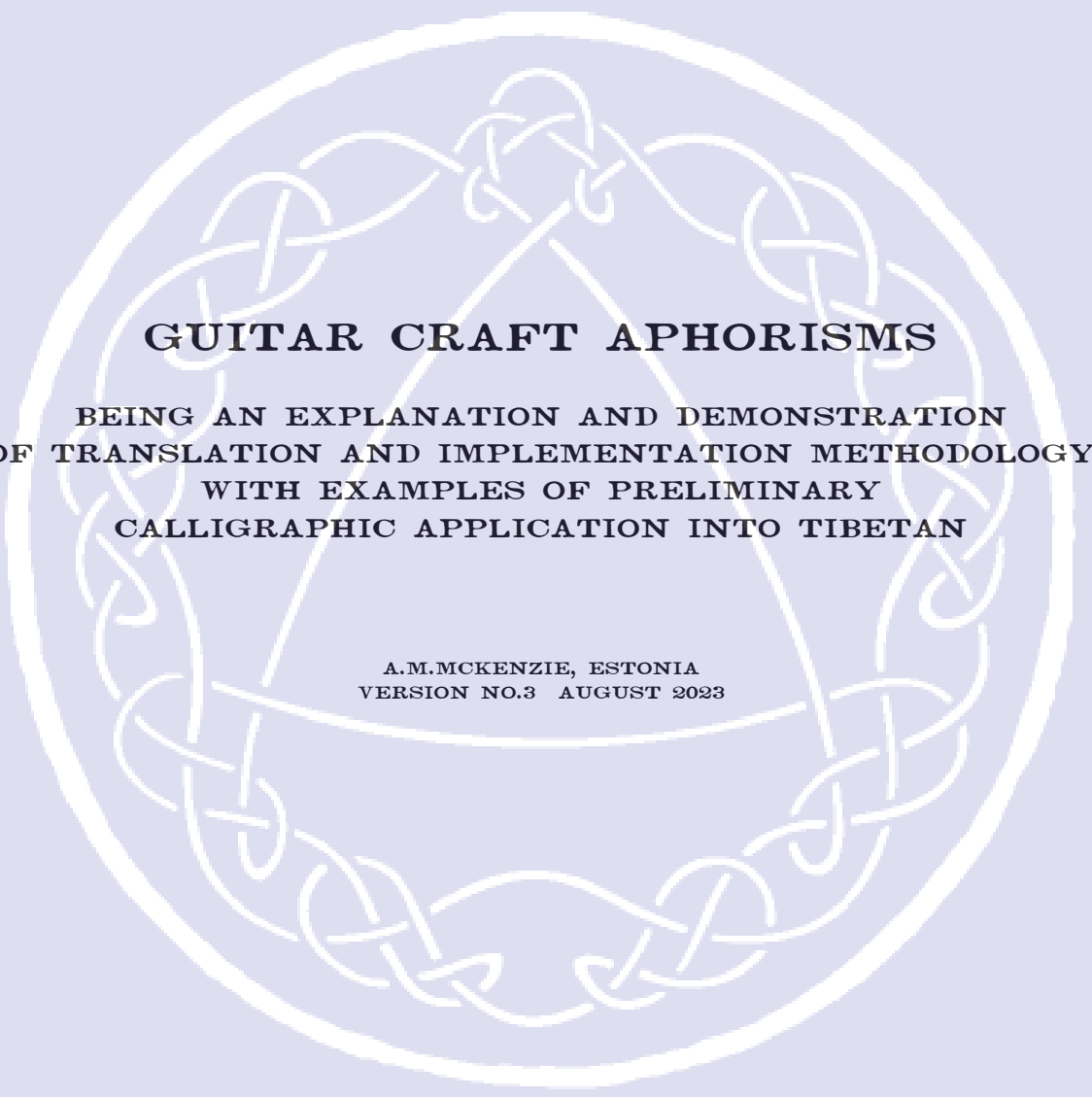




GUITAR CRAFT APHORISMS

**BEING AN EXPLANATION AND DEMONSTRATION
OF TRANSLATION AND IMPLEMENTATION METHODOLOGY
WITH EXAMPLES OF PRELIMINARY
CALLIGRAPHIC APPLICATION INTO TIBETAN**

**A.M.MCKENZIE, ESTONIA
VERSION NO.3 AUGUST 2023**

THERE ARE OVER 350 TIBETAN SCRIPTS RECORDED, AND THERE ARE MOST LIKELY MORE THAT HAVE NOT (YET) BEEN DOCUMENTED. SO FAR, ONLY A FEW HAVE BEEN USED HERE, AND A BALANCE HAS BEEN STRIVEN TO ENHANCE MEANING BY STYLE OF SCRIPT, AS WELL AS ARRANGEMENT OF SCRIPT(S)/WORDS ON PAPER, OR IN SPACE ON PAPER. TIBETAN DOES NOT USE PUNCTUATION, SAVE FOR SMALL MARKS WHICH LOOK SOMEWHAT LIKE "DOTS" (BUT ARE NOT) WHICH SEPARATE SYLLABLES. WORD BEGINNINGS AND ENDINGS ARE CONTEXTUAL, AS IS, TO A GREAT EXTENT, THE LANGUAGE ITSELF. TRANSLATING ENGLISH INTO TIBETAN, BESIDES BEING RARE (IT IS ALMOST ALWAYS EXCLUSIVELY THE OTHER WAY AROUND) IS FRAUGHT WITH OBSTACLES, AS IT BEARS NO RESEMBLANCE TO WESTERN LANGUAGES IN TERMS OF ITS STRUCTURE, VOCABULARY AND GRAMMAR. ADDED TO THIS, THE WRITTEN TIBETAN LANGUAGE WAS EXPRESSLY COMPOSED IN ORDER TO FACILITATE THE TRANSLATION OF SANSKRIT BUDDHIST TEXTS SO THAT THE TIBETAN PEOPLE MIGHT BECOME BUDDHIST; THEREFORE, IT RETAINS AT ITS VERY ROOT THE PHILOSOPHIC OUTLOOK AND WORLDVIEW OF BUDDHISM AS INTERPRETED IN THE TIBETAN VERSION. WESTERN LANGUAGES SUCH AS ENGLISH HAVE MORE OF AN ARISTOTLEAN BACKGROUND, AND CONCEPTS FROM ONE ALMOST NEVER MAP ONE-TO-ONE: A GREAT DEAL OF EXPLORATION AND REFLECTION REGARDING BOTH SIDES OF THE LINGUSITIC AND CULTURAL PROPERTIES IS NECESSARY TO CARRY OVER AND RE-CREATE MEANING AND INTENT. I HAVE DONE MY BEST TO HONOUR ALL OF THE ABOVE, AS WELL AS NECESSITY AND SUFFICIENCY.

TO BE CONTINUED.

