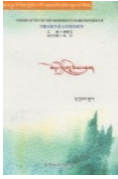


REVIEW: *TIBET'S BELOVED CHILD*

Reviewed by Rinchenkhar རིན་ཆེན་མཁའ་པོ་ (Independent Scholar)



Lha byams rgyal ལྷ་བྱམས་རྒྱལ། 2012. *Bod kyi gces phrug* བོད་ཀྱི་གཅེས་ཕྱུག [Tibet's Beloved Child]. Pe cin བེ་ཅིན།: Mi rigs dpe skrun khang མི་རིགས་དཔེ་སྐྱུར་ཁང། [Nationalities Press]. 366 pages. Contents. ISBN 978-7-105-12243-1/I (paperback 24RMB).

The author, Lha byams rgyal, was born in 1977 and raised in an agropastoral household in Khri ka (Guide) County, Mtsho lho (Hainan) Tibetan Autonomous Prefecture, Mtsho sngon (Qinghai) Province. He attended primary school in his natal village and in due course, finished junior middle school studies. He then enrolled in Mtsho sngon Judicial Police School for four years and received a polytechnic school degree. Upon graduation, his stern father kept him at home where he herded livestock for a year. He continued to study, however, and reviewed study materials while herding and registered for the college entrance exam. His hard work earned him second place among all the Tibetan students attending the College Entrance Exam in Mtsho sngon Province, and he was accepted to the Central Nationalities University in Beijing where he received a BA and then an MA in Tibetan Language and Literature. In 2014, he earned a PhD in Ethnography at Southwest Nationalities University in Chengdu. Since 2006, he has worked as a researcher at the China Tibetology Research Center in Beijing.

Lha byams rgyal's publications include *Lam gyi nyi 'od* 'Sunlight by the Road', a collection of short stories,¹ *Lha byams rgyal gyi sgrung 'bring phyogs bsgrigs* 'Lha byams rgyal's Novella Collection', *Bod kyi gces phrug* 'Tibet's Beloved Child', *Nag mo khol*

Rinchenkhar. 2017. Tibet's Beloved Child. *Asian Highlands Perspectives* 45:73-87.

¹ Classification of literary productions follows the Chinese model, i.e., *sgrung thung* 'short' (ten to fifty pages), *sgrung 'bring* 'medium' length (fifty to 200 pages), and *sgrung ring* 'long' fictional texts (300-700 pages) (Robin 2016:1).

*gyi snyan ngag dus tshigs kun bsdus bod 'gyur ma 'Tibetan Version of Nag mo khol's Poetry Compendium: Four Seasons', Rang gi 'dod pa ltar gyi mi zhig bya'o 'As A Man Thinketh',¹ and A mdo'i kha skad 'Colloquial Amdo Tibetan'. He also has three online essays: Pe cin gyi bod pa 'Beijing Tibetan', Lo de la 'That Year', and Nub kyi skar ma 'od chen 'West Starlight'.² Lha byams rgyal is among those rare authors awarded the Sbrang char literary prize "Honey Rain"³ for each of his four short stories and for the novel *Tibet's Beloved Child*.*

Since 2006, he has enjoyed immense popularity as a Tibetan writer. *Sunlight by the Road*, Lha byams rgyal's first collection of twelve short stories, was published in June 2010 and garnered considerable attention from a wide readership. In 2010, he was also recognized by Rtsom pa po'i mthun tshogs 'The Union of Tibetan Writers' as one of the most influential young Tibetan novelists. Subsequently, his short story collection was included in Tsho sngon Nationalities Press's Literature Book Series and widely distributed in Tibetan areas in China.⁴

Tibet's Beloved Child is at this writing, the author's first and only long novel. It is semi-autobiographical, depicting his childhood and that of his four community friends. This serves as a vehicle to narrate the life experiences and unprecedented changes that this generation has experienced. The novel has also been translated into Japanese by Hoshi Izumi (Tokyo University) and was published in Japan in 2014 (Robin 2016:183).

