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The Chivalry of the Cavalry: Tamang Culture and Identity

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Abstract:

Tamang is a tribal community dispersed worldwide, predominantly in the Eastern Himalayas of Nepal, North Bengal, Sikkim in India and parts of Bhutan. The Tamang people are rich in culture, rituals and traditions. Etymologically, "Tamang" is derived from Tibetan roots: "Ta" signifying horse, and "Mag/Mak" meaning rider, collectively portraying them as horse riders or warriors originating from Tibet. This paper explores the status of Tamang women residing in Mirik, Darjeeling, addressing gaps identified in previous research. The status of Tamang women is heavily influenced by age-old customs and traditions. From birth to death, every ritual requires a Tamba, "Tam" meaning talk and "ba" meaning a man of knowledge. Among these rituals, the most significant is the marriage of a daughter, where "Chardam" is performed. Chardam is a cornerstone of Tamang matrimonial customs, ensuring the daughter's status to remain sacrosanct even after her marriage. This practice highlights a cultural ethos where women retain their identity and honour within familial and societal frameworks, and it leads to a specific ritual performed during the final rites. Additionally, the Tamang are rich in music, with instruments like the Damphu and Tungna played while singing hwai and dancing in selo. The luxuriant Tamang community, deeply rooted in traditions, renowned for its cavalry lineage are known for the chivalry too, reflecting their historical and cultural identity.

Keywords: Tamang, Tamba, Chardam, women, thar, last-rites, damphu, tungna, chivalry, cavalry.

Introduction:

The world has been witnessing revolutions and transformations. These variations are essential, yet amidst this phenomenon of deviations and change the customs, rituals and traditions remain unchanged. As Mamang Dai in her poetry, "Small Towns and River" writes "only the rituals are permanent". The tribal communities around the world have been striving to preserve their rituals and culture, despite the unaccustomed way of modern living, they are trying to make the rituals permanent. India is a home to more than 500 tribal communities. According to the census conducted in 2011 and published in 2013 by the Ministry of Home



Affairs, India, there was an increase of nearly 205 tribes bringing the total to 705 along with the inclusion of Tamang and Limbu in 2003. The struggle for the scheduled tribe status was initiated by All India Tamang Buddhist Association which was formed in 1981.

This paper delves deeply into the Tamang, which is a recently recognized tribal community, aiming to fill the research gap by focusing on the Mirik subdivision of the Darjeeling District, where most Tamangs reside. It also sheds light on the status of women and daughters in Tamang households in relation to the Tamang customs and traditions, particularly in the contexts of marriage and death. This exploration is enriched by insights from a Tamba (a knowledgeable man), providing a glimpse into their customary practices and the central role of "music," which is the soul of the community, keeping them lively and rooted in their culture.

Firstly, let us try to understand who are the Tamangs? The Tamang is a tribal community dispersed around the world. They have migrated to India either from Tibet or Mongolia through Nepal. In a book, *Tamang: Janjati Sangarsha ko Itihas* written by Late Mr. M. S. Bomzan, who played a major role in claiming the scheduled tribe status for Tamang writes,

“The Tamang ethnic group belongs to the (Tibeto)Bhot-Burmese family of the Mongol Mahavansha. Various historians and sociologists, through written accounts, tell us that the origin of this tribe is the land between Mansarovar and the Kailash mountains in the Mongol mountains of Central Asia. From there, it is said, that they passed through Tibet to reach Nepal. Some have expressed the view that the Tamangs were the 'Syashsung' tribe who once dominated the Mansarovar valley, while others believe that the Tamangs were the first Tibetans. They practiced shamanism and passed down their history orally through dolbon, norubon, ngarubon, singbon, lhobon, etc.” He further adds, “In the seventh century (around 641 A.D.), King Srong Chan Gompo of Tibet was a great and powerful ruler. He sent troops to Nepal and China with the intention of conquering the neighboring kingdoms and expanding his realm. Hearing of the aggressive reputation of the Tamangs, King Anshuvarma of Nepal sought refuge with them and gave his daughter Bhrikuti to them. It is said that some of the soldiers did not want to return to Tibet and settled along the Nepal frontier. Some assert that they are called 'Tamang' because they married Gurung women (Tamu).” (Bomzan 19; translation mine).

