



Name:
Date:
Grade:

Sacred Classics Translator Program – Fall Term, 2005

Answer Key, Homework, Class 3

1) What is surprising about Master Kedrup Tenpa Dargye's mention of the need for great compassion to propel fully enlightened beings to stop six times a day and look into the KHAMS (ཁམས་) of disciples?

Fully enlightened beings are omniscient and so directly see all things of the past, present and future in each moment. Therefore, it seems unusual that the author would write of looking into the potential or predisposition of disciples six times a day.

In class we checked a text by Changkya Rolpay Dorje (a former life of Pabongka Rinpoche) which stated that such a presentation is a figurative presentation for those audiences who are not ready for the highest view on omniscience.

2) What does GZIGS PA (གཟིགས་པ་) mean? What is special about it?

It means 'to see, perceive or look into', but is the *honorific* form of the verb. Therefore, whenever we see the verb in a text we know that it must be applying to Buddhas.

3) Master Kedrup Tenpa Dargye then shows how the second verse of Master Chandrakirti's root text reveals certain GNAD (གནད་) about the greater path for those who are of that capacity. What does GNAD mean?

Crucial point.

4) The first training for those who aspire to follow the greater way must SNYING RJE
CHEN PO'I GZHAN DBANG DU GYUR (སྒྲིང་རྩེ་ཆེན་པོའི་གཞན་དབང་དུ་གྱུར་)

What does this literally mean, and how did we translate it?

GZHAN DBANG (pronounced 'shen wang') is a phrase that appears in the Mind Only School literature to mean something that is 'powered' (DBANG) by some 'other' thing (GZHAN) - that is, a dependent (changing) thing.

So it means that the training for someone who aspires to practice the greater way starts off with coming under the power of some other force - that is, great compassion.

We translated this part of the line as: "...they must surrender themselves to great compassion."

5) Typically, Tibetan authors use minimal notations in marking the end of their consideration of one particular topic and the beginning of a new topic. For example, "Here is the second part." As translators, how should we deal with this?

When the Tibetan author is so brief, we usually need to include in our translation the wider topic of which it is the second part - to help our reader follow the flow of the text. At the same time, it is preferable to avoid introducing complicated lists of the parts, and sub-parts, and parts of the sub-parts etc. into our translation.