

TRIBHUVAN UNIVERSITY

Study of Athara Magarat Songs (Jyo Ma Re, Sairayala and Sorathy) and Their
Literary and Cultural Values

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in partial fulfillment for the degree of
Master of Arts in English

By

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Faculty of Humanities and Social Sciences

LETTER OF APPROVAL

This thesis entitled “Study of Athara Magarat Songs (Jyo Ma Re, Sairayala and Sorathy) and Their Literary and Cultural Values” submitted to the Central Department of English, Tribhuvan University, by Mr. Bhim Bahadur Budha has been approved by the undersigned members of the Research Committee.

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Abstract

Traditional oral songs are a part of the culture of Nepalese indigenous people, especially Athara Magarat Magar inhabiting in Rolpa district. The people less literate or illiterate at all express their feelings, emotions, sentiments and their intimacy through songs inherent or composed by themselves orally on the basis of traditionally perceived modality. These orally transmitted songs inherently include their traditional values, cultural features and their identity as a whole. In a sense these oral songs Jyo Ma Re, Sairayala, and Sorathy are mirror of the life and a slice of identity of Athara Magarat Magar living in Rolpa district, a remote part of mid -western region of Nepal.

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Contents

	Page No.
Abstract	
Acknowledgement	
CHAPTER - I	1-6
Introduction	1
1.1 Athara Magarat Magars	1
1.2 Oral Traditional Literature	3
CHAPTER - II	7-39
Theoretical Modality: Orally Transmitted Literature as Performance	7
2.1 Historical Performance in Oral Traditions	14
2.1.1 Historicity in Oral Literatur	18
2.2 Transmission of Oral Songs Through Performance	23
2.2.1 Influential Factors in Oral Transmission	30
2.3 Orality as an Identity	36
CHAPTER - III	40-64
Analysis of songs: Jyo Ma Re, Sairayala and Sorathy	40
3.1 Brief Summary of Songs	40
3.2 Historical Performence in Songs	47
3.3 Action Oriented Performances	52
3.4 Use of Simile and Metaphor in Song	54
3.5 Dynamism	55
3.6 Jyo Ma Re, Sairayala and Sorathy as Orally Transmitted Songs	58
3.7 Jyo Ma Re, Sairayala and Sorathy as Magar Identity	63
CHAPTER - IV	65-68
Conclusion	65
Appendix	
Works Cited	

CHAPTER - I

Introduction

1.1 Athara Magarat Magars

Nepal is multitribal, multilingual, multicultural and multireligious country. "According to population census 2001 there are 101 castes and 92 languages in Nepal. But according to CBS, there are 101 castes and 122 languages" (T.B. Pun, *We Magars*, 22). Magar is third largest caste and largest in 59 indigenous ethnic groups in Nepal, on the basis of population. According to census 2001 Magar population is 1,622,421 that is 7.13% in total population of Nepal. Magars speak their own mother tongue, which belongs to Bhot Barmeli family. They are rich in culture and language, and within Magar, diversity is found. Magars western from Ridi, Gandaki river are called Athara Panti Magar or Athara Magarat Magar and eastern from Ridi are called Bahra Panthi or Bahra Magarat Magar. The famous name 'Ridi' word has been composed from two different independent words 'Ri' and 'Di' in which 'Ri' in Athara Magarat means water and 'Di' in Bahra Magarat water. According to Bam Kumari Budha Magar, there were eighteen ancient Magar Kingdoms west from Gandaki Ridi and twelve kingdoms east from Gandaki before Baise Chaubise Kingdoms of Nepal, and Magars from these regions are called Athara Magarat and Bahra Magarat Magars (Rosh, 18). Similarly T.B. Pun Magar in his book, *We Magars*, writes, "Independent eighteen Magarat Kingdoms were Dhurkoi, Arghakoi, Paiya, Singkhang, Dhorpatan, Balungbang, Nariki, Rukumkoi, Jankoi, Tarakoi, Ishma, Bhaba, Baraikoi, Tirmirkoi, Chhilikoi, Lulane, Jaral, and Rupal. Jankoi was residue kingdom at the last state, where Darya Jaitam was a king" (54). According to Bam

Kumari Budha Magar, at present Gulmi, Arghakhachi, Parbat, Magdi, Baglung, Pyuthan, Rolpa, Rukum, Salyan, Jajarkot, Surkhet and Dailekh are known as Athar Magarat region.

There are not only similar characteristics; culture, traditions and occupation with whole Magars but also they have own specific identities. Language Athara Panthi Magar speaks is different from Bahra Magarat, 'Magar Dhut'. 'Magar Kaike' is spoken by Dolpali Magars, though it belongs in Athara Magart region but 'Magar Kaike' is different with Athara Magarat Magar language. Therefore, Magars have their own mother tongue but all Magar cannot communicate in their own language. Similarly some cultural practices performed in Athara Magarat region are not found in Bahra Magarat and some cultural performances in Bahra Magarat are not found in Athara Magarat. The Sorathy, dramatic song is performed among all Magars but differently. Other cultural songs like Jyo Ma Re, Sairayala, Maineri, Sailadai, Sailai Jee, Fank, Tappa, Ghauto, and so on, practiced in Athara Magarat cannot be found in Bahra Magarat. Similarly dances: Paiseru, Sarangya, Tappa, Bhumya cannot be found in Bahra Magarat. Likewise "Hurra Nach" performed in Bahra Magarat cannot be found in Athara Magarat Magars.

Magars, once ruler in this country, now they have been marginalized and suppressed by state. Though, Magars are in third position in this country on the basis of population, they do not have any representatives in judicial post of government and they are deprived of the opportunities and facilities from the government. Most of affected areas of conflict between Maoist revolutionaries and government of Nepal, especially in Rolpa and Rukum Magars are most victimized since 2052 B.S. Many of them were killed, some

of them got lost, some of them became disabled and some displaced. They were unnecessarily suspected as Maoist by government and, they are tortured physically and mentally. They were not allowed to communicate in Magar language even in telephone once in Rolpa. Their cultural practices were controlled. From the long past to fulfill their goal, Magars are used as a weapon because Magars are naturally simple, honest, brave and labourious. Harsha Bahadur Buda Magar in his book, *Kirat Bansh ra Magarharu Eka Aitihashik Sarbekshan*, says, "While looking at the history of Nepal, existence of Kirat is seen in front line in this land of Nepal. Why the son of land, indigenous people's present condition and existence has been pathetic and negligible in their own country?" (451).

1.2 Tradition of Oral Literature

Traditions, which are ancient and transmitted properties of society, cannot totally be included in written passage by individual writers. This traditional oral poetry is performed in certain situation, appropriate condition that gives immediate reaction to listeners. Thus, it is meaningful action oriented performance. Both the speaker and hearer are presented face to face and spontaneously they express in natural language with local tone as their psychological mood.

Oral poetry developed since human civilization in different forms. Each society and community consists of one's traditions, rituals, and culture, and perform typical activities as their identity. Athara Magarat Magar has its own tradition, ritual, culture and oral literature, which are different from other societies and also different within Magars. According to Bam Kumari Budha Magar, there are two main seasons Udheli and Ubheli. First Sawan to last

Poush is called Udheli and first Magh to last Asara is called Ubheli season. In Athara Magarat Magar, cultural artists perform formally after inaugurating it in the first day of Udheli, which is called "Baja Phukaune" (*Konja Marum*, 27).

There are different oral traditional songs performed by Athara Panthi Magars on certain occasions. Some of such songs are Jyo Ma Re, Sairayala, Sorathy, Singaru (Satipara, Jhumara, Khyali, Damchala, Bansamerne), Damphe, Fank, Sailai Jee, Salai Jo, Yanimaya, Sanimaya, Sunimaya, Haigori, Dhuske, Ghatu, Malai, Maineri, Laske, Tumka, Ghauto, Tappa, Maruni, Syambho, Bhumya, Bhairayla, Mangleni, Paiseru, Jhoryalni, Ropain Geet, Haisa Geet, Jhora, Hiwari Khaja, and Paiyo. But this research is limited only in three songs; Jyo Ma Re, Sairayla and Sorathy performed in Rolpa district.

Similarly, some traditional dances in Athara Magarat are Paiseru, Sarangya, Damphe, Sorathy, Bhumya, Tappa, Singaru, Maruni, Ghatu, Jhora, Jhamre, Sairayala, and Bhairayala.

Musical instruments used in these songs and dances are Madal (Tabor), Damaha, Jhyali, Sanai, Paijan, Mujara, Flute, Marchanga, Dundi, and so on.

These traditional songs are in the margin when written songs of dominant class people are given more importance in all means of media. On radio and television song of Khash Nepali, modern pop and rock song dominated totally, and people are influenced. Whenever khash language became language of nation (Nepali language), Debnagiri script is practiced in writing. Other languages and traditions limited only in oral form. As Walter J. Ong in the book *Orality and Literacy* writes:

There is as yet no way to calculate how many languages have disappeared or been transmuted into other languages before writing came along. Even now hundreds of languages in active use are never written at all: no one has worked out an effective way to write them. The basic orality of language is permanent.

