

SOME LANGUAGE TRAITS IN THE LADWAGS VERSION OF THE GESAR EPIC

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Asia is a land of traditions belonging to different ethnic groups. Each ethnic group holds the identity of their own. The traditional identity is determined by various items of the culture. Among them, Language and literature become important. Literature depicts the life of an individual and that of a group, a community or a society in that respect the Gesar is an epic which refers to the heroic deeds of the eminent Asian legendary personalities.

Historians may decide whether Gesar was a historical person or not, but the peoples belonging to multiple ethnic groups in Asia, particularly those of China, Mongolia, Manchuria, Uighur, Tibet and those of the Himalayan belt accept Gesar as their national hero.

The performance of Gesar becomes a source of inspiration for the persons of all ages, beginning from their childhood. An anthropologist or a folklorist may find these versions of folk elements belonging to the above mentioned countries in Asia.

As a specimen of the folk literature, Gesar songs had many recensions. The Gesar academy, the Institute of the Gesar Epic Studies is already engaged in excavating and preserving various recensions of Gesar epic.

In the north-western Himalayas some tales of the Gesar epic are frequently heard. Among them a Ladwags version which had been edited by A. H. Francke (1941) was published by Asiatic Society, Calcutta with a foreword by the eminent international renowned linguist S. K. Chatterji (1941).

The Ladwags (Ladakh) version of the Gesar epic may be thematically divided into seven broad divisions.

- (i) Prologue to the Gesar Songs (pp. 1-29)
- (ii) The advent of Gesar (p. 64-72)
- (iii) His marriage with Dugumu ('a Brugumu' p. 122-129)
- (iv) His second marriage with Yul Kung Cho'g Ma of China (p.154-159)
- (v) Gesar's journey to the North and his challenge with the giant (p. 189-194)
- (vi) Hor king captured Dugmu (p. 243-249)
- (vii) Victory of Gesar over the abductor, king of Hor (p. 306-313).

The above distributions are however made by A. H. Francke which are not mentioned in the songs as published here.

The narrations of the account however based on several tales floating from one hillock to other hillock. A general proverb goes that every hill has got its own speech, similarly every hill may have tales of its own A. H. Francke collected different versions of the Gesar and referred to them. Such five tales are :

- (i) Mon beloved to Gesar
- (ii) Skya ba rgod po

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- (iii) Shel li bu Zhun
- (iv) Gong ma bu thsa's boy and Rgyal sa dkar po.
- (v) gSer ri bu zhun (published under the title - The paladins of Gesar Saga, The Asiatic Society Bengal, New Series Vol II 1906 pp.467ff, Vol III pp.67ff, Vol III 1907 p.261ff).

Another nine tales were published in Indian Antiquary Vol XXXI 1902.

- (i) The tales of Agu.
- (ii) dBang po rgyab bzhin's three sons.
- (iii) Don grub's fitting out for the land of gling.
- (iv) Don grub's birth on earth.
- (v) Khro mo who sought to harm Gesar.
- (vi) The maiden 'aBru gu ma.
- (vii) 'aBru gu ma who became Gesar's bride.
- (viii) Gesar who teases 'aBru gu ma.
- (ix) The wedding.

Moreover several Gling glu belonging to Sheh, Khalatse and songs of Bon tradition have been available.

In the hill tracts of north western Himalayas, in the olden days, the movement of the people was scarce due to climatic strangeness. Snow and the strong wind in winter through the gorges and ravines of the hills used to keep them captive within their four walls. The Spring and the summer appear to them for collection of food articles by hunting and cultivation in the valleys where the nature was congenial. The life style of the people has been elsewhere. The present study devotes to the language of the songs which appear to be peculiar.

II

The language used in the printed version of Gesar songs had some distinct uses. The tale preserved the old tradition of speech which was easily communicable to the listeners. Their grammatical formulation therefore play the least importance. The emphasis was laid more on usages and idioms than morphology and phonetics. Some language peculiarities which are not always determined by rules of ལུམ་རྟམ་པ་ (Sum rtags) ascribed to Thonmi Sambhota (7th Century A.D.) have been noted here.

