

## **ABSTRACT (ENGLISH)**

Proposed dissertation examines a so-far less discussed topic of modern Tibetan literature, which is for the purpose of this study defined ethnically, not as based on language of literary creation. Because of specific socio-historical and cultural conditions, modern literature in the Western sense has not emerged in Tibet until the second half of the 20<sup>th</sup> century. The emergence of modern Tibetan literature was, as in case of genesis of other Asian modern-style literatures, initiated by an encounter with another culture (i.e. ‘Western’, ‘rational’, ‘scientific’ worldview, which was in case of Tibet introduced through the communist China). In the beginning of the 1980s, this process was de facto enforced by the need (of Chinese as well as Tibetan elites) to establish this literature as an authentic Tibetan voice, affirming their will to modernization through Tibet’s belonging to the PRC. At the same time, modern Tibetan literature emerged in a period of certain liberalization after the Cultural Revolution, which in Tibet manifested as a kind of ‘national revival’, oriented specifically on restoration of religion and related cultural heritage. During that period this literature thus served two seemingly contradictory interests. In Tibetan society it played mainly enlightening and didactic role. It on one hand served to assert Chinese dominance in Tibet, but on the other hand it served to Tibetan nationalist efforts in the sense of affirmation of a distinctive Tibetan cultural and national identity, independent on the inclusive Chinese identity.

Proposed study, based on comparative analysis of three kinds of literature associated with Tibet, is specifically focused on the question of modern Tibetan identity and its reflection in modern Tibetan literature. In this dissertation, the literature about Tibet written by Han Chinese authors is viewed as one of important sources of influence for Tibetan literary self-representations in the beginning of the 1980s. This literature (similarly as Western colonial literature) used certain stereotypical strategies of representation that are rooted in domestic Chinese tradition of representing other, namely subject cultures, which reflect the inferior position of Tibet within dominant Chinese social discourse. Through the comparative analysis of literary style and technique, motifs, and symbolism of Chinese and Tibetan short stories about Tibet from the 1980s, an analysis that is inspired by postcolonial theory of literature and by theories derived from Said’s critique of ‘orientalism’, this study attempts to define the “Chinese image” of Tibet in opposition to the “Tibetan perspective”, which is reflected in literary works of Tibetan authors.

The “Tibetan perspective” provides certain insight into modern Tibetan identity as it is represented in the works of contemporary Tibetan writers. As shown in this dissertation, such a discursively constructed identity reflects, appropriates and negotiates various influences, the most significant probably being the Chinese representations of Tibet and the stereotypes related to it, together with appropriated influences from the domestic tradition, from the Buddhism-influenced worldview, through traditional Tibetan identity concept based on common religion, language, and inhabited space, to specific cultural patterns rooted in traditional style of life. The relation of modern Tibetan literature - be it its Tibetophone part, inspired by modern Chinese literature of the May Fourth era, or its Sinophone part, influenced by Chinese ‘avant-garde’ literature of the 1980s - to tradition, namely to Buddhism, is rather critical, and modern literature’s primary aim is to show a path to modernity without losing the distinctive Tibetan identity. In this sense, modern Tibetan literature played during the 1980s a significant role in the formation of a secular intellectual discourse about modern Tibetan identity.