



## Tungdunge Mundhum Establishes a Link Between the Sen and the Samba Dynasties

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Author Details
Dr. Nawa Raj Subba
Authors Affiliations
Purbanchal University, Edenburgh International College, Biratnagar-16, Nepal
Corresponding Author*
<b>DR. NAWA RAJ SUBBA</b>
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**Abstract:** Mundhum is knowledge. Kirat's Mundhum is comparable to the Hindu Vedas. Some even consider it folklore. The culture of Kirat was formed by combining Mundhum's wisdom and philosophy with faith. Tungdunge Mundhum is the story of Kirat Samba's ancestral relationship, empowerment, and travel details. Tungdunge used to be their ancestral deity to be worshipped every three years. Kirat Limbu is an indigenous group living in Eastern Nepal, India, Bhutan, and abroad. Different surnames identify them, and one of them is Samba Phyang. The study attempted to examine facts to connect the epic and genealogy. This research investigated the historical, archaeological, and biological context. King Kokaha-Baraha used to be considered a god in history and genealogy. Tungdunge was the youngest son of King Kokaha-Baraha in Koshi Baraha region. He belonged to the Sen dynasty. His journey described in the myth began from Koshi-Baraha to the Mewa Khola in the 17th century. In the Socio-biological approach, the gene directs the path to kinship. He had travelled to Mewa Khola searching for his brother, and Samba welcomed him. This Mundhum attests to the Sen and Samba families' ties. It was a historical case of Eastern Nepal similar to the socio-biological model explained. The Shreng and Samba lineages arose from the Sen dynasty, according to history and mundhum. As a result, the Sen dynasty is the forefather of Samba families, including Phyang.

**Keywords:** Tungdunge Mundhum, Koshi Baraha Kshetra, Kirat, Samba.

### INTRODUCTION

*Mundhum* is a traditional text passed down orally through centuries of wisdom. 'Mum' means travelling, and 'Dhum' means being effective enough in the Kirat Limbu language to display knowledge capable of

going around and down (Chemjong, 2003, 30). An ancestral Samba-based myth is Tungdunge mundhum. They believe that Tungdunge was their ancestor who came to see and bless them after worshipping well (Mudenchhong, 2007, 140). *Mangthan* is a place where adoration occurs. It features a high stage in an open field, displaying weapons, musical instruments, Torma, and flowers. A priest sacrifices a goat and a cock to God and bestows the family's peace, health, and well-being.

Limbu, Rai, Yakkha, Sunuwar, and other Kirat ethnic groups exist. The Limbu ethnic group includes 379 surnames, one of which is Samba. Their native land is Eastern Nepal, West Bengal, Assam, and Bhutan, now scattered worldwide. They have Tibeto-Burman ancestors and speak a Tibeto-Burman language. Because they are indigenous, they have a long line of ancestors. Samba, a member of Limbu community includes over a dozen clans called Chongbang, Lunghimba, Phenchhangwa, Phyang, Kaidangba, Mikkendang, Maden, Tangdappa, Shreng, Mudenchhong, Tesyeba, Wetneba, Paksanwa, Tumsanwa, Leguwa, Sambahang, Tapmaden and Hinahang (Chongbang, 2009; Sangchumbho, 2018; Tambahang, 2011; Sembu, 2014).

The research focussed on Phyang among the Samba community. Phyang lives in Nepal's districts of Taplejung, Sankhuwasabha, Panchthar, Morang, Sunsari, Jhapa, and Lalitpur. They also dwell in Bhutan, India's Sikkim, Assam, and the United Kingdom. However, they believe their ancestral place, the Mangena Yak, is Mewa Khola Samba in Taplejung, Nepal. There are Phyang clusters found in Athrai Hangpang in the Taplejung district, Phidim in Panchthar, and Barabise in Nepal's Sankhuwasabha district in addition to Mewa Khola. They are also present within Bhutan and India's Sikkim and Assam clusters.

The ancestral brother of Phyang Samba is Chongbang Samba. They live in Taplejung in Sobuwa, Sabhapokhari in Sankhuwasabha, Terhathum in Isibu, Memeden, and Siden in the Panchthar district of Nepal (Chongbang, 2009, 15-120). In several communities around Limbu, married daughters of the Samba family have spread the tradition of Tungdunge mundhum. In addition to Samba Phyang, in the name of family welfare, the Limbu community adored the God Tungdunge.

They passed on Mundhum's rhetorical consciousness as a belief system from generation to generation. Their culture and philosophy base is Mundhum (Chemjong, 2003a, 2-7). Also, Mundhum is called the voice of the deity. Their worldliness, culture, and language have contributed to their being indigenous. Mundhum developed a consciousness and perception system. Outside of the package, they do not want to think.

Ethnography speaks of timelessness, i.e., it does not connect things with chronology, historical facts, and figures. Therefore, people prefer to evaluate misinterpretations based on fictional species definitions (Fabian, 2014). Moreover, our culture is shrouded in superstition.

Mundhum comes from where they are currently living, according to the Kirat Limbu culture. They do not dare to link mythical history to the anthropological world's account. Indigenous culture, history, and linguistic politics give fertile land for political interests. They say that after asserting that they are special tribals who have grown up in this area, they guarantee certain privileges and rights through the government. They, therefore, choose to follow the same conventional experience as anyone else.

