A Study on the Formative Background and Influence of the Love Songs of Tsangyang Gyatso

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Abstract: The reincarnation system of living Buddhas in Tibetan Buddhism, as a special selection and succession mechanism based on the reincarnation theory in Buddhism, has gradually been accepted in the complex religious changes. However, in the early stage of the formation of the inheritance system, the process was not smooth due to the complicated situation. Over the centuries, there have been many victims of this system, and Tsangyang Gyatso, the sixth Dalai Lama, is one of them. Tsangyang Gyatso is known to us as a genius of writing. His poems are romantic, sincere, bold and realistic, and people often focus on the literary value of his poems. However, as Tsangyang Gyatso, whose main identity is the reincarnation of a living Buddha, his works reflect more of his perception of Buddha rather than his feelings. Most of the time, what we need to understand is the truth in his poems rather than the depth of his love. Since the original text is in Tibetan and mixed with many Buddhist texts, many times people may like the Chinese translation of a certain text rather than the meaning of the original text. Therefore, this paper aims to analyze Tsangyang Gyatso's historical status and the profound meaning of his writings from the perspectives of Buddhist historical background, social structure, religious belief and literary tradition.

1. Introduction

Buddhism (In "The Feast of the Sage", it is translated as "mysterious divine objects", that is, the divine objects of the Esoteric Canon descending from heaven. For details, see Ba Wu Zullah Chen Wa and Huang Hao: "The Feast of the Sage", Journal of Tibet Institute for Nationalities, 1980, No. 4.) was introduced from India to China in about the first century A.D., where it took root and gradually evolved into Chinese Buddhism. However, there is no scientific evidence as to when Buddhism was introduced to Tibet. The book Tibetan Buddhism, edited by Hongxue, describes several times when Buddhism was introduced to Tibet. The book Tibetan Buddhism, edited by Hongxue, describes several times when Buddhism was introduced to Tibet. One of the more popular legends is that during the Eastern Jin Dynasty, when Songtsen Gampo was the first five generations of Toto Ri Nyenzang (317 A.D., known as Dhotu Duo in the Tang Book), five Indian monks were employed as the king's teachers. Legend has it that when the king was 60 years old, four treasures descended from the sky, at that time, the crowd did not know what this is, after asking the five Indian monks, only to know that the four treasures are: lotus hands, small stupa, engraved with "Om Ma Ma Nai Bawei Wing Un" six-word truth of the pearl, the "King of the Majestic Treasures Sutra"; and according to another legend: it was not descended from the four treasures, but rather loaded with the "Treasures of the Majestic Treasures Sutra", the "Hundred Treasures of the Majestic Treasures Sutra", the "Hundred Treasures of the Majestic Treasures Sutra". Bao Suit solemn sutra", "hundred bye repentance sutra", "ten good sutra", "twelve karma sutra" and the box of the gold pagoda, because at that time no one to study and read, respect for the heavenly drop of treasures and save the secret codex. It is said that at the same time the four treasures descended from the sky, a voice was heard in the air saying, "From this time onwards, when I have been in the fifth age, I will know about this matter." Thus, these Buddhist objects and the canon, known as "year wave Zuo Wa", by Toto day Nyanzan placed in yongburakang palace to be enshrined, these legends in Tibetan history is recognized as a symbol of the transmission of Buddhism to people Tibetan. [1] The introduction of Buddhism into Tibet led to a conflict with the indigenous Benzite religion, known as the "Buddha-Benzite Controversy". In 841 A.D., the Tubo Zanzou Dezan was killed in a coup, and his brother Rang Dharma became the Zanpo, banning the spread of Buddhism in Tubo, destroying temples, burning scriptures, and forcing monks to return to secularism or to be killed, which led to a period of darkness for Buddhism in Tibet known as the "Rang Dharma Extermination". Later, in 1042 AD, the Bengali Buddhist master Atisha entered Tibet and vigorously promoted Buddhism. The re-emerged Buddhism had changed significantly from the Buddhism inherited from the Tubo period. They underwent a long period of exchange and fusion with local religions, and based on the classical teachings of Buddhism, while absorbing many elements of local religions, they formed a unique form of Buddhism, which is now known as Tibetan Buddhism.

