

MY VILLAGE MY CULTURE

THE SEVEN GIFTS FROM THE LEARNERS
OF WANGBAMA CENTRAL SCHOOL



THIMPHU DZONGKHAG

The Seven Gifts From the Learners-My Village My Culture

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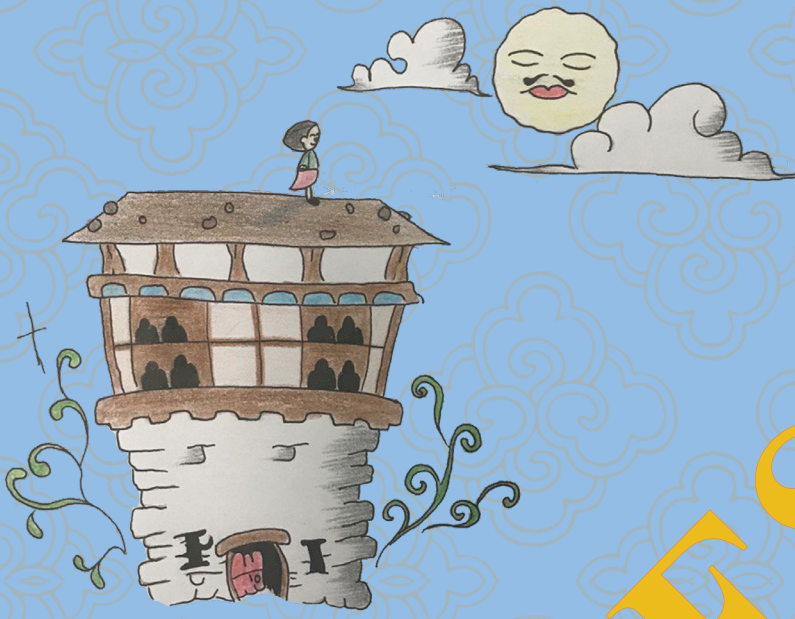
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INTRODUCTION

The compilation of “Seven Gifts” by our learners represents a remarkable milestone for Wangbama Central School, highlighting our commitment to celebrating diversity and the interconnectedness of our learning environment. The school had provided a platform to the students to unveil and showcase the multifaceted culture and traditions through the mediums of songs, stories, dances, games, patterns, language, and recipes.

Our learners from different regions of the country has come up with a diverse hidden tradition and customs of their partiular place. Their joy lies in not only showcasing their individual interests but also in delving into diverse learning opportunities through the collective efforts of parents, mentors, and friends. The collective learning experiences and creativity that emerge from these cultural expressions have the power to unite, educate, and inspire the young minds. The learning shocase has pervaded every aspects of thier life in the school, instilled with the values of love, compassion, beauty and oneness.



STORIES



KARMA DORJI
12 SCIENCE A
TSHOTSHALO, MARTSHALA,
SAMDRUP JONGKHAR

THE TIGER AND THE CURSED WATERFALL

In the lush forests of Samdrup Jongkhar, there was a magnificent waterfall that was said to be cursed. The villagers believed that a fearsome tiger spirit guarded the waterfall, and anyone who dared to go near it would face misfortune. The waterfall was breathtakingly beautiful, with sparkling waters cascading down from a great height, but it remained untouched due to the prevailing fear.

One day, a brave young man named Tashi decided to challenge the curse and explore the waterfall. Tashi was known for his fearlessness and his desire to uncover the truth behind legends. Armed with determination, he set out on a journey through the dense jungle, determined to reach the cursed waterfall.

As Tashi approached the waterfall, he couldn't help but feel a sense of unease. The area was eerily quiet, and the atmosphere was thick with tension. He cautiously continued, keeping a watchful eye on his

surroundings.

Just as he was about to reach the base of the waterfall, a low growl echoed through the forest.

Tashi's heart raced as he saw a magnificent tiger emerge from the shadows, its golden eyes fixed on him. The tiger, however, did not attack. Instead, it began to speak in a deep, rumbling voice.

"Human, you dare to enter my domain, but I sense no ill intent in your heart. Why have you come here?"

Tashi, surprised by the tiger's ability to speak, replied respectfully, "Great spirit of the waterfall, I seek to understand the truth behind the curse. I believe there is more to this story than mere superstition."

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The tiger nodded thoughtfully. “You are wise to question, young one. The curse is not as it seems. Long ago, a powerful magician placed a protective spell on this waterfall to keep it pure and untouched. But over the years, this spell has been misunderstood as a curse. I have been its guardian, ensuring that no harm befalls it.” Tashi was intrigued by the tiger’s words. “Is there a way to lift this so-called curse?”

The tiger looked at Tashi with a knowing gaze. “There is a way. To lift the curse, one must show true respect and understanding for the natural beauty that surrounds this place. Promise to protect and preserve the wilderness, and the curse shall be no more.” Tashi eagerly agreed, vowing to cherish and protect the waterfall and its surroundings. As he made his promise, the tiger spirit let out a powerful roar that echoed through the forest, a signal that the curse had been lifted.

From that day on, the villagers of Samdrup Jongkhar learned the truth behind the waterfall’s curse. They embraced the natural beauty of the area, and it became a place of serenity and inspiration for generations to come. The legend of Tashi’s encounter with the tiger spirit and the lifting of the curse became a cherished story, reminding everyone of the importance of respect for nature and the power of courage in the face of fear.





CHIMI YUDEN
11 SCIENCE A
BERUNGMA, TRASHIGANG

HOW DID THE NAME ‘BERDUNGMA’ ORIGINATE?