Mundhums speak of historical items. A myth about their ancestral path to their Mewa Khola territory is Tungdunge mundhum. They carry out the ritual and get satisfaction rather than knowing its depths as a cultural norm. The ethnographic presentation has shaped details. However, the anthropological perspective has not investigated ethnographic information. This paper examines facts and connects the socio-biological model and evidence.

The study's questions to Samba Phyang were: What is your family tree? What are your cultural practices? Do you know Tungdunge Mundhum? How do you worship the Tungdunge God? What is your idea of the theory of Mundhum? Is it equivalent to evidence from history? What does society do for the preservation of culture? What are the challenges to the culture? Any more perceptions of the overall culture?

Scholars have conducted ethnography on Mundhum in several ways (Limbu, 2020). Mundhum, however, has never been studied anthropologically. So yet, researchers have not done work on Tundunge Mundhum. Tungdunge Mundhum is a legend, however. To explore its connection with the historical context, this researcher regarded the traditional tale as folklore. This study attempted to critically analyze content and context in conjunction with historical and archaeological evidence for the first time. However, this study only examined Phyang from the Samba family is a limitation.

## BACKGROUND

Kirat Mundhum means Consciousness Veda-like (Chemjong, 2003, 29-30 ). The value of Mundhum is comparable to texts like the Veda, the Quran, the Bible, Tripitaka, etc. However, Mundhum has two forms: one oral and the other written. Some Kirat mundhum is considered older than the Veda, such as Genesis (creation of the world), Lepmuhang mundhum (a deluge disaster), etc. But only in the 9-10th century did Mundhum's writing begin with the King or Saint Sirijonga. Te-Ongsi-Sen-Thebe achieved the revival of Mundhum with the script in the 18th century. In the 20th century, Lalshor Sendang in Sikkim attempted to compile and edit Kirat Mundhum for the third time (Tumbahang, 2013; Marohang, 2017). Historian Iman Sing Chemjong researched Kirat mundhum in the 20th century. He edited and made the Kirat mundhum comprehensive (Chemjong, 2003). In the 21st century, poet Bairagi Kainla also collected, edited, and published the Cha-It mundhum of creation (Kainla, 2003). There is writing practice going on now.

The majority of the Mundhum with the priest (Samba/Phedangba/ma) is still oral. Therefore, there is a high risk of corruption inside the texts. Phedangba singing Tungdunge mundhum is a common practice. However, Nanda Prasad Chongbang Samba documented and Bharat Subba Tunghang Limbu translated the Tungdunge mundhum in the 19th century (about 160 years ago) in Hangpang, Taplejung of Nepal (Chongbang, 2009, 144). This text is the earliest written record of Tungdunge Mundhum. The current form of oral mundhum has a slightly different sound. As a result, I began my research with Nanda Prasad Changbang's old and written Tungdunge Mundhum.

## OBJECTIVE

The study aims to explore the state of Tungdunge Mundhum in Samba Phyang. The research will examine if Mundhum's story is consistent with the evidence, genealogies, and mundhum. In addition, this research will look into who the Mundham figure Tungdunge was, why he arrived at Mewa Khola, and when he did.

## METHOD

The approach of this study is descriptive and exploratory. The study aims to identify the ancestors, the traditional rituals, the knowledge, and the interpretation of Tungdunge worship with historical evidence. This topic was a part of the genealogical and cultural data review from Samba Phyang during 2016-2019. The study included Phyang Samba living in Nepal, India, Bhutan, and the U.K. In terms of cultural and biological features, the participants were generic. Communities collected qualitative and quantitative data from particular clusters. The methods employed are informal interviews, group interviews, focus group meetings, and field trips. The means for collecting qualitative and quantitative cluster data were a semi-structured questionnaire and checklist, a supplementary

paper used to draw a family tree: cultural data and social information collected on the form, along with the list. The sampling techniques were purposeful and convenient. Before the case, the interviewer told him about it. Before taking up the interview and conversing, he obtained verbal consent. The research included cultural events, archaeological and historical sites.

The researcher collected information from clusters and locations covering Taplejung, Sankhuwasabha, Panchthar, Sunsari, Morang, Jhapa in Nepal, Santapsa, Tsirangtoe, and Tsirang in Bhutan, and Sikkim and Assam in India, and the U.K. by the interviewer, support person, and primary informants. Unpublished

and printed manuscripts of mundhum were additional primary sources. Published genealogies, books, and reviews were the secondary source of information.

The investigator did coding and tabulation after collecting information from various locations. Researchers decoded and grouped the details accordingly. After translating, analysis and writing began—the introductory essay on the blog. Researchers verified data by establishing contact with interviewees, resource people, and critical informants via mobile calls, messengers, and Viber chats.

## FINDINGS AND DISCUSSION

Summary Table of Households Surveyed

S.N.	Geographical location	Number of Households
1	Nepal (Taplejung, Panchthar, Sankhuwa Sabha, Sunsari, Morang, Jhapa, and Lalitpur)	44
2	India (Sikkim and Assam)	30
3	Bhutan (Santapsa, Tsirangtoe, and Tsirang)	30
4	The U.K.	3
	Total	207

The table shows an outline of Samba Phyang household distribution. The survey covered Taplejung, Panchthar, Sankhuwasabha, Sunsari, Morang, Jhapa, and Lalitpur. There are 144 Samba Phyang households in Nepal. Similarly, Assam and Sikkim, India, have 30 families. Bhutan has 30 homes, and the U.K. has three households. So in 207 Samba Phyang households, there are around 952 human beings.