In the process of spreading Tibetan Buddhism, a special inheritance system was gradually formed, that is,
the reincarnation system of the living Buddha. The
reincarnation of the living Buddha refers to a way of
electing a new religious leader through religious
ceremonies after the death of the original monk or
religious leader. This selection mechanism is based on the
Buddhist theory of reincarnation, which has evolved over
the centuries and has been adopted by the Tibetan people
as the guiding principle. However, in the early stages of
the formation of the succession system, the process did not
go smoothly due to the complexity of the situation. The
Sixth Dalai Lama, Tsangyang Gyatso, was one of the
victims. Tsangyang Gyatso is a romantic literary genius,
untamed and free boy. His life and influence were not
only remarkable in the field of religion, but also
profoundly affected Tibetan politics, culture and literature.
However, the historical background of the formation of
Tsangyang Gyatso's love songs and his position in the
history of Tibetan Buddhism have often been neglected, a
topic that deserves in-depth exploration. The purpose of
this paper is to study Tsangyang Gyatso in depth through
a historical perspective, focusing not only on his
excellence as a Dalai Lama and a literary scholar, but also
exploring in depth his position in the history of Tibetan
Buddhism.

2. The Life of Tsangyang Gyatso and
His Love Songs

2.1. The Life of Tsangyang Gyatso

From the "History of Lama's Life and Image", it can be
learned that: "In 1683 (March 1 of the 11th year of the
Tibetan lunar calendar, the year of the Eleventh Round of
the Great Water Pig), Tsangyang Gyatso was born in a
Tibetan peasant family near the Wujianlin Monastery in
Menshu, Tibet. [2] Prior to the birth of Kurgan Gyatso, the
Fifth Dalai Lama passed away. Tsangyang Gyatso, a
disciple of the Fifth Dalai Lama Ngawang Lobzang
Gyatso, did not publicize this information because if the
information of the Dalai Lama's death became public, the
power in Tibet would fall into the hands of the Mongol
Khans and his own life would be in jeopardy, and
therefore a form of secrecy and mourning was adopted. In
order to ensure victory in the war, to maintain the stability
of Tibetan society, and to keep the position of the Gelugpa
group intact, as well as to consolidate Tsangyang Gyatso's
own power and position, he adopted a series of strategies.
On the one hand, he declared to the outside world that the
Fifth Dalai was in seclusion, and placed the Dalai's body
in a gold-decorated spirit tower inside the Potala Palace.
On the other hand, he chose to disguise the Pabangka
Monastery Lama Gangyang Zapa, who was similar to the
Fifth Dalai. Until later, in 1696, Emperor Kangxi
accidentally learned that the Fifth Dalai Lama of Tibet had
been rounded many years ago in the process of pacifying
the Junggar rebellion. Kangxi was very angry, wrote a
letter of severe reproach Tsangyang Gyatso. On the one
hand, Tsangyang Gyatso admitted his mistake to Kangxi,
and on the other hand, he sent an emissary to Menba to
meet the reincarnated child. 1697, at the age of 14,
Tsangyang Gyatso was recognized as the reincarnated
child of the Fifth Dalai Lama. In September, he arrived in
Lhasa, on the way in Langkazi County to pay homage to
the Fifth Panchen Lobzang Yixi, shaved his hair and
received the sanya precepts, the name of Lobzang Rinchen
Tsangyang Gyatso. On October 25 of the same year, the
Potala Palace in Lhasa held a bed ceremony, officially
became the sixth Dalai Lama. Although Tsangyang
Gyatso took office as the Dalai Lama, he was still under
the authority of Tsangyang Gyatso. He also continued to
study scriptures, such as the Fundamental Mantra, under
the supervision of specific people. However, later on,
Tsangyang Gyatso gradually became reluctant to continue
his studies, for example: when the Panchen Master
persuaded him Tsangyang Gyatso to preach sutras for the
whole group in the Great Hall of Sutra, he refused outright
and expressed his unwillingness to accept the bhikku
precepts. Sangye Gyatso in order to be able to make
Tsangyang Gyatso practice original full, had repeatedly
exhortation, urge his sutra masters and attendants around
strict discipline, but the result is counterproductive, so that
instead of a serious gap between them. Originally,
Tsangyang Gyatso does not value fame and fortune, will
also be more reluctant to fight for power, and finally
became lazy, unwilling to learn. In addition, he was forced
to get involved in Tibet, Mongolia and the central
authority of the Qing Dynasty dispute, Tsangyang Gyatso
Dalai Lama's identity was abolished.