A.M.MCKENZIE
RätSEPA KÜLA, ESTONIA,
6TH JULY 2023

UNDERSTANDING CHANGES WHAT WE UNDERSTAND

མྱོ་བློས་གྲིས་ང་ཚོའི་གོ་རྟོགས་ལ་འགྱུར་བ་གཏང་ངེས།

[མྱོ་བློས་][གྲིས་][ང་ཚོའི་][གོ་རྟོགས་][ལ་][འགྱུར་བ་][གཏང་][ངེས།]

indicates/marks the agent
of the phrase, in this case
“understanding.” no literal
meaning.

“OUR” = “I” +
pluraliser (= “we”) +
6th case “genitive”
= “our”

UNDERSTANDING (noun)
(realization of the meaning.
consciousness, awareness,
[theoretical/ intellectual]
knowledge/ understanding/
comprehension)

locative/identity
particle—indicates what
is being changed

CHANGE; mutate;
become; be; come to be;
transform; grow;

“verbaliser”—changes
preceding noun into verb

certainly, definitely (adds
emphasis)

UNDERSTANDING (verb)

Translation of the Sanskrit “mati”. This is the
rational mind doing its discriminating work of
analyzing and juxtaposing various concepts,
seeing how things fit together. —or sometimes—
“Intelligence”. Translation of the Sanskrit [NDS]
“buddhih”.

Handwritten text in a circular arrangement, featuring stylized characters in black, red, and orange ink. The characters are arranged in a circular pattern, with some characters appearing to be part of a larger, continuous script. The text is written in a fluid, cursive style, with some characters having long, sweeping strokes that extend outside the circle.



THERE IS NO SEPARATION

གྲེས་བྲལ་མེད།

[གྲེས་][བྲལ་][མེད][།]

TO SEPARATE (verb) [or even “divide”], dispersed, going asunder.

BE FREE FROM (verb), devoid, lack, or even “separate from” which gives an interesting doubled up meaning in Tibetan. Rather, as is said in English, “free” means a lack or absence of something (“fat-free,” “gluten free” etc).

NOT EXIST—Tibetan has ‘existence’ and ‘identity’ forms of “to be” plus their negative forms and this one then negates the “free from” of the previous verb. This covers the “there” and “is not” rather than with individual words or terms.

end of phrase marker, called a “shed” (pronounced “shay”)—Tibetan does not have punctuation as Western languages do, but this is close to that.

UME ("WITHOUT HEAD"), SCRIPT—VOWELS AND END OF PHRASE
AND SYLLABLE MARKERS IN RED INK WITH GOLD FLECKS



DISCIPLINE IS A VEHICLE FOR JOY

ཚུལ་སྒྲིམས་ནི་བདེ་བའི་ཆེད་ཀྱི་ཐེག་པ་ཞིག་རེད།

[ཚུལ་སྒྲིམས་][ནི་][བདེ་བ་][འི་][ཆེད་][ཀྱི་][ཐེག་པ་][ཞིག་][རེད།]

[the practise of] DISCIPLINE; also—ethical behavior, morality, control, ethics and manners, religious behavior, moral (law, observances), regular duties—a very rich word in Tibetan. made up of: MODE, MANNER, CONDUCT etc + RULE, USAGE, DUTY, REGULATION, LAW, CODE OF CONDUCT. many Tibetan words are combinations of other words stuck together.

marks subject of phrase, not translated

JOY— peace, felicity, convenience, delight, goodness, wholesomeness—Sanskrit, “sukkha” (the opposite of what is normally translated as “suffering” in the mundane sense of the word)

6th case grammatical particle which links (genetive) the elements to the right and left of it, not translated

“for the sake of, intent”—shows the purpose of the following noun, which is joined by another 6th case particle

6th case grammatical particle which links (genetive) the elements to the right and left of it, not translated

VEHICLE—this word has many connotations in Tibetan, all of them stemming from the Sanskrit YANA which can also be rendered as “path”

Tibetan does not have an indefinite article, and so this “one” takes its place here, meaning that it is not the *only* vehicle

IS—Tibetan places verbs at the end of a phrase



BEGIN WHERE YOU ARE

ཁྱེད་རང་གང་དུ་ཡོད་ཀྱང་དེ་ནས་འགོ་ཚུགས།

[ཁྱེད་རང་][གང་དུ་][ཡོད་][ཀྱང་][དེ་ནས་][འགོ་ཚུགས་][།]

WHERE (ever) + locative
marker

EXISTS (that being
“where you exist”)

however, even—
marker for
comparisons

and then (time
sequence)

BEGIN,
initiate,
start (=
beginning (n)
+ to establish
firmly (v))

end of phrase marker

YOU
(honorific version) — (H)“you” + “self”

ESTABLISH THE POSSIBLE AND MOVE GRADUALLY TOWARDS THE IMPOSSIBLE

མིང་པ་དེ་པ་བྱུང་ནས་ཡུས་ཀྱིས་མི་མིང་པའི་ཕྱོགས་སུ་སྐྱོད།

[མིང་པ་][དེ་པ་][བྱུང་][ནས་][ཡུས་][ཀྱིས་][མི་མིང་པའི་][ཕྱོགས་][སུ་][སྐྱོད།]

POSSIBLE—also
refers to "worldly
existence"

THAT—being
the "the" of
"the possible +
nominative =
THAT (which is)
particular

ESTABLISH

'then' = time marker,
sequence marker

one form of
"GRADUALLY"

agentive marker—
the way in which
something will
or could be done
(preceding)

IMPOSSIBLE (not +
possible) nominalised
+ genitive connector

TOWARDS (in the
direction of)

locative marker for
previous (adjectival)
noun

MOVE (imperative
voice)

THERE ARE THREE ENDINGS TO A PROCESS:

ཐུད་རིམ་ཞིག་ལ་མཐའ་སྒྲིམ་གསུམ་ཡོད་རེད།
A FINISH, WHERE SOMETHING IS LOST;

གང་ཞིག་རྫོགས་རྗེས་གང་ཞིག་བོར་བྱིན།
A CONCLUSION, WHERE NOTHING IS LOST, BUT NOTHING MUCH IS GAINED;

སྒྲིག་པ་གང་ཡང་མེད་ལ་ཐོབ་པ་གང་ཡང་མེད་པའི་མཐའ་སྒྲིམ་ཞིག་
A COMPLETION IS A NEW BEGINNING.

