

The Relocated Tibetans in Little Lhasa (Mcleodganj) and Dhalousie of Himachal Pradesh.

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Abstract

Tibet witnessed the death of thousands of citizens in 1959 in the course of the guerilla warfare following an uprising with China. The Tibetan government was forced into exile and Dala Lama and his followers escaped to a hidden valley in the high hills of Dharamshala and Mcleodganj, Himachal Pradesh State of India and are relocated in these areas till now. Mcleodganj situated on Dhuladhar range has now become a centre for the Tibetan refugee society in India. In Mcleodganj, many Tibetans have finally found peace and stability and the local community are willing to accept their differences. The area (Mcleodgang) has become their 'Little Lhasa' or dwelling place of Tibetans because of their large population in Mcleodganj. The Tibetan government in exile is headquartered in Mcleodganj, Dharamshala of Himachal Pradesh. The relocated Tibetans since 1959 in Mcleodganj, Dharamshala and Dhalousie areas of Himachal Pradesh are living a unique Tibetan lifestyle. They have retained their folk culture in Himachal Pradesh State of India. The Tibetan beliefs, folkways, norms, culture and folklores are fully sustained that glorifies the culture of Himachal Pradesh and attracts the tourists throughout the world to visit the place. In fact, the market of Mcleodganj is mostly displayed with the Tibetan arts and crafts and most of the shopkeepers and hoteliers are owned by the Tibetan. After their exile, since from long years they are living a comfortable, peaceful and sustained life in Mcleodganj, Dharamshala and Dhalousie of Himachal Pradesh, India. It is interesting to note that the Tibetans of course in minority have sustained their folk culture even outside of their own country and they have maintained their socio-cultural and economic status in the State of Himachal Pradesh, India Namgyal Monastery.

Keywords: Guerilla warfare, Mcleodganj, Tourism in Mcleodganj, Dharamshala, Tibetan lifestyle, Namgyal Monastery, Tibetan beliefs and Norms, Himachal Pradesh.

INTRODUCTION

- Mcleod Ganj is also known as " Little Lhasa" or ' Dhasa' because of large population of Tibetans. The Tibetan government-in-exile is headquartered in Mcleodganj.
- Dharamshala in Himachal Pradesh is where the Dalai Lama resides. They have been living here since 1959, when they were forced to escape into exile after the brutal suppression of Tibetan national uprising by the Chinese troops.
- Now 82 years of age, Dalai Lama still makes it a point to meet his followers, and impart Buddhist philosophies and teachings.
- Almost a decade after India achieved independence, Dharamshala came to be a refuge for the 14th Dalai Lama and his governmental officials, after the failed Tibetan uprising. Since then, thousands of Tibetan exiles have been residing here.
- Dharamshala still has strong Buddhist influence-it can be seen in the many monasteries in the region, the thupa and in various Buddhist meditation centers.
- Over the years, Mcleodganj evolved into an important tourism and pilgrimage destination and has since grown substantially in population. Tourism is an important industry in Mcleodganj, many people come to study Tibetan carpets, thangka and solvenirs.
- The Tibetans' folkways, norms are fully sustained that glorifies the culture of Himachal Pradesh and attract the tourism throughout the world and visit the place.

Objectives of the research study

Originally, Mcleodganj was the home of the nomadic Gaddi tribe and was dominated by the Katoch dynasty of Kangra. In the 18th century, the region was captured by the Gurkhas and after the Anglo-Sikh War in 1849, it was named after Sir Donald Friell McLeod, the former lieutenant governor of Punjab. The city underwent various development projects under the British rule as it served as a popular summer escape away from the scorching heat. In

the early 19th century, the town emerged as a major hub of trade and administrative activities of the entire Kangra district. Unfortunately, in 1905, a lethal earthquake did much damage in the city and was re-established after the independence of India.

Since 1959, the small hill town of Mcleodganj emerged as a major Tibetan region when the 14th Dalai Lama settled here after leaving Tibet. Later, the 'government of Tibet in Exile' was established in the town and soon it grew as an official headquarters of Dalai Lama. Today, Mcleodganj is a major centre of learning Buddhist culture and is also a popular holiday resort for the tourists all-round the year.