Comprised of two parts, forty and twenty-seven chapters, respectively, *Tibet's Beloved Child* unfolds on a snowy morning in Mar nang tshang Village, an agro-pastoral A mdo community with snow covering every household roof, doghouse, heap of yak dung, pile of hay,

¹ Lha byams rgyal translated '*As a Man Thinketh*' from Chinese to Tibetan.

² www.tibetcm.com, accessed 7 June 2016.

³ "Honey Rain" refers to the highest literature award for Tibetan writers. Every year the board members and judges meet, choose the best writings, and give awards to authors.

⁴ Information in this introductory material is from Robin (2016) and from communication on 14 July 2016 that I had with the author over WeChat voice message.

and threshing ground. Mother Earth seems to have donned a long white silk robe for the new day. On this very quiet morning under a blue sky, the sound of snow melting is barely discernible amid an air of great freshness.

On this very morning, Little Boy (the protagonist) leaves footprints in the snow as he plays with other village children. It is also the morning Little Boy learns *ka*, the first letter of the Tibetan alphabet.

"Do you know what you are drawing?" Little Boy's father asks with a smile.

Little Boy suddenly stops drawing on the ground with his right foot and looks quizzically at his father, who laughs impatiently, tells him it is the letter *ka*, and murmurs to himself as he sweeps snow from off his home's flat roof, "No wonder, you are the *rnam shes* 'soul' of Uncle Tantrist" (4).

Little Boy has never before been aware of the word "soul," but rather than asking his father to explain, he runs off to look for his friends. This is the first moment in his life that Little Boy realizes the letters of the Tibetan alphabet can be written and read.

After a while, he finds and plays with other children, and teaches them how to write *ka*, although his companions are suspicious of his new claim to literacy. "How did you learn *ka*," questions Gsal sgron.

"I received Uncle Tantrist's soul," Little Boy answers, as though he understands what "soul" means. His friends are immediately satisfied with this answer, though nobody really understands what "soul" signifies.

Part One of the novel captures Little Boy's life based on his recollections and memories, particularly with his three best friends - Thar 'phel, Gsal sgron, and Nyi ma don grub. The children attend the same school and then separate, each pursuing their own dreams. Included are some of the many dramatic changes taking place in the village, e.g., relationships between people, changes in lifestyles, and increasing competition between villagers as families struggle to build the most expensive house, receive a bride from the richest family, and be the first to purchase a new bicycle.

There is no village school until Little Boy is about eight years old. Children simply roam the village lanes, near rivers, terraced mountains, valleys, and grasslands, and spend a great deal of time herding livestock in the mountains.

The long, cold winter days are often spent with Uncle Ral ba can¹ in front of the village temple where, in this era before television and radios, children were an eager audience for folktales and ghost stories.

The first primary school is built in Mar nang tshang in the early eighties with villagers assisting at every stage of construction. However, after the school's classrooms are built, the local government provides no teachers. Consequently, the village leader and elders invite Uncle Blo gros to be the teacher. Uncle Blo gros is a villager and had been a monk before the Cultural Revolution (1966-1976). Like countless other religious people, he had been forced to assume a secular identity during the period of great social turmoil.

Eventually, the four children attend the village primary school, study with other village children, and learn the Tibetan alphabet and basic arithmetic. Sometimes Uncle Blo gros tells one class to review lessons and do various tasks on the earth floor that is their blackboard. Meanwhile, he teaches another group in the classroom.

This continues until one cold morning when Little Boy's older sister and father leave for the township seat with a mule pulling a cart loaded with sacks of grain to pay the family's annual taxes. The township seat is so distant from the village that Little Boy will not venture there until he is thirteen. When they return that afternoon, they bring a young man with them - a new teacher, Mi 'gyur, a college graduate from a nearby farming village.

All the students are very excited to have the new teacher.

Time passes and Mi 'gyur falls in love with Little Boy's older sister, 'Brug skyid. Only Little Boy knows about this relationship. He delivers messages between the two lovers and receives pieces of milk candy as his reward.