2.2. Love Songs of Tsangyang Gyatso

It is said that Tsangyang Gyatso wrote a lot of poems to
express his inner feelings while he was on his way to
Beijing. Scholar Xiao Tiyan classified his poems into
eight categories: lamenting his life and protesting angrily;
reflecting the struggle and rebuking the power; expressing
his will and insisting on his ideals; being in a perilous
situation and alerting himself to the situation; absting
by his faith and justifying himself; looking forward to the
unity and the common struggle; lamenting the failure and
mourning the dead; trusting the court and being loyal to
the Yellow Emperor. [3] Tsangyang Gyatso's love songs
have had a profound impact on later generations, such as
when Yu Daquan translated Tsangyang Gyatso's poems
into both Chinese and English and published them under
the title of Tsangyang Gyatso's Love Songs of the Sixth
Dalai Lama. Rong Liyu and Liu Hongbiao once counted
that after the birth of Tsangyang Gyatso's love songs, the
translations of his love songs were "always new, and there
were good translations from time to time". [4] These
translations have contributed to the growth of Tsangyang
Gyatso. These translations contributed to the further
dissemination of Tsangyang Gyatso's poetry, especially in
the first decade of the 21st century, with the popularization
and development of multimedia and self-media
technology, Tsangyang Gyatso's poems (including a
considerable number of forgeries) frequently appeared in
movies, songs, periodicals, newspapers, blogs, and
microblogs, and Tsangyang Gyatso's poems, in an era of
relying on the number of clicks to gain influence, have
succeeded in gaining unprecedented popularity in China.
popularity in China. The unique artistic style of his poetry
and its distinctive ideological content have provided a valuable cultural and spiritual legacy for future generations. In the present day, there are still many people who are influenced by Tsangyang Gyatso's poetry. At the same time, there are numerous analytical studies on the love songs of Tsangyang Gyatso. For example, in Gao Yujia's article "On the Buddhist Thought and Religious Sentiment in Tsangyang Gyatso's Poetry," [5] In the book, he analyzes the poetry of Tsangyang Gyatso from the point of view of Buddhist thought, dissecting it from the ideas of "the theory of karma," "the concept of reincarnation," "Krṣṇa," "the impermanence of all actions," "the eight sufferings of life," and so on. The Eight Sufferings of Life, etc. He also analyzes the poem from the religious sentiment. At the same time, he also analyzes Tsangyang Gyatso's poems from the perspective of religious feelings, such as "All beings are like mothers," "Let go of my attachment --- centrifugal", "The Ideal of Immortality", and other religious sentiments. At the same time, Kelsang Jincun and Balsang Zhaxi, in their book "A Preliminary Exploration of the Cultural Value of Tsangyang Gyatso," wrote a book on the cultural value of Tsangyang Gyatso. In their book "A Primer on the Cultural Values of Tsangyang Gyatso" [6], Kelsang Khchenchun and Balsang Zhaxi explored the common misunderstandings about his poetry and the essence of the culture of Tsangyang Gyatso's poetry from the point of view of poetry. Tsangyang Gyatso's poetry has even had an impact on Tibetan songwriting. From Wang Xuan's "A Brief Introduction to the Utilization of Tsangyang Gyatso's Poetry in Tibetan Style Songwriting," Wang Xuan's "A Brief Overview of the Use of Tsangyang Gyatso's Poetry in Tibetan Style Songwriting" [7] shows that the lyrics of five songs by composers of different nationalities, times and experiences are based on the same poem by Tsangyang Gyatso. This proves that the spread of Tsangyang Gyatso's poetry is very wide and strong. Through reading the love songs of Tsangyang Gyatso, one can not only learn the artistic writing and expression of Tsangyang Gyatso, but also understand the spiritual core of Tsangyang Gyatso's poetry: his understanding of love and pain, his practice of life and religion, and his yearning for freedom.