Berdungma is a charming, albeit small, village in Trashigang. This is a story that my grandmother narrated to me a couple of years ago. Long ago, a group of people fled from a village in Pemagatshel district and settled in a secluded place due to the heavy burden of taxes. Initially, this place did not possess a name. The name “Berdungma” appears to have originated from an incident in which a family sighted a creature resembling a snake but shorter in length, devoid of both head and tail. Strangely, the creature also bore a resemblance to an insect. The family began referring to the place as “Buduma,” where “Bu” signified an insect (though, in this context, it denotes a snake), and “Duma” meant short in the Sharchop dialect. Eventually, the name of the village was changed to Berdungma. To this day, in the heart of the village, there is a large rock where it is believed that a snake was observed entering the rock.

Berdungma village is conveniently located just over an hour’s drive from the Khelam, a place around 67 kilometers away from Samdrup Jongkhar towards Pemagatshel, and can be reached via a farm road that traverses a dense forest. The village is nestled on a picturesque, gentle slope, with the Nyerama Chhu flowing beneath it.





**KARMA DEKEY SELDEN
CLASS-10.
NABESA, SHABA GEWOG
PARO.**

NABESA (NEYBESA)

In olden days, my village was known as Neybasa because as per our ancestors' tale, during the year 1616 when Zhabdrung came to Bhutan from Tibet, on the way, Zhabdrung had a sleep over at Paro. Zhabdrung, grateful for the warm hospitality, decided to make that village his temporary home. He spent a few days teaching the villagers about the importance of unity, harmony, and the principle of Buddhism. As Zhabdrung was leaving from that place, he declared, "this village shall be known as Neybesa, meaning abode of tranquility and serenity." As time passed and with the development of the country the name "Neybesa" was slowly called "Nabesa" by the people of that village.

Even today, Neybesa stands as a testament to the legacy of Zhabdrung Nagwang Namgyal and the everlasting impact he had on the people of Bhutan.

The village remains the place of peace, where visitors can immerse themselves in the tranquility of the surroundings, connect with their inner selves, and find solace in the teaching of Zhabdrung.





MENDA ZANGMO
CLASS-XI SCIENCE A
SHERIMUHUNG, MONGAR

THE TALE OF ARA AND ITS EFFECTS

In a bygone era, there lived a bird, a dog, a lion, and a pig. One day, as a woman was brewing Ara under a tree, an unexpected strong gust of wind swept through and set the tree ablaze. Tragically, all the animals in the vicinity perished in the fiery ordeal. This incident was believed to bring forth a curse on all those who consumed ara, impacting their behavior. When individuals partook of ara, they would exhibit the talkative tendencies of a bird. With a bit more ara, their temperament shifted, causing them to engage in conflicts over trivial matters, akin to a dog. Further indulgence in ara granted them unwavering confidence, mirroring the nature of a lion. Eventually, excessive consumption of ara left them in a state of stupor, oblivious to the passing of day and night, much like a pig. This tale serves as a reminder of how alcohol can profoundly influence one's character and life.





SONAM CHOKEY
CLASS-XII Sci A
PAGAR, CHUKHA

PAGAR VILLAGE: WHERE HISTORY AND NATURE MERGE TOGETHER

Nestled in the majestic Himalayan Mountains of Bhutan is a hidden treasure called Pagar. This beautiful village is surrounded by untouched natural beauty, showcasing the unique charm of the place. Pagar is situated at an altitude of around 2,800 meters, on the western slopes of a mountain ridge that overlooks the Wangchu River. It is located in the northernmost part of Chapcha Gewog under Chukha Dzongkhag, very close to Chuzom, the confluence of Paro Chhu and Wangchhu.

What adds to Pagar's enchantment is its name, which has a rich history and legend. According to stories passed down through generations, Pagar got its name from a group of brave warriors known as the Pazap, who came from the eastern part of Bhutan. In the 17th century, during the time of Zhabdrung Rinpoche, these victorious warriors were returning to their homeland after a triumphant battle.

When they reached the spot that is now Pagar, they were greeted by a breathtaking view of serene landscapes. The tranquility, vibrancy, and sheer beauty of the place made a lasting impression on them. They were so overwhelmed by the natural splendor that they decided to camp at this spot for three days to celebrate their hard-earned victory.

In honor of this significant event, the village was named "Pagar," which combines "Pa" for the Pazap warriors and "Gar," signifying a camp. Therefore, Pagar is a living tribute to the warriors who once camped in its midst, forever remembered in its name. Pagar Village, with its rich history and stunning surroundings, is a testament to the beauty and heritage of Bhutan. It is a place where the past and present come together, and where the wonders of nature are on full display.





KENCHO BIDHA
CLASS-12.
CHAMGANG, DARKALA GEWOG
THIMPHU DZONGKHAG.

THE BLESSING OF TAKTSEKHA

The story “Blessing of Taktsekha” was narrated to me by my great grandfather Changlo who is the former gup of Darkala.

Once upon a time, in a serene and remote part of Bhutan, a revered Chizhi Lama from Ganey embarked on a spiritual journey to meditate in the tranquil region of Dagala. He settled in a place known as Tatshaykha, surrounded by pristine natural beauty. Little did he know that his peaceful solitude would soon be interrupted by a mysterious presence across the valley.

On the opposite mountain, near the enchanting Relung Tsho (lake), inside a secluded cave, resided a Lama from Tibet. Curiosity and intrigue led the Tibetan Lama to initiate a series of extraordinary tests to challenge the abilities of the Chizhi Lama.

The first test involved a seemingly simple task – straightening a yak horn. The Tibetan Lama sent the horn to the Chizhi Lama, who, through his spiritual mastery, managed to accomplish the task with grace. Undeterred by this success, the Chizhi Lama, in turn, sent a “ku” (water fetching jar) to the Tibetan Lama. Unfortunately, the Tibetan Lama was unable to complete the task as desired.