Probably the tales of Gesar came prior to systematization of the Tibetan grammar by Thonmi Sambhota. The archaic and proto-Tibetan usages disappeared later on due to orthodoxy of the Tibetan lotsawas who preferred to follow the Mahavyutpatti (8th - 9th Century A.D.).

The Tibetan materials of Tun Huang and those of Chinese Turkishtan could also avoid such grammatical liturgy.

The analysis is attempted in the following lines.

- (i) Vocabularies and their agglutinative forms.
- (ii) Rare usages other than the grammatical formulae.
- (iii) Expressions referring to the local environment.
- (iv) Peculiarities in the syntax and the sentence construction.

(i) In scrutiny of the vocabularies in printed edition by A. H. Francke, it is found that he occasionally mended the word formation and sentence construction with annotation where necessary. No grammatical derivation and structural formulation of the words were entered. However the vocabularies and their agglutinative form used in the songs hold linguistic importance which may not be normally observed in the subsequently Tibetan literature. For instance :

(a) ང་རི་ ḥa ri ངའི་ ḥa'i (my) 我自已 wode. It presupposes that ri was an archaic particle རྒྱལ་ཕྱད་ tshig phrad. (b) ཨ་བེ་ a bi ཨ་པོ་དང་ཨ་བོ་གཉིས་ཀྱི་ a po dan a bi gnis ka (both grandfather and grandmother) 祖父和祖母 一个 一个 zǔ fù hé zǔ mǔ liǎ. a bi = a phyi ཨ་ཕྱི་ and ཨ་ཕེ་ a phi were the alternate forms. a bi ཨ་བེ་ for phyi mo ཕྱི་མོ་ compare a phyim ཨ་ཕྱི་མ་ (an old woman) (Jaschke 604).- 一个老女人 yi ge lao nu ren. (e) སྐྱེ་ཅེས་ཅན་ (Francke 12.1) བྱིང་གྱི་ཕུ་གུ་སྐྱེ་ཅས་ ཅན་ཚང་མ་ལ་ khyed khi phru gu skye ces can tshan ma la (to your all children who would be born) 又才尔白的将来的子子孙子 ni dé jiāng lai de hai zǐ men. ཅས་ ces is generally used as རྒྱལ་ཕྱད་ (tshig phrad) as such as the sum rtags སུམ་རྟགས་ describes. Here it is for the future particle as the verb skye སྐྱེ་ will give birth to. Compare བདག་ཅས་ btag ces, གཡོག་ཅས་ gyog ces. Francke 11.20,75.2.

It is to note that ཅས་ cas is used in the Burig speech for ཅས་ ces (Jaschke 139, 142).

རྩལ་ rtsal cas (will) seek རྩལ་ རྩལ་ jiàng zhao: སྐར་ཅས་ skar cas (will) put on རྩལ་ རྩལ་ jiàng chuan; གཡོག་ཅས་ gyog cas (will) cover རྩལ་ རྩལ་ jiàng gai. བསྐྱེ་ ཅས་ bsdu cas (will) assemble རྩལ་ རྩལ་ jiàng jù. བིང་ཅས་ bin cas (will) cook རྩལ་ རྩལ་ jiàng zhǔ; གཡོ་ཅས་ gyo cas (will) stir རྩལ་ རྩལ་ jiàng jí cǐ སྐུར་ཅས་ sgyur ces (will) transfer རྩལ་ རྩལ་ jiàng zhuan: རྩལ་ཅས་ zun cas (will) surround རྩལ་ རྩལ་

jiàng bao wei, but དེ་ཅས་ ha cas (will) tender 将提出 jiàng tí chū.

Some instances of vowel harmony are occasionally observed, such as རོར་བུ་ nor bu
 nur bu/Jewel 宝石 bǎo shí: སྤང་པོ་ srung po song po/protector 保于户者
 bǎo hù zhě: དོན་གྲུབ་ don grub dund grub/successful 成功 chéng gōng
 བུ་མོ་ བོ་མོ་ བོ་མོ་ ཏོ་མོ་ bu mo bo mo/po mo/to mo (Woman, daughter) 女人
 nú rén, 女儿 nǚ 'ér; ལུ་མོ་ nu mo རོ་མོ་ no mo daughter, ལུ་བོ་ nu bo རོ་བོ་ no
 bo (same as bu mo).