(7)

Oral cultural traditions of indigenous people like Magar are performed orally and transmitted generations. On its oral transmission, written mainstream and global culture has threatened it. Because of such problems oral songs like Jyo Ma Re, Sorathy and Sairayala are deteriorating at present. But, even then, marginal people, less literate and having lower power status in their native society are preserving it from its extinction. These illiterate people do not use writing for oral performances. They store it in their mind forever. Walter J. Ong says, “Traditional expressions in oral cultures must not be dismantled: it has been hard work getting them together over the generations, and there is nowhere outside the mind to store them’ (39). Now oral speech is given more emphasis than deadly written letters or printed one. Waler J. Ong says, “Spoken utterance is addressed by a real, living person to another real, living person or real, living persons, at a specific time in a real setting which includes always much more than mere words” (101). Thus, performance of oral songs among real spectators gets immediate response from characters themselves or from participants. Now in this twenty-first century, when people have started to identify with their culture, and sociology and anthropology are searching the traditions of society as their history and existence, the importance of such cultural songs have been taken seriously.

The performance of oral traditional songs, in Athara Magarat Magar have been heavily disturbed after 2052 BS. Political conflict between Nepal Communist Party (Maoist) and Government of Nepal invite destruction, violence, killing, kidnapping, looting and no cultural performances became possible. But now, realizing the importance of cultural practice, people themselves are trying to preserve it and from different fields. Different NGOs, INGOs, Government of Nepal and other cultural associations are trying to preserve traditional culture.

Thus, this research on Jyo Ma Re, Sairayala and Sorathy songs is focused on subaltern perspectives. On the theoretical tool of orally transmitted literature as performance, these orally composed, orally performed and orally transmitted songs will be observed. Along with the obstacles created by the domination of global western culture and mainstream cultures, and political conflict between Maoist revolutionaries and government of Nepal, these songs are existing with traditional values. Thus the songs Jyo Ma Re, Sairayala and Sorathy having traditional values of Magars are taken as Magar identity and analysable on the perspectives of orality found in postcolonial period as movement.

CHAPTER - II

Theoretical Modality: Orally Transmitted Literature as Performance

Oral transmissions of tradition and performance are interdependent phenomena and are the most important ways of human expressions. Sharadchandra Bhattarai and Ghataraj Bhattarai, in the book *Prachin Nepali Gaddhya*, say, "Language has two forms; oral and written. Oral is the strongest and most ancient form that is related to folk life "(5). Similarly, T.B. Punmagar, in his essay, "Ko Hun Hamra Adilokkabi Gore Shrees ?" categorises two different currents of literary history intellectual literature (written literature) and folk literature (unwritten literature suitable to folk behavior and sufferings of indigenous and ethnic people)" (*Janajati Manch*,18). According to Ferdinand de Saussure writing is a kind of complement to oral speech not as a transformer of verbalization (*Course in General Linguistics, Trans.*, 23-4). Walter J. Ong mentions primary and secondary orality and gives more emphasis on primary orality in his book *Orality and Literacy*. According to him primary orality is untouched by any knowledge of writing or print where as secondary orality is a new orality which is sustained by telephone, radio, television, and other electronic devices that depend for their existence and functioning on writing and print (11). Thus oral speech which is uttered typically on purposeful communication, it also associates physical interaction of addressee and addressor.

Oral Literature is the oral emotional expression of common people that exists through oral transmission. It has been a tradition for the common people to express ideas orally and through gestures. They have never tried to write nor did they read. "Such information comes from eyewitness, hearsay, or internal

experience such as visions, dreams, or hallucinations" (Jan Vansina, *Oral Tradition as History*, 4). Oral literature exists in oral form though, to some extent, there may be some notes and collections of oral literature. Such notes are incomplete for people to learn and transmit them. Oral literature is known by different names such as oral tradition, folk literature, folklore and verbal art. According to Chudamani Bandhu, the word "folk" means uncivilized country people in English, but synonymous word "Lok" from Sanskrit, stands for general public or citizens whether they are from country or from town and folk literature is branch of folklore (*Nepali Loksahittya*, 13-14). Similarly, according to Krishnadev Upadhya, folk literature is natural expression of illiterate people in which his/her hope-despair, life-death, profit-loss, and happiness-sorrow are found (11). Jan Vansina also says, "Oral traditions are documents of present"(xii). Thus, folk literature refers to almost all public and their artistic presentation of physical and psychological expression but it is more practised in countryside by illiterate marginalized people, and their feelings and activities are expressed vividly in such activities.

Definitely oral literature is product of ancestors and it developed with human civilization. Orally it existed, exists and will also exist in the world. But since European invention of printing press in 1450 and discovery of paper in China, oral tradition has been challenged. Mudrooroo in the essay, "White Forms, Aboriginal Content" says, "Before the European brought a system of writing to Australia, all literature was oral -that is, a spoken or memorized literature" (229). Thus, contemporary European countries after sixteenth century, colonized most of the non-European countries with the help of printing press, compass and gun. With the help of printing press, European

culture, language, and religion have been expanded on the name of civilization. On the other hand, poor colonized countries lost their traditional culture, history, language, ritual and literature which have their origin of root identity of natives. Colonial literature, produced during the colonial period was specifically concerned with colonial expansion. Elleke Boehmer, in the book, *Colonial and Post-Colonial Literature*, says, "Colonial literature, which is assured to be literature reflecting colonial ethos . . ." (2).

Thus writing and press developed language but only certain types of dialects and languages, which belong to people of aristocratic and superior class even in Europe. Walter J. Ong states:

Most languages have never been committed to writing at all. But certain languages, or more properly dialects, have invested massively in writing. Often, as in England or Germany or Italy, where a cluster of dialects are found, one regional dialectic has developed chirographically beyond all others, for economic, political, religious, or other reasons, and has eventually become a national language. (106)

As for the demand of time, post colonial theory and literature emerged challenging colonization. Then proper opportunity for the expansion of oral tradition came up after twentieth century. Boehmer says, "Post Coloniality is defined as that condition in which colonized people seek to take their place forcibly" (3). Thus, the post-colonial literature emphasized thoughts and culture of multivocal, marginalized, disrupted indigenous people and women. Most of the colonized countries became free after World War II. Feeling for root identity, and indigenous culture flourished once again which was

suppressed by European so-called universal culture. Bill Ashcroft, Gareth Griffiths and Helen Tiffin say, "Ethnicity is a term that has been used increasingly since 1960s to account for human variation in terms of culture, tradition, language, social patterns and ancestry" (*Key Concepts in Post-colonial Studies*, 80). Thus, indigenous writers, American Natives, Blacks, Jews and third world writers specified their culture and tradition. Most suppressed Blacks raised their voice with black slang language and, Jazz and Blue music. Boehmer says, "In the west Indies, to fill those spaces where mother tongues were reduced or lost, indigenous writers focus their energies on revising the language narrative style and historical representations . . ." (229). According to him post colonial woman writer retrieve suppressed oral tradition, half-forgotten history and unrecorded private language (227).

Therefore to identify oral language, culture, history, and literature of ethnic indigenous people, "Orality" is developed as a term in post colonial period. Bill Ashcroft, Gareth Griffiths and Helen Tiffin say, "Post-colonial cultural studies have led to a general reevaluation of the importance of orality and oral culture" (165). Thus, post colonial study is the study of subaltern people, their tradition, history and sufferings. It broke the hierarchy of superior and inferior, centre and margin. Bal Bahadur Thapa in his thesis. "A Subaltern Study of Ben Okri's *The Famished Road*" Says, "Subaltern studies tried its best to establish the subalterns as an autonomous domain" (4).

Thus, people want to identify themselves with their own typical culture, history, religion, and race, and to their civilization. Samuel P. Huntington states that western universalization and globalization in politics and culture is being challenged by multipolar and multicivilizational world

order in the book, *The Clash of Civilization and Remaking of the World Order*, he states:

In the post cold war world, the most important distinctions among peoples are not ideological, political or economic. They are cultural. Peoples and nations are attempting to answer the most basic question human can face. Who are we? And they are answering that question in the traditional way human beings have answered it, by reference to the things that mean most to them. People define themselves in terms of ancestry, religion, language, history, values, customs and institutions. They identify with cultural groups: tribes, ethnic groups, religious communities, nations and at the broadest level, civilizations.

(21)

Therefore ethnic indigenous people attempt to assimilate oral tradition for their root and identity.