¹ Uncle Ral ba can is Gsal sgron's very traditional and religious grandfather and a tantric practitioner.

One spring, villagers are told to build a new temple at Mar nang Monastery. They gather and help construct the temple in the same manner as they built the village school. Common work such as building a public school and temple is an important aspect of village life that makes villagers busy and tired, but also brings joy along with the deep sense of meaning these activities entail.

The four children study diligently at school and herd livestock during the summer and winter holidays. Life goes on until the day Nyi ma don grub is put on a cow's back and led off by his grandmother, A ma Rin mo. They both disappear down a path leading to Mar nang Monastery and then, a few days later, Nyi ma don grub is recognized as an incarnation *bla ma*.

Little Boy's life changes and he misses his three friends.

Later, one summer day, Thar 'phel loses his younger brother, Kun dga tshe ring, while herding. Villagers are told that Thar 'phel went away for a short time to defecate. When he returns, Kun dga tshe ring has vanished. Thar 'phel rushes to his parents. Nearly all the able-bodied villagers quickly join the search. Toward the end of a day of searching, Teacher Mi 'gyur locates a little corpse floating in an irrigation pool by a ditch near the fields. The sound of weeping fills the sky as stories of *mi la tsi tsi*¹ circulate among villagers. After this incident, Thar 'phel is never again seen at school.

Little Boy's only close friend at school now is Gsal sgron.

More time passes.

Little Boy's father, the village leader, buys the first bicycle and TV in the village. The bike is frequently borrowed, which worries Little Boy's father, because he is looking forward to the day when his son can ride the bike. Therefore, he decides to hide the bike and suspends it from the ceiling of a storage room.

Soon after getting the television, many villagers come to Little Boy's home. Little Boy and his elder sister then begin charging a

¹ *Mi la tsi tsi* are described as having long hair and short bodies. They like to play with children and give them beautiful flowers and toys to entice them away from family members, a development that often ends in the death of the children.

viewing fee. Eventually, no one comes to watch TV because other households buy their own TVs.

Early one morning, Uncle Blo gros and Blo brtan visit Little Boy's home holding white *kha btags*¹ 'strips of ceremonial silk' in their hands. They are immediately welcomed onto the hearth platform, which is reserved for important guests. Little Boy and his older sister 'Brug skyid are told to herd animals. After they have been gone for a few hours, Little Boy's second elder sister informs them that they have both been engaged that morning. 'Brug skyid is now engaged to Gsal sgron's brother, 'Brug byams. In return, Gsal sgron has been engaged to Little Boy, who is ten years old. Teacher Mi 'gyur eventually leaves the village after learning that 'Brug skyid had been forcibly married to another man.

Although he does not fully understand what it means to be engaged, Little Boy takes extra care of Gsal sgron at school, protecting her from bullies. Life continues until Little Boy and Gsal sgron are among the first class of students to graduate from the village primary school, pass exams, and enroll in the junior middle school in the county town. This is the first time the children leave their home.

Part Two focuses on the next stages of the four children's lives. Little Boy and Gsal sgron study in the same class for a total of six years in junior and senior middle school. They do not mention their engagement at school, partly because their mutually supportive relationship has become more like that of brother and sister. This relationship continues until they take the College Entrance Exam. Little Boy passes and enrolls in a university in inland China. Gsal sgron fails the exam, runs away from home, and is not heard from for years.

As for Thar 'phel, after his younger brother drowns, he relinquishes his dream of becoming a monk. He helps his parents farm and herd, marries, fathers two children, and eventually becomes the leader of Mar nang tshang Village.

Vexed by the strict rules imposed in his religious life, Nyi ma don grub dreams of leaving the monastery. Finally, he escapes one

¹ A white silk scarf offered to show respect to important guests and locally significant figures, e.g., religious personalities.

morning, abandoning everything he had accumulated as an incarnation *bla ma* - his grandmother's social status, his own status as *bla ma*, wealth, and friends. After the escape, he must chant for the families he encounters on his way to Lha sa because he has no other source of income. After a few months in Lha sa, he starts a butter business and is so successful that he becomes an antique dealer and makes even more money.