(ii) Some indigenous versions of the Gesar tales floated among the ethnic groups of the north western Himalayas preserved peculiarities in expression. Whether the genius was of external origin may be difficult to determine. On examination of the vocabularies of the songs many words are found rare, loanwords from other speeches or of unknown origin. Such as :

ཀྱལ་ཀྱིལ་ kyal kyil (a well) 井 jǐng:པན་ / པན་ཟུང་ pan zuñ = pan chuñ ར་རྒྱུང་
 (junior pandit) 年交与白学富者 jiāo nián yǒu de xué fù zhe: ཀྱ་ལུ་སེ་
 kra phus se (rat) 鼠 shu: ཏུ་བག་ tu bag (tu pag) (gun or rifle) 守倉 jia or
 小央金倉 kuai jiao: ལུ་སེ་ sus mi (a courier) 信使 xìn shǐ གཡོ་ཅས་ gyo
 cas (will cook) 将烹爨 jiang jí cí.

(iii) Many local expressions and usages are occasionally found in the prose and metrical composition such as.

དེ་ནས་ ཨ་བིས་ མོ་ བཟབས་པ། རྩོམ་མི་ ལྷོ་ལམ་ ཅི་ མཐོང་མཁུག། རྣང་ལྟར་ མོའི་ རྣང་
 རས་ བིང་ སོང་བས། ཨ་བིས་ རྩོམ་ལ་ ཟེརས། རྩོམ་ལེ། མོའི་ རྣང་ན་ མ་ བཟང་པོ་ ཡང་ མེད།
 མ་ ངན་པ་ ཡང་ མི་འདུག། འབར་ཚོང་ ཅིག་ བིང་ འདུག། ཟེརས། ཨ་བི་ ཁོ་རང་གི་ ཁང་
 པ་ལ་ སོང་།

(Francke 202. 6-9)

te nas A bis mo bta-bs pa/jo jo'i sñi lam ci mthon mkhan nañ ltar mo'i nañ nas biñ
 soñ bas/ A vis jo jo la zers/ jo jo le/ mo'i nañ na ma bzañ po yañ med/ma ñan pa yañ

mi 'dug/bar tshod cig biñ 'dug zers/ A bi kho rañ gi khañ pala soñ/
Then A bi (the witch) played the mo (oracle). Then the lady asked 'what is the meaning of the dream of the mistress?' A bi said 'The dream was neither good nor bad as the mo suggested. It remained in middle.' A bi then went her home.

Here ma bzan po (good) and ma nan pa (bad) are the local usages.

See also ལྷུང་མཁའ་ན་ (tsañ mkhan) (Francke p. 95.4) as explained below. Onomatopoeic formation of the first dentalised palatal is (masculine) with the (feminine) of tsa sde is not admissible. Here, ltsan appears to be an instance of archaic use. རྩོལ་ jo jo or རྩོམ་ jo mo for governess of a house which is used for occasional vocation with endearing respect to a senior lady.

(iv) As mentioned above the version of the Great collected from Lower Ladwags presented several peculiar usages. Besides, their morphological indigenoussness, the structure of sentences are not always grammatical. It shows the folk usage in expressions, the spontaneity of the Language is an outburst of emotion and sentiment of the ballad singers. In the Indian tradition the ballad singers possess generally gift of the gab who usually flourish in their instantaneous rhetoric knowledge and prosidical composition. In many cases they can hardly read or write but they spontaneously articulate in composing metrical with no rehearsal or practise. Some peculiarities observed in the text are jotted below.

སྤྱོད་མ་ མཁའ་བརྒྱན་པའི་ མིང་ལ་ ལྷིང་མཁའ་ ཕྱེ་ དག་ ཟེར་ ཅེན།
དག་ས་ མཁའ་བརྒྱན་པའི་ མིང་ལ་ ལྷེམ་ལྷེམ་ མི་ལྷེམ་ མཁའ་ ཟེར་ཅེན།།

(Francke 205. 5-6)

sñon ma mkhar brtsan pa'i miñ la gliñ mkhar rtse dgu zer cen/dag sa mkhar brtsan pa'i miñ la ldem ldem mi ldem mkhar zer cen/

Formerly the strong castle was ling mkhar now it is called ldem ldem. Here the naming may not be historical but it shows the alliteration and sonorous rythem which makes the song attractive.

