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Prince's wife become a lark in Lhagang Tibetan of Khams

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Abstract: This article provides a narrative story of Lhagang Tibetan (the variety of Lhagang-B) of the Minyag Rabgang dialect group of Khams, entitled *Prince's wife become a lark*, with a linguistic glossing and an interlinear annotation as well as a full translation in English and Tibetan (based on the oral form). The story has seven paragraphs and 62 lines in total.*

Keywords: Tibetic, Minyag Rabgang Khams, Lhagang, narrative

1 Introduction

This article primarily provides one full narrative story named *Prince's wife become a lark* narrated in Lhagang Tibetan, accompanied by a linguistic glossing and a full translation in English as well as Tibetan based on the oral form of Lhagang Tibetan. Lhagang Tibetan is a dialect of Minyag Rabgang Khams, spoken in the easternmost Tibetosphere, i.e., Tagong (lHa sgang) Village (henceforth Lhagang Village), Tagong Town, Kangding (Dar mdo) Municipality, Ganzi (dKar mdzes) Tibetan Autonomous Prefecture, Sichuan Province, China. There are various languages spoken in Lhagang Village due to the augmentation of immigrants from the surrounding pastoral areas (Suzuki & Sonam Wangmo 2017b). The language described in the article is called Lhagang-B by Suzuki & Sonam Wangmo (2015), which reflects the sedentary variety of Lhagang Village with less influence of the pastoral speech.

The present story is one of the well-preserved stories, narrated without any interruptions. As other stories in Lhagang Tibetan, the story has no fixed title; however, we call it *Prince's wife become a lark* for the sake of convenience. Its Tibetan name is *rGyal-sras tshang gi 'jol-mo nag-mo* 'A lark wife of the king's family'. The story to be analysed is based on a version narrated by a woman at her age of 70s from Lhagang Village. It was recorded by the second

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author in September 2016. A phonetic transcription of the story was made by the first author, and the analysis and translation were a collaboration of both the authors.

2 Story with a glossing

We provide an interlinear glossing[1] with a translation for each sentence. See Appendix at the end of the article for the phonological description. Footnotes regarding grammatical phenomena, etymological notes, and cultural background are also provided for necessary parts of either a sentence number, gloss, or an interlinear translation.

The section division within the story is first based on the content, divided into seven paragraphs, and second mainly based on the sentence form ended by a verb. The numbering is presented as, e.g., (2.3), which means that the third line of sentences in the second paragraph. Due to the length of the story, the paragraph number is also provided in the full translation provided in Section 3.

The story to be presented below was to some extent edited by the present authors. An editing mainly dealt with an omission of unnecessary repetitions, fillers,[2] and mistakes.

(1.1)	ˊn̥i ma ˋʱna: ʱna-la	ˊʱdʑa: po	¯tɕʰɔ̃ tsʰɔ̃	ˊʰtɕiʔ	^joʔ-kʰe:
	old time-LOC	king	family	one	EXV-PFT.NSEN

‘Once upon a time, there was a king’s family.’

(1.2)	ˊte	ˊtə tsʰo-la	¯ʔə ji:	ˊpɯ ʑɯ	^ʱdoʔ ʰtɕiʔ	^joʔ-kʰe:
	then	3.PL-DAT	INTJ	son	single[3]	EXV-PFT.NSEN

‘Then, they had a son.’

[1] **[Abbreviations for glossing]** -: morpheme boundary; 2: second person pronoun; 3: third person pronoun; AOR: aorist; COL: collective; COM: comitative; CONJ: conjunction; CPV: copulative verb; DAT: dative; DEF: definite marker; DSE: direct sensory experienced; ERG: ergative; EXV: existential verb; FUT: intentional future; GEN: genitive; HS: hearsay; IMPR: imperative stem; INS: instrumental; INTJ: interjection; LOC: locative; MIR: mirative; NDEF: nondefinite marker; NEG: negative prefix; NML: nominaliser; NPF: non-perfect stem; ONMTP: onomatopoeia; PART: particle; PF: perfect stem; PFT.NSEN: perfect non-sensory; PL: plural; PPN: proper name; PRG: progressive; Q: question marker; RDP: reduplication; SFP: sentence final particle; STA: stative; STM: stem; TOP: topic marker; TQ: tag question.

[2] A phrase which frequently appears and functions as a filler is /ˊtə ri ⁿdə reʔ/. See Suzuki & Sonam Wangmo (2017c).

[3] This word is an adjective, not a combination of “classifier + numeral”. See Suzuki & Sonam Wangmo (2017a).

(1.3)	´pɯ ʑɯ-la	¯ʱna ma	´ʰtɕiʔ	^joʔ-kʰe:
	son-LOC	son's wife[4]	one	EXV-PFT.NSEN

'The son had a wife.'

(1.4)	´te	¯ʱna ma-tə	´ʱdʑa: po-tsʰo-gə
	then	son's wife-DEF	king-COL-GEN

'Well, the son's wife (is) the king family's.'

(1.5)	´ʱdʑa: po	¯ʱjo: mo-gə	`ʱnɑ̃ ᵐbɛ	¯kʰo
	king	maid-ERG[5]	no matter how	3
	¯ʰseʔ-ʰsɑ̃-ɕə joʔ-kʰe:	´tə	´pɯ mo-tə	
	kill-think-PRG-PFT.NSEN	that	woman-DEF	

'A maid of the king, no matter how (the way is), wanted to kill her, that son's wife.'

(1.6)	´te	¯ʱna ma-la	´pɯ ʑɯ	´ʈʰɯ ɣɯ	^ʱdoʔ ʰtɕiʔ	`ʰtɕe-kʰe:
	then	son's wife-DAT	son	little[6]	single	give birth-PFT.NSEN

'Then, the son's wife gave birth to a little son.'

(1.7)	´te	´ʱdʑa: po ´pɯ ʑɯ	¯kʰo-rɔ-gə	¯ʰtɕe: pa	´tɕẽ ᵐbo-te
	then	prince	3-self-GEN	husband	so called-DEF
	`ʱmo ʱdɑʔ-sʰa	`tʰe:-kʰe:	´ka na ´ji: na	`ʱmo ʱdɑʔ-sʰa	¯tʰe:
	hunt[7]-CONJ	go.PF[8]-PFT.NSEN	everywhere[9]	hunt-CONJ	go.PF

'Then, the prince, her so-called husband, would go hunting everywhere, go hunting.'

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4 This word denotes 'daughter-in-law', and this use implies that the story is narrated from the viewpoint of the king (parents). However, since there are no independent roots for 'king's son (prince)' and one always uses a compound 'king's son' as in (2.1), the use of 'daughter-in-law' is natural.