3. Second, the background of the formation of Tsangyang Gyatso's love songs

As the influence of Tsangyang Gyatso's love songs continues to expand, it becomes necessary to study the formation background of Tsangyang Gyatso's love songs. On the one hand, we can understand the environment of the era in which Tsangyang Gyatso lived through the formation of the background, and at the same time, we can put ourselves in Tsangyang Gyatso's point of view to think about the problem and understand the problem.

3.1. The social and cultural background of the formation of Tsangyang Gyatso's love songs

The era in which Tsangyang Gyatso lived, i.e., 1683-1706: the social and cultural background at that time was roughly divided into three different segments. The first is the social structure and traditional concepts; the second is the religious beliefs; and the third is the literary tradition and artistic atmosphere. Under the influence of social culture, Tsangyang Gyatso's love songs reflect the social status quo at that time; under the influence of religious belief, Tsangyang Gyatso's love songs can also reflect the teachings and creed of Buddhism; under the influence of literary tradition as well as the artistic atmosphere, Tsangyang Gyatso's love songs are also influenced by the promotion of literary tradition as well as the artistic atmosphere.

3.1.1. Social Structure and Traditional Concepts

At that time, Tibet was still under the feudal serfdom system. In French Tibetologist Alexandre Davy Neil's book, Ancient Tibet Facing a Newborn China, he depicts the condition of serfdom in old Tibet. Under this system, all peasants were enslaved for life, burdened with heavy debts, harsh corvée labor and high taxes, resulting in a "total loss of personal freedom and deepening poverty, which became worse every year."[8] According to the white paper 50 Years of Democratic Reform in Tibet issued by the Information Office of the State Council of China: "Before the democratic reform in Tibet, the society was described as secular and feudal serfdom darker than that of medieval Europe. Serfs and slaves, who constituted 95 percent of the total population of Tibet, were completely deprived of their personal freedom and political rights. Serfs and slaves were regarded by their owners as their private property, to be bought, sold, transferred, given away, held in debt and traded. Serf owners maintained the feudal serfdom system through barbaric and cruel punishments, often inflicting shocking tortures such as plucking out eyes, cutting off ears, severing hands, chopping off feet, and throwing them into water."[9] In short, the Tibet of the late Ming and early Qing dynasties, the political system of unity of church and state, the social structure is still dominated by feudal serfdom, people are deeply affected by Tibetan Buddhism reincarnation and karma, the degree of freedom is low, on the contrary, at the top of the society of the monks and aristocrats can do whatever they want, with a high degree of freedom.