Similarly :

མདའ་ལ་ ཕྱེས་ བཏང་ན་ ང་ ཏང་གིས་ བཏང་ ཡིན་ལོ།
མདའ་ཕྱེས་ བཏང་ན་ ང་ ཏང་གིས་ བཏང་ ཡིད་ལོ།
གསྐྱིང་ལ་ དགའ་ན་ ལྷིང་མཁའ་ལ་ སོང་ལོ།

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མར་སྤྱིང་ལ་ དགའ་ན་ གླིང་མཁར་ལ་ སོང་ལོ།
ཇོ་ཇོ འབྲུ་གུ་ མ་ལ་ དགའ་ན་ གླིང་མཁར་ལ་ སོང་ལོ།།

(Francke 212.19,p 213.1-4)

mda'rtses btañ na ña tañ gis btan yig lo/
mduñ rtses btañ na na tañ gis btan yid lo/
ša sniñ la dga' na gliñ mkhar la soñ lo/
mar sñiñ la dga' na gliñ mkhar la soñ lo/
jo jo 'bru gu ma la dga' na gliñ mkar la soñ lo//

When the Agu with his followers in the cold valley and the army of Hor went to the gling castle 'aBru gu ma and Agu 'khri thun were left. The song thus goes on, 'you would enjoy a tournament of the army and enjoy the stores of old meat and enjoy the old butter and be happy with 'aBru gu ma. There after proceed to Gling mkhar.'

Here the contents of the lines are simple but its melody and speech rythms become charming. The line number one and two are almost similar. In the song the order of Syntax becomes minor.

གསེར་གྱི་ འབྲུ་ཏེ་ ཡོལ་བ་ ཡང་ འབྲུ་ཏེ། ཆ་ ལེ་ རྒྱལ་པོའི་ ཡོལ་བ་ ཞིག་ བཏང་ས།
སྤྲུ་ ཆང་པོ་ ཞིག་ མེར་ ཡོག་ལ་ བཏིང་སྟེ། བོར་ས། དེ་ནས་ མོང་ན་གྱི་ སྤོང་སྤྱུག་ དེ་ ལྷུང་
མཁར་ ཚང་མས་ བག་གི་ ཁ་པལ་ གྱིལ་ལུར་ ཏེ་ ཡབ་བཏན་པ་ དང་ ཡུམ་ སྤོན་མེའི་ ཁང་
པར་ བྱིར་ས།།

(Franke p 95.12-15)

gser khri 'then te yol ba yañ 'then te/cha li nag po'i yol ba zhid btañs/stan chod po
zhig phir log la btiñ ste bors/te nas mo ñan gyi sroñ phrug de ltsan mkhan tshañ
mas śag gi kha pal kyilkhur te yab brtan pa dañ yum sñon mo'i khañ par khyers./

But because a street child had become the bride-groom, they exchanged the silken curtain for one of black goat's hair, and the golden throne for a ragged carpet which was spread on the floor the wrong way.

Here the construction is peculiar in usage particularly the sentence, stan chad po zhid phir log la btiñ ste bros. Such construction appears to be archaic. It suggests that the street boy (rtan ltsan) who had come forth was of unidentified origin. For rtsañ རྩེང་ ltsañ ལྷུང་. (S. Das p. 1008. Also Jaschke enters རྩེང་ = རྩེང་པ་rtsa ba p 438). It is presumed that ltsan mkan is equivalent to ltsan mkhan, a grass cutter (boy).

Here it is used as an indignified expression in a society.

དེ་ནང་ལ་བསྐྱབ་པ། ལྷན་མིར་ འོག་ལ་ ཡོད་པ་ སང་། ཁོ་ མིར་ འོག་ལ་ འདུགས། དེ་ནས་
ཡབ་ བརྟན་པ་ ཏང་ ལུམ་ ལྷོན་མོས་ ཟེརས། ཁྱོད་ ལྷུང་མཁན་ ཏ་ ཡིན་ རོག། སོང་པོ་ ཁྱོད་
ཡིན་ རོག། མིར་ འོག་ལ་ འདུག་ དེ་ལྷན་ ཟེརས་ པ།

da nañ la bslab pa/stan phir log la yod pa sañ/kho phir log la dug/de nas yab brtan
pa dañ yum snon mos zers/khyod ltsañ mkhan da yin nog/sroñ po da khyod yin
nog/phir log la 'dug de zug zers pa/

When the boy arrived on a litter carried by beggars he sat down on the carpet
wrongly with his face towards the wall, for his food he received some flour with
chaff.