At some point, Nyi ma don grub returns to Zi ling (Xining) for business purposes, but he does not go to his natal village and see his grandmother. Once, he sends his partner to his village to deliver a message to his mother and the monastery. On this trip, Nyi ma don grub and his partner collect high quality antiques and earn a lot of money. With increasing experience and success, Nyi ma don grub learns to accurately assess the price of any antique. He then remembers the old bell that called them to class at the Mar nang tshang village school. One night he and his partner go to the village school and steal the old bell,¹ which they then sell for five million *yuan*.

Even though he makes a great deal of money, he loses his connection to his home where his roots remain.

The reader reconnects with Gsal sgron when she encounters Nyi ma don grub in a small hotel in Lha sa. Neither recognizes the other. When Nyi ma don grub checks into a room, a hotel attendant appears and offers him a cup of tea. Later, she asks if he is lonely and offers to sleep with him for 150 RMB.

Nyi ma don grub immediately refuses.

The attendant offers a reduced price and suddenly, like a cat seizing a mouse, clutches his penis and slowly massages it. Nyi ma don grub's lust quickly grows and spreads through his entire body until he abruptly ejaculates in her palm. He gives her one hundred RMB and they spend the night together.

After a long conversation, Gsal sgron realizes that the man lying beside her is Nyi ma don grub, but she does not let on that she knows. The next morning, Nyi ma don grub awakens to find himself

¹ The precise value of antique bells depends on the date made, materials used, and method of manufacture.

alone with a stack of cash on the table in his room. He does not learn the attendant was Gsal sgron until much later in the story.

Little Boy passes the college entrance exam and moves to a big, inland Chinese city for further study. After graduating, he works at an institute of Tibetology research and it then becomes difficult for him to return home.

Though twenty years pass, he is filled with nostalgia. Missing his home village and his friends, he waits every winter for snow to fall. He now works in an office, which makes it hard for him to go home very often. After marrying a Beijing Tibetan, Bstan 'dzin sgron me, it becomes almost impossible. She was born and raised in the city by parents who had lived a city life for their entire lives and she speaks no Tibetan. After marriage, he is manipulated by his wife and her family.

Little Boy is unhappy that his wife never visits his natal village, even after years of marriage. Adding to his distress is the fact that his father-in-law is the head of his office and his mother-in-law also has a good job. Both his wife's parents have powerful positions that bring high social rank. They feel that they are better than Little Boy, who grew up in a rural village and despise Little Boy's parents for being peasants. Having both parents-in-law with such good positions makes Little Boy feel that he is nothing but a very ordinary son-in-law, a feeling that is exacerbated when he is reminded that he was born in a countryside family and when Bstan 'dzin sgron me scolds him for lacking wealth and power.

One year, Nyi ma don grub happens to visit the big city where Little Boy is based. They meet, talk about their lives, recall childhood memories, and share feelings of anxiety due to not having been home for a long while.

As the novel ends, Mar nang Village is locked in a grassland dispute with a neighboring community. After one serious battle, a few locals are killed and many are wounded. Thar 'phel, a local leader, seeks advice from Little Boy, who is extremely concerned about his friends and relatives in the village. After a lengthy consultation with Gsal sgron and Nyi ma don grub, they agree on a time to meet in Zi ling to find a solution to the conflict.

On a very hot summer day in a big Chinese city, Little Boy leaves his apartment, hails a cab, and heads for the airport, like an arrow shot from a bow. Feeling boundless joy, he smiles as he gazes in the rearview mirror and notices the big city diminishing and then vanishing completely. He is getting closer to home, Mar nang Village, and his true friends.