In the context of Nepal, Nepalese culture is influenced by European culture since the British colonization of India. Rather than that, Nepal is multicultural, multilingual, and Multi religious country, but on the name of nationality, Khash language and culture is dominant as a mainstream culture. The culture and traditions of indigenous ethnics were marginalized and they did not get equal opportunity to perform and to be developed. Thus, their cultural practices were deteriorated. But in 2046 B.S., multiparty democracy has established and suppressed cultural rights have risen with political freedom. Marginalized groups of people are unified in indigenous group and they are searching their traditional culture as their identity. Magar is third

largest caste and largest one in indigenous group on the basis of population. Athara Magarat Magars west from Ridi Gandaki River, are more affected by political conflict between Maoist revolutionaries and government of Nepal. Since 2052 B.S. especially in Rolpa and Rukum People spent most of time in curfew. Daily encounter and clash between both groups terrified the civilians. Many of the innocent people lost their lives and many of them got displaced from there. Different search operations like, Romio, Kilo Sheratu transformed the place into battle field and oral performances were prohibited. Realizing the crisis of oral cultural performances, Nepal Magar Association, Athara Magarat Magar Language- Culture Academy, Nepal Magar Cultural Association and other NGOs are encouraging people to perform traditional culture.

Oral literature encompasses different genres such as songs, ballads, stories, drama and quotations. These are different ways of natural presentation according to their nature. Some have highly narrative qualities and some have dramatic qualities. Anyway, literature is art as well as message of past and it illustrates realistic and idealistic features of contemporary society. According to Shib Kumar Rai, creator of folk tradition is unknown, since it transforms grand father to father, father to son and presents as a present form (*Nepali Lok Sahittyā, 11*).

Oral literature, which is practised as a custom in society on particular occasion, has long history. Since the beginning of human civilization, it has absorbed social activities and handed over them to the new generation as an identity. Such oral literature like songs, stories, sayings and rituals are associated with society and performed in a highly conventional way. Its

artistic presentation with socio-cultural significances influence new generation or other communities, and propel them to imitate. Jan Vansina, in his book *Oral Tradition as History*, says, "Only performance makes the tradition perceptible and at the same time only a performance is the source of the ensuing text" (34).

Oral folk literature not only represents life style of past but it also combines new cultural behaviors with earlier traditions. As the time changes, society moves towards civilization and modified cultural activities emerge. Though newer one seems different in its performance compared to the earlier culture, it develops on the basis of tradition. All these cultural activities performed in different time period are stored in oral form of literature in a serial order. Compile of modified identities are guided by a single traditional root. T.S. Eliot in his essay, "Tradition and the Individual Talent", states:

The historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones. But with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. (761)

Performance is an act of doing something or displaying internal emotions and feelings in front of the spectators with their attractive and effective physical movements. Formally, performers perform collectively in festival and ceremony. But villagers in jungle while working such as cutting firewood and grass, grazing sheep and cows, they perform informally. Oral

utterances and physical activities move forward simultaneously. Presented addressee and addresser come into action and interaction themselves.

Difference of tone, sound, rhythm of language arises movement to the physical parts of person in folk oral song.

The existence of such tradition depends on its performance. Illiterate country people listen and observe the performers, and they adopt it. As long as it remains performative to the spectators, it spreads to the broad area of the world.

2.1 Historical Performance in Oral Traditions

Oral literary culture reflects socio-cultural activities and beliefs of past and present. Walter J. Ong says about orality, "Speech is inseparable from our consciousness and it has fascinated human beings, elicited serious reflection about itself, from the very early stages of consciousness, long before writing came into existence" (9). Thus, most of the common people trust oral traditions and cultures as history of particular society. Jan Vansina says, "Among the various kinds of historical source traditions occupy a special place. They are messages but unwritten; their preservation to the memories of successive generations of people" (XII). Thus, illiterate people at countryside adopt it as knowledge and pass it on to their children as a culture. At the present moment, most of the scholars and educated people tend to study history on the basis of oral culture, literature and tradition. Jan Vansina further says:

Ancient things are today. "Yes oral traditions are documents of the present, because they are told in the present. Yet they also

embody a message from the past, so they are expressions of the past at the same time. They are representation of the past in the present. One cannot deny either the past or the present in them.

(XII)

"Oral tradition" as Vansian says, "The expression "Oral tradition" applies both to a process and its products. The products are oral messages, based on previous oral messages at least a generation old. The process is the transmission of such messages by word of mouth [. . .]" (93).

Traditional culture reflects historical background directly and indirectly. In some traditional songs, the serial events of past are reported and in some songs appearances of performers, their costumes, jewelleryes, language, way of performing style, and manners signal the history.

Performance of oral folk culture is not only to gain entertainment but also to fulfill social duties. In Magar community, on the occasion of marriage, in the girl's house, hosts and guests are requested to perform folk dance and songs. It is compulsory to perform for them and they do. Likewise, if any one is doing special programme he/she invites artist group for performance. Similarly on the death of gur (teacher of folk music) it is performed differently. On such performative occasion, highly fascinated youngsters/teenagers acquire it unknowingly and desire to perform.

Human beings conduct different activities as a folk culture or a folk literature as they have different psychological level. Either it is a state of happiness or sorrowful, they express their feelings in impressive way. Whatever they externalize is the common presentation of social activities.

While mourning the death of some relatives people especially the women of Athara Magrat sing elegiac song adopted from earlier generations that emotionally compel people to cry with tears in their eyes.

Folk cultural performances and utterances prevalent at present are continuation of historical activities. It develops and goes on with human civilization. Moti Lal Parajuli, in his papers "Sorathi Nirtyanatikako Sanrachana" says, "Since dawn of human civilization, human community began to express own psychic behaviors or psychic feelings through different medium" (1). Acting or dance emerged when such feelings and psychic behaviors were expressed with the movement of the physical parts.

At the time of performance, participants present maximum traditional images and symbols as far as possible. Dresses, language, manners and other activities used by actors and actresses are traditional. People have a desire to get pleasure by observing such phenomena. "Sarangya Nach" is one of the popular dances in Athara Magarat Magar community, especially in Rolpa and Rukum districts. A group of dancers wear traditional costumes, which are called "Charna" and "Lojauti" made of velvet like black cloth. They are also bedecked with "Garala" made of feathers of peacock, "Ghongara" large leather belt in which different bells are attached. "Alanka" (Stick) in one hand and "Phari" in another hand respectively symbolize sword and shield. Sarangya Nach is symbol of traditional army skill and it indicates war skill of the Magars. Dancers perform different activities such as jumping, running, and fighting which refers that traditionally Magars used to join in army and fight for the country. And this dance reflects this particular tradition of Magar. Similarly, the folk singers Jhalakman Gandharba's song, "Amale sodhlin nee

khai chhoro bhanlin, ranama pare bhandinu . . ." represents army profession, and Dharma Raj Thapa's song, "hariyo danda mathi halo jotne sathi, ho ho Tare ho ho, ho ho Male ho ho . . ." represents the occupation of Nepalese people agriculture. Though these two singers create songs themselves but they bear socio-cultural activities of Nepalese society. Thus, singing such songs is not only a matter of entertainment but also a matter of reading and understanding the history of Nepalese society by new generation.

Oral literature developed simultaneously with the development of human civilization, and historical books are created on the basis of oral traditions. We cannot find any written documents about preliminary stage of human beings. Chudamani Bandhu says, "Most of the scholars have written history on the basis of folklore. Karnal Tad has written history of Rajasthan on the basis of folklore. Debkant Pantha from Nepal, has presented as an equipment of Doteli history by studying Doteli folk literature" (16). Similarly in his Ph.D. dissertation, "Rapti Anchalka Lokgeetko Bishleshan", Gobinda Acharya says, "Analyzing folk song, mutual relationship between community and nature is studied" (15).

Oral literature is taken as an alternative history even after the written history is developed. Walter J. Ong says, "The same fascination with oral speech continues unabated for centuries after writing comes into use" (9). Most of the oral histories, ballads, and folk songs are created even after the development of written history. As a formal education, we read historical books and informally we perceive cultural performance of oral literature for the historical knowledge of society. Nepalese history of 16th and 19th century B.S., national fighters such as Bhakti Thapa and Aamar Singh Thapa and

politicians Janga Bahadur Rana and Chandra Shamsher Rana are not only known from book in school but also from ballads. Ballads of Bahakti Thapa, Amar Singh Thapa, Jangu Bahadur Rana and Chandra Shamsher are sung in the society and their contribution for the nation is admired. Jeebendra Giri has collected these ballads in his book *Hamra Lokgatha*. He writes:

Nepali society has beared thousands year of history. Compound of difference caste, religion, language and culture is the feature of this society. Natural experiences of Himalaya, Hill and Tarai are manifested in folk expression. Happiness and sorrows, success and failer beared by Nepali society in the past have been saved with it. (11)

Among his collected ballads, "Jang Bahadur Ko Karkha" is one of the most historical ballads in Nepal. In this ballad, the era dominated by Jang Bahadur Rana has been described.