The construction of small sentences in the above passage appears to be
figurative. The awkward action of the bride-groom made other laughter.

Also the peculiarities of the sentence construction may be noted. ཁྱེ་ཞ་གཉིས་ཀས་ཅི་
བརྟུལ་འདུག་ khye zha gnis kas ci brtsal 'dug. (what do you two search?) Here khye
zha was an old from of khyed cag ཁྱེད་ཅག་ compare khye rañ ཁྱེ་རང་for khyed rañ
ཁྱེད་རང་ in honorific form (Francke p. 11.2)

III

Despite that, the aesthetic values of the Gesar songs are predominant as
they continue through centuries. The exact time of the introduction of Gesar Saga
in the Western Himalayas may be difficult to determine. Moreover the tales of Gesar
moved from one part to other in the oral tradition of the common folk in China,
Mongolia, Manchuria, Central Asia (Hor yul?) and in the North West and the Eastern
Himalayas among the Indo Mongoloid (Tibetan speaking) population. Thematically
Gesar songs are heroic.

The account of the heroic deeds of Gesar narrates the struggle of the human
history. In the olden days a person of leadership quality endeavoured to exhibit his
valiant prowess by his desperate courage to win over the most that one could aspire.
In this respect the tales of Rama and Sita and many other episodes in the
Mahabharata may be cited for instance. In the history of Europe similar account of
Helen and Cinderella and many others may be cited. Whether those tales had
occured or not is not our question. The historians may be assigned to the task. In

every regions of the globe the genesis of the folk tales might have some common source in the hoary past. Minor bifurcations of the common source happened to be local environmental ornamentation according to the liking of the people. It also may be presumed that such tendency of showing of valorous heroism by conquer and capture was probably the inner urge of the powerful one. In that case the tales could grow in different localities though the eventualities were almost the same.

In that respect the Gesar songs may be examined to locate its special traits from those of Rama episode. It may not be irrelevant to mention that the episode of Rama floated outside India particularly in South East Asia, Tibet and Mongolia, China and Japan in East Asia.

The aesthetic aspects of the Gesar songs, as collected by A. H. Francke, may be cited below.

(a) Rhetoric expression by using sweet and sonorous phonemes.

ཨ་བོ་ ང་རང་ལ་ ཚ་བོ་ ཞིག་ ཐོབ་ལོ།
བཀྲ་ཤིས་ ང་རང་ལ་ བྱ་ཚ་ ཞིག་ འབྱོར་ལོ།
ངའི་ ཚ་བོ་ལོ་ མིང་ཞིག་ ལྷལ་ལོ།
ངའི་ བྱ་ཚ་ལ་ མིང་ཞིག་ ལྷལ་ལོ།

(Francke p 4. 6-9)

A po ña rañ la tsha bo zhig thob lo/
bkra sis ña rañ la bu tsha zhig 'byor lo/
ña'i tsha bo la miñ zhig stsal lo/
ña'i bu tsha la miñ zhig stsal lo/

"Oh father, I got a child what would be his name?"
Me ma returned to call the child Dong gsum mila sñon mo.
Also :

ང་ལ་ རྩ་སྐྱལ་ མེད་པ་ མི་ཡུལ་ལ་ག་རྩུག་གིས་ ཚ་ཡིན།
ང་ལ་ ཨ་ཙོ་ཞིག་ མེད་པ་མི་ཡུལ་ལ་ག་རྩུག་གིས་ ཚ་ཡིན།
ང་ལ་ མངའ་གཞུ་ ལག་ཚ་ མེད་པ་ མི་ཡུལ་ལ་ག་རྩུག་གིས་ ཚ་ཡིན།
ང་ལ་ རྩ་སྐྱལ་ཞིག་ མེད་པ་ མི་ཡུལ་ལ་ག་རྩུག་གིས་ ཚ་ཡིན།
ང་ལ་ རྩ་སྐྱལ་ཞིག་ མེད་པ་ མི་ཡུལ་ལ་ག་རྩུག་གིས་ ཚ་ཡིན།