•••

Tibet's Beloved Child provides details of childhood in an A mdo, agro-pastoral community that reflect the difficult, social-psychological realities of the 1970s-1990s. The author illustrates the lives of four children from a rural community. Each child represents a type of life that characterizes contemporary rural Tibetans: those who pass a College Entrance Examination and eventually gain a well-respected government job; those who begin a religious life but later renounce their vows and become businessmen; those who do poorly in school, escape from their home community, do business elsewhere, and eventually succeed; and those who obediently do as their parents dictate by remaining at home, marrying, having children, and caring for their parents. The novel is thus an important witness to transformations being brought about by "modernity" and "development."¹

In terms of lifestyle, *Tibet's Beloved Child* contrasts the rural with the urban, and modernity with tradition. Village children have no local school, but then have a new school building, teachers, and textbooks; and storytelling as main entertainment quickly gives way to TV. Amid these dramatic transitions, Little Boy, Gsal sgron, and Nyi

¹ In this context, the growing number of auto-bio-ethnographies written in English by Tibetans who were born and raised in Tibetan areas in China requires referencing, given the range of geographical areas these materials address. These works include Gongboo Sayrung (2007), Nangchukja (2011), G.yu 'brug (2012), Rin chen rdo rje (2011), Snyang lchang rgyal's (2011), Sonam Doomtso (2012), Dzorge Guru (2013), Karma Dondrub 'grub (2013), Rdo rje tshe brtan (2013), Tobs stag lha (2013), Tse ring bum (2013), Tshes beu lha mo (2013), Rka phug Rdo rje don grub and CK Stuart (2014), Pema kyi 2015, and Sangs rgyas bkra shis et al. (2015).

ma don grub's inner worlds and dreams illustrate how, despite living many years in cities, an empty space in the heart lingers where childhood memories of the place one was born in are forever alive, the eternal "home."

With respect to writing style, Lha byams rgyal uses an autobiographical stance that includes "real" events experienced by the author and those close to him. *Tibet's Beloved Child* demonstrates that the Tibetan novelist can focus on issues beyond nomad life, community conflict, the social-political turmoil of the 1950-1970s, and conventional themes such as rich man marries poor girl, desire for love that can never be obtained, hunger for fame and glory, and the cost of treachery and greed, which have been mainstays for Tibetan novelists. Such themes can be found in Stag 'bum rgyal's *Rgud 'Degeneration'*, Lhing 'jags kyi rtswa thang's *The Serene Meadow'*, Mkha' mo rgyal's *Phyur ba 'Cheese'*, Tshe ring don grub's *Mes po 'Grandfather'*, *Smug pa 'Fog'*, *Rlung dmar 'ur 'ur 'The Red Wind Screams'*, and Nag po skal bzang's martial art adventure *Lum bum mi rгод 'The Wild Man of Lumbum'*.

Another distinctive feature of *Tibet's Beloved Child* is the use of language. Novels written by Ü-Tsang writers tend to have a small readership among A mdo readers and vice versa. To the extent that this is due to differences in dialect, Lha byams rgyal addresses this by using vocabulary that can be understood by literate Tibetans, regardless of their mother dialects. One example is "*Jo lags lung pa ga nas yin*" (290) "Older Brother, where are you from?" "*Jo lags khyod sa cha gang gi yin*" is said in A mdo and "*Jo lags khyod ga nas yin*" is commonly said in Kham. In this example, *jo lags* is a term of respect for addressing an older male. As used in this novel, this expression is easily comprehended by readers in most Tibetan areas of China.

When closely examined, agro-pastoral communities such as Mar nang tshang present a plethora of Tibetan cultural beliefs, lifestyles, mentalities, and personalities. For example, Uncle Ral pa can and Nyi ma don grub's grandmother (Ama rin mo) are characters whose strong cultural beliefs and temperaments make them

immediately familiar to Tibetans, regardless of herding or farming backgrounds.¹

I have read this novel multiple times because its descriptions of life and emotions closely resemble many aspects of my own childhood. In fact, at times, I felt that the author was writing about me. This is testimony to the authenticity the writer captured in his fiction. The hopeful end of *Tibet's Beloved Child* suggests that we should open our arms, embrace the "home" to which we are rooted and attached (whether we like it or not), and "repay" those in need when we have the opportunity to do so.