5 Genitive and ergative have a common form /-gə/; however, the condition of omission differs. Ergative can be omitted when a context is clear.

6 This form, related to *phrug* and *phru gu* 'child' in Literary Tibetan. However, Lhagang Tibetan does not use it solely, but as an adjective.

7 The first syllable of the word 'hunt' corresponds to *rngon* in Literary Tibetan. There are several examples of sound correspondence between /m/ and *ng*, which are noteworthy.

8 Verbs in Lhagang Tibetan rarely have a stem alternation. In the glossing, we just mark verb forms which have several stems. The verb 'go' has this suppletive form for Perfect; however, the form /´ⁿɖo/, used as Nonperfect as well as Imperative, is also used as Perfect in some cases.

9 Etymologically, the word is analysed as follows: /´ka na/ is an interrogative word 'where', and it is followed by "CPV + CONJ".

(1.8)	´te	´tɕʰə ʱgɛ	´ⁿɖuʔ ʈɑʔ ´tõ ʰka	¯ze:-ᵑ̊kʰɛ:	´ʰtɕiʔ
	then	dog	PPN[10]	say-NML	one
	´tə tsʰo-la	^joʔ-kʰe:			
	3.PL-DAT	EXV-PFT.NSEN			

‘Then, they had a dog called nDrugdrag Dongkar.’

(1.9)	´te	´ʱdʑa: po	¯ʱjo: mo-gə	´ʱdʑa: po-tsʰo-gə-tə
	then	king	maid-GEN	king-COL-GEN-TOP
	´pɯ mo	¯ʱna ma	´ʱʑɑ: sʰa-tə	´pɯ ʑɯ-la
	woman	son’s wife	wife-DEF	son-DAT
	¯ʱna ma-tɕiʔ	´ʱʑɑ: sʰa	´tə la	`ʰseʔ-ʱʑɑ:-kʰe:
	son’s wife-NDEF	wife	there	kill-put[11]-PFT.NSEN

‘Then, the maid of the king killed the son’s wife, that is, the wife of the son there.’

(1.10)	¯ʰseʔ-ʱʑɑʔ-kʰa	´te: tə ¯ze: ʱdʑɯ tə la	´te: tə	´tɕʰə ʱgɛ-tə
	kill-put-CONJ	how to say	then	dog-DEF
	´tɕʰə ʱgɛ	´ⁿɖuʔ ʈɑʔ ´tõ ʰka	`ze:-reʔ-zə reʔ-tə	´tɕʰə ʱgɛ-la
	dog	PPN	say-STA-HS-DEF	dog-DAT
	´te	¯ʔe kʰi tə-la	´ʱga-ʱga	´pʰu ɣə
	then	that person[12]-DAT	love-RDP	never[13]
	´ma-ʱzu-zə ^ji:-kʰe:			
	NEG-do-AOR-PFT.NSEN[14]			

‘When (she) killed (her), the dog, the dog called nDrugdrag Dongkar never liked that person.’

[10] The original meaning of this proper name is ‘famous dragon, white conch’.

[11] The verb ‘put’ which appears after another verb can be counted as a secondary verb which does not convey an original sense of the verb but functions as a grammaticalised verb. However, in this text, we directly give a gloss ‘put’.

[12] The form /¯ʔe kʰi tə/ denotes ‘a person that an utterer does not like’. It is not a neutral expression.

[13] Etymologically, /´pʰu ɣə/ denotes ‘cave’ or ‘hole’, which implies ‘end’. Other forms, /^pʰu le te tə gə/ and /¯pʰu/, also exist; see (2.1) and (6.10) respectively.

[14] A continuation of Aorist and Perfect is peculiar. An interpretation of this case is that the suffix /-kʰe:/ principally functions as a marker of a non-sensory access to information, and thus does not have a strong meaning of perfect. See Suzuki & Sonam Wangmo (2016) for the basic difference of Aorist and Perfect in Lhagang Tibetan.

(1.11) ´te ´pɯ ʑɯ-gə ˉʱna ma ´nɯ-roʔ
then son-ERG son's wife nurse-NML[15]
´ma-ʱzu ´ma ʱgɛ ´ma-reʔ ˉze:-nə
NEG-do mother NEG-CPV say-CONJ
ˉkʰa kʰa-zə nə ˉʰta-roʔ ´ma-ʱzu-zə ^ji:-kʰe:
different-CONJ look-NML NEG-do-AOR-PFT.NSEN

'Then, the (little) son did not wish to be nursed by the son's wife, saying (she) is not (his) mother, and is different, and did not wish to look (at her).'

(2.1) ´te ´ʱdʑa: po ´pɯ ʑɯ `ʱmo ʱdɑʔ-sʰa `tʰe:-na ´ma: rə
then prince hunt-CONJ go.PF-CONJ downwards
`ʰtseʔ-kʰa-te ^pʰu le te tə gə ´ʱga-ʱga ´ma-ʱzu-zə ^ji:-kʰe:
arrive-CONJ-TOP never love-RDP[16] NEG-do-AOR-PFT.NSEN

'Then, the prince went hunting and when he came back, (the dog and the little son) never liked (him).'

(2.2) ´tə ri `kʰo-rɔ-gə-tə ˉʰseʔ-ʱdʑɯ-tə-na ´ⁿdʑo: mo ´ʰtɕiʔ
just 3-self-GEN[17]-TOP kill-NML-TOP-CONJ lark one
ˉʰtɕe wa ^le:-ʱʑɑ:-zə ^ji:-kʰe:
reincarnate[18]-put-AOR-PFT.NSEN

'His (wife), who was killed, just reincarnated in a lark.'

(2.3) ˉʱna ma ´tə ˉkʰɔʔ
son's wife that poor

'What a poor wife!'[19]

[15] Used together with a verb /ˉʱzu/, the element /-roʔ/ attached to a verb stem expresses 'even'. It should belong to a different morpheme from SFP denoting a polite request as in (3.1) and (3.4).
[16] Reduplication of a verb root does not function as a verb, and it needs a light verb /ˉʱzu/ 'do' to form a verb predicate.
[17] This genitive makes a noun phrase, which functions as an undergoer of the verb 'reincarnate' in this sentence.
[18] The form /ˉʰtɕe wa ^le:/ also denotes 'transform' in this context.
[19] This is an exclamative sentence lacking a verb. If one translates it by adding verb, it will be: 'How poor that wife *is*!'