(Francke p 48. 19.49-1-4)

ña la rta skal med pa mi yul la ga zug gis cha yin/
 ña la A co zhig med pa mi yul la ga zug gis cha yin/
 ña la mda'i gzhu lag cha med pa mi yul ga zug gis cha yin/
 ña la žans bu med pa mi yul la ga zug gis cha yin/
 ña la ra skal zhig med pa mi yul la ga zug gis cha yiin//

How do I go to the land of Gling when I have no possession of horse, have no retinue to follow on, I have no weapon, I would go to the land of human beings.

(b) Orthographic change for exquisite diction.

རྩ་ཚོད་མ་ཚེ་ལངས་ལ།	རྩུང་ཚོད་དབྱེར་བ་སྐྱེས།
མཛོ་མོ་རུ་ཡོན་ལ།	མཛོ་མོ་རྩུང་དཀར་སྐྱེས།
ར་མ་དཀར་མོ་ལ།	ར་སྐྱེས་སྐྱེད་མར་སྐྱེས།
ལུག་དྲོ་མོ་ལ།	ལུག་པོར་ཟེ་སྐྱེས།
བོང་བྱ་ནག་པོ་ཁ་དཀར་ལ།	བོང་བྱ་ཁམ་པ་སྐྱེས།
བྱི་མོ་དཀར་མོ་ལ།	བྱི་མོ་གསེར་གྱིང་སྐྱེས།
བི་ལ་ནག་པོ་ལ།	བི་ལ་བྱ་སྐྱེས་སྐྱེས།

(Francke 55. 19-56. 1-2)

rta rgod ma tsha lans la/
 rkyañ rgod dbyer ba skyes/
 mdzo mo ru yon la/
 mdzo pho rkañ dkar skyes/
 ra ma dkar mo la/
 ra skyes skye dmar skyes/
 lug dro mo la
 lug por ze skyes/
 boñ bu nag po kha dkar la/
 boñ bu kham pa skyes/
 khyi mo dkar mo la/
 khyi pho gser liñs skyes/
 bi la nag po la/
 bi la khra sug skyes//

On the birth day of Gesar many other creatures gave birth to their respective children such as to the mare Thsa langskyang rgod dbyer pa, to the Dzo with crooked horns - the Dzo, 'White foot' to the white goat, - the goat 'Red neck' to the

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sheep Dromo - the sheep porze, to the ass 'Black with a white mouth', - a brown ass to the white bitch - the yellow hound : to the black cat - a cat of many colours.

(c) Metrical varieties with contextual diversity.

A ne si sings :

སྤྱང་ཕྱོགས་ ལྷ་ཡུལ་ ཀུན་ལོན་པའི་ ཨ་མ་ལ་ བུ་ཞིག་ བལྟམས་
བར་ཕྱོགས་ བཙན་ཡུལ་ ཀུན་གཞོན་པའི་ ལོག་ བཟང་ལ་ སྲས་ཞིག་ བལྟམས་
འོག་ཕྱོགས་ ཀླུ་ཡུལ་ ཀུན་ལོན་པའི་ ཨ་མ་ལ་ བུ་ཞིག་ བལྟམས།

(Francke p 56.16-18)

steñ phyogs/lha yul/kun non/pa'i a/ma la/bu zhig/bltams - - -
bar phyogs/btsan yul/kun non/pa'i gog/bzañ la/sras sig/bitams - - -
Hog phyogs/klu yul/kun non/pa'i A/ma la bu sig/bltams - - -

The lullaby song was displayed by A ne si bkur dman mo refers to the prayer to the land of gods, the earth and the land of nags. This very prayer has been still in vogue as A. H. Francke witnessed at every wedding feast at khalatse, 'when three pieces of wedding cake will be thrown towards the sky, over the earth and downwards' ritualistically.