REFERENCES

- Allen, James (Lha byams rgyal ལྷ་བུམས་རྒྱལ།, translator). 2014. *Rang gi 'dod pa ltar gyi mi zhiig bya'o རང་གི་འདོད་པ་ལྷ་རྒྱུ་མི་ཞིག་གྲུ་ལོ།* [*As a Man Thinketh*]. Zi ling ཟེ་ལིང་།: Mtsho sngon mi rigs dpe skrun khang མཚོ་སྒྲོན་མི་རིགས་དཔེ་བསྐྱུན་ཁང་། [Mtsho sngon Nationalities Press].
- Dzorge Guru (CK Stuart, English ed; Huadan Zhaxi [Dpal ldan bkra shis] English-Tibetan translator). 2013. Jahzong: Tibetan Tribal Leader. *Asian Highlands Perspectives* 25.
- G.yu 'brug (Yongzhong 拥忠) and CK Stuart. 2012. Rgyal rong Tibetan Life, Language, and Folklore in Rgyas bzang Village. *Asian Highlands Perspectives* 15.
- Gongboo Sayrung (Kevin Stuart, ed). 2007. *From Grasslands to College: A Tibetan Boy's Journey*. Beijing: Foreign Languages Press.

¹ Tse ring don grub's *My Two Fathers* must be mentioned here because of similarities to *Tibet's Beloved Child*. The former also employs an autobiographical perspective with "education" as a central concern. Both novels follow the life trajectories of the main characters who are Tibetans with rural upbringings attempting to survive in urban settings, and who eventually come to realize that their natal home has value that they did not appreciate.

- Karma Dondrub (CK Stuart, ed). 2013. Tibetan Nomad Childhood. *Asian Highlands Perspectives* 26.
- Lha byams rgyal ལྷ་བྱམས་རྒྱལ། 2010. *Lam gyi nyi 'od* ལམ་གྱི་ཉི་འོད། [Sunlight on the Road]. Zi ling ཟི་ལིང་།: Mtsho sngon mi rigs dpe skrun khang མཚོ་སྔོན་མི་རིགས་དཔེ་བསྐྱུན་ཁང། [Mtsho sngon Nationalities Press].
- _____. 2012. *Bod kyi gces phrug* བོད་གྱི་གཅེས་པ། [Tibet's Beloved Child]. Pe cin པེ་ཅིན།: Mi rigs dpe skrun khang མི་རིགས་དཔེ་བསྐྱུན་ཁང། [Nationalities Press].
- Mkha' mo rgyal མཁའ་མོ་རྒྱལ། 2014. *Phyur ba* ཕུར་བ། [Cheese]. Khirin 'tu'u ཁྲིན་ཏུ་ཡུ།: Si khron mi rigs dpe skrun khang སི་ཁྲོན་མི་རིགས་དཔེ་བསྐྱུན་ཁང། [Sichuan Nationalities Press].
- Nag po skal bzang ནག་པོ་སྐལ་བཟང། 1997. *Klu 'bum mi rgod* ལྷ་འབྲུམ་མི་རྗོད། [The Wildman of Lubum]. Khirin 'tu'u ཁྲིན་ཏུ་ཡུ།: Si khron mi rigs dpe skrun khang སི་ཁྲོན་མི་རིགས་དཔེ་བསྐྱུན་ཁང། [Sichuan Nationalities Press].
- Nangchukja (CK Stuart, Ramona Johnson, Satina Anziano, Fred Richardson, and Gerald Roche, eds). 2011. A Mang rdzong Tibetan Life. *Asian Highlands Perspectives* 11.
- Rka phug Rdo rje don grub and CK Stuart. 2014. Farmers, Fugitives, Ghosts, and Exploding Grasshoppers: Everyday Life in Horse Race Village, a Tibetan Community on the Yellow River. *Asian Highlands Perspectives* 33.
- Sangs rgyas bkra shis, Qi Huimin 祁慧民, and CK Stuart. 2015. Being Anything and Going Anywhere: An A mdo Tibetan Auto-songography. *Asian Highlands Perspectives* 39.
- Skal bzang nyi ma སྐལ་བཟང་ཉི་མ།, Sung Guoming 宋国民, and Lha byams rgyal ལྷ་བྱམས་རྒྱལ། 2005. *A mdo'i kha skad* ཨ་མདོའི་ཁ་སྐད། [Colloquial Amdo Tibetan]. Pe cin པེ་ཅིན།: Krun go'i bod rig pa dpe skrun khang ཀུན་གོའི་བོད་རིག་པ་དཔེ་བསྐྱུན་ཁང། [Tibet Studies Press].
- Sonam Doomtso (Suolang Dongcuo 索朗东措; BB Copps and CK Stuart, eds). 2012. A Tibetan Nomad Girl's Changing Worlds. *Asian Highlands Perspectives* 20.
- Stag 'bum rgyal སྐབ་འབྲུམ་རྒྱལ། 1999. *Lhing 'jags kyi rtswa thang* ལྷིང་འདགས་གྱི་རྩ་བད། [The Serene Meadow]. Zi ling ཟི་ལིང་།: Mtsho sngon mi