This exchange of challenges only intensified their intrigue and rivalry. The Tibetan Lama then presented a magnificent offering of grains, each grain shining like stardust, inviting the Chizhi Lama to count them. With impeccable precision, the Chizhi Lama counted the grains and responded with a tally meticulously inscribed on a delicate, gilded paper. This exchange further fueled the competition between them.

Not willing to concede defeat, the resourceful Tibetan Lama devised a daring plan. He summoned a colossal serpent, a creature of unimaginable grandeur, to test the mettle of the Chizhi Lama and the very essence of their faith. As the sun rose on that fateful day, the echoing footsteps of the awe-inspiring serpent reverberated through the valley, leaving the denizens of Chizhi Goenpa spellbound in its wake.

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With hearts pounding and unwavering devotion, the courageous Chizhi Lama confronted the serpent. A mesmerizing battle unfolded, as the heavens themselves seemed to hold their breath. In the end, the Chizhi Lama emerged victorious, harnessing the boundless strength of his faith, wisdom, and compassion.

In an act of profound kindness, he transformed the formidable serpent's intent to turn Dagala into a lake into a symbol of protection – a resplendent chorten (stupa) that now stood majestically, blessing the land and its people.

As time flowed and seasons changed, the tradition of the sacred ritual thrived. Every three years, the chosen Lama of Chizhi Goenpa stepped forward to lead the cherished ceremony. The people of Dagala, adorned in garments that rival the shimmering stars, gathered with joyous hearts, offering humble rations from each household as a gesture of unity and community.

The ritual unfolded like a harmonious symphony, with blessings showered upon both people and yaks, intertwining their destinies. This auspicious occasion turned into a bustling marketplace, where treasures from distant lands were showcased and exchanged, enriching the lives of all who participated.

Laughter echoed through the valley, and the sun cast its golden embrace over the celebration. Men and women moved through the festivities like ethereal dancers, their hearts fluttering with the hope of love's sweet embrace. Bonds of affection blossomed under the azure sky, kindred souls finding each other amidst the jubilant celebration.

In this enchanting tapestry of life, they danced, they chatted, they played games, and they reveled in the vibrant mosaic of emotions that painted the canvas of their existence. It was a day of unbridled joy, a celebration of life's harmonious symphony, as the ritual united their spirits and their souls in eternal harmony. And so, this beautiful story of tradition, courage, and love continued to dance on, etched forever in the hearts of those who witnessed its splendor.





UGYEN CHODEN
CLASS-VIII C
LAURI, SAMDRUP JONGKHAR

THAB-SUNG



The Sharchop community in Lauri Gewog, Samdrupjongkhar, has a special tradition of applying a black mark called “Thab-sung” whenever they leave their homes. Thab-sung literally means the fire place oven amulet. The grandparents or the eldest person from a family are responsible to give Thab-sung to the younger ones. They obtain the Thab-sung mark by using soot from the oven with their fingers. An adults will be given three finger marks on their chest – one from each of their pointing, middle, and ring fingers, while children have a single finger mark on their nose from the pointing finger. Many people from outside the community wonder about the mark when they come across someone having Thab-sungsung. This practice has a connection to and has emerged from the following story as narrated by my grandpa.

The oral story says that there was a Lama and his disciple meditating in a cave deep within a forest. One day, the Lama sent his disciple to the village to collect supplies, instructing him to return the following day. As soon as the disciple reached home, he prepared to leave, explaining that they had no provisions even for the evening. Although his parents urged him to stay the night, he disregarded their request and departed after the sun had set behind the mountain. After a few hours, he ventured into the dark night and unexpectedly encountered a beautiful woman. She inquired, “Where are you going? Where have you come from? Do you have any company?” The disciple answered her questions, and in their conversation, he received the “Thab-sung” from this mysterious woman, who then promptly departed.

The disciple’s early arrival at his destination surprised the Lama. The Lama inquired about

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the reason for his quick return, considering he had been permitted to stay home. The disciple gave a few explanations and, when asked if he had encountered anyone during his journey, he confessed, “I met a lovely woman in the dark night and exchanged a few words.” The Lama was taken aback and exclaimed, “How could you encounter a woman in the dark night? While she may have appeared as a woman to you, in reality, she was a witch. Tonight, she will come here to take your life. You must leave this place to escape her.” The disciple, in a state of terror and astonishment, had no alternative but to find a new location.

The Lama granted him a blessing and provided him with a talisman, explaining that it would shield him from potential misfortunes. He was directed to head to a cave where a Yogi lived. Following the Lama’s instructions, the disciple proceeded to the cave where a yogi resided. The Yogi instructed him to hide behind the bed as the night falls. Before long, they heard the witches approaching with loud cries. The witches went to the Lama’s dwelling and inquired about the boy. The Lama denied the presence of any other individuals and advised them to disregard the boy. Subsequently, the witches took a different route and reached the cave where the Yogi resided.