Ajitman Tamang in “Tamang Jati ko Chinari” narrates the history of how the Tamangs came to be identified as Tamang. He explains that they first came and settled in Nepal, they were called with various names as Bhotey, Kagatey, Murmu, Ishang, etc. He further states that it was



the historical proclamation issued by the Shree 3, the then head of the Nepal Government under the leadership of Sardar Bahadur Jung Bahadur Tamang on Bhadra 6, Vikram Samvat 1889, (Gregorian Calendar 1932-32), that clarified the identity of the Tamang community. It emphasized that when referring to the Tamang ethnic group, they should be called “Tamang” rather than “Lama, Bhotey,” recognizing that other ethnic groups also have Bhotey ancestry. This declaration marked a significant moment in recognizing the Tamang’s identity. Additionally, historical records from the reign of King Bumdegon (1253-80) in Mustang also mention the term “Tamang” as an identifier of the presence of the Tamang community. Some claims that the Tamang word is actually taken from Chinese, where ‘Ta’ means great and ‘mang’ means many, which has come true in today’s context where Tamang has a huge population living around the world.

Samten Nurboo in his work, “Migration of The Tamang Tribe from Tibet” claims that,

“Judging from the antiquity of the Tamang dialect and the closeness of the Yolmowa dialect to the Tibetan language, the gap between the periods of the first migration of the two tribes should be of at least one hundred years. So, if the migrations of the Tamangs had beginnings in the above quoted date, i.e. 749 A.D. the process must have come to an end by the 9th century and at the latest by the 10th. The migrations of the Tamangs and the Yolmowas as well as the Sherpas before the 11th century is supported by facts recorded in Tibetan historical works.” (Nurboo 41)

We can understand that the controversy surrounding their origin is unending but, in this paper, I stick to the Tibetan epistemology to prove the chivalry of the cavalry. Cavalry word is associated with the "Tamang" as it has its roots in Tibetan, where “Ta” means horse and “mag/mak” means warriors. They were the cavalry who entered Nepal and settled in the Eastern Himalayan Region. Later, they migrated to India, making a prominent presence in North Bengal and Sikkim. Their culture is rich and distinct from mainstream Indian communities. Again, quoting Samten Nurboo,

“The Tamangs have retained the religion of the country of their origin, Tibet. Matters relating to marriage, death and birth must have their religious sanction solemnized by a Tibetan priest, and the rituals are conducted in Tibetan.” (Nurboo 39)

The culture and customs of Tamangs can be explicitly seen in their rituals performed during marriage and death. Most of the Tamangs follow Buddhism, so all the customs are performed



by the monk religiously. Yet, going according to the culture, along with the monk, Tamba is the another most important figure. “Tam” means “talk” in Tamang language, so a Tamba is a person who knows the history, rituals of Tamang. Quoting Sudash Lama from “A Review of Tamang Marriage System”,

“The Tamangs have a system of different types of societal leaders: Tamba (Traditional historian or oral historian), Ganba (elderly respected person of the village who knows rites and customs), Bonbo (Witch priest), Lama (Chief priest) and Choho (village headmen) - to keep the Tamang society continuously alive and dynamic.” (Lama)