In contrast, the meter used in the citation in connection with the birth of Gesar be noted above.

rta rgod/ma tshal/lañs la/

mdzo mo/ru yon/la/

lug dro/mo la/

lug por/ze skyes/

boñ bu/nag po/kha dkar/la

boñ bu/kham pa/skyes/ (See above in the Tibetan script)

Also,

ཕྱིང་ ལྷ་ སྤྱིན་ཚང་ ཀམས་ ངའི་ ངངོས་ལ་ ཉེན་
ཕྱིང་ ཀླུ་ སྤྱིན་ ཚང་མས་ བདག་ལ་ གསན་ལོ།
འབྲོང་ཆེན་ རི་རིའི་ འདུག་ས་ ག་རུ་ ཡོང་ལོ།
འབྲོང་ཆེན་ ཁམ་བ་ལ་ ག་རུ་ འདུག་ས་ རིག་ཡིན་ ལོ།

(Francke 107. 14-17)

Khyed lha/skyin tshañ/kas nai/dnos la/nyon/
khed klu/skyin tshañ/mas bdag/la gsan/lo/
broñ chen/ri ri'i/dug sa/ga ru/yod lo/
'broñ chen/kham ba la/ga ru/'dug sa/rig yin/lo - -

Please listen to all my deeds. Please listen to all that of mine.
Where is the round (region) Riri? Where is the round apricot (peach)?

(d) Aesthetic sentiment and co-emphatic relation between the performers and the listeners.

After the separation between 'abrug gu ma and Gesar the later lived in a hermitage in despair. Ane bkur dman mo appeared before Gesar and inspired him to make 'abru gu ma free from the clutches of the evil Hor ruler. Ane advised Gesar in following lines.

| དུང་ ཡོ་བ་པི་ཅག་སྒོ་ལ་ མིང་ལོ།
| སྒོ་ལ་ མིང་སྟེ་ ལན་ གསུམ་ རིག་སྐྱུག་ལོ།
| མཚོ་མོ་འི་ མཐིལ་ན་ ལྷ་སྐྱུག་ རྟོང་ལོ།
| ཚན་དན་ དམར་པོ་འི་ བསངས་ལྷག་ བདུག་ལོ།།

| མཁའ་ལ་ བཟོ་མ་ཀ་ལྷ་ སྒོ་འི་ལ་ མིང་ལོ།
| སྒོ་ལ་ མིང་སྟེ་ ལན་གསུམ་ རིག་ སྐྱུག་ལོ།
| མཚོ་མོ་འི་ མཐིལ་ན་ ལྷ་སྐྱུག་ རིག་གཞོང་ ལོ།
| ཚན་དན་ དམར་པོ་འི་ བསངས་ལྷག་ བདུག་ལོ།།

(Francke p 169. 1-8)

duñ yo ba pi cag sgo la phiñ lo/
sgo lo phiñ ste lan gsum rig sprug lo/
msho mo'i mthil na chu sprug toñ lo/
tsan dan dmar po'i bsañ sug bdug lo/
mkhal bzo ma ka gu sgo de la phiñ lo/
go la phiñ sthe lan gsum rig sprug lo/
mtsho mo'i mthil na chu sprug rig ton lo/
tsan dan dmar poi bsañs sug bdug lo//

The dialogue between Gesar an 'abrugu ma in the song was highly emotional. Gesar said "take the knife with a (conch) shell handle from the house, brush it thrice and wash it thrice in the deep sea and bring an offering of the sandle wood. (དམར་པོ་ dmar po).

Francke noted that pencil cedar wood was often called candan (Sandle wood).

The above passage showed the lucidity of the language in repetition and thematic simplicity. The articles mentioned in 19 verses were not rare but were wondrous. And the purification of those articles in the deep ocean and be smearing them with red sandle created a thrilling atmosphere in which daring valour and avowed reddening zeal had been symbolized.