མཐར་འབྲེལ་ནི་འགོ་གསར་པ་ཞིག་རེད།

(ANALYSIS FOLLOWS ON NEXT 4 PAGES)

THERE ARE THREE ENDINGS TO A PROCESS:

[ཀླད་རེམ་][ཞིག་][ལ་][མཐའ་སྒྲིམ་][གསུམ་][ཡོད་རེད]།

PROCESS—system, order—”continuum, stream of being” + “level, stage, succession, grade, procedure”

this does service as a sort of indefinite article, as Tibetan does not have one

TO—a particle (not a word) which indicates where the following noun operates

CONCLUSION / CLOSING / ENDING—all of these terms are very hard to convey in Tibetan exactly, but the variations in this translation are the closest possible matches or carriers of the same nuances as the English

THREE

THERE ARE—or
“exist”

A FINISH, WHERE SOMETHING IS LOST;

[གང་ཞིག་][ཇོག་ས་][ཇེས་][གང་ཞིག་][བོར་][ཟེན་]།

SOMETHING—"whatever, which"
+ "a, one"

FINISH—in Dharma texts, this has
been translated as "completion"
but this is incorrect, except in one
specific situation (not this one). also
"terminate"

after, subsequent to—refers to the
loss that is present after the finish;
grammatically necessary

SOMETHING—"whatever, which"
+ "a, one"

LOSE—also "throw away"

makes the preceding verb "finished"
of "completed"

A CONCLUSION, WHERE NOTHING IS LOST, BUT NOTHING MUCH IS GAINED;

[ལྷག་པ་][གང་ཡང་མེད་][ལ་][ཐོབ་པ་][གང་ཡང་མེད་པ་][འི་][མཐའ་སྒྲིལ་][ཞིག]

དགོས་ངེས་ལ་བཀུར་སྟེ་དང་། བཙེ་འཇོག་གང་ལེགས་གནང་།

[དགོས་ངེས་][ལ་][བཀུར་སྟེ་][དང་།] [བཙེ་འཇོག་][གང་ལེགས་][གནང་།]

THAT WHICH IS (absolutely, certainly)
NECESSARY

particle pointing to that which is to be
honoured—the 'location' the honour is
directed to

HONOUR (service, respect) + to take

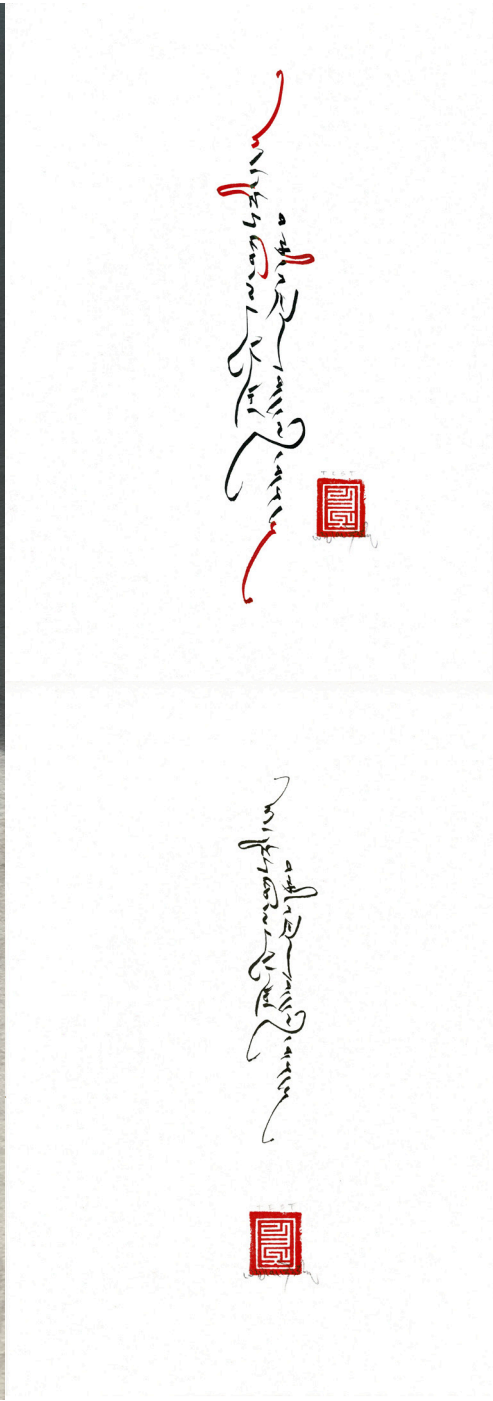
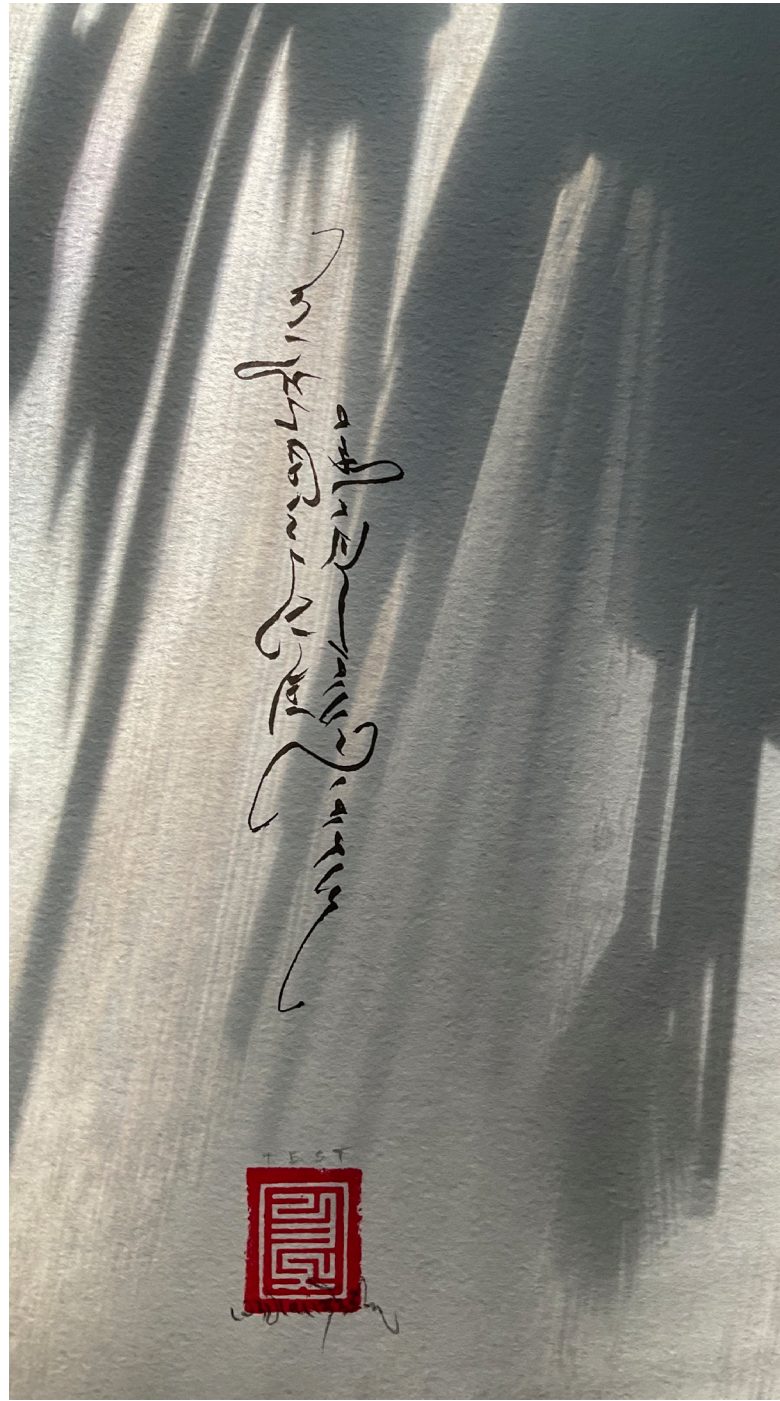
conjunctive particle AND