The cultures and rituals of the Tamang are presented in this paper by taking Mirik as a sample. Mirik, a small hill station with exuberant scenery and manicured tea bushes, is a subdivision in the district of Darjeeling, West Bengal, with a significant Tamang population. The customs and traditions of the Tamang are markedly different from other communities. Women and daughters are given equal status, and also there is a special ritual for marriages conducted by the Tamba called Chardam. The status of Tamang women is heavily influenced by age-old customs and traditions. From birth to death, every ritual requires a Tamba. A Tamba initiates the occasion by explaining the importance of the tradition and the procedure to follow. Chardam, is unique among all other tribes and communities. Chardam is performed in marriage. The process of marriage is holy and pure and this process of marriage differs from each community and religion. In Tamang tribe where the Lama (religious head) announces the date for brelsang (marriage), the Tamba performs the Chardam which is the main ritual. The point to note here is that unlike other communities, the ritual of giving daughter in this tribe is very different. The immediate family of the bride makes sure she is taken care of by her in laws and husband after marriage. The groom has to carry with him aairaq (alcohol), geng(roti), a naga(hen or a cock), as per their custom for the relatives of the bride, a bottle of nhe (milk) for the mother of the bride as to pay the debt for mother’s care and sacrifice, and other things as per the demand of the bride’s family. Once the groom reaches the bride’s house, as per the tradition, the tamba from both the sides starts conversing. The groom’s side Tamba explains that they have arrived with whatever things they were asked to bring and they ask for forgiveness, if there is any mistake in the calculation while bringing the shyalgar (gifts) and pong. The bride side accepts it and on their behalf the Tamba recites,

“As the sun rises in the east and sets in the west without fail, its presence ensures that darkness does not prevail. It is solely due to the sun that we receive our nourishment and that



all beings, including the Sheybu and Shyemu, exist. We are deeply grateful for this divine grace, and thus, we gratefully accept your gifts.” (Lama 5; translation mine)

With this acceptance, the bride’s side Tamba too offers the pong (a bottle of alcohol) and as per the custom, gives permission to take the bride. This all is performed in the presence of the 12 thar(clans) Tamang.

In the book *Syebu-Syemu Hwai Rimthim [Tamang Jati ko Vivaha ko Riti- Tithi ra Geet]* meaning, The bride and groom’s customary process and song in Tamang community by late Mr. Santabir Lama, published in 1959, the entire procedure and methods for Tamang marriage is outlined. Chardam is not only a tradition but also a means to security and protection of women after marriage. Tamang women enjoy a higher status compared to women in other communities. A survey conducted in Mirik provides a glimpse into their status, revealing that they are happy and believes that equality has been achieved. Chardam has provided them not only protection but has helped to connect their immediate family even after marriage. According to ancestral tradition, the Tamba from the bride’s side makes a statement, declaring that the maiti (immediate family) gives their daughter to the groom’s family as a promise that even though their daughter is taken away, she will still be a part of their family until her death and that her family still holds the right to her except her blood, flesh, and body. From that day onwards the daughter’s blood and flesh are considered separated from her mother's clan and she is joined with her husband's family, with only her bones remaining in her maiti's gotra.

The witness is vital in everything. Likewise, the Tamba here acts like an illustrator who narrates and call everyone to witness the Chardam. The Tamba then recites,

“the xyz thar’s father gave his daughter to the xyz thar’s son as per the custom. These things are known to the Gods of the sky, the underworld, the space; Naga-Nageni of Patala, the fishes of the river; mountain slopes, laborers; the tiger of the forest, birds; Mother Earth, clan-gods, goddesses, Deurali, Agni, Vayu, Moon, and Surya. Let this be known by the Gods of the east, west, north, south, and the center of the earth. East Bengal and South Beitia, West Peshawar, North Tibet, West-North Kabul and Kashmir, East-South Burma, South-West Ceylon, Deu-Deuta, Devi-Deurali, Shastri, Ghyani, and gentlemen of all countries also know.” (Lama; translation mine)

