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Kyoto University
Prince’s wife become a lark in Lhagang Tibetan of Khams

Hiroyuki SUZUKI Sonam Wangmo

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 (IHa 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

* This study was funded by two Grants-in-Aid of the Japan Society for the Promotion of Science: “International Field Survey of Tibeto-Burman Link Languages” (headed by Yasuhiko Nagano; No. 16H02722) and “Investigation of undescribed languages in the eastern Tibetosphere and their geolinguistic research” (headed by the present first author; No. 17H04774). We also would love to thank Anu for sharing her stories with us.
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.

\(^{1}\) [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 /ˈtɔ ri ˈdɔ re?/. See Suzuki & Sonam Wangmo (2017c).

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

(1.1) 'ni ma ʰna: ʰna-la ʰdza: po ʰteʰ5 ʰtei? ʰjo?-kʰe:
old time-LOC king family one EXV-PFT.NSEN
‘Once upon a time, there was a king’s family.’

(1.2) ʰte ʰto ʰtsʰ-la ʰʔo ji: ʰpu zuu ʰdoʰ5 ʰtei? ʰjo?-kʰe:
then 3.PL-DAT INTJ son single\(^{3}\) EXV-PFT.NSEN
‘Then, they had a son.’
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(1.3) ‘puu zuu-la ʰna ma ʰtəiʔ ʰjoʔ-kʰ:e:
son-LOC son’s wife¹ one EXV-PFT.NSEN
‘The son had a wife.’

(1.4) ’te ʰna ma-tə ʰdza: po-tsʰo-gə
then son’s wife-DEF king-COL-GEN
‘Well, the son’s wife (is) the king family’s.’

(1.5) ʰdza: po ʰjo: mo-gə ʰnə ʰmbe ʰkʰ:o
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 ʰna ma-la ʰpu zuu ʰtəu ʰdə ʰtəiʔ ʰte-kʰ:e:
then son’s wife-DAT son little⁶ single give birth-PFT.NSEN
‘Then, the son’s wife gave birth to a little son.’

(1.7) ’te ʰdza: po ʰpu zuu ʰkʰ:o-rə-gə ʰtəe: pa ʰtəe-ʰmbo-te
then prince 3-self-GEN husband so called-DEF
‘Then, the prince, her so-called husband, would go hunting everywhere, go hunting.’

---

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 phrag 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 /ʰdə/, 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”.

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²⁷
(1.8) ⍀te  
then  
⍀t0 ts0-o-la  
3.PL-DAT  
EXV-PFT.NSEN  
‘Then, they had a dog called nDrugdrag Dongkar.’

(1.9) ⍀te  
then  
⍀puu mo  
woman  
⍀na ma-tei?  
son’s wife-NDEF  
‘Then, the maid of the king killed the son’s wife, that is, the wife of the son there.’

(1.10) ⍀se?-6za?-kha  
kill-put-CONJ  
⍀te: t0  
then  
⍀teb 6ge-t0  
then  
that person12-DAT  
love-RDP  
never13  
‘When (she) killed (her), the dog, the dog called nDrugdrag Dongkar never liked that person.’
‘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).’

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

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

‘What a poor wife!’

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15 Used together with a verb /'z/: the element /-ro?/ 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 /' zo/ ‘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 /'t he 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) ‘%dzo: mo-tei? ʰte wa ʰle:-no ta ʰtʰe fia ʰdzo: mo ʰʰdo? ʰʰtei?
lark-NDEF reincarnate-CONJ ash lark single
ʰseʔ-ょʊ ‘tʰo la ʰʰpʰe:-no ʰzaʔ-ʰkʰ:e:
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.’

(2.5) ‘te ʰdza: po ‘puu zuu ʰmʰdoʔ-sʰa ʰʰqʰo-ʰkʰ:e-tʰo-gʰo ʰze:-no
then prince hunt-CONJ go.(IMPF)-NML -CONJ say-CONJ
ʔa-ji: ‘kʰo-la ʰtʰo-ʰʰgʰe ʰʰqʰuʔ-ʔaʔ ʔtʰo kʰa-gʰo no
INTJ 3-DAT dog PPN-even
ʰʰɡʰa-ʰɡa ‘mʰ-ʰzu ‘puu zuu-tʰo-gʰo no ʰʔa ʰʰpʰa ‘mʰ-ʰze:-tu
love-RDP NEG-do son-TOP-even dad NEG-say-DSE
‘kʰo-la ‘te ‘tʰo ‘ji: ‘na ‘ʰzᵉ:-ʰkʰ:e:
3-DAT why SFP say-PFT.NSEN
‘Then, the prince, who would go hunting, sentimentally said: “Even the dog Drugdrag Dongkar doesn’t like (me), even the son doesn’t call (me) dad, why is it happening?”’

(3.1) ‘tʰo ze: kʰa-tʰo ‘tʰo ne ‘tʰo ri ʰkʰo-ro-tʰbʰo ʰtᵉʰ ʰʦʰʰ ʰʦʰʰ
at that time-TOP then just 3-self-PL neighbour
ʰʰɡᵉ mo ʰʰdʰoʔ-ʰteiʔ-gʰo ‘me tʰbʰ ‘ʰzʰi:-roʔ ‘ʰzᵉ:-ʰkʰ:e:
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) ‘ʰdza: po-tʰo-gʰa-tʰo ‘ʰdzʰ ma ‘ʰrʰeʔ-mo ‘tʰe: tʰo
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 ʰʰseʔ/ ‘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)  "ëjo: mo  `re?-mo  `ʔo re?
 maid  CPV-SFP  TQ21

‘(She) is the maid, isn’t she?’

(3.4)  'me tʰo  "zi:-ro?  'ze:-kʰe:
 fire  give-SFP  say-PFT.NSEN

‘(The old woman) said (to the fake wife): “Give some fire, please”.’