In respect of the listeners and the atmosphere of joy and thrill were likely to be conjoined.

| ལྷག་ནི་ ལྷག་སོར་ བརྩུ་པ་ དང་ མ་ལེན་པ།
 | ཞལ་ནི་ བརྩུ་ལི་ མོ་རྟོག་ དང་ ལྷག་ མ་བརྩུག་པ།
 | ལྷོ་མོ་ དར་གྱི་ མདུད་པ་དང་ མ་ལྷུང་པ།
 | ཞོ་ལ་ ལྷོང་ གསེར་གྱི་ བྱང་པ་ དང་མ་ ལྷིན་པ།
 | སེམས་ བྱང་རྩལ་ གྱི་ སེམས་ དང་ ལེན་ཏེ་ ས་ལ་ སོབ།
 | ཆང་ གང་ དེ་ ཏོན་ཏེ་ ཇ་ གང་དེ་ མདུན་ལ་ སོབ་ལོ།

(Francke 93. 4-9)

Phyag ni phyag sor bcu pa dañ ma len pa/
 Zhal ni pad m'i me tog dañ thug ma bcug pa/
 Ice mo dar gyi mdud pa dañ ma myañ ba/
 ol sdoñ gser gyi buñ pa dañ ma smin pa/rsmim
 sems byan chub kyi sems dañ len te sa la phob/
 cha^ggañ te ton te za gañ te mdun la phob lo/

| བག་གི་ བག་གི་ལི་ ལྷོང་ན་ བརྩུ་རྩུང་ ལྷོང་པོ་ཀྱན་འདུག་ ལོ།
 | བེར་ཀའི་ བེར་གྱི་ ལྷོང་དུ་ མོ་དན་ནི་ ལྷོང་ལྷུག་ ཀྱན་འདུག་ལོ།
 | ལག་པ་ སེ་ལག་ ཅན་དང་ མ་ལེན་པ་ མཐུང་ལོ།
 | ཁ་དེ་ ཆག་ར་ དང་ མ་ལྷུག་པ་ མཐུང་ལོ།
 | ལྷོ་སག་ གང་ར་དང་ མ་ལྷུང་པ་ མཐུང་ལོ།
 | ཞོ་ལ་ ལྷོང་ རིང་མོ་ བས་ མ་ལྷིད་ མཐུང་ལོ།

| དུག་སེམས་ དེ་ དང་ ལེན་ཏེ་ ས་ལ་ སོབ་ལོ།
| ཆང་གང་ མཐུང་སྟེ་ ཇ་གང་ མདུན་ལ་ སོབ་ལོ།

(Francke p 94. 1-6)

sag gi sag khri'i steñ na pen chuñ sron po kun 'dug lo/
ber ka'i bar khri steñ du mo nan ni sron phrug kun 'dug lo/
lag pa se yag can dañ ma len pa mthuñ lo/
kha de chag ra dañ ma thug pa mthuñ lo/
lce sag dgar dañ ma myañ ba mthuñ lo/
ol sdon riñ mo nas ma rmid pa mthuñ lo/
dug sems de dañ len te sa la phob lo/
cañ gañ mthuñ ste ja gan mdun la phob lo//

Compare the two songs by 'abrug gu ma in course of search of companion abru gu ma offered beer for companionship (grogs chang རྒྱུགས་ཆང་) to Agu khar yi khra'i thun with the warmth of her heart but she warned him not to touch the pot with ten fingers, not to touch his lotus like mouth, not to taste it with the silken knot of his tounge, not to swallow it through the golden vessel of his throat. The maiden requested to take the beer with his soul and to place the pot on the ground

The second song is again the maiden came before the street child who showed her the donkey's ear. The maiden however narrated the destitute look of the beggar boy before offering the beer. She put the similar warning. The expression of the destitute look showed warmer disposition of the heart of the love ladden maiden.

Evidently the songs of Gesar survives uptill date inspite of the changes of time and space.

Romanised transliteration

The Tibetan alphabets				Chinese phonemes			
ka	kha/k'a	ga	ña	a	(a)	n	(ng)
ca	cha/c'a	ja	ña	b	(pe)	o	(o)
ta	tha/t'a	da	na	c	(ts'e)	p	(p'e)
pa	pha/p'a	ba	ma	d	(te)	q	(tc 'io)
tsha	tsha/ts'a	dza/tza	wa	e	(a)	r	(ar)
zh/hs	za/ss	'a/h	ya	f	(ef)	s	(es)
ra	la	s'a	sa	g	(ke)	t	(t'e)
ha	A			h	(xa)	u	(u)
		i	(i)	v	(ve)		
				j	(tcie)	w	(wa)
				k	(k'e)	x	(ci)
				l	(el)	y	(ja)
				m	(em)	z	(tse)

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