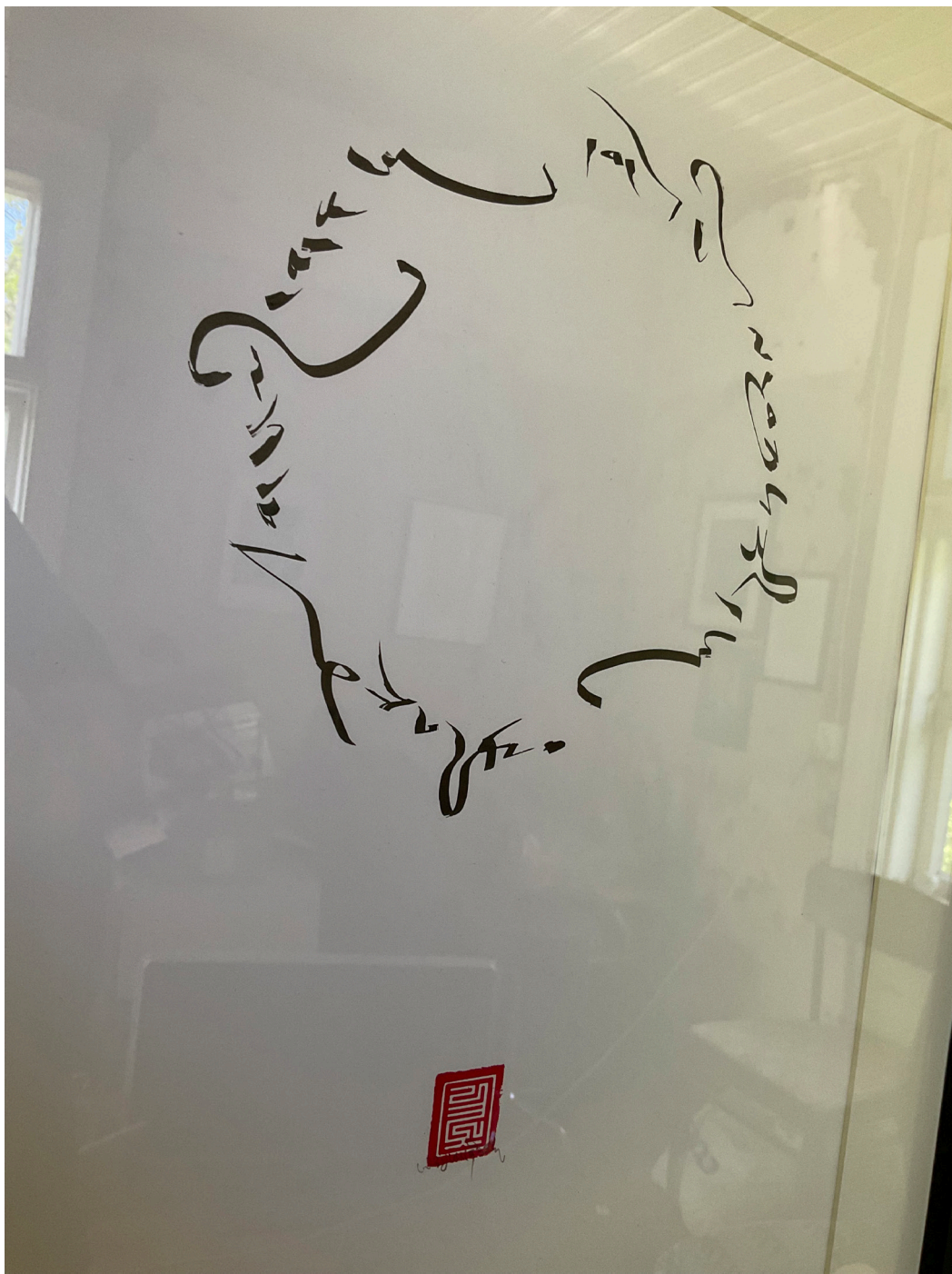
HONOUR (give importance, value to)

that which is 'correct', 'right'—
SUFFICIENT

GIVE—refers to the 'honouring'