2.1.1 Historicity in Oral Literature

Representation

Oral literature represents society and their cultural values. People's languages, professions, rituals, beliefs, systems and other activities have been represented in the literature. Clifford Greertz in the book, *The Interpretation of Cultures*, says, "Culture this, acted document, and thus is public.... once human behavior is seen as symbolic action"(10). Similarly, Laura Desfor Edles, in her book, *Cultural Sociology in Practice* says, ". . . the symbolic definition of culture emphasizes that cultural systems are historically linked to specific social groups at specific moment and intertwined in complex ways

with other societal dimensional" (16). Karl Marx also indicates in his essay, "The German ideology", "The production of ideas, of consciousness, is at first directly interwoven with the material activity and the material intercourse of men, the language of real life" (625). However internal feelings or external activities of people are presented in folk songs. "Deuda song" is practiced in the mid-western and far - western region of Nepal. It represents all social activities including western Nepalese dialect of Nepali language. Some bits of Deuda song have been collected by Dharma Raj Upadhyaya in his thesis as is follow:

A: lōtta: dhupari hōu, nōdika kinarō bōsi

B: mu dukhari hōu, nōlag suki mera satō.

(You would wash our clothes squatting on the riverbed.

Do not follow me as I am a distressed man). (91)

Different types of folk songs such as religious, ballad, ritual, festival and labour songs represent different perspectives and aspects of life. "Labour song" is sung by workers while working in the field. "Ropani Geet", "Dain Geet", "Ghashe Geet", "Lallore Geet" and songs of porters present their life styles. While grinding the grain at midnight on the stone mill, girls/women sing as follow:

Sailai barai lailamaya, sano sano gaiko bachhi

He sujhaya sujhdaina malai

He sujhdaina barai, he ja gayani ronai hirdai

He bhujhaya bhujhdaina malai.

(Small calf of cow does not obey, wherever I go I weep, I cannot satisfy myself.) "Asare" song collected by Cudamani Bandu is as follows.

"Asaramasko Dasara Pandhra Ropainko Chataro

Rakhane luga Jikideu Ama gauthale petaro.

Paniko Dhara Namana Gharo Gauthale Petaro" (177).

The song indicates June Month; rainy season where people are planting paddy. While planting paddy, they change their costume and work in muddy field joyously. Gobinda Acharya says, "Folk song is a common property of labours and proletariats and they sing labour song like Ropain Geet" (16).

Similarly, the song of porter composed by Jeeban Sharma, "Simali chhayama basi bhariya lamo sas phere ko, Umera bhai sako asi jhan thulo dukhale ghereko . . ." is most popular song in society. Though it is composed by person, it represents life of porter who is taking rest under the shade of Simal tree and expresses his pains and sufferings at the age of eighty. As porter is being old and physically weak but it is compulsory to bear load to sustain his life. "Maineri" song in Rolpa district is related to occupation and belief. Farmers sing in May, demanding rain with the god for their crops. This song reflects people's belief upon god.

Tradition

Oral literature is in practiced for centuries and is carried down in the forms of traditions in societies. Jan Vansina says, "All traditions can be divided into official and private traditions. Most official traditions are accounts dealing with the history of the corporate group that keeps them. They were performed publicly, on occasions that had great meaning for that group,

and in the presence of the leaders of the group" (98). Definitely, there is some change but it carries traditional form and content as much as possible. It also contains archaic word and traditional form. Chudamani Bandhu says that the literature composed by person may not carry out tradition and it may be inspired by outer effect but folk literature carries tradition of our own society (32). Thus, it is presented in traditional way with traditional content such as language, meaning and system. The oral transformation from parents to their children is also practiced traditional way, orally. Tanka K.C. says, "Folk songs are the tradition of singing, playing and dancing in happiness and sorrow" (11).

Folk literature is natural expression of common people with simple musical instruments. In most of the Nepali folk songs, home made musical instruments like Madal (tabor), flute, Jhyali, Mujara, Damaha (Drum) are used. William Wordsworth, a well known romantic poet in English literature uses common and rustic language as well as characters. His style is very similar to the folk literature. David Daiches, in fourth volume of *A Critical History of English Literature*, writes, "His attitude to nature, his choice of simple incidents and humble people as subjects for his poetry these well known characteristics of his" (825) and these are characteristic of oral song. Thus, folk song is the natural expression of traditional values of the society and Vansina says, "Where there is no writing or almost none, oral traditions must bear the brunt of historical reconstruction" (199).

Locality of Community

Oral literature is literature of folk people and created by the same people. The name of the initiator of oral literature is unknown. The author of

this literature is not a particular person but society itself. Here, it is not the personal feelings and emotions of any particular person but of the society as a whole. Jeebendra Giri says that folk ballads are painted by local colours. As different singers sing, they fill their own situation, rituals and language (22). The instruments of performances, like different costume, musical instruments, dance; meaning of song must be related to the local place. It reports history, satirizes present and foretells future of local people. Expression of happiness and sorrows in song must assimilate local people. Thus folk literature cannot escape from the effect of local community. Colourful stamps of community such as folk voices and activities on the folk songs can not be refused. Tanka K.C. says, "In summary folk song is reflection of society" (30).

Dynamism

Folk literature develops with human civilization. As the change occurs on the society, the form and content of literature also change gradually. Modern means of production is used and the life style of people is changed. Time and environments people have, costumes and jewelleryes they wear, language they speak, are changed because newness is added to it. Vansina says, "Tales which are important source for the historian, certain material of very mixed age and parentage"(26). Modern people do not have sufficient time as in earlier people. They use short time to perform collectively. New materials and skills are added. For example, "Jhora song" is practiced in Athara Magarat community which used to practice more than three months with particular costume in the past, but at present, people celebrate it for a few days in informal costume. Similarly, "Sarangya Nach" used to perform

wearing Garala (attractive dancing material made up of peacock's feathers). Nowadays, people dance without wearing Garala too.

Oral literature or song changes as the new characteristics are added on tradition. The historical values are not wiped out from such folk songs but extra qualities are added as sum of cumulative frequency of socio-cultural values. As the time passes, different newer style, subject, meaning are added and the folk literature becomes more colourful. Thus, folk literature is totality of human activities since past to present as T.S. Eliot, says, "Present is directed by the past" (762).

2.2 Transmission of Oral Songs Through Performance

Oral literature is transmitted from old generation to new generation, and also from one place to another. Among different genres of oral literature folk song is comparatively effective and popular. Dharma Raj Thapa, in his book *Gandakika Suseli*, says "Folk song causes for the attraction of human heart because of its simplicity, rhythmic and sweetness. However, music can attract human soul successfully than any other genres" (9). Any way, all the different age groups of people are influenced by folk song. Elders perform the song and dance where as youngsters perceive and adopt it. This giving and taking system of oral literature has been continuously developing with human civilization.

Oral literature is transmitted because of its well performative quality. Most of the oral folk songs consist dramatic elements. These songs are presented with music, dance, plot, dialogue, character, action and interaction. Abhi subedi in his Ph.D. dissertation, "Pragmatics of Poetry", says, "Poetry is

a discursive construct that by virtue of its genetic structure defines its own mode of communication with its source of existence,” (117). The message of songs is signaled by dancers with the movements of their bodies. The enchanted spectators applaud it with their loud claps. Both the dancers and singers play role of different characters. The song moves forward narratively and dialogically. Their costume, appearance, and movement make them as if they are our ancestor. Their use of literary devices like symbol, metaphor, simile, alliteration, pun, image, irony, satire makes it artistic and interesting. All of the participants are influenced. Though some of them may be interested by dance, some by song and some by music, all are haunted by their internal desire to learn it. On appropriate occasion, they practice for the entertainment and make themselves perfect.

The way of transmission of oral song is traditional, Gur who teaches to youngsters. People on any especial occasion, gather in the house of Gur and respect him/her by presenting their art. Gur gives sufficient training to the participants and makes them skilful. Walter J. Ong states:

Human beings in primary oral cultures, those untouched by writing in any form, learn a great deal and possess and practice great wisdom, but they do not ‘study’. They learn by apprenticeship... by discipleship, which is a kind of apprenticeship, by listening, by repeating what they hear, by mastering proverbs and ways of combining and recombining them, by assimilating other formulary materials, by participation in a kind of corporate retrospection not by study in the strict sense. (9)

In the context of Athara Magarat Magars, in the beginning of cultural programme in a year, all the villagers gather and organize training in Bhadra (August) month which is called "Okhala Pasne". In her essay, "Nacharu: Magar Sanskirtiko Bibidh Nach", Bam Kumari Budha Magar says, "Since Bhadra, dancers are admitted in Okhala (Training /programme), on appropriate day. Then, according to Gur, they practice and learn" (*Konja Marum*, 27). Thus, to teach new generation by Guru is a traditional way of transmission of folk literature. Chudamani Bandhu also says that presentation of folk drama in society is based on teacher tradition (262).