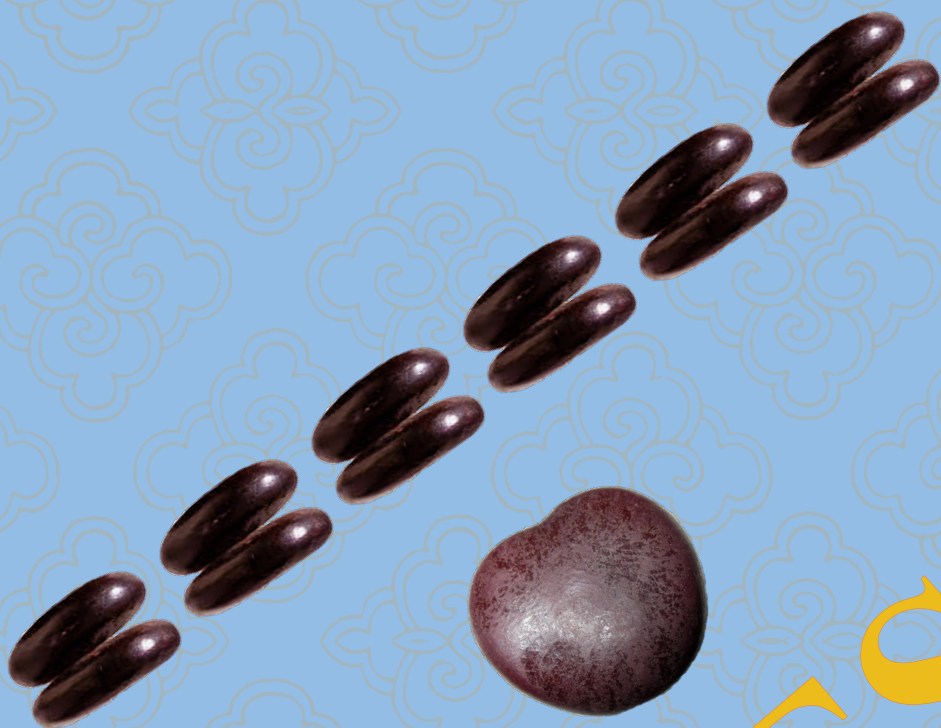
“Has anyone arrived here?” questioned the witches.

“Only you are present,” responded the Yogi.

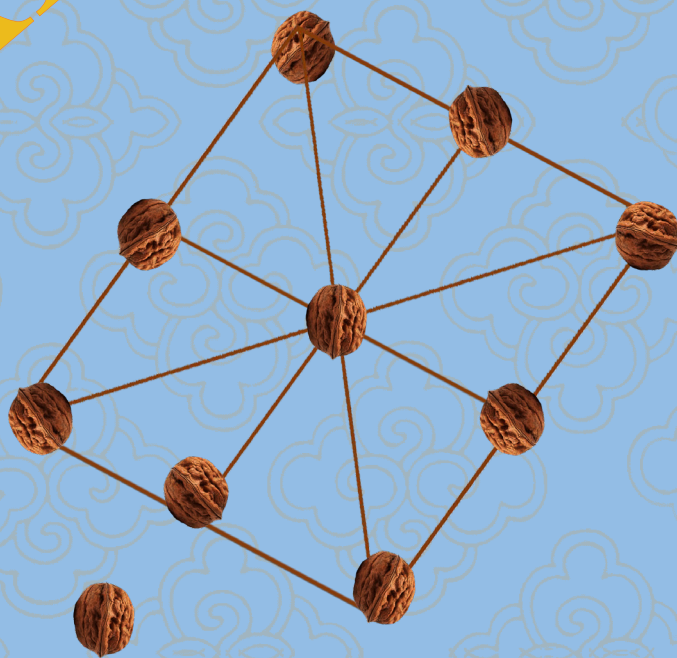
In response, the witches uttered rudely “Please refrain from falsehood. We’ve imprinted three fingerprints on his chest, and we recognize him. We’ll call his name, and if he’s here, he will face peril”. They then initiated three consecutive calls: “Santala, Santala, Santala,” which literally means the person having black mark on the chest. Receiving no response, they assumed they had caused his demise and departed. Their continuous calls, in fact, shattered the talisman into pieces, but the disciple remained unharmed. The disciple was taken aback when he noticed that the talisman given by his Lama had inexplicably broken into pieces. He inquired of the Yogi what had happened to his talisman. The Yogi explained, “The evil spirits conjured by the witches have transferred onto the talisman and the Thab-sung. It has averted all your misfortunes. If there had been no talisman or Thab-sung on your body, you might have faced the death.”

Even today, the community in my village has not forgotten the recounted incidents, and they continue to provide Thabsung to those departing from their homes. It is imperative to consistently obtain Thab-sung from Lama, grandparents, or parents as an identity to signify that the bearer has someone to protect them, and no other spirits are allowed to inflict harm.





GAMES





**SHERAB THARCHEN
CLASS-XI
BJACHHO GEWOG,
CHUKHA DZONGKHAG**

APA-GUTO GAME

Apa-Guto, is primarily played in my locality and is a favorite among children. The origins of this game date back to the 20th century when two friends were out herding cows. They soon grew bored and decided to play a game, but they couldn't decide on what to play. One of the friends came up with an idea. They would dig seven holes in the ground and place 30 small pebbles in each hole, except for the middle one. They named this game Apa-Guto, inspired by the watermelon they had with them. They ate the watermelon and started playing. This game is a pastime for children, particularly when they're out herding cows and need some entertainment.



Key points about Apa Guto:

- Apa Guto is a game where pebbles are placed in holes and played during childhood.
- This game is popular in the southern regions of our country.



To play, you need:

- 30 small pebbles.
- 7 ground holes, each filled with 5 pebbles.
- Players (as required).

The game play process is as follows:

1. The first player begins by picking pebbles from one of the holes.
2. Then, they fill the holes with pebbles.
3. The process continues in turns.
4. If a player fails to fill the holes without having any pebbles in their hand, they are eliminated.
5. If a player successfully fills the holes and still has pebbles left in their hand, they win.





JAMYANG WANGYEL
11 SCIENCE 'A'
PEMAGATSHEL DZONGKHAG.

TEK TEK GAME

Brief background

The possible inventor of the game could be cattle herders. This game was popular among cattle herders when they gathered in a large open ground. It is a game played in the eastern region. There must be a minimum of two people and no limit for maximum. The game requires a large plain area.