### Tungdunge Mundhum- A Unique Culture of Samba Phyang

The Samba Phyang believed Tungdunge to be a god and sought adoration every three years. In the bearing theory known as sacred texts for gratitude and blessing used in Samba culture, the mundhum is intrinsic conviction. Tungdunge is Samba's father and gives his descendants tolerance, security, and prosperity.

The Samba Phyang people adored the Tungdunge, putting *Mangthan* in an open area by cleaning and displaying *Ke*, *Chyabrun* (Drum), *Feja*, *Tarbar* (Knife), weapons, *Tongba* (Liquor in a wooden pot), *Torma* (made from powdered cereals), flowers, etc. By naming him the youngest son of Kokohang from Kokoha, now known as Koshi-Baraha, Samba, the priest sings the mundhum.

Tungdunge God travelled all over and reached his family living in Mewa Khola Samba's present-day Taplejung Nepal village, tracing the enchants of the Samba (Chongbang, 2009, 13). Samba Phyang's people believed that Tungdunge was their ancestor who gave the power of worship to peace, health, and prosperity, an auspicious ritual.

### Essential Items Required for the Adoration of Tungdunge

Phedangba/ma performs worship rituals. A three-year-old goat and a chicken cock are especially the requirements for the ceremony. Other goods needed for devotion are:

1. Stem, leaves, and the tip of the oak tree (*Sigap* or *Patle*) 5 pcs
2. Some dried leaves of mugwort plant for incense and smoking
3. Flowers of various kinds
4. *Timmak* (a weapon)
5. *Mudenphema*, *Khayaphema*, and *Kho* (a set of swords and shields)
6. *Dhup Ackchheta* (a mixture of Mug-wort leaves and rice grains)
7. *Dadira* made of sheep hair and ghee on a bamboo stick 108 pcs
8. *Torma* made with powdered rice and millet grains (108 pcs)
9. *Ke* or *Chyabrun* (a drum)
10. *Pona* or clothes (pieces of red and white-coloured cloth)
11. *Thunche* (a bamboo basket)
12. *Kalash* (a metal water jug)
13. *Tongba* two and *Pipa* 4 (drinks in bamboo jar and pipes)
14. A plate of wood gas coal to burn dried Mugwort leaves
15. Bamboo stems with leaves and other herbs to create a *Mangthan*. (Chongbang, 2009, 129; Mudenchhong, 2007, 140)

A rite of adoration takes place in front of a stage called *Mangthan*. It is nearly rectangular, which displays the above materials in order. First, a Phedangba sits before the *Mangthan* and creates smoke by burning dried incense leaves over burnt wood coals on the plate. Then he begins melodiously to recite Tungdunge mundhum. This feeling attracts members of the family and neighbours to the crowd. It lasts during the day and night continuously.

### **Tungdunge Mundhum Texts**

A Phedangba/ma recites the Tungdunge mundhum:

*Aalla khene lekwado sumbado mangle kussa Tungdunge mange Samba mange khene sodan ya:rin ketchhe kebeyang keyagelle thabera kembare singdhakse kentumbhu ha: mangba hangba hatasuru, pirusurusille khene ga aatnu kedeyang yangnu kedeyang thabera paanu yambae aanga kessa phokwang sammading mangwahangwa aalak kembirangen phang peli panja kenaktulle assa phokwae khaneang sakwading hangwa mangwa kedeklo! assa sakwading yakla-aang kedekle phang thabera muing kebire-aang thabera kema nu thabera kemphu ga temen hopma? warang hopma aasading yo laam pegesimu ro... Khanjum khanma isikpa lokpha singdhyimadang ha: aaplung-gne perung danghayo nu.ma ta:ma nakpa sijora ke-ing bhu sa re peli panja kenettero tange-e hukso Sewaro! (Chongbang, 2009, 129; Mudenchhong, 2007, 140).*

### **(C) Synopsis of Mundhum**

Well, thank Mang (God)! I am a representative of the family, praying to you with courtesy. With your beloved food, ornaments, musical instruments, flowers, and weapons displayed on the *Mangthan*, I am offering you a three-year-old goat and cock. Please take up our offerings of prayer. You are the youngest son of King Kokaha, to rule over Sumbado (Koshi Baraha). Your older brothers have taken possession and ownership of their ancestral lands already. You were busy in the field scattering seeds, and you ended up late getting your share. But Kokoha, your father, gave you your belongings and power, and he went down. You have gone north in the direction of the river Tamber. The hills of Thaksuba, Sogabu, Leguwa, Pikhuwa, Kurule, Jalhara, Belhara, Pakhribas you have crossed. Then you visited the villages of Yakkha, crossed the Arun Rivers, crossed the Rivers of Barun. You saw the hamlet of Bahrabise, Koshuwa, Sajik, Sigedimba, Phakhangba, Yangkhangba, Tiraphara, Chiden, Samdhok, Kandhok, the hilly landscapes rising and crossing the cave where you lived, and then you called Mewa Khola! And you crossed the Tamber River and got to Piring Gadhi, where the queen of Maswa mocked you. Then you got angry and cursed them for being infertile, unfruitful, and killed. Sulungdin Samba of Mewa Khola welcomed you for a while and was honoured to receive blessings with arms, flowers, and bamboo baskets. You also saw your girlfriend, the forest goddess, and spent eight days

with her. Most of the villages where you have visited are designated holy sites. I give you a pair of Tongba (drink) and Pipa (pipe) on behalf of the house and a goat and cock for your meal (by picking the hair three times along with the spelling of "*samduki kyabo sanchholo*"). Make the Gods happy if the family has committed any wrongdoing. Keep their lives secure. Please make sure that you save them from being dumb and disabled (Chongbang, 2009, 129; Mudenchhong, 2007, 140).

