

The biggest statue is the image at Bajo temple;
 The most blessing deity is the deity at Chime Temple;
 Indeed, I have visited all these but;
 Missed out the Stupa of Great Purity from India;
 When I went to see the Indian Stupa of Great Purity;
 Locked with a padlock engraved with a tiger;
 A flexible metal latch of serpent's head fitted from
 inside;
 Thus, failed to see the Stupa of Great Purity;
 Then, the realised Tsipa of Tibet;
 Made offerings to the Triple Gem dwelling above;
 Gave away alms to the beggars;
 Made propitiations to *Ogyen Padma* (Guru
 Padmasambhava);
 The outer lock engraved with a tiger disappeared;
 The flexible metal latch of serpent broke from inside;
 The base was surrounded by eight mighty rivers;
 The base that is encircled by eight mighty rivers;
 Whether it is seen by Mermaids;
 Or by the golden fish making circumambulation;
 Everyone else is forbidden to see;
 Yet, I have seen it now;
 Its waist is held by a vajra cliff;
 The reason it is embraced by the vajra cliff is;
 Whether it is seen by the cliff's deity or not
 Whether it is encircled by buzzing bees or not;
 It is forbidden for everyone else;
 I, the realised Tsipa have seen it.
 The tip is embraced by the sun and rainbows;
 The reason it is embraced by the sun and rainbows is;
 Whether the tip is seen by the sun or not;
 Or circumambulations by the moon;
 Everyone else is forbidden to see it;
 Yet, I have now seen that.
 One, I, realised Tsipa of Tibet;
 Two, the parents who gave birth to me;
 Three, the teachers who taught me letters when young;
 An aspiration prayer to attain enlightenment together;
 [I] make here while making circumambulations of the
 stupa;
 May the father Guru grant his blessings?

1.2.2.10. Advice: Lozey as a Precept

Lozey associated with religious and laity activities;

Astrological guidance in constructing a house:

Seek the right spot on the day of the Mouse;
 Install the foundation rock on the Ox day;
 Erect the entrance door on the day of Tiger;
 Put the staircase on the Dragon day;
 Mount the rain gutter on the day of Snake;
 Place house roof on the day of Bird;

Superstitions and beliefs:

A crow is crowing indicating the coming of guests;
 Prosperous guest arrives at the door;
 The flame of fire in oven is speaking;
 The guest may appear then there is meat;
 The mewling cat is wiping its face;
 There may come an excellent and pious visitor.

Advice:

Don't make a warm fire out of straw;
 If you ever make a fire out of straw;
 Instead of being gratified by warmth provided;
 You cannot later bear the suffering from cold;
 Don't drink the cold water of the mountains;
 If you ever drink the cold water of the mountains;
 Instead of appreciating its cool effect;
 You cannot later bear the distress of thirst;
 Do not seek a lover from distant place;
 If you ever seek a lover from distant place;
 Instead of cherishing the present happiness;
 You cannot withstand the test of despair in the end.

1.2.3. Ode

An oral game, *tsangmo* or *tsam-mo* is short and melodious poetry normally sung for entertainment by people of all ages in all the regions. It is also considered as one of the ornaments of speech. There are several very similar names for the game, with each having its own meaning and definition, according to the elderly village people; *tsam* is a short poem either composed on the spot or learnt from elders or friends, which is recited to a melodious tune. *Mo* means divination or test. Therefore, it is a song sung to test the feelings of another person. In another version, it is also a song sung by individuals in a group, to make the same divination of feelings as above by a stick (*tsang*) pointing to the personal items already collected from each of the participants, guided by the rhythms of the song. Another very similar name to that for the stick *tsangmo* indicates that this tradition may have been derived from U-tsang province of Tibet. However, some elderly villagers interviewed about the game thought that the terminology had nothing to do with U-tsang at all. Taking their local knowledge into account, it seems likely that the slight difference in nomenclature might just reflect a local dilution of the term which has crept in over time. Although there are different names given according to how the game is played, Bhutanese commonly refer to it as *tsangmo*. Performance of the game is indigenous and unique to Bhutan, with the



poetic songs passed down from our forefathers through the ages and often sung in the respective dialects of the singers' districts. While singing tsangmo, the lyrics are actually based on the moods and situation.

For stick tsangmo the rules are as follows: each male and female participant should place an item in the centre. A neutral person is assigned who either closes his eyes or sits facing away from the rest so that he does not know the owner of individual items. When one has finished his/her turn then the assigned neutral person will hold a stick and repeat the song once again. According to the beat of the song, he points at each item. Wherever the point of the stick remains when the song finishes, he makes a comment according to the meaning of the song, "whoever is the owner of the item is, the song's message is (for example) Love. You are being loved by the singer, are you in love with him/her? If yes, you should tell him/her at the earliest possible."

The message is clearly conveyed through the use of metaphors in the form of a four-line verse with two couplets. Each couplet is self-contained. The first usually makes a statement or describes a situation. The second one makes a response.