All the gentlemen raise their hands and witness the (brelsang) marriage. *Tamba Kaiten* meaning riti- thiti (custom and rituals) of Tamang written by Late Santabir Lama, cites the



importance of Tamba. It is one of the oldest books in which we can find the ancestral Tamang's customary practice and claims that it is only because of the creation of Tamba, the world knows about the ancient culture, music, language of the Tamangs. It is vital for the Tamang tribe to not only protect the Tamba custom and language but also because apart from Tamba very few speaks the language and when language disappears, self-religion and caste-culture also disappears. It is the duty of educated men and women to protect the language, customs, and culture to uplift their tribe. He validates that this is the reason why he has tried to write the book and give the community some knowledge regarding the culture and tradition. *Jikten Tamchoi*, the first written book in nepali, recording the oral tradition has detailed description of Tamba. It is clearly stated in the book that in matters of ritualistic subjects and chieftaincy, if there is any delay, absence or if the task is not complete on time, it is a Tamba's responsibility to correct and consult with the religious priest. In "the Remnant Oral History of Tamang" (Tamang Jati ko Maukhik Itihas ka Awashesh Haru) Tamba has been described as the backbone of the social history of Tamang tribe who has preserved and transferred the history orally from generation to generation.

This paper explores the deep-rooted relationship between Ghewa and Chardam in the Buddhist Tamang community to highlight the position of women and to have an idea of the courtesy of the Tamang forefathers. Let us understand what is Ghewa? Historically, Tamangs practiced Bonboism(shamanism) before converting to Buddhism. Ghewa is performed usually on the 21st day or 49th day after the death, as per the Buddhist's ritual. This dharma karya or antesthya karya is called Ghewa. First, three days after death, Ngowa is performed. It is a ritual where the family members of the deceased offer prayers to the dead. Performing the Ghewa on 21st day and the 49th day of the death is religiously significant as it is believed that until 21 days the deceased meets and sees the peaceful deities but after the 21st days until 49th days wrathful deities are encountered if he is unable to recognize the peaceful deities. Alongside, the Lama(monk/priest), a Tamba has to be present. A bottle of Aairaq (alcohol) is given to the Tamba as Pong (Shagun), ensuring he stays until the ritual ends. The Tamba starts the ritual, then passes responsibilities to the Lama. This applies to all the dead belonging to the Tamang tribe irrespective of their gender. But the main focus is on the women and how women are given respect, security, and protection? The karya of women is performed in a different way, although the Ghewa is performed according to the Buddhist rituals. The Tamba following the tribe's rituals goes on to narrate that according to the custom of twelve Tamangs, Chardam was performed and as per the custom only flesh and blood of the body was given to the husband,



when she was married, so here we place the bone of your daughter and the name written on it. The husband or his family gives it to the Maiti (immediate family). The husband of the dead woman or the in laws seek permission to burn the mingjhyang. The maiti, then gives the bone and the name to the lama who burns the mingjyang as per the Buddhist custom. The Ghewa actually ends here. This is the "Spiritual Death". In short, during a Tamang woman's final ritual, the in-laws and husband have to seek permission from the immediate family to perform the ritual of "burning the mingjhyang" signifying the deceased's woman final adieu. This practice has been followed since ancient times and is still continuing. The woman has a special place in the Tamang community. They are not objectified rather taken care of through these rituals.