3.1.2. Religious Beliefs

In the Tibetan society at that time, people believed in Tibetan Buddhism. The Buddhist ideology in Tibetan Buddhism was the mainstream of the society at that time, which had a profound influence on the social environment, cultural formation and personal life. At that time, not only the Buddhist religious culture dominated the mainstream, as a religion, the ruler's tool, but also an important part of the political and social system. During the Tsangyang...
Gyatso era, Buddhist temples became important centers of power in society, with the temples owning land, slaves, and wealth. Monks not only served as religious leaders but also played an important role in politics. In Wu Liang's Field Survey and Theoretical Analysis of Tibetan Buddhism's Influence on Social Stability in Tibet, he mentions that Tibetan Buddhism has reinforced social stability in Tibet in four ways: the first is "moral norms"; the second is "behavioral integration"; the third is The first is "moral norms"; the second is "behavioral integration"; the third is "psychological adjustment"; and the fourth is "patriotic religious power". And in its survey report, it shows: "Of the 93 valid questionnaires, 78 people chose Tibetan Buddhism as their religion, and of the 93, if we exclude members of the CCP, other ethnic groups, and those who believe in the Buddhist religion, almost all Tibetans practiced Tibetan Buddhism. Moreover, although in Tibet, Buddhism is divided into two major religions, Tibetan Buddhism and Benjaminism, and different factions exist within them, this does not affect Tibetans' belief that they practice a unified Buddhism."[10] Tibetan Buddhism as a religion has gradually penetrated into the daily lives of people in Tibetan society as the society has stabilized. As a result, Tibetan Buddhism created a dichotomy between the strict precepts of Tsangyang Gyatso and the romantic nature in him. This dichotomy may have motivated or inspired Tsangyang Gyatso to compose his works.

3.1.3. Literary tradition and artistic atmosphere

Tibet is a region with a long history of literary traditions, including not only religious literature, epics, poetry, and even prose. During the Gandenpozhang regime (1645-1959), many writers drew important themes from the real life of Tibetan society, and created some touching and resonant works, such as the classic fable "The Tale of the Monkey and the Bird", and "Zhengwandawa", among other outstanding works.

The formation of Tsangyang Gyatso's love songs absorbed many features of Tibetan harmonic folk songs, such as: the daughter of a rich family, just like the fruit of a peach tree, hand-picked enough to not be able to, and abandoned and can not bear to; the grass of the summer meadows, I have not been able to protect the good, the winter was blown by the wind, the heart felt regret; the living Buddha's power, the pilgrimage to worship a lot of people, the girl's heart is kind, the proposal of gifts a lot of people. This poem, more reflecting the harmonic style in the Tsangyang Gyatso poetry in general use. Tsangyang Gyatso, with his great talent, was familiar with the harmonic form and turned it into a powerful means of expressing his complex thoughts and rich feelings.

At the same time, Tsangyang Gyatso's poems also utilize the rhetorical techniques of Tibetan folk songs and Lu style. For example, the metaphorical technique: comparing one thing with another, using objects to stimulate the mood, putting feelings into objects, and emphasizing the image, is the most common and universally used technique in Tibetan folk songs and Lu style. With vivid metaphors and refined, elegant and beautiful language art, Tsangyang Gyatso describes his deep love for the people he loves and expresses his deep hatred for the things and behaviors he hates and hates. He describes his thoughts and hopes and inner world incisive and incisive, so that people can never get tired of hearing and recalling.

3.2. The political background of the formation of Tsangyang Gyatso's love songs

3.2.1. Influence of Dynasties

In the historical context, during the Gandanpozhang regime (1645-1959), Tibet was under the suzerainty of the Qing Dynasty, which was also known as the suzerainty or clan system. Under this system, the Qing dynasty exercised religious, political, military and economic control over Tibet, which had a profound and lasting impact on the social structure, religious atmosphere and cultural traditions of Tibet. From a political point of view, the Qing government maintained direct control over Tibet through the establishment of the "Sanctuary" to manage Tibetan affairs. Although he was the Sixth Dalai Lama at the time, due to his studies and age, he did not have much real power to participate in political decisions. Therefore, in an awkward position, Tsangyang Gyatso could only release his thoughts and worries in some ways, such as writing poetry.