Parents also teach their children oral literature as well as oral culture in traditional ways. Grandparents play vital role in joint family in the transmission of oral literature. They know better than any other about oral traditional values. In most of the joint family, father and mother are busy in any job and they don't have time to tell any folktales or sing folk songs. But grand father and grand mother are physically weak, and can not do heavy work outside house, and they are supposed to take care of grand children. They spend most of the time with children telling their folk stories, ballads, and singing different songs to make children happy. They sing lullaby or "Nidaree" to make children sleep. Chudamani Bandhu has collected lullaby as follow:

"Chunu gara nani chunu gara

Nanilai Chacha Kalle lagaidela

Nanilai bubu Kale Khuwaidela" (174).

But in nuclear family, all these things are done by parents. Whatever parents, grandparents or nurse, all teach the children in an informal way. In Athara Magarat Magars, especially, at the time of removing chaff of Maize (Ghoga Sorne), parents or any elders tell and sing different stories, ballads, and songs throughout the night. And young children eagerly gather to hear such tales and songs. Not only children but any participants store such knowledge in their mind and repeatedly they perform. Walter J. Ong says, "In an oral culture, knowledge, once acquired, had to be constantly repeated or it would be lost" (24).

As singers and dancers expose internal feelings and emotions with the gestures of their body in folk song, spectators are influenced. Most of the songs are practiced with dance in different occasions such as on fairs, festivals and other ceremonies. Abhi Subedi says, "The dance presents conditions for the assembling of meaning in the mind of the reader" (157). Gur and Gurmi (leader, teacher) of the group commands and instructs his/her friends to perform in certain way. As in "Jyo Ma Re, participants sing and conduct dramatic activities though they do not play any musical instruments. When dancers and singers are presented in artistic way, people start to be inspired by their own intuitive knowledge. Benedetto Croce, in his essay, "Aesthetic: Intuition and Expression", says, "Knowledge has two forms: it is either intuitive knowledge or logical knowledge; knowledge obtained through the imagination or knowledge obtained through the intellect" (692).

Though there are Gurs/Gurmis but they do not teach formally. Youngsters learn it through their active participation by themselves. Benedetto Croce further states:

Now, the first point to be firmly fixed in the mind is that intuitive knowledge has not need of master, nor to lean upon any one; she does not need to burrow the eyes of others, for she has excellent eyes of her own. (692)

Thus, the young generation acquires these cultural activities through direct sensual perception. While seeing, hearing, and feeling of attractive and meaningful performance, he/she will be enchanted. Such feeling of rootness, and effective meaning makes them curious. Then, according to their interest and capacity they come to perform as a dancer, singer and player. Although, at the beginning they commit mistakes, gradually they reduce.

There are some problems too while transforming. Different levels of skills and mind of performers create diverse form of same song and culture. The creativity of person while performing also influences folk song. Thus, oral culture or literature may not be exactly same within the same society.

The presentation of oral literature differs as per time and place. The Sorathy song is practiced differently in different zones even within Magar community of Nepal. Similarly Jyo Ma Re song was sung in Magar language (pang), but nowadays most of the ladies/girls sing in Nepali language. On the other hand, the imitator cannot imitate it totally. Thus, new generation present it losing some part of it and also adding some thing new. It happens because of total and absolute interpretation of past is not possible. In the process of development something gets eroded while others get added.

Oral folk song also travels from one place to another or one society to another. When people migrate from one place, community and country to

another, they carry their oral literature with themselves and practice it there. Because of its unique and wonderful demonstration, people of particular society are impressed and they assimilate it to their culture. Tanka K.C. says that emigrant Nepali artists, who are staying out of the country since centuries, are also contributing for the Nepali folk music. Emigrants, especially living in Darjaling, Kalimpong, Sikkim, Dehradun, Meghalaya, Himachal Pradesh, Bhaksu of India and Bhutan, have given actual existence of own traditional language, culture and style (67). Nepalese people go to foreign countries from Nepal for the employment or for other purposes. They expand Nepalese oral songs while they stay in foreign countries. T.B. Pun Magar, says that the first folk poet Gore Shrees Magar was born in 1853 B.S. in Baglung Rangkhani. He joined in Gorkha army and went to Gadawal at Gorkha British war in 1873 B.S. As a commander from Nepalese side, he earned fame and bravery. In his army life, he had composed and sung different folk songs such as Hai Gori, Salijo, Nanilai, Yanimaya, Birahi and known as renowned folk singer. People from different places, like Darjaling, Sikkim, and Bhutan from east to Pyuthan, Gulmi, Syanja, Parbat, Baglung Mayagdi from western Nepal admired him and used to visit Rankhani daily to hear and learn song (18).

Travelers and emigrates not only spread and expand their folk literature but they also learn, imitate and assimilate the foreign folk literature of the place and society where they go. They bring some interesting aspect of oral culture while they return to their own country or place. Chudamani Bandhu also states that Gore Shrees and Manbir Khatri were in Gadawal Kumau as soldiers. These two soldiers from Baglung Rangkhani learnt rhythm of song in

Kumau and Gadawal while they stayed there. In 1873 B.S., after Sugauli treaty between Nepal and Bharat, they returned to their home and start singing songs in Rangkhani taken from Gadwal and Kumau (102). Thus, Gore Shrees might have also sung, folk songs from Gadawal as well as his own local song.

One of the ways of the expansion of oral folk culture is that a group of cultural demonstrators move from their village on certain occasion, ceremony and season. Similarly to earn social prestige and to secure social position, people invite artist groups even from distant on the birth, marriage, ceremony, festival, and so on. Bam kumari Budha Magar in her essay, "Nacharu: Magar Sanskritiko Bibidh Nach", says, "Dancers (Nacharu) move to different houses of village and perform different programmes and collect money from the house where the first son is born, new house has been built. Then they move to other villages and return after three or four months (28). Similarly, marginalized group of people Gaine and Badi, especially in Rapti zone of Nepal, cultural performances is their main profession. They sing ballads and any folk songs door to door of village and collect money and grain to sustain their whole family. They not only provide entertainment but also transmit traditional songs one generation to another and one place to another which are based on events. The whole family members move together and their children also get proper opportunity to learn. Thus, people spread and activate oral folk songs within own society and other societies. The way of transmission of such oral literature enriches itself forever.

Transmission of oral literature can also be possible from different means of media such as radio, television, newspaper, book, film, and computer. To some extent it has tried to spread and transmit the folk literature

all over places, but it is insufficient. It is impressive to hand over traditional folk culture to new generation because most of the children and students are very much interested in television, computer and film. To learn about culture or anything else, they follow whatever hero and heroin do in film and television, and teacher's teaching is less important. But these all written and print based media cannot include oral performance of illiterate people and cannot provide respectable position. These natural folk literatures are less broadcasted because these do not contain so much artificial attractive qualities, and have not developed professionally. However some of songs have been included in programme modifying in the form of modern rock, pop and remix music.

On the other hand, the common village people do not have access to such modern media. In the context of Nepal, every person cannot utilize television, computer and film. More than that, songs of mainstream culture are broadcasted from such media and oral songs of marginalized people are ignored. Thus, traditional songs are performed traditionally by illiterate poor people. In the natural environment, natural presentation results proper transmission of folk oral songs.

2.2.1 Influential Factors in Oral Transmission

Cohesive Performance

Effects of transmission of traditions are determined by cohesive performance. If the performed song has close relation to its each line, sentence, and stanza or paragraph with the whole, then only it gives clear and meaningful ideas. Clifford Greertz says, "Cultural system must have or

minimal degree of coherence, else we could not call them systems" (18).

When it is cohesive, the concept of song or any story is printed in the mind of observer or it can easily transform from actor to audience and spectator. But if there are unrelated lines, sentences, stanzas or paragraphs, in terms of semantic, syntactic or phonetic relation, audiences and spectators will be more confused. In this situation they do not learn anything nor do they enjoy.

Therefore, cohesion is a chain or nutbolt that connects present utterance with its back part that is already expressed and also its forward part that is coming. According to Roman Jakobson, language of poetry, especially romantic poetry is more related to metaphoric pole and prose writing especially realistic writing contains metonymic pole (491). All types of song belong to poetry and have substitution equality of metaphor and contiguity to each words and sentences. Because of such consistency in selection and combination of words sentences and stanzas, it can communicate to audiences and participants properly.

Halliday and Hassan especially focus on the semantic cohesion. In their essay, "Cohesion in English", they say, "text is best regarded as a semantic unit not of form but of meaning" (*Linguistics and Literature*, 616). The concept of cohesion as a unified whole idea or related sentences is clarified as follows:

If a speaker of English hears or reads a passage of the language which is more than one sentence in length, he can normally decided without difficulty whether it forms a unified whole or is just a collection of unrelated sentences. (616)

Thus, proper transmission will not be possible until there is cohesion in performance, for example, if performer begins in zigzag way and also perform unrelated activities, audience and spectator do not understand and if they do they forget easily. Therefore, meaning of any utterances can be found serially on the beginning of sentence and its connection with another sentences or part. Sentences, lines, paragraphs or stanzas of any song of speech are dependent to one another and such cohesive performance leads to effective transmission of oral songs.