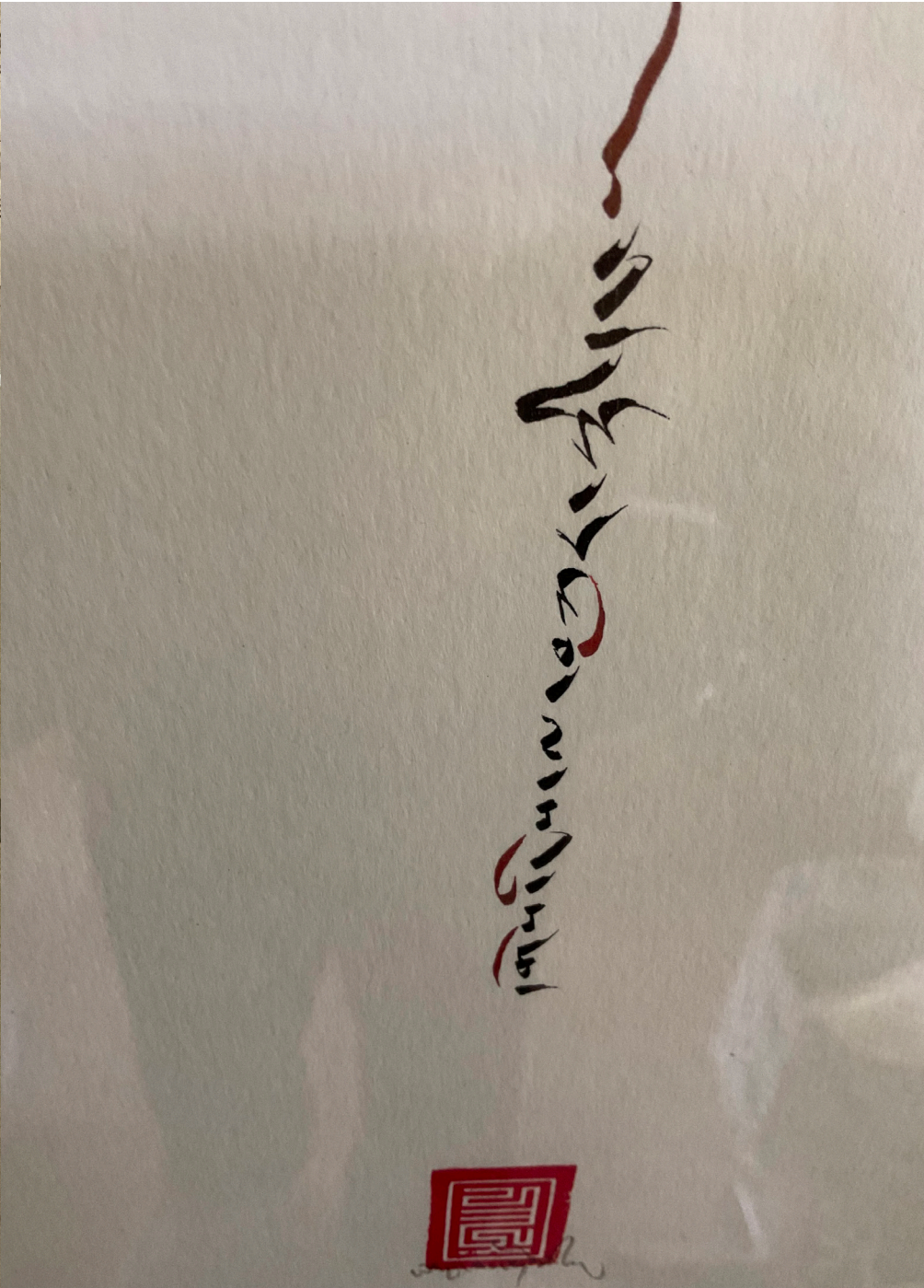
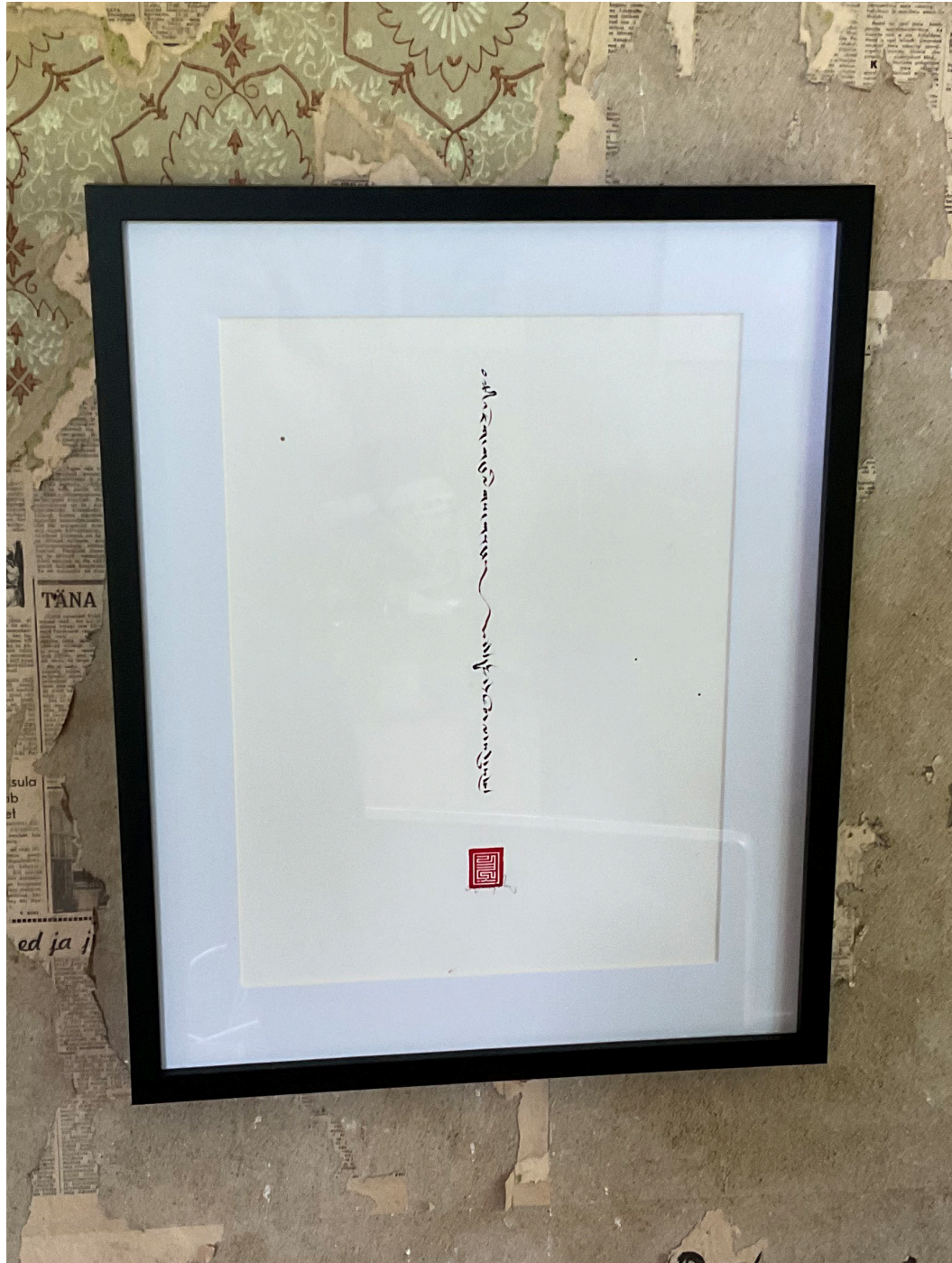




GYUG-YIG (EXTREMELY CURSIVE) SCRIPT, GOLD END OF PHRASE MARKERS, RED (WITH GOLD FLECKS) VOWEL MARKERS



KYUG-YIG (CURSIVE) SCRIPT (VERTICALLY WRITTEN), END OF PHRASE MARKERS LINKED, IMPLYING INTERDEPENDENCE OF THE TWO PARTS OF THE PHRASE. RED V (WITH GOLD FLECKS) VOWEL MARKERS.