Ground Rules for the Game

1. Individual players will be playing for their own points.
2. When one is playing, the rest of the players will act as an opponent.
3. In order to decide who will play first, a specially shaped wooden stick (called Tek Tek) is tossed with all the effort with a whip made of a straight stick.
4. Whoever tosses the Tek Tek to the maximum distance will go first.
5. If the Tek Tek is tossed accidentally behind the narrow grove, the hand holding the whip should be enclosed by the other hand which will hold the ear.
6. At any time of the game, the rest of the players will stay in different locations ready to catch the stick which can lead to the knockout of the player and points nullified.



Impact of this Game on Education

Cerebral: Mathematics and communication

Emotional: Winning and losing

Social: Gathering and coordination

Physical: Running, handling and dodging

Spiritual: Mindfulness/Appreciation





DANCE





YESHEY PELDROEN
CLASS -7
LAURI, SAMDRUP JONGKHAR.

ACHE LHAMO CHAM

Ache Lhamo is one of the unique and infamous cham that is performed in my village and in some parts of Samdrup Jongkhar. It flourished in the 16th century and has the charm and beauty of both the dance and drama. It is believed that besides being a form of entertainment, it also has the powerful spell to appease local deities.

Ache Lhamo Cham is only performed in the areas of Merak-Sakteng in Trashigang district and in Lauri in Samdrup Jongkhar district. It is performed with the staccato beat of the skin drums; the energetic, leaping dancers; the rudimentary mask fashioned from yak hair, wool and animal skin all serve to heighten this dance's primal atmosphere. It is among the handful of religious dances performed by the lay population rather than monks.

In our village , the dance is performed on the 14th and 15th day of the 6th month in the bhutanese calendar. It's performed once a year.

Video source: <https://av.mandala.library.virginia.edu/video/ache-lhamo-cham-dance-part-1>





PATTERNS





DEEPA GHALLEY
CLASS XI SCI B.
TSHOLINGKHAR, SAMTSE.

AAHSANI

Materials required: Sheep wool

Significance:

Traditionally, it's offered to show hospitality to our visitors and guests. It's mandatory during Ghalley marriage celebrations. Those without these items at home have to procure them through various means.

Furthermore, these woven items serve versatile purposes, functioning as blankets and thin mattresses. Layering two to three pieces, keeps us warm during winter nights

Cost: A simple Aahasani costs around Nu.1000 per piece. However, intricate and beautiful patterns can elevate the cost to Nu.2000 to 3000 or even more.

Time taken: For novices, it takes more than 3 to 4 days to weave a simple piece without any patterns. However, experts can complete it in 2 to 3 days, and if intricate patterns are involved, it might take a week.





SANGAY DEM
CLASS- IX 'A'
LINGZHI, THIMPHU

'BJA'- YAK-HAIR TENTS

Yak-hair tents, known as "Bja," have traditionally been widely used by highlanders. Bja is a tent woven with yak hair (or fiber, as it is also referred to). However, these tents are now becoming a rare sight, largely because weaving them is labor-intensive and time-consuming. Due to their bulkiness and weight, yak herders find it much easier to use tarpaulin sheets.

We remove the yak's fur when the yaks are

strong. If yaks are not so strong, we won't get fur. In our local terminology, this is known as 'YO,' and we use the fur to make tents and garments. It takes around one to two years to complete a tent. We remove fur from strong yaks in the month of June and from weaker ones only in the month of July. While removing their fur, we feed them salt, tie their feet, and then remove the fur. Locally, this fur is known as "PHYTES," and we weave the tent using the good-quality fur, while the less good quality fur is used to make bags for storing grains.

Usually, most Yak herders use this Bja/Tent during the summer. People from Laya, Lunana, and Lingzhi predominantly use these tents. My community strongly promotes the use of Bja as the preferred tent.





SANGAY TSHERING
CLASS- VII A
MERAK, TRASHIGANG

KHAMAR HAT



Khamar hat is a traditional attire worn by the people of Merak and Sakteng in Tashigang. Khamar is a black hat that has five fringes protruding from it.

Materials Required:

1. Yak Wool
2. Spinning wheel/spindle

Significance: The Khamar hat serves as an cultural identity of Merak Sakten. Moreover, it serves as a cushion on their head while carrying heavy loads. Heavy loads are carried on the back with a strap over one's head.

Procedure:

1. **Gathering Yak Wool:** Obtain high-quality yak wool from domesticated yaks, which are common in the regions inhabited by the Sakten people.

2. **Cleaning and Sorting:** Thoroughly clean the yak wool to remove any dirt, debris, or oils. Sort the wool based on its quality, length, and color.
3. **Carding and Combing:** Card and comb the yak wool to align the fibers and remove any tangles. This process prepares the wool for spinning.
4. **Spinning:** Spin the prepared yak wool using a spinning wheel or spindle to create a continuous yarn. The thickness of the yarn will determine the overall texture and warmth of the hat.
5. **Knitting or Weaving:** Knit or weave the yarn to create the conical shape of the Khamar hat. The technique used will depend on the design and pattern desired.
6. **Shaping and Sizing:** Shape the knitted or woven fabric to form a conical hat by gradually narrowing the width as you move towards the top. Adjust the size to fit the wearer's head.
7. **Sewing and Finishing:** Seam the edges and secure the structure of the hat. Fold and sew the top to close the apex of the conical shape.
8. **Embellishments:** Enhance the aesthetic appeal of the hat by adding decorative elements such as colorful yarn, beads, or traditional patterns. These embellishments make the hat visually appealing and culturally significant.
9. **Final Touches:** Check for any loose threads or imperfections and make necessary adjustments for a polished finish.



LANGUAGE

बांगबामा केंद्रीय विद्यालय
गौरी, धिमफू



NESHA RAI
CLASS-XI COMMERCE
DEPHELING, SAMTSE DZONGKHAG

BANTAWA LANGUAGE OF RAI COMMUNITY

The people of older generation with the surname 'Rai' in my village speaks a unique language known as Bantawa. However, this language is not much in use among younger generation and slowly losing its hold in my community. This language has basically originated from Himalayan hills of eastern Nepal where it was spoken among the people of Bantawa sect of Kiranti ethnic groups.