- rigs dpe skrun khang མཚོ་སྔོན་མི་རིགས་དཔེ་བསྐྱུང་ཁང། [Mtsho sngon Nationalities Press].
- ___ . 2012. *Kha ba med pa'i dgun kha* ཁ་བ་མེད་པའི་དགན་ཁ། [Winter With No Snow]. Pe cin པེ་ཅིན།: Mi rigs dpe skrun khang མི་རིགས་དཔེ་བསྐྱུང་ཁང། [Nationalities Press]
- ___ . 2012. *Rgud* རྒུད། [Degeneration]. Zi ling ཟི་ལིང།: Mtsho sngon mi rigs dpe skrun khang མཚོ་སྔོན་མི་རིགས་དཔེ་བསྐྱུང་ཁང། [Mtsho sngon Nationalities Press].
- ___ . 2009. *Mi rabs gsum gyi rmi lam*. མི་རབས་གསུམ་གྱི་རི་ལམ། [Dream of Three Generations]. Zi ling ཟི་ལིང།: Mtsho sngon mi rigs dpe skrun khang མཚོ་སྔོན་མི་རིགས་དཔེ་བསྐྱུང་ཁང། [Mtsho sngon Nationalities Press].
- Stobs stag lha (CK Stuart, Gerald Roche, and Timothy Thurston, eds). 2013. A Multi-ethnic Village in Northeast Tibet: History, Ritual, and Daily Life in Chu cha. *Asian Highlands Perspectives* 24.
- Tsering Bum (CK Stuart, Ramona Johnson, Solomon Rino, Gerald Roche, Timothy Thurston, and Gabriela Samcewicz, eds). 2013. A Northeastern Tibetan Childhood. *Asian Highlands Perspectives* 27.
- Tshe ring don grub ཚེ་རིང་དོན་གུབ། 2001. *Mes po* མེས་པོ། [Grandfather]. Hong Kong: Zhang kang gyi ling dpe bskrun khang རང་ཀང་གྱི་ལིང་དཔེ་བསྐྱུང་ཁང། [Hong Kong Gyiliang Steed Press].
- ___ . 2002. *Smug pa* སྤགས། [Fog]. Hong Kong: Zhang kang gyi ling dpe bskrun khang. རང་ཀང་གྱི་ལིང་དཔེ་བསྐྱུང་ཁང། [Hong Kong Gyiliang Steed Press]
- ___ . 2009. *Rlung dmar 'ur 'ur* རླུང་དམར་ལུང་ལུང། [The Red Wind Screams]. NP.
- Tshes bcu lha mo (CK Stuart, ed). 2013. Mushroom Ghosts, Belligerent Yaks, and Cranberry Cocktails: A Brag 'go Tibetan Woman's Early Life. *Asian Highlands Perspectives* 29.