Phedangba takes the hearts of a slain goat and a slain cock and offers them to God on *Mangthan*. After worship, the family and neighbours enjoy a meat and food party. Everyone gets mental satisfaction after worshipping together with family and neighbours. It strengthens social cohesion and identity.

### **Comparison of Tungdunge Mundhum with Other Communities' Folktale Native Samba and Koshi-Baraha Kshetra Relationship**

There seems to be no cultural practice of Samba Phyang associated with Koshi Baraha. They do not see the need for patriarchal worship while Mundhum speaks to the region. However, native Athpahariya Rai in Dhankuta believes that after the death of someone in the family, the ritual washes only after going to Koshi-Baraha on the Kartik full moon. They go to Koshi-Baraha and visit and worship Baraha God. They have a deep cultural connection with the Koshi-Baraha (Shrestha, 1990). During King Kamadatta Sen of Vijaypur (1761-1769), two Angbuhang princes, nephews of queen Thangsangma, found one day while walking in Sardu Khola, a copper figure of Shiva. The King celebrated and placed the icon in Koshi-Baraha by building a temple (Chemjong, 1974, 99). Even today, the Angbuhang Limbu dynasty goes there to worship the copper idol of their ancestors.

### **Khajum Limbu Folktale**

Not only is this Tungdunge Mundhum connected with the Samba ethnic. Khajum Limbu also affiliates Tungdunge with the Khajum mundhum. Mundhum, from the other Limbu ethnics, confirm the historicity of Tungdung and Kokoha Mang. According to Khajum legend (J. Kurumbahang, personal communication. May 7, 2020), the Kokoha mang appeared 9-10 years old as an orphan in the present Terhathum Chhathar Khajum settlement and visited Khajum Limbu, but the Khajum did not know him. Seeing him clearing the trees, the Khajum drove Kokoha mang away. From there, he pursued the present Koshi-Baraha. The Kokoha mang entered Koshi-Baraha, sometimes appearing as a boy, sometimes as a wild pig. Khajum cut off a wild pig's mouth with a *Khukuri* (Knife) in Pewalung Phakchamara Chhathar Tehrathum. Immediately, the package turned to stone. Seeing this, Khajum is afraid, and they're coming back from there. There is, therefore, a suggestion that the Khajum Limbu family should not

go to the Koshi-Baraha region even today (KhajumKurumbahang, 2020).

Kokaha/Kokoha is in Chhathar Phakchamara Khajum, a settlement in the Terhathum district. Kokoha mang appeared for the first time is named Chhathar Pond. There is still a human palm stone in Chhathar village near Suyaldhara. The stone connects Baraha Kokoha to Khajum Mundhum. Khajum Limbu believed it forbidden to go to the Koshi-Baraha area because Kokoha mang cursed their ancestors.

### **Ninglekhu Limbu Folktale**

A mundhum of Ninglekhu Limbu, a resident of Phedap, also mentioned Tungdunge God. Tungdunge God crossed the Tamber river region of Taplejung to Poklabang. Ninglekhu tied up God for one night. Ninglekhu wrongly bound Tungdunge God, realized after a while. They also worshipped him as a penance. In installing a Tungdunge mang shrine, it is customary to bury bamboo under a step in a high place (B. Yakthungba, personal communication, May 7, 2020).

### **Warum Hang Limbu Folktale**

Kirat writer Chandra Kumar Serma interprets Tungdunge Mundhum differently. Once, the Tamber River was cloudy, even in the winter. King Kokoha of Koshi-Baraha ordered his authority to kill those who polluted the river. After receiving the order, Tungdunge left for Arun, Barun, and Tamber River areas. God Tungdunge finds the Warum Hang of Maiwa Khola, making a muddy river, while he excavates the land to a fort. According to the Kokahamang order, Tungdunge targeted Warum Hang. The attack survived one Warum Hang (Sherma, 2009, 112).

He ran away and hid in a pig's drinking bowl near the house. He sought salvation with a young woman weaving a loom. The young woman held the secret of Warum Hang. After the young woman told the chasing Tungdunge God that nobody had come here, Warumhang guarded.

### **Mundhum Related to Tungdunge Based on Tibetan Folktale**

Kirat writer Chandra Kumar Serma identified Mundhum based on the Limbu priest Phedangba/ma. According to Mundhum, a Samba married a girl from Tibet (Muden/Bhote). The Tibetan discovered the Samba and killed him quietly. Then the Tibetan threw the Samba's dead body into the Tamber River. Tungdunge God, according to Mundham, was among those murdered as Samba. As a result, Samba offers the heart of a living goat and cock along with Torma to Tungdunge God (Sherma, 2009, 114).

In any case, the various sects of Kirat Limbu have a tradition of coming to Koshi-Baraha and worshipping their ancestors. Samba's God, according to Tungdunge Mundhum, was Koshi- Baraha. Because of the

descendants of those who ignored history, the sacred site remains unreachable. They could only recite Mundhum.