(2.4) ˊⁿdʑo: mo-tɕiʔ ¯ʰtɕe wa ^le:-nə ta ¯tʰe ɦa ˊⁿdʑo: mo ^ʱdoʔ ʰtɕiʔ
lark-NDEF reincarnate-CONJ ash lark single
`ʰseʔ-nə ´tə la `ᵐpʰe:-nə `ʱʑɑʔ-kʰe:
kill-CONJ there throw-CONJ put-PFT.NSEN

‘(She) reincarnated in a lark, but on the ash, the single lark was killed, and thrown and put there.’[20]

(2.5) ´te ´ʱdʑa: po ´pɯ ʑɯ `ʱmo ʱdɑʔ-sʰa ^ⁿɖo-ʱkʰɛ-tə-gə ¯ze:-nə
then prince hunt-CONJ go.(IMPF)-NML -CONJ say-CONJ
¯ʔə-ji: `kʰo-la ´tɕʰə ʱgɛ ´ⁿɖuʔ ʈɑʔ ´tõ ʰka-gə nə
INTJ 3-DAT dog PPN-even
´ʱga-ʱga ´mə-ʱzu ´pɯ ʑɯ-tə-gə nə ´ʔa pʰa ´mə-ze:-tu
love-RDP NEG-do son-TOP-even dad NEG-say-DSE
`kʰo-la `tɕe tə ´ji: ¯na `ze:-kʰe:
3-DAT why SFP say-PFT.NSEN

‘Then, the prince, who would go hunting, sentimentally said: “Even the dog nDrugdrag Dongkar doesn’t like (me), even the son doesn’t call (me) dad, why is it happening?” ’

(3.1) ´tə ze: kʰa-tə ´tə ne ´tə ri ¯kʰo-rə-tsʰo ¯tɕʰə̃ ⁿtsʰɛ̃
at that time-TOP then just 3-self-PL neighbour
´ʱgɛ mo ^ʱdoʔ ʰtɕiʔ-gə ´me ʈʰə ´ʱʑi:-roʔ `ze:-kʰe:
old woman single-ERG fire give-SFP say-PFT.NSEN

‘At that time, then, their neighbour, an old woman said: “Give (me) some fire, please”.’

(3.2) ´ʱdʑa: po-tsʰo-gə-tə ¯ʱdzə̃ ma ´reʔ-mo ´te: tə
king-COL-GEN-TOP fake CPV-SFP that

‘The king’s family’s (wife) is just a fake, that (son’s wife).’

[20] This sentence includes a verb /¯ʰseʔ/ ‘kill’. We can translate the whole sentence as it appears in (2.4); however, there is another potential interpretation: the lark has already been dead, and the sentence thus means ‘the wife, who has been killed, *transformed into a dead lark*, and it was thrown and put there’.

(3.3) ¯ʱjo: mo ´reʔ-mo `ʔə reʔ
maid CPV-SFP TQ[21]
'(She) is the maid, isn't she?'

(3.4) ´me ʈʰə ´ʱʑi:-roʔ `ze:-kʰe:
fire give-SFP say-PFT.NSEN
'(The old woman) said (to the fake wife): "Give some fire, please".'

(3.5) ´me ʈʰə ´ʱʑi:-roʔ ¯ze:-kʰa ´ⁿdʑo: mo ^ro-tə
fire give-SFP say-when lark corpse-DEF
¯tʰɛ: kʰɔʔ ´nɔ̃ nə ´ja la `ᵐpʰe:-nə `ʱʑɑʔ-kʰa
stove inside upwards throw-CONJ put-when
'When (the old woman) said: "Give some fire, please", then, when (the fake wife) threw the corpse of the lark and put it inside the stove,'

(3.6) ´ro sʰa ´ⁿdʑo: mo ^ro-tə ¯ʔə ⁿɖa zə nə ´ma la
immediately lark corpse-DEF like that downwards
^ʱʑi:-ʱʑɑ:-kʰe:
give-put-PFT.NSEN
'(The fake wife) immediately gave the corpse of the lark, like that.'

(3.7) ´tə ´tə reʔ ¯ʰʈə ma-la
what's that[22] beggar-DAT[23]
'What's that... to the beggar.'

[21] The form of a tag question is identical to "Q-CPV".
[22] This element functions as a filler.
[23] This noun phrase is a part of (3.6). This dative case is a component of the grammatical cases required by the verb 'give' in (3.6).

(3.8)	´te	¯ʰʈə ma	´ʱgɛ mo	`kʰɔʔ-gə	´tə
	then	beggar	old woman	poor-ERG	that
	´ⁿdʑo: mo	^ro-tə	`kʰə-nə	¯ze: ʱdʑɯ tə nə	´nɔ̃ nə
	lark	corpse-DEF	take-CONJ	how to say	inside
	´ja la	¯ʰtɕiʔ	`ʱʑɑʔ-ʱgo	¯ʰsɑ̃-kʰa-la	´me ʈʰə
	upwards	PART[24]	put-FUT	think-when-LOC	fire
	¯ʰtɕiʔ	´ka la ´ji: ʱgo		´me ʈʰə	´ma-ji:-ʑɑ:-kʰe:
	PART	how could it be that[25]		fire	NEG-CPV-MIR[26]-PFT.NSEN

‘Then, when the old beggar woman wanted to take that lark’s corpse (that she considered as fire) to the house, and, how to say that, to put it upwards, how could it be that, she surprisingly found that that was not fire!’

(3.9)	´ⁿdʑo: mo	´ro	¯ʰtɕiʔ	^ji:-kʰe:
	lark	corpse	one	CPV-PFT.NSEN

‘(It) was a corpse of a lark.’

(3.10)	´te:	`tɕə ʈə la	´lɛ:-ʱdʑɯ	´ma-rɑʔ-nə
	then	everything	do-NML	NEG-get-CONJ

‘Then (the old woman) had nothing to do, then,’

(3.11)	´ʱgo ʰtsa	´ma la	`ᵐpʰe:-nə	`ʱʑɑʔ
	outside	downwards	throw-CONJ	put

‘(She) threw and put it outside.’

(3.12)	´te	¯kʰo-rɔ	´ɲi ma ¯ʱde:-nə	`ⁿduʔ-kʰe:
	then	3-self	sunbathe-CONJ	sit-PFT.NSEN

‘Then she sat sunbathing.’

[24] The form /¯ʰtɕiʔ/, the same as ‘one’, is inserted here as a particle functioning to produce a specific prosodic pattern for an emphasis. We should also note that this morpheme can follow a directional adverb.

[25] This formulation expresses a surprise of the narrator.

[26] We give here a gloss ‘mirative’. Although the suffix /-ʑɑ:/ is similar to a secondary verb /-ʱʑɑ:/ ‘put’, which almost functions as a suffix meaning ‘complete’, they are different elements. In this sentence, the suffix /-ʑɑ:/ means ‘surprisingly found (something)’. Nevertheless, there is a room to discuss whether ‘mirativity’ functions as a grammatical category in Lhagang Tibetan.