NON-ENGLISH TERMS

'brug skyid འབྲུག་སྐྱིད།

a mdo ཨ་མདོ།

a mdo'i kha skad ཨ་མདོའི་ཁ་སྐད།

a ma rin mo ཨ་མ་རིན་མོ།

Beijing 北京

blo brtan ལྷོ་བརྟན།

blo gros ལྷོ་གོས།

bod kyi gces phrug བོད་ཀྱི་གཅེས་ཕུག

bstan 'dzin sgron me བསྟན་འཛིན་སྟོན་མེ།

Chengdu 成都

dbus gtsang དབུས་གཙང་།

gsal sgron གསལ་སྟོན།

Guide 贵德

Hainan 海南

jo lags khyod ga nas yin རྩོལ་གསལ་ཁྱོད་ག་ནས་ཡིན།

jo lags lung pa ga nas yin རྩོལ་གསལ་ལུང་པ་ག་ནས་ཡིན།

ka ཀ།

kha btags ཁ་བཏགས།

khri ka ཁྲི་ཀ།

kun dga' tshe ring ཀུན་དགའ་ཚེ་རིང་།

lam gyi nyi 'od ལམ་གྱི་ནི་འོད།

lha byams rgyal gyi sgrung 'bring phyogs bsgrigs ལྷ་བྱམས་རྒྱལ་གྱི་སྐྱུང་འབྲིང་

ཕྱོགས་བསྐྱོགས།

lha byams rgyal ལྷ་བྱམས་རྒྱལ།

Lhasa, lha sa ལྷ་ས།

lhing 'jags kyi rtswa thang ལྷིང་འཇགས་གྱི་སྤྱོད་ཐང་།

lo de la ལོ་དེ་ལ།

mar nang tshang མར་ནང་ཚང་།

mes po མེས་པོ།

mi 'gyur མི་འགྱུར།

mi la tsi tsi མི་ལ་ཙི་ཙི།

mi rigs dpe skrun khang མི་རིགས་དཔེ་སྐྱུན་ཁང་།

mkha' mo rgyal མཁའ་མོ་རྒྱལ།

mtsho lho མཚོ་ལྷོ།
 mtsho sngon མཚོ་སྔོན།
 nag mo khol gyi snyan ngag dus tshigs kun bsdus bod 'gyur ma འགྲོ་མོ་
 འོལ་གྱི་སྐན་ངག་དུས་ཚོགས་ཀུན་བསྐྱེས་བོད་འགྲུར་མ།
 nag po skal bzang འགྲོ་པོ་སྐལ་བཟང་།
 nga yi a pha gnyis ང་ཡི་ཨ་ཕ་གཉིས།
 nub kyi skar ma 'od chen ལུང་གྱི་སྐར་མ་འོད་ཚེ།
 nyi ma don grub ཉི་མ་དོན་གྲུབ།
 pe cin gyi bod pa པེ་ཅིན་གྱི་བོད་པ།
 phyur ba ཕུར་བ།
 Qinghai 青海
 ral ba can རལ་བ་ཅན།
 rang gi 'dod pa ltar gyi mi zhig bya'o རང་གི་འདོད་པ་ལྟར་གྱི་མི་ཞིག་བྱའོ།
 rgud རྒྱུད།
 rlung dmar 'ur 'ur རླུང་དམར་ཉུར་ཉུར།
 rmi lam 'khrug pa'i lo རྣེ་ལམ་འཁྲུག་པའི་ལོ།
 rtsom pa po'i mthun tshogs རྩོམ་པ་པོའི་མཐུན་ཚོགས།
 sbrang char སྤང་ཅར།
 smug pa སྤུག་པ།
 stag 'bum rgyal སྐག་འབུམ་རྒྱལ།
 thar 'phel ཐར་འཕེལ།
 tshe ring don grub ཚེ་རིང་དོན་གྲུབ།
 Xining 西宁
 yuan 元
 zi ling ཟེ་ལིང་།