### **The Variation between Oral and Written Mundhum**

Since Mundhum is an oral text, there is no uniformity. Verbal mundhum varies from written mundhum. In Tungdunge Mundhum, the character's name, which accepts the deity, is a verbally diverse people, location, and period. Nanda Prasad Chongbang Samba documented this mundhum in the 19th century, around 160 years ago (Chongbang, 2009, 144). The Mundhum tells us of Sulungdin's Samba, who embraced God. There was a distinction in characters who welcomed the Tungdunge God in Mewa Khola in oral and written texts.

Govind Tumbahang reported in a book that Tungdunge was received and adored by Mikkendang Samba near Phungphungden waterfall in Mewa Khola, according to a Phedangba/ma (Tumbahang, 2011, 79). Ganga Samba, a member of the Samba cultural committee, said Maden Samba welcomed the deity in Mewa Khola (Limbu, 2019). Following a priest, Samba, another cultural expert, Chandra Kumar Sherma, said Mudenchhong Samba received the God in a mundhum (Sherma, 2009, 114). Tumbahang (2011), Samba (2019), and Sherma (2009) took local Phedangba/ma references in different time intervals. In oral texts, there are chances of corruption. Therefore, written proof is critical in the study. Thus, Mundhum, documented by Nanda Prasad in the 19th century, is a reliable source for the analysis.

We can comprehend this distortion from a different perspective. Mundhun and genealogical accounts indicate other names, but their ancestor was the same. For example, Samba Chongbang's genealogy revealed that Mikkendang and Maden and Chongbang, Lunghimba, Phenchhangwa, Phyang, Koidangba are the descendants of Phembunhang (Chongbang, 2009, 15). Genealogy has also suggested that Phembunhang belonged to Sulungdin Samba. Therefore, the genealogical evidence suggests that Mikkendang, Maden, Phyang, and Samba families in Mewa Khola are descendants of Sulungdin or Phembunhang Samba.

### **Samba Communities' Expression**

Nowadays, arranging the requisite animals and goods for worship for an ordinary person is difficult. It is also tough in most clusters to find a Phedangba/ma. The investigator considers a great deal of the community's view that the culture of the ruler prevails in the culture of Limbu. Today, the ruler's culture occupied native places. For example, Kirat Limbu founded the Koshi-Baraha site, now isolated culturally from the native people. To this end, Nepal's indigenous people have become aware and vigilant while restoring their hidden heritage to their culture and tradition. This researcher noted an example of how Koshi-Baraha Kshetra (area), a native site of Mundhum, was occupied

by the ruler's culture and covered by Hindu literature and activities.

Samba Phyang people believe that their ancestors' original land is their Mewa Khola Samba village, and the name of their clan is synonymous with that place's name. The village toponym since there were Samba rulers and inhabitants in the past. They believe in their holiest spot, Mangena Yak. Therefore, they attempted to renovate the ancestral place in the village. Samba individuals from that original location have joined hands to turn their Mangena Yak into a magnificent land by building a *Manghim*, *Mandir* and preserving the legendary places and artefacts. They are also aware of the adoration of the Tungdunge as an inherited history and culture.

The Kirat Samba Limbu Society was founded in 2018 in Mewa Khola Taplejung to preserve Samba-related geographical sites, such as Tungdunge mang, Mangena Yak, and others updated this effort (Sangchumbho, 2018). Society has set many goals and objectives, such as studying and recording history and genealogy, preserving and displaying historical objects such as the Royal Scepter. In addition, the community has planned to make this historic site a beautiful memorial place.

### **Tungdunge Mundhum and Shred of Evidences Analysis**

#### **Geographical Location**

Tungdunge mundhum has cultural records. It has a mapping of different geographical areas in the texts. Mundhum texts highlighted Koshi Baraha (Sunsari district of Nepal), Thaksuba, Sogabu, Leguwa, Pikhuwa, Kurule, Jalhara, Belhara, Pakhribas (Dhankuta district of Nepal), Arun, Barun rivers, Bahrabise, Kosuwa, Sajik, Sigedimba (SankhuwaSabha district of Nepal) and Phakkangba, Yangkhangba, Tiraphara, Chiden, Samdhok, Khandhok and Mewa Khola (Taplejung district of Nepal) in ascending geographical order. The Tungdunge God began to travel from Koshi-Baraha (Sunsari) to the Himalayan communities of Dhankuta, SankhuwaSabha, and Taplejung from Koshi-Barshi (Sunsari) in Eastern Nepal.

#### **Genealogical Indication**

The genealogy of different Samba families discussed the ancestral past and landmarks. Phyang Samba tells the story of three Koshi-Baraha hunters heading north across the Tamber River searching for wild pigs. Saratappa, one of the hunters, arrived at Mewa Khola, where he killed a wild pig. He was Phyang's forefather, a Samba. Before that, two hunters split up near Yangrup Panchthar and left for Yangrup on their way to follow wild pigs, eventually becoming Yonghang and Chabegu/Jabegu Kirat Limbu (TB. Phyang, personal communication, August 15, 2019).