(4.1)	´te	¯pa: ʰtɕiʔ kə ɕiʔ	`ʔa ma	´tɕa
	then	after a while	mother	tea
	`ᵑ̊tʰõ-ɕʰoʔ	`ze:-ᵑ̊kʰɛ	¯ʰtɕiʔ	^joʔ-kʰe:
	drink-come.IMPR	say-NML	one	EXV-PFT.NSEN

'Then, after a while, there was one who said: "Mother, come and drink tea".'

(4.2)	´te	´ʱgɛ mo	`kʰɔʔ-gə	`tɕə tə
	then	old woman	poor-ERG	what
	´ji:-nə	`tɕə tə	`ʈɑʔ-tu	´ʱgo
	CPV-CONJ	what	hear-DSE	SFP
	`ʰsã-nə	´nɔ̃-la	´ja la	¯ʰtɕiʔ
	think-CONJ	house-LOC	upwards	PART
	´ⁿɖo-kʰa			
	go.(NPF)-when			

'Then, the poor old woman thought: "What was it? What did I hear?", and when she entered the house,'

(4.3)	´tə	´tə ri	´ⁿdʑo: mo-nə	¯l̥a mo-tɕiʔ
	then	just	lark-TOP	female deity-NDEF
	^ji:-ʑɑ:-kʰe:	¯l̥a tã ¯l̥a mo-tɕiʔ	^ji:-ʑɑ:-kʰe:	
	CPV-MIR-PFT.NSEN	deity[27]-NDEF	CPV-MIR-PFT.NSEN	

'Then, she found that the lark just at that time was a fairy, it was a deity!'

(4.4)	´pɯ mo	`ʰtɕiʔ-gə	¯ʰtɕe wa ^le:-nə gə
	woman	one-ERG	reincarnate-CONJ

'(It was) the one in whom a [the] woman reincarnated.'

[27] The word-by-word translation should be 'deity and female deity'.

(4.5)	´ⁿɖɛ: ʰka:	¯pʰɑ: ɛʰa	´reʔ	´ⁿɖa ^mə ⁿɖa
	white rice	pork	et cetera[28]	various
	`tʰɑ̃ tɕeʔ-gə	´ʱde: kʰa	`ʱɖi:-nə gə	
	all-GEN	plate	display-CONJ	

‘Various dishes like white rice and pork have been displayed.’

(4.6)	`kʰo-nə	`tɕʰoʔ-gə	´pɯ mo	`ʰtɕiʔ-gə
	3-TOP	2-GEN	woman	one-GEN
	¯ʰtɕe wa	^reʔ-tə:	`kʰo-nə	´tə ⁿɖa zə nə
	reincarnation	CPV-CONJ[29]	3-TOP	how to say
	´ʱdʑa: po	¯ʱjo: mo-gə	¯kʰo	´ʱdʑa: po ´pɯ-gə
	king	maid-ERG	3	prince-GEN
	¯ʱna ma	^reʔ-tə	¯kʰo	`ʰse:-zə reʔ
	son’s wife	CPV-NML	3	kill-AOR

‘“I am a reincarnation of one of your daughters, but she was, how to say it, a prince’s wife, whom the king’s maid killed.’[30]

(4.7)	`kʰo-nə	´ⁿdʑo: mo	`ʰtɕiʔ-gə	¯ʰtɕe wa ^le:-nə
	3-TOP	lark	one-ERG	reincarnate-CONJ
	´tə nɔ̃	`l̥ɑ:-zə reʔ	¯ze:-kʰe:	
	at that place	rest-AOR	say-PFT.NSEN	

‘I reincarnated in a lark, and was left at that place”, she said.’

(4.8)	´tə	¯tɕə ʱga:	`ʰsɑ̃-kʰe:
	then	how to do	think- PFT.NSEN

‘Then (the old woman) thought how she should do.’

[28] The form /´reʔ/ is similar to a copulative verb; however, the two are different from each other in their function.

[29] This conjunction principally means ‘but’. Additionally, it appears within a tonal unit of a preceded word, and a pose can be inserted after it. This thus functions to demonstrate a continuation of a sentence with a contradictory meaning.

[30] This sentence has four words for the third person pronoun; however, one should note whom each of them demonstrates.The first /¯kʰo/ is a substitution of the first person pronoun appearing in a free indirect speech, which is displayed as a direct speech in the translation. Hence, it demonstrates /¯l̥a mo/ ‘fairy/female deity’ in (4.3). The second /¯kʰo/ demonstrates /`tɕʰoʔ-gə ´pɯ mo/ ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /´ʱdʑa: po ´pɯ-gə ¯ʱna ma/ ‘prince’s wife’. Anyway, in this story, fairy, old woman’s daughter, and prince’s wife are just various forms of the single character.

(4.9)	´tə	´ᶯdʑo: mo	`ᵐpʰɯ-ne:	`ɕʰo:-ʱʑɑʔ-kʰe:
	then	lark	fly-CONJ	escape-put-PFT.NSEN

'Then the lark flew and left.'

(5.1)	`ᵐpʰɯ-nə	¯ɕʰo:-kʰa	´te	´ʱdʑa: po ´pɯ ʑɯ	`ʱmo ʱdɑʔ-sʰa
	fly-CONJ	escape-when	then	prince	hunt-CONJ
	`tʰe:-kʰe:				
	go.PF-PFT.NSEN				

'When (the lark) flew and left, then the prince was hunting.'

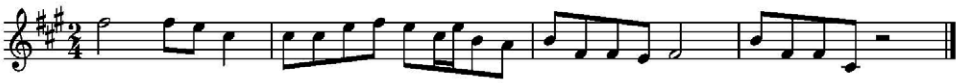
(5.2)	´te: tə	´ᶯdʑo: mo-gə	`tsʰə la	¯ze:-ne:
	then	lark-ERG	hither	say-CONJ

'Then the lark said to him:'

(5.3[31])	`ti ɦɯ `ti ɦɯ	´tɕʰə ʱgɛ	´ᶯɖuʔ ʈɑʔ ´tõ ʰka-gə	´ʱga-ʱga
	ONMTP[32]	dog	PPN-ERG	love-RDP
	¯ʔə-ʱʑu-tu	`ti ɦɯ `ti ɦɯ	¯ze:-kʰe:	´tə
	Q-do-DSE	ONMTP	say-PFT.NSEN	that
	´ʱdʑa: po ´pɯ ʑɯ-la			
	prince-DAT			

' "Tiwu, tiwu! Does the dog nDrugdrag Dongkar show any affection (to you)? Tiwu, tiwu!", it said, to that prince.'