The chief objectives of the research study will be following:

- To study the socio-cultural practices of Tibetans in McleodGanj and Dhalousie of Himachal Pradesh.
- To highlight the economic status of Tibetans in McleodGanj and Dhalousie of Himachal Pradesh.

REVIEW OF RELATED LITERATURE.

The field observations were interpreted with the help of research papers that aided in establishing a background understanding of the two knowledge systems selected for the study

1. Russell, Phillips. "Tibetan Thangka Painting - Methods and Materials" while reviewing the work of David Jackson and Janice Jackson has provided a crisp overview of the Thangka paintings, techniques and preservation which paves the way for establishing this art form as a knowledge system and not as merely a commodity
2. McGuckin, Eric. "Thangkas and Tourism in Dharamshala: Preservation Through Change," in a study on the Thangka art and Tourism in Dharamshala has captured the preservation and evolution of Thangka paintings as a result of tourism and increased inter-connectedness of the world.
3. Pathak, Nupur, "Tibetan Medicine a Unique Heritage." has analysed the Tibetan healing system through the cultural lens that provides a detailed understanding of how the traditional Tibetan medicinal practices are deeply rooted in the Tibetan cultural values and belief systems. This study facilitates the understanding of the way in which the Tibetan community has preserved their medical knowledge system while at the same time keeping it relevant in modern times, thus establishing a concrete knowledge base for the same. The roots of the Tibetan medical and healing traditions can be traced back to the advent of civilization in Tibet. This system of healing finds its origin in the indigenous practices of the early religion of Tibet and in the healing techniques deeply ingrained in the cultural beliefs in evil spirits, charms, amulets and consultation with the indigenous practitioners. This strong medical system unique to the Tibetan community is influenced by Buddhist philosophy and its teachings. The Buddhist philosophy has encapsulated a profound and extensive understanding of the human body, mind and soul. The Tibetan healing system for this reason understands health in a holistic manner.
4. Polanyi, Karl. "Economic Action and Social Structure: The Problem of Embeddedness." a renowned economic historian of the 20th century, introduced the idea of embeddedness in his prominent work 'The Great Transformation'. Polanyi argued that the functioning of an economy could not be understood in isolation from the social world in which it was embedded. It was in his work that he analysed the consequences of eighteenth and nineteenth-century expansion of capitalism specifically the effort to create an economic sphere increasingly separate from noneconomic institutions that would function only to maximize profit. Polanyi argued that before the nineteenth century the economic system had been conceived as a part of the broader society governed by social customs and norms as much as by market principles of profit and exchange. The rise of capitalism, however, involved political efforts to de-link the economy from this social environment. However, this disembodiment of the economy necessarily meant changing its social environment and, thus, society. The concept of embeddedness has acquired great analytical precision over the years as it has been analysed and referred to by various thinkers. It was due to this concept that the social relations acquired great relevance with respect to explaining market behaviour.
5. Bisht, "Social Networking and Livelihoods: A Study of Tibetan Refugees in Delhi." The study by Granovetter provided us direction and scope to establish interlinkages between embeddedness and ethnic solidarity.
6. Le Houerou, "The Tibetan Ethnic Enclave in New Delhi a Visual Perspective. Several studies by Bisht and
7. Houerou, Le. Polanyi, The Great Transformation, Chapter 4. have helped in building the conceptual framework for the analysis of the embeddedness of the Tibetan economy in the strong social network prevailing in the community in India. The Tibetan community in India has been striving for five decades to maintain a balance between preserving its social behaviour, norms and cultural history away from homeland (Tibet) while adapting to the conditions of a foreign land (in India). In the following section, we provide a brief history of the Tibetan community in India (Dharamshala) that provides an understanding on various

contexts including historical, social, and religious and politics that has helped in shaping the lives of Tibetan community in the country.