A person from Kiranti family is known as Kirat. Kirats were among the earliest inhabitants of Kathmandu Valley in Nepal. Therefore, Bantawa language in some way connects our family to our ancestors whose roots are from Nepal. Bantawa is also used as a lingua franca (common language) among Rai minorities in Sikkim, Darjeeling Kalimpong in India and Bhutan.

Some common sentences used in Bantwa language are -

- Good morning/afternoon/evening. --- (Sewa)
- What is your name? --- (amnu nung di?)
- Where are you going? --- (khatne ta khayang)
- What are you doing? --- (de ta chayang)
- Come here --- (oda bana)
- When are you coming --- (daam kha ta ban)

So these are some of the basic sentences that older people in my village use in their day-to-day conversation.





SANGAY CHODEN
CLASS- XI COMMERCE
LINGZHI, THIMPHU DISTRICT

LOCAL TONGUE OF LINGZHI

The people of my community have a unique dialect widely used as a means of communication. Lingzhi dialect is the most popular one which my community prefers to speak. This dialect plays crucial roles in the family for daily communication despite the fact that there is little complication in understanding words due to the tone variations. Lingzhi dialect is significant to me since I grew up speaking it. This dialect was passed down from my forefather as a legacy which is why it is a unique gift of my community. This dialect plays pivotal roles in understanding and communicating any affairs and social set up; further, it has been one of the most important tools for everyday communication.

We consider this dialect as a unique one because it is not used in all other places in Bhutan except Lingzhi in Thimphu. I find my community's dialect is unique looking at its attributes. Though the common vocabulary of my dialect is similar are similar to our national language.

to our national language and Tibetan language, but different in enunciation and pronunciation. In some cases, it sounds like the dialect of Haaps of our country although many words do not match with theirs. One unique thing about my dialect is that our speech is soft and sounds soothing while speaking with each other. If anyone learns to speak, they would pick up both vocabulary and tone without much complication. In other words, it is easier to learn, in fact some of the words. There is neither written record nor oral transmission about the origin of the dialect. Bhutanese in general are believed to be the immigrants from other parts of the world especially from Tibet, so the dialect must have originated from this place. The geographical location and time were other factors that might have influenced the uniqueness of Lingzhi dialect. Many of our ancestors were believed to have good connections with Tibetan due to trade which had contributed to the formation of the lingzhi language not so different from Tibetan. The Lingzhi was also used as a trade route to Tibet by many Bhutanese in ancient times, even by a few people today. The intonation, vocabularies, and enunciation are somewhat similar which is evident that the dialect must have originated from Tibet. Notwithstanding origin of dialect inclines to Tibet, but there is no exception that lingzhi dialect is mostly

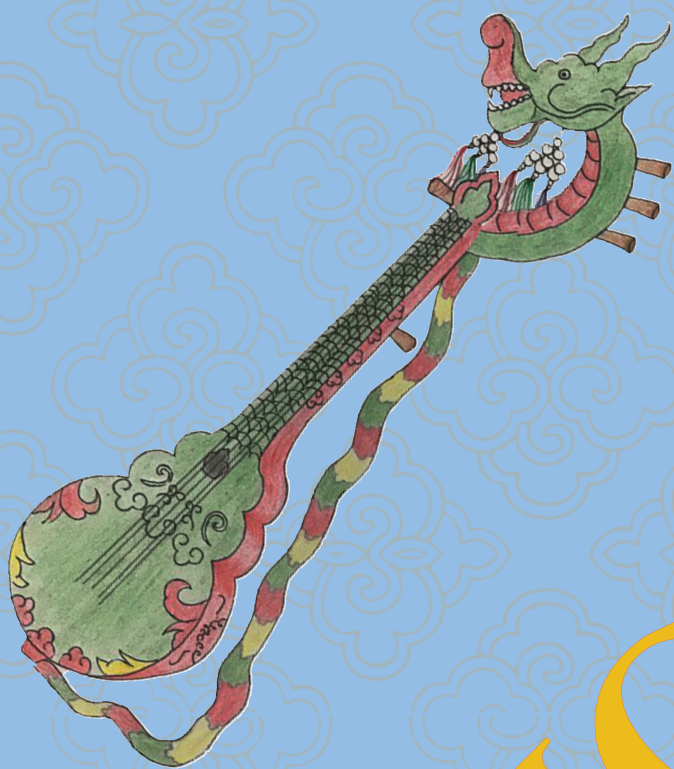
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not influenced by our national language considering some aspects and attributes of dialect. Considering all those facts, my dialect has stood tall although it was believed to be borrowed from Tibet with mere assumption.