Contextual Performance

Meaning of the spoken language is fully understood in its appropriate context. If a speaker performs language and other activities in appropriate condition, it affects more clearly to the audiences or spectators. But if the speaker or singer performs oral and physical activities in unrelated place and condition, audience and spectator become confused because they do not get clear meaning.

People utter and perform activities to share and communicate their ideas, knowledge and skill with others. For the successful communication, it needs interrelationship between addressee and addressor, and their activities in proper situation. According to Elizabeth Cliss Traugott and Mary Louise Pratt, there are some appropriate conditions in which: certain words are uttered, accompanied by a certain gesture, by a certain person, who has certain beliefs, in a certain place, at a certain time, addressed to certain people and in the presence of certain people (*Linguistics and Literature*, 230).

Indirect expression of illocutionary act intends more than what it is uttered. Dharmaraj Upadhyaya, in his thesis paper says, ". . . the speakers' utterance- meaning and sentence-meaning come apart in various ways. The speaker who utters a sentence means what he says but also says something more" (28). For example, we say, "Please, can you close the door?" instead of "Close the door". Here addressor doesn't mean that the addressee is capable or not to close the door but he/she wants addressee to close the door. These indirect utterances are also performed in appropriate conditions, other wise there will be gap in understanding in between addressee and addressor.

Therefore the idea can be transformed only in appropriate performance in appropriate situations. The folk song can transmit in its appropriate context and appropriate performance. These traditional songs are performed in historical and cultural context and properly absorbed totally by new generations or learners.

Effect of Global and Mainstream Culture

The modern mainstream culture captures means of communication. Even middle class people want to show themselves superior and imitate the culture of superior people or class. It is feeling of inferiority, which is called hegemony by Italian Marxist Antoni Gramsci that makes people to mimic culture of ruling class. In front of superior people, they do not perform their oral folk culture. Bill Aschroft, Greth Griffiths and Helen Tiffin have written in the book, *Key Concepts in Post Colonial Studies*, "Globalization is the process where by individual lives and local communities are affected by economic and cultural forces that operate world wide" (III). Nowadays, English language and culture have been global language and culture of world,

and dominated other language and culture. It has erased some of national and local culture. After the World War II, all of the colonized countries have become free but culturally they are not free. Because of inferiority complex, still make them to imitate culture of colonizers.

Globalization of culture is not only in colonized countries but beyond that. Nepal has not been politically and geographically colonized but it has been culturally colonized. The so-called educated and superior teach, speak and follow English language and culture, instead of oral mother tongue and culture. More or less it has hampered our folk culture, mother tongue and weakened our specific identity. English language has been global language. It has been compulsory subject in school and campus. Similarly, dresses people wear, food they eat, manners and life style they do is Europeanizing. It is not only western culture but also mainstream culture of Nation dominates oral culture of marginalized people. The certain class of people who have powerful position in government, their language or culture comes into powerful position and plays role of domination in nation. Walter J. Ong states:

In England this happened to the upper-class London English dialect, in Germany, to High German (the German of the highlands to the south), in Italy to Tuscan. While it is true that these were all at root regional and or class dialects, their status as chirographically controlled national languages has made them different kinds of dialects or language from those which are not written on a large scale. (107)

Thus, facilities provided by government on the name of developing and mainstream culture access it. Different means of communication are captured

by single culture. Thus, expression and transmission of oral song of ethnic group is hampered

Global culture and mainstream culture have captured modern scientific and technological inventions like audio video recording, computer, television, radio, film. Because of the invention of technology, these cultures are pruned and become so artificial and attractive. It has professionally developed and impured other culture. Due to influences of global and main stream culture, ways and styles of performance differs, and impure folk culture. Instead of listening to their parents and grand parents children watch modern culture at television and film. These problems cause obstacles of oral transmission.

Conflict and War

Generally, war, civil war, cold war and any wars disturb the current of oral transmission. It can be in the name of politics, culture, religion or race. Presentation of folk culture is totally prohibited on the terrified environment. On the other hand, two opposite parties only try to spread their culture and political ideology, disturbing programmes of other side. From both sides common people are used to fulfill their goal and they suffer, threatened or killed. Their lovely place changes into battlefield. People become so terrified that they cannot speak in front of gun. Most of the people leave their origin and stay in safety place as refugee. On the name of these groups anyone can threaten, loot, and kill the common people. Cultural conflict mainly in India and Pakistan in between Hindu and Muslim causes terrified situation. That was the cause of partition of India and Pakistan. In such area cultural performance is in danger. Thus, people cannot perform their cultural song freely. On the lack of proper practice, oral culture decreases day by day.

Walter J. Ong says, “ Since in a primary oral culture conceptualized knowledge that is not repeated aloud soon vanishes, oral societies must invest great energy in saying over and over again what has been learned arduously over the ages” (41). In the civil war of Nepal, since 2052 B.S., the transmission of folk culture and literature has been heavily disturbed. Most affected area of conflict between Maoist and government of Nepal especially in Rolpa and Rukum districts, people suffered by terrified situation. Most of the days passed in curfew. There was no permission to gather and perform cultural song. Gaine and Badi who were living since long past by performing songs and dance, they themselves and their occupation have got ‘a shock’. They are being compelled to leave their traditional way of life. As they had no permanent home to live in and field to grow crops, their situation became worse and this tradition now is on the verge of extinction. Most of the people were displaced from there to the town and some of them went to foreign countries as a worker. In the village or in the jungle where traditional songs were practiced has been turned into battlefield and shooting is practiced. Both of the groups encounter. Thus, since long time cultural performance is stopped and it is the most serious problem of oral transmission.

2.3 Orality as an Identity

Oral tradition is transmitted performance from the past beyond the generations. It definitely relates to the root or ancestor of people and it differs with another community and society. Therefore, it specifies the people who they are and from where they are. Clifford Geertz, in his book, *The Interpretation of Culture* says, "Culture, the accumulated totality of such pattern is not just an ornament of human existence but the principal basis of

its specificity an essential condition for it (46). Similarly Harsha Bahadur Buda Magar says, "Any caste, sub caste, ethnics or society and community have their own self existence in their lives which is the most important issue. Human beings are evaluated on the basis of such existence. Any caste without self existence is similar to death body" (*Kirat Bansha Ra Magarharu Eka Eitihashik Sarbekshan*, 451).

Who he/she is and how he/she is answered only by traditional culture. Culture identifies individual of certain community, it relates to the original place and ancestor, and it also clears the goal of people. Greertz says, "Under the guidance of cultural patterns, historically created systems of meaning in terms of which we give form, order, point and direction to our lives. And the cultural patterns involved are not general but specific"(52).

Marginalized people in this twenty-first century are grouping on the basis of culture and raising the voice for their rights. Any individual gets satisfaction when he/she is identified with his /her culture and race. Elleke Boehmer says, "Twentieth century indigenous writers, they identify with vision and objectives of other post-colonial writing: the quest for personal and racial/cultural identity, the belief that writing is integral part of self definition, the emphasis on historical reconstruction" (229).

Thus cultural identity has been burning issue at the present situation. People who have lost their root culture, they are haunted by sense of loss and do not have any value because they are like a coin that has lost its script. Therefore these people are searching root culture. Clifford Greertz says, "Without man no culture, certainly; but equally and more significantly,

without culture no man. We are in sum incomplete or unfinished animals who completes or finish ourselves through culture" (49).

Thus merely being human being in general is nothing. Most important thing is that what and how he/she does and appears with his her activities. According to Greertz, our body is vacuum and we must fill ourselves it with information provided by our culture (50).

No doubt, orality is identity of people's root and root is a foundation of tradition. Oral cultures categorize people in their specific features and identifies in this living world. Greertz further says, "To be human here is thus not to be Everyman, it is to be a particular kind of man, and of course men differ" (53). Anyone who ignores root oral culture, he/she loses his/her own value or identity, and nobody knows who he/she is and also becomes cause in the problem of existence. In this modern period who copy the modern culture or European culture come at dual position and they can not be native nor foreigners. Most of the non-European expatriate immigrants who migrate to Europe and America, they mimic foreign culture but their identity comes into crisis neither they can be English nor can return to their earlier culture. Later they realize and are haunted by sense of loss. Shobha Shinde in the essay, "Cross-Cultural Crisis in Bharati Mukherjee's *Jasmine* and *The Tigers' Daughter*" says, "Cultural alienation is a world phenomenon today. The tremendous difference between feeling of depression and frustration" (*Indian Women Novelists*, 146).