EFFECTIVE ACTION MOVES FROM A STILL POINT

གནད་དུ་སློན་པའི་བྱ་བ་དེ་ཞི་ལྟོད་ཀྱི་གནས་ནས་བརྩམ་གྱི་ཡོད།

FROM

[གནད་དུ་སློན་པའི་][བྱ་བ་][དེ་][ཞི་ལྟོད་][ཀྱི་][གནས་][ནས་][བརྩམ་][གྱི་][ཡོད།]

EFFECTIVE, also “ripening” of [an, the]
effect + genitive particle

ACTION, activity (make, do or perform),
function

THAT (refers to the effective
action) gives emphasis to the
subject of the sentence

genitive particle

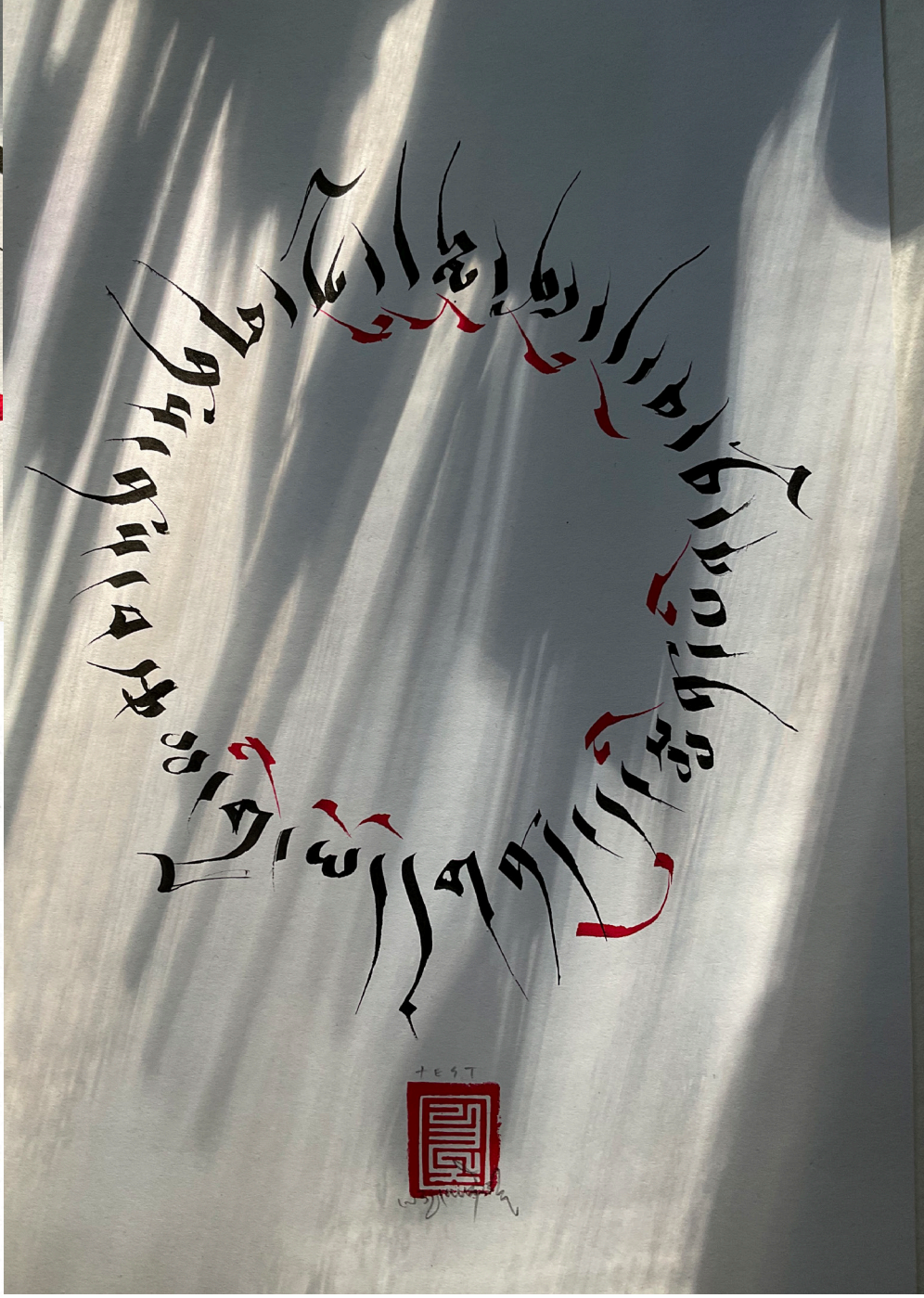
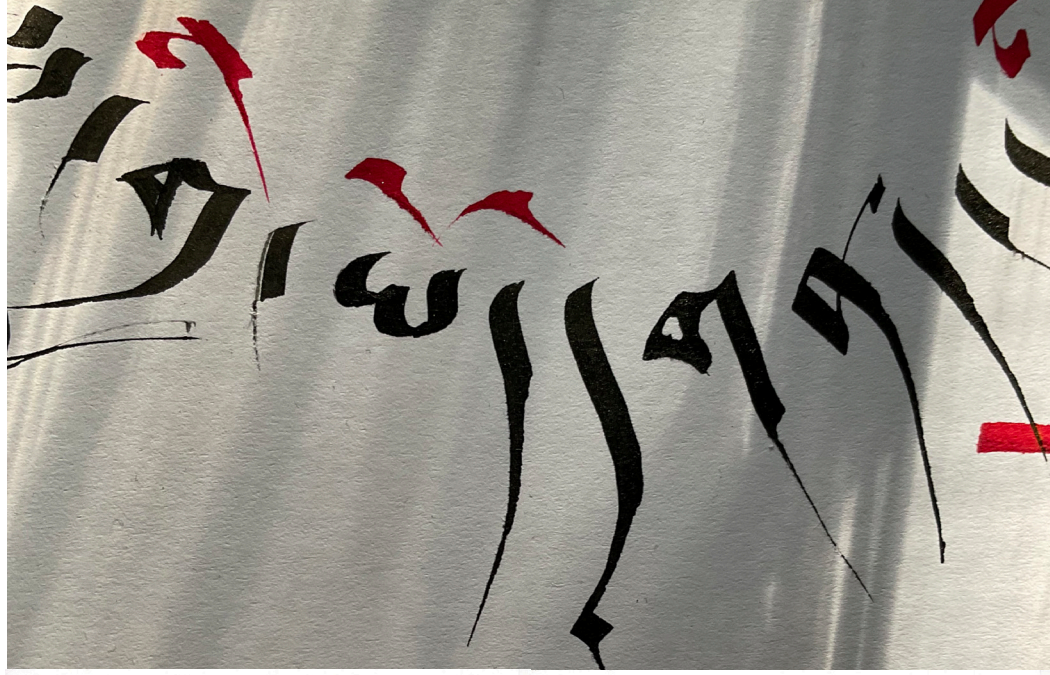
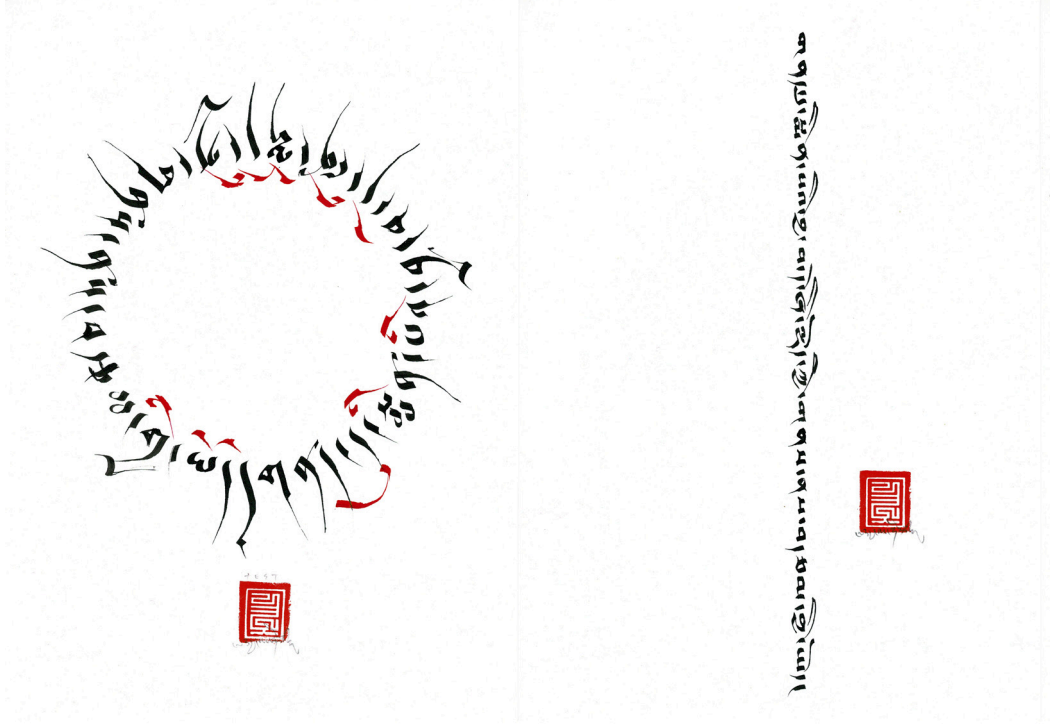
place of abiding = the place from which
one moves expressed previously and
connected by the genitive particle (read
backwards) “POINT” translated literally
would only mean “needle point” or “top
of a mountain” and so this has to be
substituted