8. Machado, "Karl Polanyi and the New Economic Sociology," 2-5; Polanyi, *The Great Transformation* The intricate relationship between an economy and society has been emphasized upon by Karl Polanyi through his concept of 'Embeddedness.' Polanyi argues that the discipline of economics has emerged from the observations of human beings and their practices existing in the society. Because of the social nature of the humans, embeddedness becomes a necessary and basic condition for the economy.
9. See official website of Norbulingka Institute, webpage named "Thang ka Painting." Specific organizations and institutions, and ultimately the economy as a whole, need to be understood as parts of larger, historically derived, institutional, or social structures. In other words, Polanyi emphasizes on the subtle need to understand the economic structure in context to the social order in which it is embedded.
10. McGuckin "Thangkas and Tourism in Dharamsala: Preservation Through Change," 31-52; See official website of Norbulingka Institute, webpage named "ThangkaPainting Thangka is a Tibetan word that stands for 'recorded message', that depicts a premonition seen by a Lama, popularly known as the master. The details of the message are expressed by the master in the form of a story which is then expressed through art. It is usually produced in the form of a painting. Each piece is based on a concept and has a story to narrate. These stories are inspired by the core philosophy of Buddhism which focuses on attaining salvation from the cycle of rebirth. Thangkas depict the Buddhist deities, and their teachings through the figures, symbols, and motifs. The main themes revolve around the principal deities of Buddhism like Buddha, Avalokiteshvara and Tara. In this way, Thangkas are intended to convey iconographic information in a pictorial manner. The art is originated from Nepal and parts of India. But over the years it is known to stand synonymous with Tibetans. It is essential to analyse the entrenchment of this knowledge structure within the Tibetan community to affirmatively conclude the existence of such a synonymy. For such an analysis, the Norbulingka Institute in Dharamshala was chosen as the area of study. Founded in 1995 by Kelsang and Kim Yeshe, it is dedicated to the preservation of the Tibetan culture. The institute provides training to the artists, produces the Tibetan artefacts and also sells them. It specializes in Thangkas, wood painting, wood carving, weaving, tailoring and statue making. The workshops are open to visitors and one can interact with the artists to learn more about the art and its techniques. At this institute, Menri, a type of Thangka is particularly practiced, which is characterized by life-like colours and a focus on a central figure surrounded by significant events or people in his/her life. All the stages involved in the manufacturing and selling of Thangkas were carefully analysed to decide whether these paintings can be used as prominent identity markers for the community. A Thangka can be created either using paints or applique work. The preparation of a Thangka painting is an elaborate process. The painting and the process involved draws from the core ideology of Buddhism which is also strongly reflected in the Tibetan culture. To begin with, the process of becoming a Thangka artist involves a rigorous and long-drawn training process. The primary requirement is proficiency in the Buddhist language and teachings which are required to be proven through an entrance exam. The students then learn to sketch during the course of three years and also go through several exams to gauge the improvement. After three years of rigorous training in sketching, they have to take successive courses on paintings. After the rigorous training and practice, the artist is allowed to work on a Thangka. It must be noted that the artist is not an inventor but a medium to deliver the 'recorded message'. The outline of the Thangka is prepared by a senior artist on the basis of the teachings of the Lamas. This outline is then traced onto the canvas and the artist is allowed to make minor changes for the beautification of the piece. So, it is imperative for the artist to stick to the guidelines laid by the master for the correct delivery of the higher teachings being reflected through the artwork.
11. o Jackson, David and Janice. "Tibetan Art is Today Flourishing in The Tibetan Settlements in South Asia on a Scale Nobody Could Have Predicted Two Decades"
On the basis of the message being delivered from these paintings, they can also be used for meditative and healing purposes. A thangka painting can take anywhere between four to ten months to finish depending upon the size and intricacy. Lobshang, one of the artists at the institute mentioned that the process that seems tedious and taxing to the common man is rather meditative for them. He said that he feels privileged to be chosen for such a job because it involves delivery of the teachings of Buddha for the greater good. He also mentioned how he takes pride in the fact that these paintings that reflect their culture and religion hold great value in the market.' Each stage of preparation is thus reflective of the traditional practices that have been followed since generations. The emphasis is more on the preservation and continuation of the knowledge system than the commercial value of the product. Applique Thangka as depicted is another way of creating Thangkas by using precious silk instead of paints. It is also a sacred art and follows the iconography for the Buddhist deities as laid down in Buddhist scriptures. A piece created using applique work has hundreds of