[31] The part between two /`ti ɦɯ `ti ɦɯ/ phrases is a song with a melody. The melody line is as follows:



This score was arranged by Dam-pa Blo-gros.

[32] This onomatopoeia imitates a voice of the lark.

(5.4) ´tɛʰə ʱgɛ ´ⁿɖuʔ ʈɑʔ ´tõ ʰka-gə ´ʱga-ʱga ´ma-ʱzu-tu
dog PPN-ERG love-RDP NEG-do-DSE
¯ze:-ne: ¯pʰa la `ᵐboʔ-kʰe:
say-CONJ thither shout-PFT.NSEN

‘(The prince) said and replied over there: “The dog nDrugdrag Dongkar does not show any affection”.’

(5.5) ´te ´ʱdʑa: po ´pɯ ʑɯ-gə ´nɯ ma `ʔə-nɯ-tu ¯ze:-kʰe:
then prince[33]-ERG milk Q-milk-DSE say-PFT.NSEN

‘Then (the lark) said: “Does the little prince (prince’s son) want to be nursed?” ’

(5.6) ´ʱdʑa: po ´pɯ ʑɯ-gə ´nɯ ma ´mə-nɯ-tu ¯ze:-nə
prince-ERG milk NEG-milk-DSE say-CONJ
¯pʰa ʱgɛ-gə ¯pʰa la `ᵐboʔ-kʰe:
father-ERG thither shout-PFT.NSEN

‘ “The little prince does not want to be nursed”, his father said and replied over there.’

(6.1) ´te tə ¯pʰa ʱgɛ `kʰɔʔ-gə `ʰsã-kʰe:
then father poor-ERG think-PFT.NSEN

‘Then, the poor father thought.’

(6.2) `ʰtu ɦa ´tə ´ⁿdʑo: mo-tə ¯ⁿdʑə-ʱgo-tu `ʰsã-kʰe:
wait and see[34] then lark-DEF catch-FUT-DSE think-PFT.NSEN

‘(He) thought: “Wait and see, then, I want to catch the lark”.’

(6.3) ¯ⁿdʑə-ʱgo-tu `ʰsã-kʰe: ¯ⁿdʑə-ʱgo-tu ´te
catch-FUT-DSE think-PFT.NSEN catch-FUT-DSE then

‘When he thought to want to catch (the lark), then,’

[33] This word denotes ‘the prince’s son (little son)’ appearing in (1.6).
[34] This word functions as an interjection. Its first syllable is related to the imperative form of ‘look’ in Literary Tibetan. However, Lhagang Tibetan has lost the verb inflection except for a few suppletive verbs, and this form is thus regarded as a fixed expression.

(6.4) ¯pʰa la `ᵐboʔ-nə gə ¯kʰo ^me ⁿda ^po: ra `ʱgɔ-la
thither shout-CONJ 3 rifle on-LOC
´pa: ⁻ʰtɕiʔ ´zə ro: ¯ze:-kʰe:
stop PART SFP say-PFT.NSEN
'He shouted over there and said: "Can (you) stop on the rifle, please?" '

(6.5) ⁻ʰtɕiʔ ^pa:-kʰe:-ta ⁻ⁿdʑə-ʱdʑɯ ´ma-rɑʔ-kʰe:
PART stop-PFT.NSEN-CONJ catch-NML NEG-get-PFT.NSEN
'(It) stopped a little; however, (he) did not catch (it).'

(6.6) ´ka ɦɯ ´ʱzə ʱdʑe `ʱgɔ-la ´pa: ⁻ʰtse:
amulet box agate-arranged on-LOC stop for a while
´zə ro: ¯ze:-kʰe:
SFP say-PFT.NSEN
'(He) said: "Can (you) stop on the amulet box arranged with agates for a while, please?" '

(6.7) ´te ⁻ʰtɕiʔ ^pa:-kʰe:-ta ⁻ⁿdʑə-ʱdʑɯ ´ma-rɑʔ-kʰe:
then PART stop-PFT.NSEN-CONJ catch-NML NEG-get-PFT.NSEN
'(It) stopped a little; however, (he) did not catch (it).'

(6.8) ´pa sʰo ¯tʰiʔ kuʔ `ʱgɔ-la ´pa: ⁻ʰtse:
ivory hair ornament[35] on-LOC stop for a while
´zə ro: ¯ze:-kʰe:
SFP say-PFT.NSEN
'(He) said: "Can (you) stop on the ivory hair ornament head for a while, please?" '

(6.9) ´te ⁻ʰtɕiʔ ^pa:-kʰe:-ta ⁻ⁿdʑə-ʱdʑɯ ´ma-rɑʔ-kʰe:
then PART stop-PFT.NSEN-CONJ catch-NML NEG-get-PFT.NSEN
'(It) stopped a little; however, (he) did not catch (it).'

[35] Ivory hair ornaments have a round shape, which look like a miniature of ivory bracelets.

(6.10) ´te ˉⁿdʑə-ʱdʑɯ ´ma-rɑʔ-kʰa ´te `ɛʰoː-ʱʑɑː-kʰeː-mo
then catch-NML NEG-get-when then escape-put-PFT.NSEN-SFP
´ⁿdʑoː mo ˉpʰu ˉkə tsa ´ma-ʰtseː-ʱʑɑː-kʰeː
lark never after NEG-arrive-put-PFT.NSEN-SFP
‘Then, when (he) did not catch (it), it (flew) away, and he never caught up the lark.’

(6.11) ˉkə tsa ´ma-ʰtseː-nə ´teː `ʰtɕeː ŋ̊õ-gə ´lɛː
after NEG-arrive-CONJ then former life-GEN karma
´tə ⁿɖa tə gə
because of
‘(He) did not catch up (it), then (it is) because of the former life’s karma.’

(6.12) ´teː ˉkʰo-rɔ-gə ˉʱgo-tʰi-kʰa-gə ˉʰʈə ma ´ʱgɛ mo-la
then 3-self-GEN gate-front-GEN beggar old woman-DAT
‘Then, to the old woman beggar at the front of their gate,’

(6.13) ´ⁿdʑoː mo ˉkʰo tsʰo-gə ^rɛʔ-mo
lark 3-GEN CPV-SFP
‘The lark is theirs, isn’t it?’

(6.14) ´ʱdʑaː sʰa ˉɛʰe ke-tə ´ʱdʑaː po ´pɯ ʑɯ-gə ^ʱʑiː-ʱʑɑː-kʰeː
territory half-DEF prince-ERG give-put-PFT.NSEN-SFP
‘The prince gave a half of the territory.’

