

Realism as a "Method"

-- On Tibetan Narratives in Tsering Lob's Novels

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Abstract: After the tide of the pioneering narrative of the "New Tibetan Novel" receded, Tibetan writer Tsering Lobu returned to the realistic creation of the literary narrative field, centering on "restoring the real Tibet" and taking "realism" as the main tone of his creation. In the profound revelation of the proposition of "loneliness" of human existence, in the deep remembrance of Tibetan history and in the consideration of the game between modern civilization and traditional Tibetan culture, he wrote a series of fiction works that truly reflect Tibetan history, culture and the real life of the ethnic groups.

Keywords: *Tsering Lob, realism, Tibetan narrative.*

1. Introduction

Tibet is a rich mine of literature, which has been explored by many writers. In the 1980s, the "New Tibetan Novel" set off a "pioneering magic" narrative frenzy in the Chinese literary world with an unexpectedly proud attitude. As a result, novelists such as Ma Yuan, Zhaxi Dawa, and Sepo gained fame. However, Chinese pioneer novelists in the 1980s had inherent shortcomings and defects, namely, "their perception of the role of 'marginalized' and 'wanderers' made their writing more destructive than constructive, more strategic than principled. The bad culture and situation that their writing is more destructive than constructive, more strategic than principled, more writing for phenomenal effects than for art, more impetuous and superficial than quiet inner writing." Tibetan critic Nima Zhaxi once said, "I am afraid that the survival and development of modern Tibetan literature can hardly be continued if it only relies on the innovation of techniques and forms without seeking rational, realistic and anti-mystical clear thinking about the traditional cultural expression ideas and development prospects." [Nima Zhaxi, "Floating Surface Song and Chant - Some Assertions on the Survival and Development of Contemporary Tibetan Literature," *Tibetan Literature*, No. 2, 1999, pp. 110-124]. In the 1990s, Tibetan pioneer magic narratives declined and eventually ebbed, and native Tibetan writers took up the responsibility of dispelling the charm of Tibetan narratives. Works such as Yangchen's *Gods Without Gender*, Pema Na Zhen's *Lhasa Red Dust*, and Nima Pandor's *Purple Barley* drew nutrients from traditional Tibetan culture while focusing on the current Tibetan real life, looking for new growth points for Tibetan narratives. Tsering Lobu is the leader among this group of writers, taking realism as the method, paying attention to the real situation of Tibetan people at the beginning of creation, depicting their daily life, emotions and spiritual contradictions in a subtle and restrained way, and reflecting on religion and traditional culture in his later writing, striving to present readers with a real, clear-faced and calm Tibet.

Most of his novels are based on his knowledge and appreciation of the history and traditional culture of his people and his concern for the real life of the Tibetan people.

2. Methodology

2.1. Rebellion: "Magic" or "Reality"

In the 1980s, the combination of Western modernism and local "narrative fever" and "cultural fever" drove writers to open up new narrative art and aesthetic paradigms. Tibetan literary writers have not been absent and have actively participated in their creation. Their writings have made great contributions to the development of Tibetan literature, but they have also gradually exposed the problems of Tibetan narrative spectacle, mystification and charm.

In 1985, Tibetan Literature published a special series of novels by Zhaxi Dawa, Sepo and others, and since then Tibetan literature has begun to explore the art of narrative. Growing up in the mainland, Zhaxi Dawa's Tibet series uses magic realism to present readers with a mysterious Tibet, full of strange people and religious mysteries, a world very different from the outside world of modern civilization. His *Tibet, The Hidden Years* is the first work in the history of contemporary Tibetan literature to depict the history of the development of the Tibetan people in a profound and complete manner through the description of the fate of four generations of Tibetans in a remote mountain village. The works of Ma Yuan, a Han Chinese writer who went to Tibet, go further in writing and exploring Tibet, but the Tibet under his pen is equally mysterious, with novels such as *The Temptation of the Gangdis* and *The Lhasa River Woman* Design telling a story of hunting and exploring. The writer's collage technique, "meta-narrative", "narrative trap" and other pioneering experiments have caused more confusion to readers, deepening the mysterious feeling of reading formally, but at the same time, he has fallen into the disadvantage of "formalism first". But at the same time, it also fell into the "formalism first" malpractice. With the publication of the final novel of Tibetan magical realism, "Long Mythical Years" in 1994, the literary editor and novelist Se-po announced the end of the "New Tibetan Novel" in a somber manner. [1]Tsering Lob began his Tibetan writing with the "realism" approach.

