tibetan) and Tibetan educated youth listens carefully to these voices. Especially the imaginative language of Dhondup Gyal in his famous poem "Waterfall of Youth" catches the reader's eye. Most of the short stories in this issue either deal with the past or depict a story which is outside of the bounds of time (Yangdon, Tashi Pelden, Yangtso Kyi). The subject of the short story "Room 218, Hurrah" is the relation between a Tibetan university student and his Chinese classmates and the author Tonga (who himself spent a few years at a university in Beijing so his story certainly has some autobiographical traits) describes all the prejudices and stereotypes of the majority population towards Tibetans. The most interesting story of this collection is "The Glory of the Wind Horse" by the well-known writer Tashi Dawa, who is also established outside China. As often in his stories, he lures the reader into his world of imagination und uncertainty, where the executed hero Ugyen appears alive in the last paragraph of the story and another hero moves through time because he was pushed in the bowl by a soothsayer. The Peruvian theme appears also in this story (the Blue Star bar in Calle, p. 111), as is also the case in Tashi Dawa's famous story "Tibet: A Soul Knotted on a Leather Thong" (Batt, p. 105). The modern Lhasa seen through his eyes has turned into a transient magic world.

The short stories in the collection *Tales of Tibet* edited and translated by Herbert J. Batt have one thing in common – they all deal with Tibet. Batt's approach presents to the reader prose written by both Chinese and Tibetan authors with subjects revolving around Tibet. All of the stories were written in Chinese. In his foreword, Tsering Shakya reminds the reader that Tibet "has become a literary inspiration among Chinese writers and intellectuals" (p. XI), and so there is a rich literary production to choose from. Batt's decision to omit the ethnic criterion has proven correct as the comparison between the Tibet as seen through the eyes of Chinese writers and the Tibet of Tibetans is fruitful. The Chinese writers (Ma Yuan, Ge Fei, Feng Liang, Yan Geling, Ma Jian) often treat Tibet as an antithesis of the Chinese self (Tsering Shakya, p. XXII) and they portray the mysterious, nonrational Tibet, the "fictional kingdom of the spirit" (H. J. Batt, p. 3). This ste-

reotypical view of Tibet has been more widespread in Western culture, but this collection shows that the Chinese *topoi* have much in common with their Occidental counterparts. The Tibetan authors included in this volume (Tashi Dawa, Geyang, Yangdon, Sebo, Alai – some of their short stories also appeared in the issue of the journal *Mānoa* mentioned above) approach their culture with more intimate knowledge. As mentioned in the subtitle of the book under review, in their stories one can encounter numerous prayer wheels, wind horses, but also tsampa, the mantra “om mani padme hum”, clay bodhisattvas and Buddhist temples as markers of the distinctive Tibetan identity. Although Chinese authors also pick up these symbols, it seems as if for them they are just ornaments which should signal to the Chinese reader that the author is dealing with Tibet. In the Tashi Dawa’s story “Tibet: A Soul Knotted on a Leather Thong” (which was already translated into English by J. Tai and published in the volume *Spring Bamboo, A Collection of Contemporary Chinese Short Stories*, New York 1989, pp. 137-169) the author interestingly depicts the encounter of traditional Tibet and modernity and again, as in his other story “The Invitation of a Century” (Chin. *Shiji zhi yao*), lets time to pass in the opposite direction.

The problem of the definition of modern Tibetan literature in the West is also connected with the language barrier. The researcher or the translator should master both languages to approach it without limits imposed by language competence. The short stories and poems in the journal *Mānoa* were translated by several translators (H. J. Batt, L. R. Hartley, R. D. Schwartz, Tsering Shakya, J. L. Upton, Yangdon Dhondup) who spoke Chinese, Tibetan or both languages and the result of their work is for the most part outstanding. H. J. Batt is the sole translator of the second volume. The problem of translation from – either classical or modern – Tibetan is related to the issue of cross-cultural transfer which is a difficult task. It becomes even more difficult when translating Tibetan historical and religious facts through Chinese. There are a few mistakes in H. J. Batt’s translations which could be prevented by consultation with specialists: e. g. the name of the monastery in Qinghai Province (p. 83) is either Ta’er (not Tar) in Chinese or more appropriately Kumbum (Tib. *sku ‘bum*) in Tibetan; the Mandarin (p. 89, 99, Chin. *da chen*) is in fact Amban; it is not the mandala (p. 183, Chin. *falun*) that turns, but the Wheel of Law (Sans. *dharmacakra*); on pp. 105-106 the translator confuses the Buddhist concept of Shambhala with James Hilton’s Shangri-la which could lead to some mistaken associations by the uninformed reader.

At the end of both collections one can find brief information on the life and work of the individual authors included, which is a useful help for the interested reader. The Editor of *Mānoa* quotes (in agreement?) the Dalai Lama’s representative in Washington Kasur Lodi Gyari, who said that “today, everything that is Tibet – the culture, the religion, every aspect of Tibet – lives outside” (*Mānoa*, p. VII). The two volumes under review prove that at least in the realm of modern literature he is not right. In spite of the various limits and taboos imposed by the Chinese authorities, there is a vibrant literary scene in Tibet. One can agree with Tsering Shakya that “literature has become the main area for intellectual confrontation among competing ideas in Tibet today” (*Mānoa*, p. 40). These two volumes provide the reader with a representative selection of this intellectual discourse. They should be read by all those who are interested in current development in Tibet and who are fond of good literature.

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