The question may arise here, is this ritual followed only if the deceased women belong to the Tamang tribe? The answer is no. This ritual is followed for the non-Tamang women as well and has to undergo the same process, but first she needs to get inclusion to the community as per the Tamang ritual. For the inclusion, a ceremony is held, "dal bhaat", "jaat ma halney" or "ruishyal" usually before their reception in their lagan's day. "Rhui" means thar and "shyal" means to take. The brides from another community are given the thar of Tamang other than her husband's or the swangey thar. For instance, if a "Thapa" a caste in Hindu marries a Tamang with thar Bomzan, she has to opt for her maiti whose thar is not Bomzan or its swangey like Yonzon, Dumzan, Megchan or Lopchan. The inclusion ritual is almost followed in every Gorkha community but the Chardam is only followed by the Tamangs, for the non-Tamang women too. Then only her rite of rhuiba is performed on her Ghewa. If any married woman dies whose ruishyal has not been performed than before the cremation this ritual has to be completed. It is to note here that the community's caste (jaat) is different from religion. The bride can be Buddhist by religion; yet not Tamang. So, the particular bride needs to be first accepted and then included in the Tamang jaat. Thus, this is the most unique ritual in Tamang community where Chardam has to be performed before the 12 Tamangs. The 12 Tamangs will be the witness for the marriage which can be compared to the witness in the Court marriage. Focusing on this research many questions may arise. Is this ritual followed in Mirik or not? Whether the women know about it and what they feel about it? To know about this a survey was conducted and the result was that most of the women and girls knew about this custom and are satisfied to be born in a Tamang household or community. A Tamang women, who is also an educator comments "Proud to be a Tamang" and also emphasizes that this ritual has helped the women to secure themselves in the community as the maiti still has the right to protect the cheli(daughter). In this context, the Tamang's ritual and tradition is a boom to the women in



the community and most of them feel that they are given the right to identify themselves in their in-law's house.

The accounts of Tamang tradition, rituals, and culture highlight their richness and the absence of gender inequality. Both men and women are afforded equal opportunities. The "Chardam" system ensures the protection and esteemed status of women, both in their own home and marital homes. Notably, a "Chaang" (daughter-in-law) will not be addressed as such by relatives from the same clan or lineage. For example, a Bomzan relative from the husband's side, cannot call a Bomzan, Chaang, as they are considered to belong to the same clan and are regarded as siblings or close family members according to the thar(clan) chart. The other swangey thar, like Yonzan, Dumzan, Lopchan and Mikchan also cannot refer as a Chaang to a Bomzan and vice versa in the case of the son in law. Daughters are equally valued, with no discrimination among children, and widow remarriage is accepted and supported, granting women significant freedom. This is the culture the Tamang is proud upon. Along with this ritual of marriage, Chardam, Ghewa, song and music have a special role. The Tamangs are believed to be rawshey(jolly), hence their selo and hwai (song) are favorites and widely danced either in marriage or cultural events. Their musical instruments are damphu and tungna. The damphu is the most important and celebrated one. It is the essence of Tamang marriage. The one who plays damphu are called damphure and their beating of the damphu is plak dhung... Most of the songs are sang in this beat and rhythm. Late Santabir Lama in *Tamba Kaiten Hwai Rimthim* writes,

“in the olden days, a pong used to be placed before the one who knows hwai and after the acceptance of the pong, dedicating it to the Gods and Goddesses and offering it to the people present he used to sing.”

He adds, a hwai always starts with a matri bandana,

“amaile hoi amaile” , meaning, matri bandana

and ends with,

“mannala hai dannala, kasya nangri yunala ha....” , he explains,

“mannala means gold ash and dannala means triphala; These things are inserted when an idol of God is made as written in the book of Shung. Kasya means brain and nangri means



inside, hence, the line connotes that may gold's ashes and triphala enter our brain, enhancing and boosting its overall health." (Lama 4; translation mine)

There is a song for every occasion, below to show the culture of the Tamangs to not to marry the same thar or the swangey thar has been written:

“Onma hyangla mhemhe se,

Rangla tanba thanbari,

Rangba ruigi Follari, Farbel chebel aatagai,

Gandhi rangba cherangai,

Bisi thonba fola chu,

Rhui la fola dakhla ga,

Tanba mala paap khala,

Misen ngandam tik pangla”

Meaning,

“In ancient times, our forefathers believed that marrying within the same thar could negatively impact the health and longevity of the future generations. To uphold this belief and ensure the well-being of their descendants, the tradition of worshipping family deities became prevalent within the tribe. Not adhering to this practice is considered both a curse and a sin, reflecting poorly on us and inviting disapproval from the community.” (Lama 22; translation mine)

The tradition of the Tamang tribe's thar and swangey thar is intricately woven into their songs, which hold significant cultural value and are accompanied by the damphu. This instrument carries a folk tale, recited with reverence at every special occasion, honoring its inventor, Peng Dorje. According to legend, while hunting in the Himalayas, Peng Dorje crafted the damphu from the wood of the Ambur (Koiralo) tree and the skin of a goral, securing it with thirty-two bamboo pegs. Although the drum appeared delicate, when played, it resonated with the divine voice of Saraswati. This tale of the damphu's creation is preserved in the Tamba Kaiten.