individual pieces sewn together. Every individual piece is outlined by a border of horsehair wrapped in silk thread. This type of embroidery, called couching, is different from other methods where the design is not embroidered directly onto the fabric, but rather, the cord of horsehair and silk is 'couched' over the fabric to create the design. The complete layout comes out as a layered structure which provides strength and durability. This procedure and intricate designing take months of work. One of the evident differences between the two techniques of Thangka, observed at Norbulingka was that the applique Thangkas had many artists working on one composition. It was like an assembly line production where individual artists had different works like tracing the figures from the masterpiece, cutting the individual pieces, couching the silk-wrapped horsehair, finishing the individual cut pieces, sewing the pieces together to form the pieces and then mounting it on the silk cloth. While for the painting technique, an individual artist completes the whole painting. On the basis of the primary observations from the Norbulingka institute and Tibetan monasteries, the walls of which are adorned with Thangka paintings and Applique Thangka, it can be concluded that this form of art is an identity for the community. Traditionally, Thangka paintings are not only valued for their aesthetic beauty, but primarily for meditational practices. Practitioners use it to develop a clear visualization of a particular deity, strengthening their concentration, and forging a link between themselves and the deity. Historically, Thangkas were also used as teaching tools to convey the lives of various masters. A teacher or lama would travel around giving talks on dharma, carrying with him large Thangka scrolls to illustrate his stories. Therefore, Thangka has become an integral part of their religious practices. Over the years, Thangka art has created value for itself. The value lies in the message that the artwork delivers and the immense effort involved in creating the piece. Tibetans have continued to invest time, energy and resources in the creation of Thangkas since decades and continue to function in the same manner. This shows that Tibetans have indulged in the creation of Thangkas not for the purpose of economic gain but mainly to propagate their identity and culture. The monetary valuation of Thangkas is not done on the basis of demand and supply but depending upon the intrinsic value of the item. Thangka cannot be viewed as a separate commodity; it must be seen as an entire knowledge system that is flourishing because of the solidarity and coordination within the members of the Tibetan community. The demand for Thangkas in India has recently picked up due to increase in tourism and the use of internet. The growing supply of its replicas in the local market of Mcleodganj is indicative of the growing demand. These replicas are usually the printed and framed copies of the authentic piece. A different procedure is followed to create these as compared to the original Thangkas. The cost of the replicated Thangka is way less than the original piece. These kinds of Thangka paintings can prove to be highly beneficial for Tibetan as they can make huge profits by selling these replicas.

12. Sarsina, Ottaviani and Mella, "Tibetan Medicine: A Unique Heritage of Person Medicine"

In the study by Jackson, most of the Tibetans, especially monks opposed the trade of such replicas. They believe that Thangka art is much more than just a commodity of exchange, it has a spiritual value attached to it. The strong reluctance in the commercialization of the Thangka art is reflective of the fact that the community gives precedence to their culture over economic gains. By giving precedence to their culture, they also accord importance to the effort put in by the fellow Tibetans in creating these paintings.

RESEARCH METHODOLOGY

Research methodology is the specific procedures or techniques used to identify, select, process, and analyze information about a topic. In a research paper, the methodology section allows the reader to critically evaluate a study's overall validity and reliability

Research methodology simply refers to the practical "how" of any given piece of research. More specifically, it's about how a researcher systematically designs a study to ensure valid and reliable results that address the research aims and objectives.

Research Areas of the research study

The areas of Mcleodganj and Dhalousie will be taken for the study.

Research method used

The present study is descriptive in nature and researcher had used qualitative method. In qualitative a detailed quality of the existing phenomenon is collected with the intent of employing data to justify current conditions, practices and to make intelligent. Convenient and purposive sampling method will be applied to collect the research sample.

Sampling

Total 80 sample population of both male and female of any age group is taken for the data collection. 40 sample population is taken from the shopkeepers and hoteliers to collect the economic information of the Tibetans in McleodGanj and Dhalousie and 40 sample population is taken from any Tibetan population living in the research areas to collect the information regarding the socio-cultural practices of Tibetans in McleodGanj and Dhalousie of Himachal Pradesh.

Interview schedule will be used as a research tool to collect the information for the research study. Purposive and convenience sampling method is applied to collect the research information

QUESTION REPORT

The research conducted for this project occurred over one day in Mcleodganj, Dharamshala. All of the interviews took place in Mcleodganj at shops, restaurant and the Ling Khor (the walk around the Dalai Lama's temple). My field work is primarily based on these questionnaire and observations throughout the one day I spent in Mcleodganj and start our research.

I meet 7 Tibetans between the age of 32 and 75 years old. My research topic is "THE RELOCATE TIBETIAN IN LITTLE LHASA MCLEODGANJ". It was extremely important for me that they felt at ease and relaxed while we were talking. I ask questions that were important regarding research.