(6.15) ´teː tə ´ʱdʑaː po ˉʱjoː mo-gə ´ʱdʑɜ̃ ma `ʱtɛʰɑː-zə-gə
then king maid-GEN fake pretend-NML-GEN
´nɑː mo-tə
wife-DEF
‘Then, the king’s maid’s, that is, the wife who pretended a fake.’

(6.16) ´ma ʱgɛ ´tə ta ´ⁿɖuʔ ʈɑʔ ´tõ ʰka-tɑ ´pɯ ʑɯ ´ŋ̊i ka-gə
mother this[36] PPN-COM son both of two-ERG
´ŋo le: ´ma-ʱzu-nə ¯kʰa kʰa ^reʔ-ʑɑ:-kʰe:
accept NEG-STM-CONJ separate CPV-MIR-PFT.NSEN-SFP

'nDrugdrag Dongkar and the (little) son did not accept this mother, who separated (with the prince).'

(7.1[37]) ´te ⁻ʰtɕiʔ ´ŋ̊i ma ´ʱgõ-la ¯ɕʰɛ:
then happy sun sky-LOC rise

'Then, the happy sun rose to the sky.'

(7.2) ⁻ʱduʔ ´pɛ ʱga `tɕʰɯ-gə ¯kʰɯ:
sadness stick water-INS flush

'A stick of sadness was flushed by the water.'

(7.3) ´ʈo ma ´ma: kʰɯ: `nə-la ⁻ⁿ̊tɕʰəʔ
silverweed[38] butter soup sky-LOC offer

'Silverweed and butter soup were offered to the sky.'

3 Full translation in English and Tibetan

This section provides a full translation of the story in English as well as in Tibetan based on the oral form of Lhagang Tibetan. Writing Tibetan in an oral style is not often practised in the Tibetosphere; however, it is worth writing sentences based on the spoken variety when one considers an intergenerational transmission of the spoken heritage.[39]

[36] The form /´tə ta/ can alter with /´tə la/ 'this' as well.

[37] The sentences of 7.1, 7.2, and 7.3 are one set of verses which mention three auspicious phenomena. The first syllable of 7.1 is, however, not counted as a component of the verses. These verses are generally necessary to finish stories, and Lhagang people believe that it is unsuitable to lack them at the end of a given story. However, one encounters some stories without them or lacking some verses of them. See Suzuki & Sonam Wangmo (2017c).

[38] A.k.a. *Potentilla anserina*.

[39] See Suzuki, Sonam Wangmo and Lhamoskyid (2015) and Suzuki & Sonam Wangmo (2017c) for other cases practising this way. Since the writing rule of Lhagang Tibetan is not fixed, there are varieties of spellings.

3.1 English translation

Prince's wife become a lark

(1) Once upon a time, there was a king's family. They had a prince, and the prince had a wife, that is the wife of the king's son. A maid of the king, no matter how, wanted to kill her, that son's wife. Then, the wife gave birth to a little son. Then, the prince, her husband, went to hunting everywhere. Then, the family had a dog called "nDrugdrag Dongkar". Then, the maid of the king killed the son's wife, that is, the wife of the king's son there. When she killed the wife, the dog, called "nDrugdrag Dongkar", never showed any affection to the maid, and the little son did not want to be nursed by the son's wife, saying that she was not his mother, and he even did not look at the maid.

(2) Then, the prince went hunting, and when he came back, the dog and the little son never showed any happiness to him. His wife, who was killed, just reincarnated in a lark. What a poor wife! She reincarnated in the lark, but, on the ash, the single lark was killed, and thrown and left there. Then, the prince, who would go hunting, sentimentally said: "Even the dog "nDrugdrag Dongkar" never shows any affection to me, even the son doesn't call me dad; why is it happening?"

(3) At that time, an old woman, their neighbour, said: "Give some fire ashes, please". The king's queen is a fake one, who is actually the maid, right? The old woman requests some fire ashes from the fake wife. When she said: "Give some fire, please", and when the fake wife threw the corpse of the lark and put it inside the stove, the fake wife immediately gave the corpse of the lark to the beggar. Then, the old beggar woman wanted to take the fire ashes (in fact this is lark's corpse) to the house and to put it upwards, how could it be that, she surprisingly found that that was not fire! It was a corpse of a lark. Then, the old woman had nothing to do with it, so she left it outside, and she sat sunbathing.

(4) Then, after a while, there was one who said: "Mother, come and drink tea/have meal". Then, the poor old woman thought: "What was it? What did I hear?" And when she entered the house, she found that the lark just at that time was a fairy, it was a deity! It was the one in whom the woman reincarnated. And various dishes like white rice and pork have been displayed. "I am a reincarnation of one of your daughters, but she was, how to say it, a prince's wife, who was killed by the king's maid. I reincarnated in a lark, and was left at that place", she said. Then the old woman thought how she should do, so the lark flew away.

(5) When the lark flew away, then the prince was hunting. Then the lark sang to him: "Tiwu, tiwu! Does the dog nDrugdrag Dongkar show any affection (to you)? Tiwu, tiwu!" Then, the prince replied over there: "The dog nDrugdrag Dongkar does not show any affection". Then

the lark asked: "Does the little prince (prince's son) want to be nursed?" Then, "The little prince does not want to be nursed", his father said and replied over there.

(6) Then, the poor father thought: "Wait and see, then, I want to catch the lark". When he thought to want to catch the lark, so he shouted over there and said: "Can you stop on the rifle for a while, please?" Then the lark stopped a little; however, he did not catch it. He said: "Can you stop on the amulet box arranged with agates for a while, please?" Then the lark stopped a little; however, he did not catch it. He said: "Can (you) stop on the ivory beads head for a while, please?" Then the lark stopped a little; however, he did not catch it. Then, when he did not catch it, it flew away. He never caught up the lark. It was because of the former life's karma that he did not catch up it. Then, it was to the old woman beggar at the front of their gate that the prince gave a half of his territory since the lark is theirs. Then, the king's maid, who was the wife pretending a fake, separated with the prince because nDrugdrag Dongkar and the little son did not accept this mother.

(7) Then, the happy sun rose to the sky. A stick of sadness was flushed by the water. Silverweed and butter soup were offered to the sky.