Then the owner is identified. Sometimes the owner may be the same sex as the singer in which case the group expresses its sympathy in chorus and ends in laughter. "In the old days people were also married through this divination game" explained a few elderly citizens. Apart from these rules, one does not have to stick to one form

of expression. Participants can change the context of the lyrics as they desire. Since tsangmo is meant for fun, no individual is expected to get emotional at the message as the singer is also blind folded. Moreover, no one in the group clearly knows on whose item the stick will land at the end.

General tsangmo (i.e. not with the stick) is usually sung casually in a group, for example during celebrations, while on a walk, during the transplantation of paddy, weeding, collecting firewood, transporting manure in the fields, harvesting paddy, plantation of maize, harvesting maize and in a leisure period. This is an impromptu entertainment where you hone your skill in creating verses on the spot and also where you learn from and communicate with others. One person sings and another responds, the debate continuing until a winner or a draw is declared. This version of the oral game is played in an unstructured way so there are no particular rules. Today, the Bhutan Broadcasting Service arranges phone-in tsangmo sessions (akin to talk-back radio) among listeners from different places and the participants either choose to reply to the previous singer or sing their own part without aiming at anyone in particular.

Regarding the tune of tsangmo, there are more than four types depending on custom, language and dialect. According to the knowledgeable citizens, while singing tsangmo, the first participant must sing a stanza in praise of the Triple Gem or a divine being, as a way of making an offering. The subsequent participants may dwell on friendship, love, odium, discord, joy, sorrow

as they like, and end with verses of supplication or good wishes. A few examples of tsangmo are given below.

1.2.3.1. Praising

In the east appears a twinkling star;
In the west emerge two twinkling stars;
Twinkling of stars one after another;
Finally, they all merge with the brilliance of the sky;

1.2.3.2. Romantic

In the vast, serene meadow;
Filled with grazing *dzo* and *dzomo* (hybrid male and female yak);
In the eyes of a calf;
There is only one charming dzomo;

1.2.3.3. Odium

Coming from the country of China;
The sword the length of 18 handspans
One person was killed in the previous year;
The evil is rising again;

1.2.3.4. Discord

Discovered from the depth of the Ocean;
The right spiralled conch;
Even though you are bright;
I will have no need of you;

1.2.3.5. Joyful or Rejoicing

Radiance and rainbow filled the sky;
Flowers and grains abound the land;
By the warmth of one's love;
We rejoice in the prosperity and pleasure;

1.2.3.6. Sorrowful

Amongst the most sorrowful of the woods;
The dejected door step of the ground floor is worse;
Amongst the many desperate human beings;
I, the feeble one, am the worse;

1.2.3.7. Supplication

Brought together by the previous karma;
Two of us, the couple;
Like the sun and sky above;
[I] pray for our unshakable existence;
The tsang mo described above were taken from those

prevailing in the western regions of the country. The one below is from Lhuentse district of eastern Bhutan.

1.2.3.8. Tsangmo of Kurtoc (Kurtoc speakers)

As the river flows downstream;
It is the foam that returns;
If it is to return, let it the river;
I don't want the foam to return;

1.2.4. Narration

Darshey is a traditional practice where a man holding a *khadar* (auspicious white scarf) in his outstretched hands faces the seated crowd, and makes auspicious speeches at a ceremonial function, usually during religious and social occasions. (The origin of the tradition is attributed to Zhabdrung Ngawang Namgyal when he introduced this practice during the consecration ceremony of Punakha Dzong in 1639.) The tradition, however, may vary slightly from village to village in the use of language and presentation such as making speeches decked with maxims or simply narratives. The worldly tradition of *darshey* does not require to be sung like *gurma*, *Lu* or *tsammo* but is expressed more or less like a recitation. That is why a person may begin *darshey* with the phrase such as '*wo la so la ...*' and end his speech by offering words of good wishes and aspirations such as '*... let us pray that we see each other's countenance again and again in future.*'

Depending upon the talents and level of education, the performer applies poetic elegance in the speech; *darshey* is usually performed during auspicious occasions. *Atsara* (masked clown) also makes similar speeches during *tshechus*. Therefore, this section provides a sample of *darshey* performed during auspicious ceremonies and *darshey* performed by *atsaras* during festivals.

Bhutan has a unique tradition of stressing on *tendrel* (the independent arising of auspicious events). Any occasion or event has to begin and end on a positive and hopeful note. Whether it is house construction, marriage, promotion, or an important project, a ceremonial inauguration in the beginning and a well-wishing conclusion are very important social values. Thus, *darshey* is an important item in any ceremonial programme. *Darshey* means narration of scarf, especially presented by an eloquent person to the guest of honour adding some melody in order to enhance the auspiciousness of the ceremony. It is an indigenous oral expression practiced all over Bhutan. Depending on the