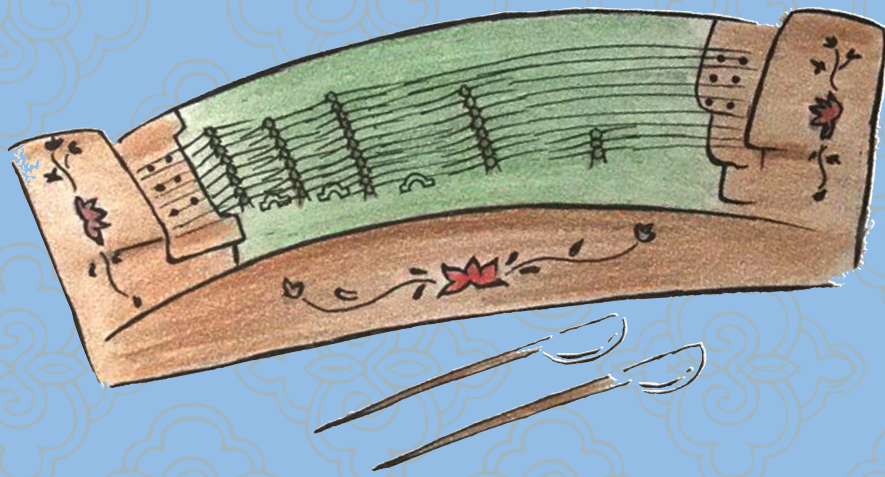
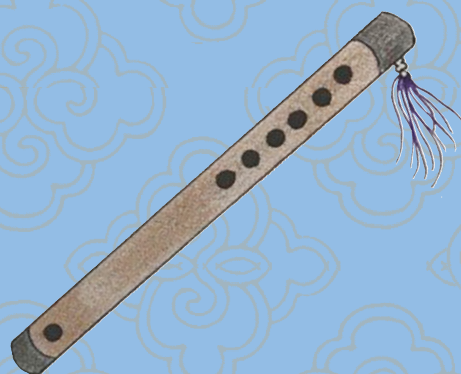
This gift is toil by my ancestors, and it is my sole duty to foil no matter what challenges and barriers I must come along. It is a gift more precious than any other gift. It cements the strong bond and maintains the everlasting chemistry of my community. Therefore, I value so much by learning the dialect from my parents and elderly people of my community. Some common vocabularies are highlighted and translated in English below:

Lingzhi Language	English
Jay-Dho	During
Ga-Bea	Where
A-pu	Grandfather
Coti	Chair
Lak	Hand
A-Zay	Junks
Dung	Beat
A-sh	Sister
A-zho	Elder Brother





SONGS





SONAM ZANGMO
CLASS-XI SCIENCE A
DAGOR, SHUMAR GEWOG,
PAMAGATSEL DZONGKHAG

ALOW ALOW AMA

Alow Alow Ama is a popular song sung in our village during the departure of our beloved ones. The song also expresses sadness and reminds the listeners of their hometown. The song is composed and sang by Sangay Karoo.

ཞབས་ཁྲ་འཐེན་མི། སངས་རྒྱས་དཀར་པོ།

ཨ་ལའོ་ཨ་ལའོ་ཨ་མ། །འོ་ནང་ཐེ་ལོ་མ་ལ།།
 རྩེ་ས་རྩེ་བར་ས་ག །འབྲམས་ས་རོགས་ཏེ་ས་ག།
 རང་ག་པ་ཡུལ་དྲན་ལ། །སེམས་ཏེ་སྒྲོ་ལས་ཟུ་ན།།
 རྩེ་བ་དྲིན་ཅན་པ་མ། །འོ་ན་ག་ག་དེ་ན།།
 རྒྱང་རྒྱང་བསོད་ནམས་མ་བའི། །པ་མ་དྲིན་ལན་མ་ལ།།
 ཨོ་ཐ་འཛམ་གླིང་ནང་ག། །མི་ལུས་ཐབ་བྱར་སྒྲིང་བ།།
 ཏག་བྱ་སྒྲོ་བ་ནང་ག། །མི་ཆེ་རྒྱལ་རང་ཟུ་པ།།





TSHERING PENJOR
CLAS-X B
GENEKHA, THIMPHU

LHU LA CHOE BI CHOG

A dance lhu la choe bi chog is a dance which is danced only in Geney gewog. This dance was composed by Am Chimmi and the purpose of her composing this song is to offer prayer

to lhu ལྷ། ལྷ། In olden days this dance was danced when village people offer prayer to lhu ལྷ། ལྷ། But nowadays people of geney gewog dance this when they offer prayer to lhu ལྷ། ལྷ། as well as when they have events, celebration and festivals.

Performed : They dance this song while playing archery and khuru .