genitive particle

“EXISTS” — Tibetan grammatical
structure has the verb at the end of a
sentence, and “EXISTS” is far more
multi-faceted than the English.

“UNDERTAKEN” = because of the previous
“from,” movement is indicated

MODIFIED DRUTSA SCRIPT—VOWELS IN RED WITH GOLD FLECKS —
PLUS ONE VERTICAL (TURNED 90° CLOCKWISE) LINE VERSION IN BLACK PETSUG SCRIPT



YOU CAN SHOW SOMEONE HOW TO LOOK BUT NOT TO SEE;
YOU CAN SHOW SOMEONE HOW TO LISTEN BUT NOT TO HEAR

བྱིས་མི་གཞན་ལ་ཇི་ལྟར་བལྟ་དགོས་པ་སྟོན་ཆོག་གྲང་མཐོང་འཇུག་མི་ཐུབ།
བྱིས་མི་གཞན་ལ་ཇི་ལྟར་ཉན་དགོས་པ་སྟོན་ཆོག་གྲང་གོ་རུ་འཇུག་མི་ཐུབ།

marks (backwards) the 'location'
or 'direction' that the action (the
"showing") points in or to

to LOOK

teach, demonstrate,
reveal, SHOW

however (BUT)

to enter (into the act
of seeing)

[བྱིས་][མི་][གཞན་][ལ་][ཇི་ལྟར་][བལྟ་][དགོས་པ་][སྟོན་][ཆོག་][གྲང་][མཐོང་][འཇུག་][མི་ཐུབ།]
[བྱིས་][མི་][གཞན་][ལ་][ཇི་ལྟར་][ཉན་][དགོས་པ་][སྟོན་][ཆོག་][གྲང་][གོ་རུ་][འཇུག་][མི་ཐུབ།]

genitive + agentive
marker—that is,
"you" is the active
component of
this sentence (and
therefore its subject)

person + other = SOMEONE
- the "other" needed to
disambiguate from "you" as well
as make explicit that something
is being done "to" or "for"
another person. in this case, the
implication is that "you" is the
method or means by which the
"showing" is effected

"like that" "in that
way" = HOW

purpose, necessity,
have to = refers to
the "how to" of the
"looking"—would
not be translated,
possibly, but
needs to be there
for grammatical
purposes—the way
in which one must or
should look

gives "permissive"
after a verb, indicating
that the action can be
done

to SEE—also can
mean "to perceive"

negation + CAN =
cannot — refers to
everything that comes
after the "BUT"

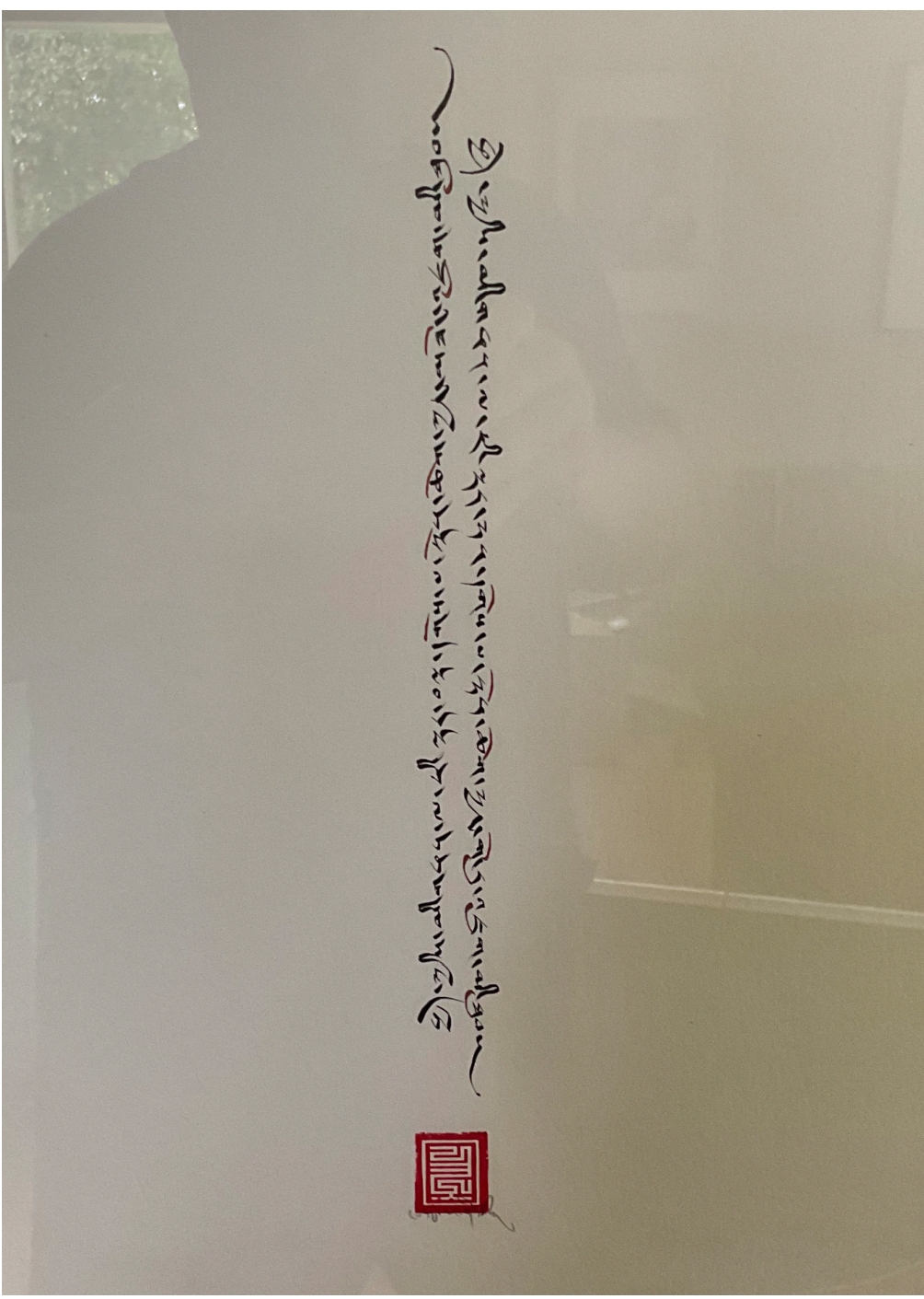
YOU (honorific), can mean "one"—
Tibetan has a quite different set of
ways to refer to "self" and "other"
as well as a non-specific person. this
stems, in part, from the attitude of there
being no "self" that can be ultimately
discovered, although the relative version
is considered to exist *relatively*. the other
thing to mention is that Tibetan favours
the passive voice, whereas English
favours the more didactic and direct
active voice. this is captured here.