The Chongbang Samba mundhum is similar to that of the Phyang Samba mundhum. Three hunters left Koshi Baraha and their dogs searching for golden wild pigs to join Limbuni bridge present-day Terahthum and Panchthar. Two hunters went to Yangrup after the dogs, and today they became Thegim/Jabegu/Chabegu and Yonghang. One of the hunters, Saratappa went to Nalbo Mewa Khola and killed a wild pig (*Saraha* means wild pig, *Tappa* means killer). He was Chongbang's forefather, the Samba. This series of events revealed that both Chongbang and Phyang Samba had a forefather, Saratappa. The Chongbang Samba genealogy describes more about Saratappa descendants, such as Chongbang, Lughimba, Phenhangba, Phyang, Koidangba, Mikkendang, and Maden (Chongbang, 2009).

The genealogy of Yonghang (Yonghang, 2011, 2-10) provides even more information about the hunters indicated in the Phyang and Chongbang Samba genealogies. Chudamani Sen and his army marched towards the Terai's eastern portion amid Gayasuddin Tuglak in the Simangadh attack. Sen created a Chaudandi state near Koshi-Baraha. Four of his sons moved deeper into the Himalayas, known as Senehangs, and crossed Sanguri in 1331 to reach Sangamtar in Dhankuta. They stayed there for years and moved ahead. Before leaving that location, they erected four stones called Hangsenlung. One of the brothers from Senehang went to Poklabang and became King. The remaining three Senehang brothers spent seven years in Simraghat.

According to the Yonghang genealogy (2011), they crossed the Tamber River further north and split into Yangrup, from whom Yonghang and Jabegu/Chabegu eventually formed. The remaining two brothers then moved further north across the Tamber River. One brother entered Mewa Khola; another came to Tamber Khola in the father-in-law's house. And the genealogy has concluded that these two Senehang brothers formed various Samba clans over time. The Kirat Senehang Limbu genealogy recorded Abhi Sen (Udim Sem) with four Sen Senehang, Samba Sen, Surad Sen, and Mani Sen (Sen, 2007, 225). It also produced the clan family that grew out of Sabasen and evolved Samba, Maden, Labung, Chongbang, Mudenhang, Tangdappa, Mipheng-gen, Tammaden, and Solungdin during a period. The source also indicated that the Samba clan originated from the Sen dynasty.

#### **Historical Evidence**

Iman Sing Chemjong, the historian of Kirat, said that a community of Kirat people migrated from the Ganges plain to Simangadh and flourished. One faction conquered Kathmandu and founded the Kirat dynasty in the history of Nepal. The Kirat people founded the Sen dynasty and extended from Ilam in the east to Pyuthan, Doti, in West Nepal. A genealogy of Sen Chobegu Limbu (2007) stated that following the Muslim invasion

of Simangadh, a group of Sen people migrated to Koshi Chatara and formed a Chaudandi state. The genealogy recorded that the Sen dynasty's ancestral deity living as Kokoha mang (God) in Koshi-Baraha belonged to Samba and Tungdunge. The Sen genealogy (2007) indicated that the Sen, ancestors of the Kirat Samba people, entered the Kirat Limbuwan state and became Limbu. It was a very long step in this process. During Kirat King Lohang Sen of Makwanpur's (1666-1698 VS) reign, Kirat Sen, Lara Sen, Phora Sen of Simangadh came to Koshi-Baraha. Makwanpur ruled Morang and Kirat Limbuwan in history. Lara Sen and Phora Sen are known as Baraha mang or God (Sen, 2007, 223). These circumstances show that Tungdunge was the youngest prince of Baraha-Kokoha Mang.

There is some evidence that people migrated for survival from bare areas to the Himalayan region before this incident. In history, Kirat rulers from Nepal/Kathmandu, Tansen/Palpa, and Ilam ruled over Morang and Kirat Limbuwan, according to Khatiwada. He added that it also existed under Bengal, Sikkim, and Tibet in history over time. Bishnu Puran is referred to as Kokoha/Kokaha in the scriptures, and thus temples have been built in the sacred place of Hindu Vaishnav since history (Khatiwada, 2012, 19 ).

Kukuhang, one of Nepal's 32 Kirat kings, is timed halfway through (Shrestha, 1987, 26). The Kirat dynasty stretched from 900 BC to 200-350 AD, as Bal Chandra Sharma (Sharma, 1965). It suggests that since ancient times, the name Kukuhang/Kokohang belonged to Koshi-Baraha. Indian history recorded the movements of Hun, Sen, and Licchavi to Kirat Desh (Nepal) in 340-455 AD following the invasion of Kushan in India. They later became Kirat Limbu (Pandeya, 2013). A Kirat writer also noted that from 85 A.D., Nagas, Sens, and Licchavis began moving to the Himalayas from their native places from Indian territory to the Kirat Kingdom (Sen 2007, 85).

Iman Sing Chemjong recognized about ten leaders from Yunnan China to Burma, including three Samba, and eventually joined Kirat state in the sixth century. Samluppi Samba ruled over the Tamber Khola in the Ten Limbuwan states. Shreng Hang governed Mewa Khola (Chemjong, 1967, 52). Hence, data endorsed that Samba, Shreng Chongbang lived in Mewa Khola, and PakSamba inhabited Tamber Khola. This evidence indicates that Samba existed in the Mewa Khola and Tamber Khola areas before the 6th century.