ལྷ་ལ་ཆེན་པོའི་མཆོག།

ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།

དགུང་གི་དགུང་ས་མཐོན་པོ། ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།

ལྷ་ལ་འབྱོན་ཅུ་མིང་། ལྷ་ལ་འབྱོན་ཅུ་མིང་།

དགུང་དང་བྱི་ཏུ་ཉི་མ། ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།

ལྷ་ལ་འབྱོན་ཅུ་ཡོད། ལྷ་ལ་འབྱོན་ཅུ་ཡོད།

གངས་དང་གངས་སྟོད་ཐོན་པོ། ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།

ལྷ་ལ་འབྱོན་ཅུ་མེད། ལྷ་ལ་འབྱོན་ཅུ་མེད།

གངས་དང་སེར་ཆེན་གང་མོ། གཡུ་རེ་གངས་གོ་གསེར་ཆེན།

ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།

ལྷ་ལ་འབྱོན་ཅུ་མིང་། ལྷ་ལ་འབྱོན་ཅུ་མིང་།

སྤང་གི་སྤང་ཤོང་ཐོན་པོ། ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།

ལྷ་ལ་འབྱོན་ཅུ་མིང་། ལྷ་ལ་འབྱོན་ཅུ་མིང་།

སྤང་དང་ཤམ་རྒྱས་རབ་བཅུ། རབ་སེང་སྤང་གི་ཤ་མོ།

ལྷ་ལ་ཆེན་པོའི་མཆོག། ལྷ་ལ་ཆེན་པོའི་མཆོག།





JAMBA DORIJ, CLASS-XII-ARTS A,
WANGBAMA, THIMPHU

DAKAR LHAMOI LHA_ZHEL

དར་དཀར་ལ་མེདི་ལ་གཞིལ། །གྲོང་ལ་གསེར་གྱི་ནང་ལས།།
མ་མཐོང་ལ་གིས་བཅད་དེ། །ཨུ་ས་ལས་ཨུ།།
དར་དཀར་ལ་མེདི་ལ་གཞིལ། །གྲོང་ལ་གསེར་གྱི་ནང་ལས།།
དཔལ་འཛོམས་བྱ་མེདི་པ་ཡུལ། །ཨུ་ས་ལས་ཨུ།།
དར་དཀར་གསེར་མཚོ་གཡུ་མཚོ། །གྲོང་ལ་གསེར་གྱི་ནང་ལས།།
དཔལ་འཛོམས་བྱ་མེདི་གསོལ་ཆུ། །ཨུ་ས་ལས་ཨུ།།
ལ་གི་བྱ་དངས་པངས་ཀོ། །གྲོང་ལ་གསེར་གྱི་ནང་ལས།།
དཔལ་འཛོམས་བྱ་མེདི་གསེར་བྱ། །ཨུ་ས་ལས་ཨུ།།
ལ་གྱི་དོམ་ཅུང་དྲིང་དཀར། །གྲོང་ལ་གསེར་གྱི་ནང་ལས།།
དཔལ་འཛོམས་བྱ་མེདི་སྒོ་ཁྲི། །ཨུ་ས་ལས་ཨུ།།



RECIPE





TANDIN WANGMO
CLASS-VIII A
ZANGLAYKHA, GENEY, THIMPHU

MENGYE/ JOMJA

I was raised in Zanglaykha under Geney Gewog. Due to the country's remote location and historical contact barriers, Bhutan has a diverse range of cultures, which is reflected in the variety of cuisine. Mengye of Shar, also known as Jomja of Paro, is one such dish. Jomja is not as well-known as the puta of Bumthang and the hönté of Haa. Among the several dishes that we used to prepare in my village, Mangye is one that is particularly well-liked there. Our ancestors consumed Mangay, and we still cook it today. Our ancestors prepared Mangye and offered it to the local deity.



It is served during large gatherings, birthday celebrations, ceremonies, and special occasions like Tshechu, the local New Year event, and Lomba. Though this dish is sometimes overshadowed by the well-known hönté, Paro people still find great value in it. Because of its shape resemblance to the Italian meal, Mengye is sometimes compared to pizza. Made from cooked rice that has been kneaded until it is ready, the dish's dough is topped with a paste consisting of fried walnuts, red chili powder, and perilla seeds. Various households take liberty in adding extras like eggs, meat paste, or veggies to improve the dish's flavor. The finished dish is served with a hot chili paste and Bhutanese butter tea known as Suja.

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Ingredients:

1. Rice
2. Nuts
3. Cooking Oil
4. Salt
5. Amaranth/perilla (Zhimtse)
6. Chilli Powder

Procedure:

1. First we need to cook the rice and then put it in a clean bowl and knead the cooked rice in the flat shape like pizza.
2. Grind perilla and nuts into a powder.
3. Mix the powdered perilla and nuts with chili powder and salt in boiled oil and set it aside for later use.
4. Paste the mixture of the kneaded rice.
5. It's ready to serve.





LEKI CHODEN
CLASS-XA
PEMA GATSHEL.

TOHKARAY

Tohkaray is a famous dish in the eastern part of Bhutan, especially in Pema Gatshel. This dish is typically prepared during momentous occasions like Losar, Locho festivities, and significant family gatherings. Furthermore, it serves as an appealing alternative when one seeks to deviate from the regular dietary regimen. The dish is celebrated not only for its exquisite taste but also for its distinctive pyramid-shaped presentation, which captures the visual senses and enhances the overall dining experience.

Ingredients:

- Buckwheat +wheat flour
- Water
- Chilli Powder
- Onion
- Tomato
- Oil
- Garlic



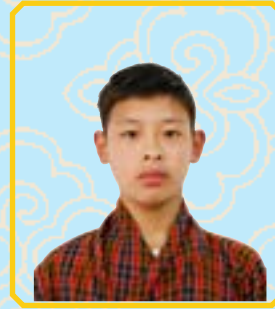
Procedure:

1. Mix flour with water to form a dough.
2. Knead the dough and shape it into an oval.
3. Create a pyramid shape from the oval, which is referred to as Tohkaray.
4. Steam Tohkaray for a minimum of 5 minutes.
5. Cut onions, garlic, and tomatoes into pieces.
6. Saute the chopped onions, garlic, and tomatoes in oil until they turn a brownish color.
7. Add the pyramid-shaped Tohkaray to the mixture, then incorporate chili powder and mix thoroughly.
8. Tohkaray is now ready to be served.





KINGA TSHERING
CLASS- XII COMMERCE
BARSHONG, NARO, THIMPHU



KARMA LETHRO
CLASS- XI SCIENCE A
GANGYUL, LINGZHI, THIMPHU

BHATSA MARKU

Our rationale for the selection of this recipe is primarily attributed to its distinctiveness and popularity among the highlander community, rendering it a favored culinary choice. What distinguishes this dish is its simplicity, necessitating only a handful of basic ingredients. In the highlands, where vegetables are not readily available, we rely on butter and flour to create this delightful meal. This dish is predominantly prepared during festivals and the harsh winter months, a testament to its suitability in the face of challenging weather conditions.

Ingredients:

1. Flour
2. Butter
3. Oil
4. Salt
5. Sugar



Procedure :

1. Mix water with flour (Maida) to form a dough.
2. Allow the dough to rest for 10 minutes.
3. Cut the dough into small pieces resembling the shape of macaroni.
4. Bring water to a boil in a pot.
5. When the water reaches a boiling point, introduce the cut dough pieces into the boiling water.
6. Add oil or butter, and optionally, salt and sugar to the boiling mixture.
7. Stir the contents until the dough pieces are cooked.
8. Serve the dish hot.