Orality gives more specific identity because it bears speech sound, gesture natural habit and face-to-face conflict. In different places, people speak different languages, follow different religions and celebrate different

festivals. These all are developed from orality and still found in oral forms. Thus, such precious possession given by our forefather's, tells us more about our position.

Thus, above mentioned theory is applicable to the oral traditional songs: Jyo Ma Re, Sairayala and Sorathy. These songs are practised in Athara Magarat village, especially in Rolpa district where illiterate villagers perform orally in certain occasion what they have memorized since long ago with their seniors. These traditions have not got written and printed forms. Language Athara Magarat Magars speak is also limited in oral form. New generation, who are compelled to learn English and Nepali language in school, they are not facilitated to get education in their mother tongue. In different media, books, newspaper, magazine only mainstream culture is broadcasted. On the other hand performance of Jyo Ma Re, Sairayala and Sorathy are also disturbed by the conflict between Maoism and the Government of Nepal. Because of such factors orally transmitted songs such as these are in crisis. But, Jyo Ma Re, Sairayala and Sorathy are bearing traditional values and identity of Magars and world wide cultural awareness is also influencing Magars.

CHAPTER - III

Analysis of songs; Jyo Ma Re, Sairayala and Sorathy

Traditional songs, Jyo Ma Re, Sairayala and Sorathy practised in Athara Magarat Magars, especially in Rolpa district are totally based on oral composition, oral performance and oral transmission. Here for the analysis theoretical tool, orally transmitted literature as performance has been made the basis from the marginal perspectives and traditional values have been analysed.

3.1 Brief Summary of Songs

Jyo Ma Re

Jyo Ma Re is sung only in Falgun (Feb) Month. It is also known by different names like Juju Mamai, Jeeumapuri and Jyo Mamai. Young ladies start to sing at evening and continue till the mid-night. As it is a dramatic song, there are representative female characters; Suntali (Girl), Maiti (Parents of Girl), and Bhanja (Parents of boy). Only females perform the song but young boys are also present as spectator. All the young girls collectively begin to sing about flowers. At first all wild flowers in Jungle are addressed and then planted flowers in garden.

Rawai Waida Wai nangaro ge sa! Jhari Jhompai risirachite.

(Flower of rhododendron has flourished, bunched near us, come to sing)

Planted flowers in garden

Bamari waida wai nangaro ge sa, Jhari Jhompai risirachite.

(Flower of bamari has flourished, bunched near us, come to sing)

Then, they sing on the name of girls in the village, youngest to eldest as follow.

Kamari Baina, dewarkheri dala, Khopchya ghumaichyo nawa nawa jai.

Performers indicates that girl one by one that she is mature to marry.

Chamari Nanila Biha taida, jai jai bharilo.

(Chamari nani is ready to marry, it is pleasure).

Then, all presented girls are divided into two groups, one group represents parents of girl (Maiti) and another parents of boy (Bhanja). With the dialogic interaction, Bhanja respects Maiti and symbolically asks girl in the name of different crops and metals. Similarly, Maiti also communicates symbolically in the same crops and metals.

Bhanja: Jyo Ma Re Jyo Jetha, Makai Sjela Dhurja Mada toinya mayochyo?

(We don't have seed of maize, may we exchange?)

Maiti: Jyo Ma Re Jyojetha, Makai sjela dhur majayakan gesjimai Liya.

(If you don't have seed of maize, we have.)

In this way, dialogue moves forward. Then different activities of Suntali in Particular age is described. It starts from first Falgun, supposing that it is the day her mother conceived her. One day is supposed one year, and after nineteen years she is supposed to be matured girl to marry.

Jyo Ma Re Jyo Jetha, egharalha Phagun Ahinuka Bakhari gwala taida.

(On the eleventh Falgun, she becomes shepherd.)

Jyo Me Re Jyo Jetha, Barahala phagun ahinuka sing dhanya taisyu

(At the twelfth Falgun, she becomes woodcutter.)

Jyo Ma Re Jyo Jesha, Unnislha Phagun ahinuka Lagan rasyule.

(At the nineteenth Falgun, her date of marriage was fixed.)

Then parents of boy persuade Suntali to accept their marriage proposal. They promise to provide different costumes, jewelleryes and other facilities but Maiti denies them.

Bhanja: Dhengla jaisinya hamyala, pairaisyu raiya, hai ila ranggai charila

(We would furnish you with necklace, we have excited)

Maiti: Dhengla jaisinya hamyala, Karchakurch Kyalyala ila rangnga sida.

(We will smash your necklace, we are not interested.)

Then, Maiti asks to Bhanja that from where jewelleryes and costumes produced. They also check that whether it is original or artificial. Bhanja convinces them that it was home made/local made original things. As for the demand of girl, Bhanja gives amount of money on the condition of marriage, which is called 'Sahi'. Maiti still want to postpone the marriage because the girl, Suntali is helping in house work. But Bhanja wants girl immediately. Bhanja group also threatens that if they do not allow them, they will kidnap Suntali from jungle or from anywhere else. After long discussion, both of the groups come to mid - point and they request Jaisi (pundit) to fix date of marriage. According to the advice of Jaisi they accept time to marry. Bhanja names different animals like buffalo, goat and birds to give, and Maiti as their desire order or disagree.

Bhanja: Kaichyo Kaichyo Mamai Bhaisala Sya Raiya Kaichyo Kaichyo.

(Please, eat meat of buffalo)

Maiti: Raichyo raichyo bhanja baisala sya raiya raichyo raichyo.

(Ok, bring the meat of buffalo).

Then both groups pull Suntali, Bhanja group win and hide immediately. Parents of girl come to know whether Suntali is satisfied or not. The parents of girl with stick come to the house of Suntali and call 'Suntali!' Suntali! The dog barks and tries to bite. Some body from the house says, "No Suntali is here". After some time Suntali herself says, "Yes, I am here", then parents ask many things like, what are you eating? And what are you wearing? Are you satisfied? Suntali expresses sorrowful feelings and parents try to return her. But after long discussion they all become satisfied and Suntali also accepts to be married and Maiti return to their house. Thus, the marital performances in, Jyo Ma Re ends. On the last day of month, they farewell Jyo Ma Re festival. All the performers collect flowers on the cotton wrap and fly. They foretell if any flower is out from group or separated, the girl to whom the flower belongs, she will not be in group next year. Either she would marry, or alienate by any reason. At that time performers, collectively sing as follow.

Jyo Ma Re Jyo Jetha burasaiko mali thunga saraga charayau.

(We offer the flowers rhododendron in the sky)

Joy Ma Re Jyo Jetha Bamariko phulko thunga saraga charayau

(We offer the flower bamari in the sky). In this way for the next year song is ended.

Sairayala

Most of the cultural performances are practiced in Udheli Season; July to December months in Magar community. Sairayala is also performed in different festivals and ceremonies of Udhely season. Especially in Tihar festival, or in any one's celebration of victory, or in some one's way to success, group of young ladies

respect and wish for prosperous life. They come from long way and also offer the flowers in the origin of river/ stream, invoking god/goddess, Deurali and also at the grave of healing doctor. After the invocation of god and goddess, deties, deuralies they respectively respect chief of the village, chief of family and other family members with flower (Dubo- Pati).

Ila Ya la bajyu brahrayang - Sai- Sai (Baju Brahra of here),

Jai Man ge nai ra Jya yu di- Sai- Sai (we came to respect you)

Na Ra Ma phuraka Charaidaya - Sai - Sai (We offer you, shoot of pati)

Performers also tell different stories like creation of human being and tabor. About the creation of tabor, Bam Kumari Budha says that long ago in Arghatos and Arghakot now in Arghakhachi, Sirayala (Lady Performer) and Bhairayala (Male Performer) used to play twenty-two musical instruments. It was very difficult to carry these all instruments. After long council, they came to Bheri River and cut tree of Khamari. They drilled piece of wood and make like bee live. With the leather of goat, they covered both side and tighten, with thread of leather of cow. In the powder of coal they mixed blood from little finger of the sister who did not have brother. Then they applied it on the both side and give rhythmical sound. Then people enjoyed singing Sairhyala and Bhairayala song. Then, they gave blessing for the well being of family members.

Ika sjimala Uma Yang - dubaman Jilichyo, Naram man maulai chyo - Pipal man tapichyo.

(Family member of this house, may thrive like dubo plant, may flourish like naram plant and may top like pipal tree).

At the end, they fare-well until for the next year.

They say that take care brother and take care sisters. Please don't mind.