3.2.2. The Role of the Dalai Lama

The identity of the Dalai Lama means the supreme leader of Buddhism in Tibet. It is the core of maintaining peace in Tibet politically, the representative of Buddhism religiously, and the symbol of Tibetan Buddhist culture. A reincarnated spirit child is the successor to the Dalai Lama and is usually considered to be an incarnation of the previous Dalai Lama. Preparing a reincarnate child to become a Dalai Lama requires a rigorous process of formation and training. This process includes religious education such as observance of the precepts, study of Buddhist texts, various philosophies, and leadership skills, as well as the study of political affairs. Eventually, the Dalai Lama could go on to better manage Tibet. However, as the Sixth Dalai Lama, Tsangyang Gyatso did not participate much in political affairs. He also did not study the scriptures seriously because of the strict precepts of the monasteries. The lama's life and image of the history of the book, that is, at that time the Tsangyang Gyatso is a "puppet".[11]
4. Third, the influence of Tsangyang Gyatso love song

4.1. (A) The impact of Tsangyang Gyatso's love songs on society and culture

Tsangyang Gyatso himself did not like to follow the rules, did not like to be restricted by the strict precepts of Buddhism, and did not like to stay in the temple all day to learn the scriptures. He believed in Buddhism, but did not follow the precepts. Therefore, through his delicate strokes, Tsangyang Gyatso used a variety of artistic techniques in his poems, exploring different poetic themes for example, about love, freedom, and religion, but also the intertwining of these factors in the heart of the young living Buddha and the unrelenting sadness, such as: "I once thought that love would jeopardize the practice of the Brahmins, and I was afraid of entering the mountains to part with the city. The world can have a perfect solution, not to be ashamed of the Buddha, not to be ashamed of the Secretary." [12] Through his unique creative style and diversified poetic themes, Tsangyang Gyatso's boldness and innovation as a poet had a profound impact on the Tibetan society and culture, profoundly influencing the social culture of the Tibetan area and laying a foundation of innovation for the development of Tibetan poetry and literature.

4.2. The Influence of Tsangyang Gyatso's Love Songs on Tibetan Buddhism

Although before Tsangyang Gyatso, there were already many people in the interior of China who had begun to believe in Buddhism, and formed the unique Chinese Buddhism in the mainland. However, by virtue of its sincere expression, profound insights and unique art form, Tsangyang Gyatso's poetry attracted more people, including believers in mainland China, and made them have a deeper understanding of and interest in Tibetan Buddhism. The poetic works of Tsangyang Gyatso contain the exploration and interpretation of Buddhist beliefs. He used poetic language to depict his realization of Buddhist concepts and his adherence to his beliefs, and this expression attracted more people to think about and explore Buddhism. This influence gradually spread to the interior of China, becoming part of the study of Tibetan society and culture. In terms of social culture, he challenged the traditional concepts and bravely explored many themes such as love, freedom, and religion, laying the foundation for the innovation of Tibetan society and culture. In Tibetan Buddhism, he expressed his deep understanding of Buddhist beliefs and philosophy. This integration provided later writers with another possibility of literary expression: to draw out his deeper understanding of poetry through religious reflections, and at the same time encouraged later literary creators to keep pursuing their deeper inner voices.

5. Conclusion

As a representative figure of Tibetan literature, Tsangyang Gyatso has had a great impact on society and culture, religion, as well as later generations of literature. In terms of social culture, he challenged the traditional concepts and bravely explored many themes such as love, freedom, and religion, laying the foundation for the innovation of Tibetan society and culture. In Tibetan Buddhism, he expressed his deep understanding of Buddhist beliefs in poetry, attracted more people to think about and explore the true meaning of Buddhism, and promoted communication and understanding of Buddhism. In terms of later literature, he set an example for writers, enriched the connotation of literary creation, and inspired creativity from multiple perspectives. The influence of Tsangyang Gyatso's love songs has transcended time and space, becoming a gem of literature, religion and culture.

References


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