### **The Sen Dynasty Connected with Shreng and Samba Families**

The Kirat Senehang Limbu genealogy is one reliable source to explore Sen and Samba's link (Sen, 2007). The Sen dynasty's Abhi Sen, Chudamani Sen governed Simangadh and Chaudandi. Chudamani Sen had four sons: Senehang, SambaShreng, Surad Sen, and Mani Sen. Samba's ancestors were the Samba Shreng. Samba

Shreng (Sambashreng/Saithang) created the Shreng, Samba, Maden, Labung, Chongbang, Mudenhang, Tangdappa, Mifengen, Tammaden, and Sulungdin clans in Mewa Khola. Genealogical inquiry detected inbreeding between Shreng Samba and Phyang Samba. Sen, Shreng, Changbang, and Phyang are all linked through blood. Shreng Sammang is the ancestor of both Chongbang Samba and Phyang Samba's mundhum (Chongbang, 2009; Phyang, 2019). Shreng, Sereng, Sireng are corrupt forms of Sen. The Sen dynasty developed Shreng and Samba families. As a result, Samba's ancestors are the Sen dynasty.

### **A Salt-Water Treaty between Limbuwan and Gorkha**

From 1742 on, the Sambas of Mewa Khola began moving to Chainpur Sankhuwasabha to join the Limbuwan army. They entered the army to fight against the Shah dynasty's expansion in Gurkha against the Gorkhali army (Mingsra, 2018). Samba people from Mewa Khola backed Limbuwan Commander Kangsu Rai. There have been numerous wars between the armies of Gorkhali and Limbuwan. The Limbuwan army defeated Gorkhali several times. Eventually, the Gorkhali Army Chief Ram Bhadra Thapa Magar asked about Kirat Limbu's genealogy. While revisiting the genealogy, they found that the Kashi dynasty Kirat Limbu Samba and Gorkhali's ancestors lived in Simangadh before the same dynasty. The war halted after Gorkhali revealed signs that Sinjali Thapa Magar had mourned the death of Kirat Limbu. As a result, Gorkha and Limbuwan signed the salt-water treaty (Chemjong, 2003, 205). The incident also proves the relation of Samba's ancestors to Simangadh.

### **Archaeological Evidence**

History and Culture expert Som Prasad Khatiwada has confirmed that the remains of the Lalkot Ranga Mahal palace belonging to the Sen dynasty are accessible in the Bayarban forest above the Chatara in the Koshi-Baraha area. He also pointed out that there are many locations where Sen concealed the property of precious metals in a hidden cave-like structure (Khatiwada, 2020). He also said there was no proof of a military force being present. The genealogy of Kirat Sen Chobegu Limbu claims that this location and the ruins are their ancestral palace (Sen, 2007, 228).

### **Linguistic Interpretation of the Homonym**

Dhimal now lives in Terai, and Limbu lives on a hill. The names Tungdunge and Dhangdhang link their culture with their ancestral past. Kokohang and sons moved toward the down, and Tungdunge moved toward the mountain, the mundhum has indicated. An idiom called "*Dhimal-Limbu Daju-Bhai*" means Dhimal and Limbu are historically siblings. These two ethnic groups are linked because their cultural icons sound similar. They are not only homonyms; more evidence is that they're brothers. Rai (2017) has emphasized examining ethnic groups' similarities to understand their

relationship better. For the Dhimal-Limbu political alliance, the shared history of resistance to the Gurkha expansion becomes more and more significant. Politics guide the indigenous movement. However, scholars need culture and genealogy to connect ethnic groups (Rai, 2017, 136-172).

A Dhimal genealogical tree displays Lembang and Kasher (Dhimal, 2019) and looks the same as the Limbu lineage of Nembang and Kashi lineage. The language spoken by Dhimal and Limbu belongs to the Tibeto-Burman family (Hodgson, 1880). Just like the Kirat Limbu Tungdunge, there's a Dhangdhang tradition found in Dhimal (Kafle, 2018). They use the same musical instrument that *Ke* or *Chyabrung* calls Limbu and Dhimal gets *Dhol* (Drum).

Kirat Limbu Mundhum named King Baraha Kokohang's son Tungdunge, the ancestral God. Dhimal gave their ancestral God Maharaja (King) the name Dhangdhang. Worship aims to make traditional gods happy for blessing health, welfare, and prosperity. Another exciting thing is that Dhimal celebrates *Nuwangi puja* (Diwasa *et al.*, 1973), an essential Limbu culture that initially offers God a new crop, *Nuwangi*. Limbu resided predominantly in Nepal's eastern hill districts, in Bhutan and India's western Bengal, Sikkim, and Assam. At the same time, Dhimals existed in Nepal's eastern Terai districts and India's West Bengal. Homonyms Tungdunge and Dhangdhang also acknowledge legendary accounts of the siblings of Kirat Limbu's ancestors and Dhimal. It also suggests that the ethnic Samba migrated from Koshi Baraha to Mewa Khola.

### **Baraha is Kirat-Limbu Linguistic Influence**

The myth highlighted Koshi-Baraha, Kokoha, King Kokohang, and Tungdunge as the youngest son. They gave their roots; these Koshi or Kokoha terms derived from the Tibetan language, *Ko* means the river. The people of Kirat call the river the name coined as Koshi using their native language. Also, Pandey claims that the indigenous people of Tibet and Nepal forged Koshi through culture (Pandey, 1986). It is a plot of the riverbank where more than two rivers converge, becoming *Ko-Ko*.