Anju Tamang in her “Tamba and Damphu in Tambakaiten as the Network of Tamang and Songs has written” ,

“The prominent entities of tambakaiten, tamba and the Damphu are the major and most important actors within the network of Tamang culture and practice.” (Tamang 46)

The Tungna is often played alongside the Damphu on various occasions. Traditionally, it was played by Tamang men while herding cattle in the hilly, mountainous regions. The Tungna is played by plucking, similar to a guitar, and has four strings. In the past, these strings were made from yak or sheep’s gut, but today, they are often replaced by metal strings. The instrument is crafted by carving a single piece of wood, typically rhododendron or pine. The lower part of the body is hollow, while the strings are attached to the upper part. As stated by Mr. Tshewang Tenzing Lama from Nepal during the event “Drolma Puja, Preaching and Peace Concert in support of the Dharma Idol Campaign, International Buddhist Event 2024,” hosted by Dharma Television in Mirik, the Tungna has been depicted in Thangka paintings (Buddhist artworks), suggesting its use since the times of Gods and Goddesses. According to folklore, the Tamang men who went to higher altitudes to herd cattle, leaving their families behind, invented the Tungna as a way to alleviate their loneliness. They would spend nearly six months in isolation, and playing the Tungna helped them overcome their solitude. The Tungna is also considered auspicious to keep in homes. Its backside features carvings of the 12 Lokhor (the 12 zodiac animals), along with the Eight Auspicious Symbols. Below these, in the center, are three symbols that represent the control of anger, attachment, and delusion. The head of the Tungna is often carved in the shape of a dragon, symbolizing extraordinary power. Alternatively, some may carve their zodiac animal instead of the dragon, symbolizing their sign. Thus, the Tungna holds not only traditional significance as a Tamang musical instrument but also deep religious importance.

Another striking and unique custom of the Tamang is that women, after marriage, do not have to change their surname/thar. They can retain the surname of their immediate family. This helps women maintain their own identity. However, it is important to remember that no man or woman can marry someone with the same surname or from their swangey, meaning the thar, which indicates their nearest relatives. For example, a Bomzan cannot marry a Yonzan, Lopchan, Dumzan, or Megchan. Similarly, a Ghising cannot marry a Gyabak, etc. These custom and tradition is always a part of Tamang society and it’s the responsibility of the coming generation to protect and continue these traditions.



T.B. Subba in his thesis entitled, *The Dynamics of a Hill society- Nepalese in Darjeeling and Sikkim* has highlighted the Caste Hierarchy in the Darjeeling Sikkim Himalayas-1989. The Tamang falls in the middle(lower) status of caste along with the Newars, Rai, Limbu, Yakkha, Magars, Thami, Sunuwars, Gurung, Bhujel, Jogi, Yolmo and Sherpas. He also has clearly written about the Tamang's occupation as horse traders or cavaliers. Hence, going through the rituals of the Tamang, their Chardam, Ghewa and the importance given to the daughters and women, surely gives the chivalric insight into the cavalry clan.