3.2 Tibetan translation

[illegible]

༡ ཉི་མ་གནའ་གནའ་ལ། རྒྱལ་པོ་ཁྱིམ་ཚང་གཅིག་ཡོད་ཁལ། དེ་དེ་ཚོ་ལ་ ཨ་ཡིས་བུ་ཞུ་རྡོག་གཅིག་ཡོད་ཁལ། བུ་ཞུ་ལ་མནའ་མ་ཅིག་ཡོད་ཁལ། དི་མནའ་མ་དི་རྒྱལ་པོ་ཚོ་འུ་བུ་ཞུ་ལ་མནའ་མ་དི་ནི་རྒྱལ་པོ་གཡོག་མོ་འུ་ནམ་འབེ་ཁོ་བསད་དགོས་བསམ་བྲུས་ཡོད་ཁལ། དི་བུ་མོ་དི། དེ་མནའ་མ་ལ་བུ་ཞུ་སྨྱུག་གུ་རྡོག་ཅིག་སྐྱེས་ཁལ། དེ་རྒྱལ་པོ་བུ་ཞུ་ ཁོ་རོ་འུ་སྐྱེས་པ་ཙན་པོ་དེ་རྡོན་བདའ་ས་ཐེབས་ཁལ། གན་ཡིན་ན་རྡོན་བདའ་ས་ཐལ་ཁལ། དེ་ཁྱི་ནན་འབྲུག་གྲགས་དུང་དཀར་ཟེར་མཁན་ཅིག་དེ་ཚོ་ལ་ཡོད་ཁལ། དེ་རྒྱལ་པོ་གཡོག་མོ་འུ་རྒྱལ་པོ་ཚོ་བུ་མོ་དི། མནའ་མ་བཞག་ས་དི་ བུ་ཞུ་མནའ་མ་བཞག་ས་དི། དི་ལ་བསད་བཞག་ཁལ། བསད་བཞག་ཁ་ཟེར་རྒྱུ་དི་ལ། དེ་དི་ཁྱི་ནན་དི་ ཁྱི་ནན་འབྲུག་གྲགས་དུང་དཀར་ཟེར་རེད་དི་ཁྱི་ནན་ལ། དེ་ཨ་ཁི་དེ་ལ་དགའ་དགའ་ཕྱུག་གི་མ་ཟུག་ཟིན་ཡིན་ཁལ། གཡོག་མོ་ལ། དེ་བུ་ཞུ་གི་ནུ་མ་ནུ་རོགས་མ་ཟིན་ནི། མ་ནན་མ་རེད་ཟེར་ནི། ཁ་ཁ་ཟིན་ནི། ལྷ་རོགས་མ་ཟིན་ཡིན་ཁལ།

༢ དེ་རྒྱལ་པོ་བུ་ཞུ་རྡོན་བདའ་ས་ཐེབས་ནི་མར་སྐྱེ་ཁལ། དེ་ཕྱུག་ལེ་དེ་དི་འུ། དགའ་དགའ་མ་ཟུག་ཟིན་ཡིན་ཁལ། ཁོ་རོ་གི་བསད་རྒྱུ་དི་ནི་འཇོལ་མོ་གཅིག་གི་སྐྱེ་བ་ལེན་བཞག་ཟིན་ཡིན་ཁལ། མནའ་མ་དི་ཁོག། འཇོལ་མོ་གཅིག་གི་སྐྱེ་བ་ལེན་ནི་དེ། འཇོལ་མོ་རྡོག་ཅིག་བསད་ནི། དི་ལ་འཕེན་ནི་བཞག་ཁལ། དེ་རྒྱལ་པོ་བུ་ཞུ་རྡོན་བདའ་ས་འགྲོ་མཁན་དི་འུ་ཟེར་ནི། ཨ་ཡིས། ཁོ་ལ་ཁྱི་ནན་འབྲུག་གྲགས་དུང་དཀར་འུ་ནི་དགའ་དགའ་མིན་ཟིན་དུག། བུ་ཞུ་དི་འུ་ནི་ཨ་པ་མིན་ཟེར་དུག། ཁོ་ལ་ཆི་དི་ཡིན་ན་ཟེར་ཁལ།

༣ དི་ཟེར་ཁ་དི་ནི། དེ་ནས་ཁོ་རོ་ཚོ་འུ་ཁྱིམ་མཚེས་རྣན་མོ་རྡོག་ཅིག་འུ་མི་ཁྲི་ཁྲིན་རོགས་ཟེར་ཁལ། ད་རི་དི་རྒྱལ་པོ་ཚོ་འུ་དི་རྫུན་མ་རེད་མོད། དེ་ད་རི་དི་གཡོག་མོ་རེད་མོད། མེ་ཁྲི་ཁྲིན་རོགས་ཟེར་ཁལ། མེ་ཁྲི་ཁྲིན་རོགས་ཟེར་ཁ། འཇོལ་མོ་རོ་དི། ཐབ་ཁོག་ནང་ལ་འཕེན་ནི་བཞག་ཁ། རོགས་ས་འཇོལ་མོ་རོ་དི་མར་ལ་ཁྲིན་བཞག་ཁལ། དི་ད་རི་སྨྱུན་མ་ལ་སྤྲིན་བཞག་ཁལ། དེ་སྨྱུན་མ་རྣན་མོ་ཁོག་གི། དི་འཇོལ་མོ་རོ་དི་ཁུར་ནི་ནང་ལ་ཡར་ལ་ཅིག་བཞག་དགོས་བསམ་མ་ཁལ། མེ་ཁྲི་ཅིག་གང་ན་ཡིན་དགོས། མེ་ཁྲི་མ་ཡིན་བཞག་ཁལ། འཇོལ་མོ་རོ་གཅིག

ཡིན་ཁལ། དེ་ཆེ་གྲུབ་ལས་རྒྱུ་མ་རག་ནི་ ༼ཉང་ལ༽ སྔོ་རྩ་མར་ལ་འཕེན་ནི་བཞག་ནི། དེ་ཁོ་རོ་ཉི་མ་ལྡེ་ནི་འདུག་ཁལ།

༤ དེ་བར་ཅིག་འབག་འཤིག་ཨ་མ། ཨ་མ། ཧ་འཕྱུང་ཤོག་ཟེར་མཁན་ཅིག་ཡོད་ཁལ། དེ་རྣན་མོ་ཁོག་གི་ཆེ་དི་ཡིན་ན། ཆེ་དི་གྲགས་དུག་དགོས་བསམ་ནི། ནང་ལ་ཡར་ལ་ཅིག་འགྲོ་ཁ། འཛོལ་མོ་ནི་ལྷ་མོ་གཅིག་ཡིན་ནྲུ་རེད། ལྷ་དང་ལྷ་མོ་ཅིག་ཡིན་ནྲུ་རེད། བུ་མོ་གཅིག་གི་སྐྱེ་བ་ལེན་ནི། འབྲས་དཀར་པག་ཤ་རེད། འདྲ་མི་འདྲ་ཐམས་ཅད་གི་སྟེང་ཁ་སྒྲིག་ནི་ལྟ། ཁོ་ནི་ཚོད་གི་བུ་མོ་གཅིག་གི་སྐྱེ་བ་རེད་དབ། ཁོ་ནི་དི་འདྲ་ཟིན་ནི། རྒྱལ་པོ་གཡོག་མོ་ཞུ་རྒྱལ་པོ་བུ་མནའ་མ་རེད་དབ། ཁོ་བསད་ནྲུ་རེད། ཁོ་འཛོལ་མོ་གཅིག་གི་སྐྱེ་བ་ལེན་ནི། དི་ནང་ལྷག་ནྲུ་རེད་ཟེར་ཁལ། དེ་ཆེ་དགའ་བསམ་ཁལ། དེ་འཛོལ་མོ་འཕྱུར་ནས་ཤོར་ཞག་ཁལ། འཕྱུར་ནས་ཤོར་ཞག་ཁལ།