Koshi-Baraha Kshetra (area) is famous for the abundance of wild pigs in the jungle. Baraha, derived from the word 'Saraha' from the Kirat Limbu language, meaning wild pig, since, in Sanskrit, Baraha-Kshetra indicates the recognized place of feral pigs (Subba, 2020, 905-921). Mahabharat also listed Baraha Kshetra as a great place to bathe.

### **Legend, Landmarks, and the Socio-Biological Model**

History has shown that the River Tamber corridor travelled from the Koshi-Baraha, Terai (South) area to the Mewa Khola, hill/mountain zone. But why did these Samba ancestors choose the path and reach

Mewakhola? The Socio-Biological model refers to the fact that their genes guide individuals. Therefore, people search for their relatives and form a group to preserve and promote their genes (Wilson, 1975).

The Samba group is aware of documents and lifestyles but has overlooked the substance and spirit of Mundhum. Mundhum's story begins with Koshi-Baraha Kshetra and ends with Mewa Khola. Samba groups have now concentrated on maintaining residues found only in the village of Mewa Khola. That's a good thing, but it's not enough. They think this is the place where Samba has evolved. Beyond the origin of the Samba, they don't care about history. There is an issue with perceptions or cultural constraints. However, Tungdunge mundhum indicated ancestral ties with the Kokoha god of Koshi-Baraha.

It is important to note that Samba clusters are now abundant near Koshi-Baraha in Nepal's Sunsari, Morang, and Jhapa districts. But they have no awareness or interest in Koshi-Baraha linked to their ancestors. They do not know the relationship between Mewa Khola and Koshi-Baraha through Tungdunge mundhum. They love God, but they do not care about the spirit of the text of the Mundhum. Therefore, they do not investigate why the Koshi River was their ancestors' direction or called the Kashi Lineage.

Many Limbu people are confused about their ancestry as a traditional route such as Kashi-Gotre or Lhasagotre. This misunderstanding prevented them from thinking and believing in their ancestral direction. Saba Yethang was travelling like a tornado, according to Phyang Samba Mundhum. Some have come through Lhasa, becoming Lhasagotre (route). The Mundhum says Kashigotre from the Ganges and the Lhasagotre are the same Saba Yethang, only divided after some time. Mundhum reminds us clearly that Chongbang Samba, including Phyang, belongs to the Kashigotre/Khambongba/Kashi (Phyang, 2019).

Many of the people of Kirat Limbu are now confused by the Hindu term. Most of the people of Kirat believe in Shiva as their ancestral God. But Kirat is reluctant to speak as a Hindu follower because of the dominance of caste-based Aryan culture. They worship Lord Shiva, but in their terminology. So now, Kirat Limbu feels that the Hindu Vaishnav community has occupied Koshi-Baraha Kshetra. They built mandirs and carried out the corresponding actions. They did not reveal enough ancient Kirat footprints in most of the literature they wrote (Khatiwada, 2009). But Mundhum categorically transferred them from where their ancestors came from, travelled, and arrived in Mewa Khola. When Kirat Yakthung Samba spreads the vision to Koshi-Baraha Kshetra beyond the Mangena Yak in Mewakhola, Tungdunge Mundhum will make sense.



The Samba families are now taking the initiative to preserve and keep historical records of their ancestral place in their village, Mangena Yak. Mundhum suggested that Koshi-Baraha was the original site of their ancestral deity, Tungdunge. Hindu Vaishnav built temples and festivals there, and their literature and culture dominated native history and traces. Unfortunately, descendants of the Samba may not have appropriately recognized the ancestral places suggested by their past and mundhum. Senehangs erected stones before leaving for Mewa Khola; genealogy pointed to Hangsen Lung Tar, Dhankuta. Now it's time to look beyond the Mangena Yak, all the traditional hallmarks.

## CONCLUSION

The Kirat Limbu community reveres the Mundhum. Every three years, the Samba community worships Tungdunge, an ancestor god. They pray to God for health and fortune. Tungdunge is mostly Samba's cultural text by origin, but it is now common in Kirat Limbu. It has emerged as a tradition, but the Samba community does not dare to explore the recorded past of the legend sufficiently. This Mundhum also says about other Kirat Limbu clans besides Samba.

The study finds evidence that the Tungdunge and the Samba clan belong to the Sen dynasty. The Sen Kings were named Baraha Kokoha/Kokaha Mang in the Koshi Baraha region. Tungdunge is the youngest prince of the King of the Sen, Baraha mang of the Koshi Baraha. As defined by the socio-biological model, Tungdunge set out for Mewa Khola in the seventeenth century.

History, genealogy, and Mundhum all show that they were Sen dynasties before becoming Samba in Mewa Khola. The Samba family evolved over a long period by the descendants of the Sen dynasty and a mix of other dynasties. In the same manner, a Phyang grew. Tungdunge Mundhum established the fact suggested by Samba and Senehang genealogies. As a result, Tungdunge Mundhum is both a religious text and a historical document.

Samba Phyang, who worships Tungdunge Dev as his father God, has relocated to the Koshi Baraha area. Mundhum is also aware of the situation. However, in practice, they have been unable to comprehend the Koshi Barah Kshetra as a site of patriarchal worship, i.e., Tungdunge. The picture is a significant irony. The rites have lost their significance because they regard Mundhum only as a tradition, but the spirit of Mundhum is not understood. We should make it better.

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