Literature Review

In recent times many researchers have come up and they have been exploring the Tamang's identity, culture, customs, and traditions. But, it was not so, few years back. There is a lack of sources to read and write about them. The writers and researchers have been focusing only on Nepal and its adjoining areas, as where this tribe has been living in India as well. Very few works have been found regarding the Tamangs of Darjeeling. The main work I reviewed was the *Tamang: Janjati Sangarsha ko Itihas* written by Late Mr. M. S. Bomzan, published by All India Tamang Buddhist Association which narrates a detailed description about the struggle of the Tamangs to achieve the tribal status in India, persons associated with it and a brief introduction of the origin of Tamang. The other work to look upon is *Syebu-Syemu* written by Late Santabir Lama, which encapsulates the procedure to conduct a Tamang marriage. His other work *Tamba Kaiten* is also of utmost importance in understanding the role of Tamba and songs in marriages and other occasions. Most of the literatures written have included the ways to proceed the marriage and Ghewa, but very few has written about the procedure to conduct and perform Ghewa of a married woman. There is a book written by Parshuram Tamang, *Tamang Jaati* which includes the rituals to follow in the Ghewa of a woman. It has been stated that it is very necessary to have performed Chardam of the women during her marriage if she is from the inter community and if not, her ruishayal must have been performed, if not it has to be conducted before her cremation. This book is among few which has added detail about the ritual. The origin of the Tamang tribe is shrouded in controversy. However, scholars like Samten Norbu have sought to shed light on the theory that the Tamangs migrated from Tibet. His work "Migration of The Tamang Tribe from Tibet" significantly supports my argument that the Tamangs were originally cavalry, lending credibility to this perspective. The lines from his work enhances the idea that Tamangs migrated from Tibet with the meaning "horse riders/warriors".



“It is natural that the Tamang dialect should undergo changes as a result of migration. But despite these changes, their dialect has retained a considerable number of Tibetan words and phrases. This is perhaps due to the fact that the Tamangs could not abandon the religion of the country of their origin and the literary language extant in their scriptures. Some terms and phrases are given below:

"kewa" (skyes-ba) = birth

"kyil-khor" (dkyil-'khor) = disc

"zambulinggi" ('zambu-gling-gi) = of the world

"dowa-ridu" ('groba-rigs-drug) = the six kinds of beings

"namla" (gnam-la) = in the sky

But the most interesting aspect of the Tamang dialect is its retention of Tibetan terms in their archaic pronunciations. They are also to be met with in the Yolmowa, Denzongpa (Sikkimese), Drug-pa (Bhutanese), Ladakhi and several other dialects. As these dialects are all from the same source, i.e. Tibetan, there is strong suggestion that the language has undergone a long process of phonetic modification. This will be evident from the illustrations given hereunder:

Tamang	Tibetan	Spelling	Meaning
Phya-fulla	Chag-fullo	Phyag-fullo	Salutation offered
Brel-shing	Del-shing	'Brel-shing	Connecting
Kra	Ta	bsKra	Hair
Ling	Ling	gLing	Place (though it is 'moun-tain' in the Tamang)”

(Nurboo 39, 40)

Methodology:

A qualitative research method was employed to gather in-depth insights into the subject. A field survey was conducted and the women participants who knew to use the technology were asked to fill up the google form. This form was designed to capture their responses regarding Chardam, Ghewa and their status as a woman in the Tamang household. The men were enquired



about their attitude towards the women and their view on the rituals. Many men stated that they desire to learn Tamang language and aspire to become a Tamba as they fear that this tradition may extinct in the future, if it is not carried and protected by the current generation. They feel that language has to be preserved as there are only few who converse in their own language.

A Tamang senior citizen asserted that the ritual of Ghewa of women is rather a proof that her final rites are performed as in the ancient days due to the lack of communication, it used to take many days to go to the daughters and sisters' house. Therefore, the survey allowed a comprehensive understanding of the participants' perspectives. The qualitative nature of this approach enabled the collection of rich , descriptive data which was then analyzed to identify the theme relevant to the research topic.

Conclusion:

The luxuriant Tamang community is deeply rooted in their traditions and rituals which are unique and striking. These traditions have been securing their daughters and women. This ritual which has been transmitted orally has been performed from ancient times and will continue. This practice from the past shows that the Tamang ancestors may have the lineage of cavalry but they were chivalric in their attitude and behaviour.

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