༥ འཕྱུར་ནས་ཤོར་ཞག་ཁ། དེ་རྒྱལ་པོ་བུ་ཞུ་རྫོན་བད་འབས་ཐལ་ཁལ། དེ་དི་འཛོལ་མོ་ཞུ་ཚུར་ལ་ཟེར་ནས། ཧིས་ཞུ་ཧིས་ཞུ། ཕྱི་རྣན་འབྲུག་གྲགས་དུང་དཀར་གི་དགའ་དགའ་ཨི་ཟིན་དུག། ཧིས་ཞུ་ཧིས་ཞུ། ཟེར་ཁལ། དི་རྒྱལ་པོ་བུ་ཞུ་ལ། ཕྱི་རྣན་འབྲུག་གྲགས་དུང་དཀར་གི་དགའ་དགའ་མིན་ཟིན་དུ་ཟེར་ནས། པར་ལ་འབོད་ཁལ། དེ་རྒྱལ་པོ་བུ་ཞུ་གི་ནུ་མ་ཨི་ནུ་དུག་ཟེར་ཁལ། རྒྱལ་པོ་བུ་ཞུ་གི་ནུ་མ་མིན་ནུ་དུག་ཟེར་ནས། ཡང་པ་རྣན་གི་པར་ལ་འབོད་ཁལ།

༦ དེ་དི་པ་རྣན་ཁོག་གི་བསམ་ཁལ། ལྟོས་ཨ། དི་འཛོལ་མོ་དི་འཇུ་དགོས་དུག་བསམ་ཁལ། འཇུ་དགོས་དུག་བསམ་ཁ། པར་ལ་འབོད་ནས་ཞུ། ཁོའི་མི་མདའ་འཕུར་གོང་ལ་འབབ་རྩེ་ཟུ་རོགས་ཟེར་ཁལ། ཅིག་བབ་ཁལ་དབ། འཇུ་རྒྱུ་མ་རག་བཞག་ཁལ། གཞུག་ཟི་རྒྱན་གོང་ལ་འབབ་རྩེ་ཟུ་རོགས་ཟེར་ཁལ་དབ། ཅིག་བབ་ཁལ་དབ། འཇུ་རྒྱུ་མ་རག་ཁལ། བསོ་མཐེབ་གོར་གོང་ལ་འབབ་རྩེ་ཟུ་རོགས་ཟེར་ཁལ་དབ། ཅིག་བབ་ཁལ་དབ། འཇུ་རྒྱུ་མ་རག་ཁལ། དེ་འཇུ་རྒྱུ་མ་རག་ཁ་ལ། དེ་ཤོར་ཞག་ཁལ། འཛོལ་མོ་ཕྱུག་སྐྱབ་རྩ་མ་རྩེ་ཞག་ཁལ། སྐྱབ་རྩ་མ་རྩེ་ནི། དེ་སྐྱེ་སྟོན་གི་ལས་འདྲ་དི་ལྟ། དེ་དི་ཁོ་རོ་ཚོ་ཞུ་སྔོ་ཐིག་ཁ་གི་སྤྲུན་མ་རྣན་མོ་ལ། འཛོལ་མོ་ཁོ་ཚོ་ཞུ་རེད་མོད། རྒྱལ་ས་ཕྱེད་གེ་དི་རྒྱལ་པོ་བུ་ཞུ་གི་ཕྱིན་བཞག་ཁལ། དེ་དི་རྒྱལ་པོ་གཡོག་མོ་གི་ཧྲོན་མ་འཆལ་ནྲུ་གི་ནག་མོ་དི། དེ་འབྲུག་གྲགས་དུང་དཀར་དང་བུ་ཞུ་གཉིས་ཀ་གི་དོས་ལེན་མ་ཟིན་ནི་ད ཁ་ཁ་རེད་བཞག་ཁལ།

༧ དེ་སྐྱིད་ཉི་མ་དགུང་ལ་ཤར། སྡུག་སྡིག་རྒྱ་ཕྱིས་ཁྱེར། གྲོ་མ་མར་ཁུ་གནམ་ལ་མཆོད།།

Appendix: Phonological system of Lhagang Tibetan (Lhagang-B)

The phonological description of the present article follows the system and symbols below.

Suprasegmentals

¯ : high level	S[55/44] ; S[55/44]S[55/44]
´ : rising	S[24/35] ; S[24]S[55]
` : falling	S[53/42] ; S[55/44]S[42/22]
^ : rising-falling	S[243] ; S[24]S[53]

Vocalism

i	ʉ			ɯ u
e	ɵ	ə	o	
ɛ			ɔ	
	a	ɑ		

Length and nasalisation are also distinctive.

Consonantism

		A	B	C	D	E	F	G
plosive	aspirated	p^h	t^h	$ʈ^h$			k^h	
	non-aspirated	p	t	ʈ			k	ʔ
	voiced	b	d	ɖ			g	
affricate	aspirated		ts^h		$tɕ^h$			
	non-aspirated		ts		tɕ			
	voiced		dz		dʑ			
fricative	aspirated		s^h	$ʂ^h$	$ɕ^h$		x^h	
	non-aspirated	ɸ	s	ʂ	ɕ		x	h
	voiced		z		ʑ		ɣ	ɦ
nasal	voiced	m	n		ȵ		ŋ	
	voiceless	m̥	n̥		ȵ̥		ŋ̊	
liquid	voiced		l	r				
	voiceless		l̥					
semi-vowel	voiced	w				j		

A: bilabial B: denti-alveolar C: retroflex D: prepalatal E: palatal
F: velar G: glottal

Complex initial types contain preaspiration and prenasalisation. Each of them is described following a phonetic realisation; thus, some sound symbols which do not appear in the table above are used.

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カムチベット語塔公[Lhagang]方言の物語『雲雀になった王子の妻』

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要旨

本稿では、カムチベット語 Lhagang（塔公）方言による物語『雲雀になった王子の妻』の語釈、行間訳（7段落；計62行）を施し、英語およびチベット語（口語に基づいた形式）による翻訳を提示する。

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