second line identical except
"LISTEN" and "HEAR" verbs
substituted in appropriate
places.

DIFFERENT FORM OF PETSUG SCRIPT, FIRST ENGLISH LINE = OUTER CIRCLE OF TIBETAN.
VOWELS MARKED IN RED WITH GOLD FLECKS

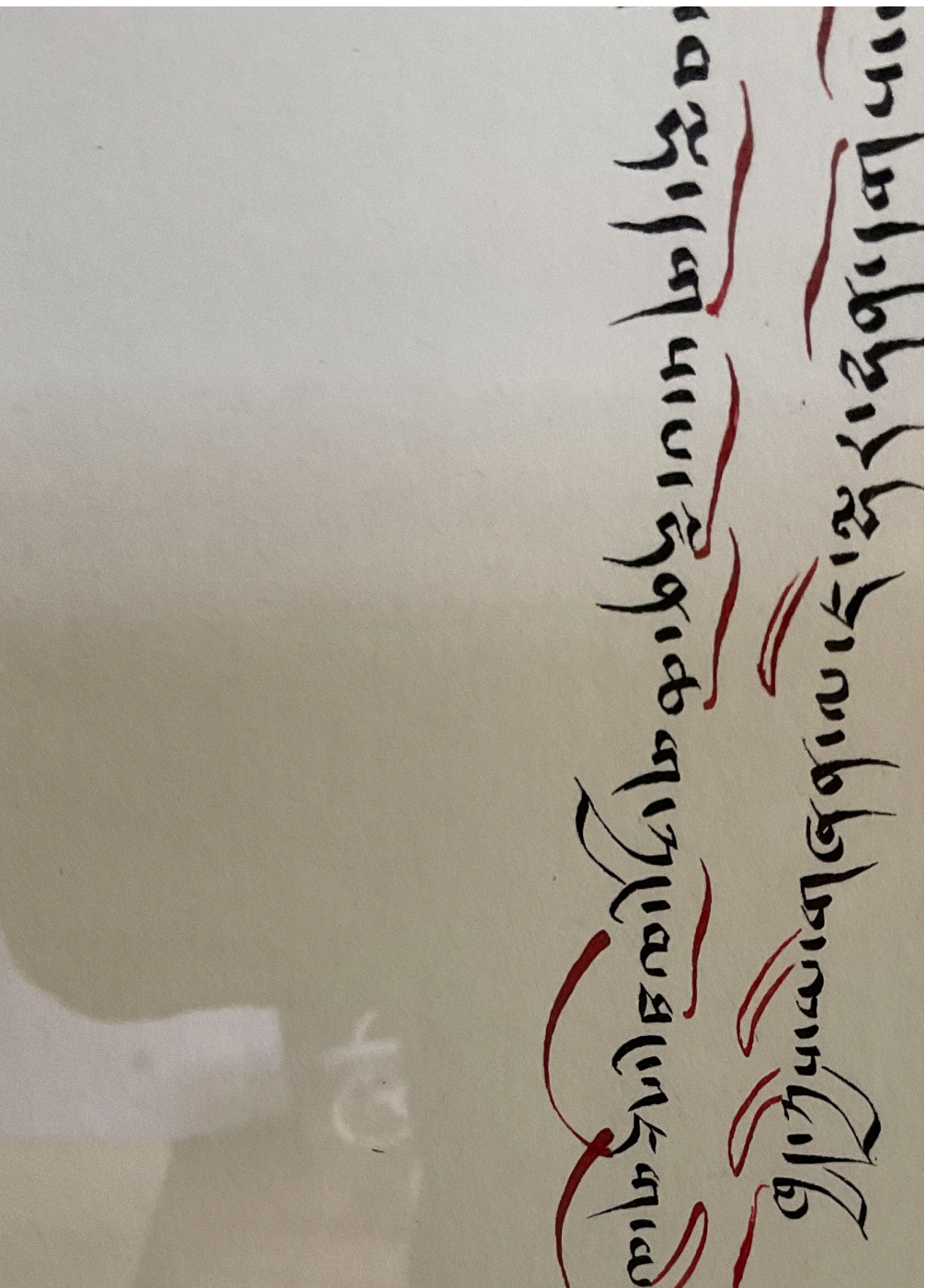


TSUG-MA-KYUG YIG VARIATIONS (3) UNDER GLASS AND WITHOUT,
THE TWO PHRASES IN APPPOSITION BY BEING TURNED IN TOWARDS EACH OTHER AT 90° LEFT AND 90° RIGHT



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Handwritten text in a cursive script, likely a historical document or manuscript. The text is written in black ink on aged paper, with red ink used for decorative flourishes and underlining. The script is highly stylized and difficult to decipher, but appears to be a form of early modern European cursive. The text is arranged in two main lines, with the second line starting further to the right. The red ink is used for large, sweeping flourishes that extend above and below the main text, and for underlining certain words or phrases.



FORCED APPARENT NARRATIVE BY MEANS OF PROXIMITY.