2.2. Dispelling the Charm: An Everyday Narrative of Tibet

The term "demystification" was proposed by Max Weber in his discussion of modernity in relation to Western religions. He pointed out that the world today is a "demystified world", where everything can be mastered through science and reason, and the world is moving from the demystified to the rational, from the sacred to the secular. However, as modernity advances, material abundance does not solve all of mankind's problems, and people still call for the return of soul and values, and writers should take up this responsibility.

Due to the influence of the wave of "pioneer narratives" and the introduction of Western magical realism, the mystification, spectacle or utopianization of Tibetan narratives have added interest to the reading, but the emergence of this phenomenon has a lot to do with catering to the curiosity and pleasure of readers in a consumer society, which to a certain extent obscures the true Tibetan. It has to a certain extent obscured the real picture of Tibet and prevented readers from feeling the pulse of Tibetan life in the modernization process, which should be "demystified" in a modern society dominated by reason. In the spectrum of contemporary Tibetan literature, Tsering Lob is an important writer in the field of Tibetan fiction in recent years. Through multiple combinations of narrative techniques, the writer highlights his distinctive everyday narrative style, and his detailed descriptions of the daily life of the Tibetan people at the bottom show his rich local knowledge of the snowy region, and in the artistic portrayal of local knowledge, he presents the survival pattern and spiritual face of the Tibetan people.

3. Results and discussion

Tsering Lob penetrates into the daily life of the Tibetan people and empathizes with the sufferings of the Tibetan people, integrating the sufferings of daily life into modern enlightenment thought and showing the sufferings to the fullest. In "Release the Sheep," the middle-aged Zha Lao Han is devastated after the loss of his spouse, and his spirit is depressed, and he spends his time with alcohol, muddled and decadent. However, the author's writing is not centered on the presentation and promotion of suffering, but on showing the inner world of people behind the daily difficulties. Although Zha Lao Han suffers from hardship, when he is redeemed by means of religious faith, a spark of love emerges in his heart and he is able to pass on this precious love to his neighbors, which is the real meaning of the author's portrayal of hardship.

The long novel "In the Wind of Sacrifice" [2] leaves the grand narrative of national fables of the 1980s Zhaxi Dawa and returns to personal experience and daily life, portraying the protagonist, Jigme Wangza, who has experienced the vicissitudes of the world and has tasted the sorrows and joys of the world, and is a loner who has gone from the spiritual

suffering of the present world to religious conversion and self-redemption. Through the narration of Jigme Wangza's life retrospect, the author shows the vicissitudes of Tibet's history from the pacification of the rebellion to the market economy for more than 50 years. This historical "little man", Jigme Wangza, has gone through the cycle of fate from monk to layman and finally to convert again. In the ups and downs of his life, he has witnessed the impermanence of individual life and the rebirth of community life, experienced the pains of the world and the warmth of love.

3. Results

Through the dispassionate writing and the realistic representation of daily life, Tsering Lob's novels in a certain sense transcend the region and nationality, and have the universal value of the human world. Tsering Lob's novel is a crystallization of truth, goodness and beauty, which has both the artistic value of literature and the artistic height of philosophy, and is therefore noble. He has not only achieved religious salvation by means of dialogue with God, but also, and more valuable, he has completed the reconstruction of the spiritual home of the mother race in the breakthrough and transcendence of the divine dimension, and has shown his broad-mindedness in the emotional construction and value aspiration of the Chinese national community and the community of human destiny.

4. Conclusion

As a steadily advancing Tibetan writer, Tsering Lob has always maintained the "demythologized" writing characteristics of Tibetan narratives, based on the "realism" creation method, and constantly explores and transcends. He writes the stories of the Tibetan people with realistic and meticulous strokes, which include both the "small" narrative of the daily life of Tibetans and the epic "big" narrative of the historical changes in Tibet; both the contradictions and conflicts within the hearts of Tibetans under the wave of modernity and There are also the contradictions and conflicts in the hearts of Tibetans under the wave of modernity and the faith and perseverance of traditional cultural values; there are soulful narratives full of warmth and compassion and the hope of constructing a human community. The multiple meanings of Tsering Lob's novel restore a true Tibet for readers from multiple perspectives.

Acknowledgments

References

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