The respondent has main income source is Business because there is tourism. Tourism is a major source of income, Mcleodganj is well connected to cities. So, every year tourist come from all states of India and come from other countries. According to the information provided by people I came to know that they are living in Mcleodganj since 1952 and started their business for 25 years.

They were selling all the Tibetan handmade items like Caps, bany woollen socks, Tibetans Jewellery Sculpture of different Gods Sculpture of Buddha, Shawals, Yak wools, Jackets, Tibetan Pant and famous Himachali Cap which attracts the tourists. The major demand of items from the tourist are Tibetans clothes, Tibetan handmade items like Necklace, Bracelet and Buddhist PEAR.

It is one of the rarely bead, Obmmani (which are placed on the wall of the Dalai Lama's Temple and Himachali Traditional Cap. Important art and craft selling her in Mcleodganj are Sculptures of Colourful stones, Yak wool shawl, Muffler etc. They manage to get goods for shop from Ladakh and Nepal.

Then we go to hostellers. The respondent tells us that they are running this hotel since 2017. She tells us about traditional cuisines prepared in their hotel such Cuisines include Momos Kupa, chowmein etc.

They prepare both Indian and Tibetan food. The most demanding Tibetan dish is Khendu.

According to him they hired 30 staff members in their hotel Both Indian and Tibetan staff are there. At last, I go Knowing Socio-Culture practise of Tibetan. The most important festival of Tibetan rites they perform are Dalai Lama's birthday, Buddha Purnima. Most important festival of Tibetan is loser (New Year). They celebrate important days of their culture in Dalai Lama Temple or in Tibet traditional school. The Tibetan traditional dress is Chuba (Both men and women wear this). Traditional ornaments of Tibetan Manga, Feroza, Khau (Necklace).

CONCLUSION

The paper provides an overarching framework of exploring local economies of different yet similar communities. In the paper, the economic structure of the (Tibetan) community, which is majorly influenced by its social and cultural networks, is analysed through the lens of embeddedness-as propounded by Karl Polanyi. An ethnographic inquiry helped us in analysing the economic practices of exchange within the Tibetan refugee community in Mcleodganj (Dharamshala) by studying the Tibetan knowledge systems through two commodities - Thangka Art and the Tibetan Healing system.

From the observations drawn by analysing these two commodities, we found the social order and collective interests of the Tibetan community overpower the profit maximization motive that is common in the functioning of any economy. The member of the community does not compete to sell their products but coordinate to endure solidarity which is aimed at propagating their culture and conserving their identity. The embeddedness in the economy, therefore, allows the participants to ensure the continued existence of solidarity within the society.

The case reflection of embedded cultural roots in the socio-economic conduct of the Tibetan community presents itself as a fascinating inquiry in understanding the interwoven concepts of embeddedness and ethnic solidarity, while offering a detailed case of studying the intricate relationship between economy and society. The observations and analysis from this study can be replicated in studying and exploring (cultural) embeddedness in context to other social groups as well. We hope this study provides a research opportunity to delve into the future area of cross-cultural research and understand the extent to which embeddedness of culture and social values shape/influence the economic practices of a community and its interests. In the last 50 years, Mcleodganj has gone through a significant amount of change. The presence of the Dalai Lama in Dharamsala changed Mcleodganj from an empty town into a bustling city, full of Tibetans, Indians, people on pilgrimage, and tourists. Upon the arrival of Tibetans in Mcleodganj, the houses and buildings were made from very temporary materials, reinforcing the idea that living in India was not permanent. For many Tibetans in the 1960's, the prospect of returning to Tibet felt imminent. However, as the conflict in Tibet continued for many years, Tibetans soon realized that returning to Tibet may not be as soon as they initially hoped. Slowly, the residential infrastructure in Dharamsala became more permanent, which has been seen through the use of materials such as cement and bricks.

Tibetans began to pay more attention to the state of their homes with hopes of creating a comfortable home for their families in Dharamsala. However, the underlying tensions between Tibetans and Indians and the Indian government re in forced e feeling that they are visitors in another country. Hopefully one day Tibetans will be able to return to their own land in Tibet, but for now Tibetan refugee Living in Mcleodganj have created another home for themselves.

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