(3.5)  'me tʰo  "zi:-ro?  "ze:-kʰa  "dzo: mo  ^ro-ta
 fire  give-SFP  say-when  lark  corpse-DEF
 "tʰe: kʰɔ?  'nɔ  'ja la  "mʰe:-nɔ  "zɑ?-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  "dzo: mo  ^ro-ta  "ʔo  "dɑ zɔ  nɔ  'ma la
 immediately  lark  corpse-DEF  like that  downwards
 "^zi:-"zɑ:-kʰe:
give-put-PFT.NSEN

‘(The fake wife) immediately gave the corpse of the lark, like that.’

(3.7)  tʰa  tʰ re?  "hɔ ma-la
 what’s that22  beggar-DAT23

‘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).
’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!’

‘(It) was a corpse of a lark.’

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

‘(She) threw and put it outside.’

‘Then she sat sunbathing.’

---

24 The form /-tei/, 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 /-za:/ is similar to a secondary verb /-gza:/ ‘put’, which almost functions as a suffix meaning ‘complete’, they are different elements. In this sentence, the suffix /-za:/ means ‘surprisingly found (something)’. Nevertheless, there is a room to discuss whether ‘mirativity’ functions as a grammatical category in Lhagang Tibetan.
‘Then, after a while, there was one who said: “Mother, come and drink tea”.’

‘Then, the poor old woman thought: “What was it? What did I hear?”, and when she entered the house,’

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

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

---

27 The word-by-word translation should be ‘deity and female deity’.
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, whom the king’s maid killed.'

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

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

The form / adviser is similar to a copulative verb; however, the two are different from each other in their function.

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.

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 /a mo/ ‘fairy/female deity’ in (4.3). The second /kho/ demonstrates /tei?-go ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /dza: po ‘fairy/ female deity’ in (4.3). The second /kho/ demonstrates /t ho ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /dza: po ‘fairy/ female deity’ in (4.3). The second /kho/ demonstrates /t ho ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /dza: po ‘fairy/ female deity’ in (4.3). The second /kho/ demonstrates /t ho ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /dza: po ‘fairy/ female deity’ in (4.3). The second /kho/ demonstrates /t ho ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /dza: po ‘fairy/ female deity’ in (4.3). The second /kho/ demonstrates /t ho ‘your daughter’ in (4.6), and the third and last ones logically corresponds to /dza: po ‘fairy/ female deity’. Anyway, in this story, fairy, old woman’s daughter, and prince’s wife are just various forms of the single character.
‘Then the lark flew and left.’

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

‘Then the lark said to him:’

‘“Tiwu, tiwu! Does the dog nDrugdrag Dongkar show any affection (to you)? Tiwu, tiwu!”, it said, to that prince.’

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31 The part between two /'ti fiu'/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)  "The prince) said and replied over there: “The dog nDrugdrag Dongkar does not show any affection”."

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

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

...(6.1)  ‘Then, the poor father thought.’

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

...(6.3)  ‘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) thither shout- CONJ 3 rifle on- LOC
'pa: tei? zə ro: ze:-kʰ:e:
stop PART SFP say-PFT.NSEN

‘He shouted over there and said: “Can (you) stop on the rifle, please?” ’

(6.5) PART stop-PFT.NSEN-CONJ catch-NML NEG-get-PFT.NSEN

‘(It) stopped a little; however, (he) did not catch (it).’

(6.6) amulet box agate-arranged on-LOC stop for a while
pa: tse:
SFP say-PFT.NSEN

‘(He) said: “Can (you) stop on the amulet box arranged with agates for a while, please?” ’

(6.7) then PART stop-PFT.NSEN-CONJ catch-NML NEG-get-PFT.NSEN

‘(It) stopped a little; however, (he) did not catch (it).’

(6.8) ivory hair ornament on-LOC stop for a while
pa: tse:
SFP say-PFT.NSEN

‘(He) said: “Can (you) stop on the ivory hair ornament head for a while, please?” ’

(6.9) 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.
‘Then, when (he) did not catch (it), it (flew) away, and he never caught up the lark.’

‘(He) did not catch up (it), then (it is) because of the former life’s karma.’

‘Then, to the old woman beggar at the front of their gate,’

‘The lark is theirs, isn’t it?’

‘The prince gave a half of the territory.’

‘Then, the king’s maid’s, that is, the wife who pretended a fake.’
Prince’s wife become a lark in Lhagang Tibetan of Khams

(6.16) ʰmaʰgrʰtʰtaʰʰʄւʰʔaʰtʰkʰaʰtaʰpʰuʰzuʰʰʄিকʰaʰgʰmother ʰthisʰPPN-COMʰson both of two-ERG

ʰ্ноleʰʰмаʰhootʰkʰaʰkʰaʰʰɾeʔʰ-zaʰkʰeʰaccept 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).’

(7.1³⁷) ʰtʰ ʰʈʰeiʔʰɲiʰmaʰʰgʰoʰlaʰʰʄেʰ Rise
then happy sun sky-LOC rise

‘Then, the happy sun rose to the sky.’

(7.2) ʰɾupʰʰɡaʰtʰwʰuʰ-ɡʰ ʰkʰuʰ: sadness stick water-INS flush

‘A stick of sadness was flushed by the water.’

(7.3) ʰtʰoʰmaʰkʰuʰ: ʰnʰaʰ-laʰʰʄeʰbʰoʰ? silverweed³⁸ 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.

³⁶ The form /ʰtʰ ta/ can alter with /ʰtʰ 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
Hiroyuki Suzuki and Sonam Wangmo
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**

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Length and nasalisation are also distinctive.

**Consonantism**

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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.
References


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』

鈴木博之 四郎翁姆

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。