Chung chyo chung chyo dajyu buchang - Sai- Sai

Chung chyo chung chyo nana buchi Sai- Sai

Ghro piro tamani Chyo - Sai - Sai

Sorathy

Widely performed sorathy in Magar community is also known by Nachari and Maruni. It is said that there are sixteen different tunes in it. Motilal Parajuli associates Sorathy with Sorat city of India. Khadga Budha relates it with sur, which means outer garment worn by Magar. However it needs further research and it is about life story of Sorathy Queen. Story of Sorathy is performed differently in different places. Here, I only present Sorathy song performed in Athara Magarat region, especially in Rolpa district. According to most senior persons Kumbir Gharti Magar, and Khadga Bahadur Budha Magar of Gam Rolpa, long ago there was a king Jaisingnge eastward of Gandaki and Princess Hemawati from west Gandaki. On the first Magh Month while Sorathy was bathing they came to know one another. Princess who is fascinated on different attractive costumes and jwelleries. The king with his soldiers admires as follows.

Ha ho (Sorathy raniko chulathi herehhura)²

Ha ha ha ho (Gandakiko Siwali Jaiso)²

(When I look hair of Sorathy, it looks like algae of Gandaki River

Ha ho (Sorathy raniko akhima herchhura)²

Ha ha ha ho (Bajaima parewako akhima jaiso)²

(When I look eyes of Sorathy, it looks like eyes of falcon and pigeon).

Thus, all the physical beauty of Sorathy is admired from head to foot respectively. Then, other people; helpers and soldiers of king encourage beholding and enjoying on the girl's beauty.

Ha (Bakulaiko phula jaiso Sorathy ranidlo kurkuchchi)²

(Herhoma hera hamara raja Sorathy raniko kurkuchchi)²

(Sorathy's heel is like egg of crane. please our king observe her.)

Ha (Barulara Kammar Jaiso Sorathy raniko Kammara)²

(Herhoma hera hamara raja Sorathy raniko kammara)²

(Sorathy's waist is like waist of wasp. please our king behold her.)²

Thus, king Jaisinng and Sorathy fall in love, one another and determine to marry. So as they go to parent's home of Sorathy to the west of Gandaki. They are heartily welcomed and hand overed plenty of properties as a dowry. Thus, new married couple returns to their home. Unfortunately, after some time, such admiration of beauty of queen is no longer remained. King ignores and misbehaves queen. Once queen wants to wear her costumes, jewellerys and wants to see on mirror. But, king ignores her.

Ha ha (herima heri Darapan Chhaya)²

Ha ha (Babaile Diyako kondala herchhura)²

(I want to see earring on mirror given by my father.)

Ha ha (Herimaheir darapan chhaya)²

Ha ha (babaile diyako thokiya kerchhra)²

(I want to see bracelet on mirror given by my father.)

As the king does not provide any jewellery, queen blames him that he has sold her ornaments given by her father as dowry. Thus, the queen no longer believes to the king and prepares to go to her parents' home.

Ha (Godi laune Paidhari Uni Hai rajale Bechi Khayo)²

(Rajako Asha Malai Chhaina Janchhu ma ta Maitiko desh)²

(Anklet, worn on foot is sold by King I do not believe on king, I go to my parental home.)

Thus all the jewelleries and costumes are described and bitter tragedy occurs and main part of Sorathy ends. The performers also perform different short satirical and emotional songs in different commercial breaks of Sorathy, which is called chutka.

Tallo bari rayo Sarsu ho (mathlo Bari kera)²

(Kaha Janchau lachhamana Jamadarako Dera)²

Bhitrai bhanyo laini bachi ho (bahirai bhanyo gai)²

(Sapati sabai daju bhai bipatima koi na koi)²

At the last, singers admire goddess Sarsawati because it is all the bless of goddess.

3.2 Historical Performance in Songs

Songs: Jyo Ma Re, Sairayala and Sorathy represent history through traditional performance. So as the cultural oral songs Jyo Ma Re, Sairayala and Sorathy present historical events, language, rituals, occupations costumes, and beliefs of Magar community.

Jyo Ma Re and Sairayala are performed in Magar language (Pang). Because of ignorance of government of Nepal and influence of Nepali written

language, widely spoken Mother tongue of Athara Magarat Magars is deteriorating. According to Census 2001, only 47.47 percent Magars speak mother tongue. Magars who do not speak mother tongue, they are searching root and find Magar tradition in Magar language as their history. Thus, Jyo Ma Re and Sirayala performed in Magar tongue are historical performance.

Jyo Ma Re

Rawai waida wai nangaro gesa Jhari Jhompai risirachite.

(Flower of rhododendron has flourished, bunched near us, come to sing please.)

Hajari waida wai nangaro gesa Jhari jhompai risirachite.

(Marigold flower has flourished, bunched near us, come to sing please.)

Sairayala

Ila yala bajyu/braha yang - Sai - Sai

Jai man ge nai ra jya yu dee - Sai -Sai

Naram phuraka Charai Daya - Sai - Sai

(Bajyu Braha deities of here, we came to respect you with pati leave)

Both of the above songs are presented in Athara Magrat Magar tongue. Magars who do not bring to use it, they assume as traditional language. Above song associates young people with nature and natural beauty because, "Magars are worship of nature" (Bam Kumari Budha Magar, *Bhumya*, 1). In the first song Jyo Ma Re different natural flowers are described and young girls are preparing for dancing and singing. Similarly in Sairayala god/goddess and deities in different places are invoked and respected with

Pati (bitter plant). Magars still worship land, water (stream and river), god/goddess of jungle and wind. Thus, the songs perform mutual relationship between nature and Magar community.

Sorathy is performed in Nepali medium but in local dialect and traditional words. According to Motilal Parajuli, historical language is used in Sorathy, so linguistically it is researchable (13). Sorathy is performed widely and wherever it is performed, traditional life style of local people is accommodated. In Rolpa district, Magars sing in local word and tone as follows.

Ha (Kakari Chiriya biya Jaiso sorathi raniko Danata)²

(herahoma hera hamara raja Sorathi Raniko Danata)²

(Teeth of Sorathy is like seed of cucumber, please, our king, look at her)

Here words biya, Jaiso, hamara, herahoma, hera are traditional words spoken Magar community.

Cultural songs also present historical events. Sorathy presents marital life of king Jaisinngge and queen Sorathy. "Jaisinngge was king of Gandaki Pradesh, Magarat region" (Keshar Jang Baral Magar, *Palpa Tanahun ra Syanjaka Magarharuko Sanskriti*, 88). In personal interview, Khadga Bahadur Budha Magar says that Sorathy was princess of west Gandaki. They fall in love one another in Gandaki River and marry. As time passes, misunderstanding between king and queen leads them to the tragic separation.

In Sairayala, after greeting family member, performers tell stories like "creation of human being" and "tabor". According to Bam Kumari Budha Magar, long ago it was difficult to carry different twenty-two Musical

instruments while playing in different places. Then, Sairayala and Bhairayala (Performers) counseled and invented tabor.

Traditional systems and beliefs of Magar community are performed in these songs. Jyo Ma Re is totally based on Marital Systems and rituals. Marriage between son of sister and daughter of brother is presented which is practiced in Magar community. Sister who has son in similar age group to the daughter of her brother, comes to ask the girl in early age. Parents of girl also accept it. If they do not accept, the sister curses all her maternal family and never comes to them. But to continue their relationship, Maitis also accept the proposal. As for the demand of girl, boy gives certain amount of money (Sahi).

Bhanja: Je Sjale Tirsatty Sahi Naisyu naiwa, raiya sani,

Ho gemi Sola binti, byahi pattyau byahi pattyau.

(Your daughter has kept Sahi, we will marry).

In the marriage, meat of buffalo and goat, different types of food especially bread and wine is served to the Maiti, which is called "char tirne".

Maiti: Raichyo- raichyo Khasila Sya liken raichyo-raichyo.

(Bring meat of goat)

Astrologer fixes auspicious day for the marriage and both of the groups agree.

Jyo Ma Re Jyo Jetha, Ghapalile Jaisee khimda Bhari Lagan le.

(According to Ghapali Astrologer today is auspicious day for marriage).

In Sorathy, parents give different traditional ornaments and properties to the Sorathy as a dowry. Traditional Jewelleries and costumes given to

Sorathy are sung that refers past ness. As the misunderstanding between king and queen leads Sorathy to leave for her parent's home

Ha (Kanai Laune Kondala Uni Hai rajale Bechhi Khayo)²

(Rajako Asha Malai chhaina Janchu Ma Ta Maiti Ko Desh)²

(Gold earring has sold by King; I do not believe on king, I go to my parental house).

It refers to Magar women, if they are ill treated by husband or other members of family they return to their parental home.

Traditional occupation is also addressed in Jyo Ma Re. The etymological meaning of Jyo Ma Re is destruction of arum (Pidalu). It is performed on Falgun month when the arum is planted. Young girls gather in the farm lighting fire at night. They run here and there and planted crop is destroyed. While singing song, different traditional crops, like maize, wheat, paddy, millet, arum, potato, and barley are addressed.

Jyo Ma Re Jyo Jetha, Palima Sjela Dhurja Mada toinya Mayochoyo.

(We do not have seed of wheat, could we exchanges?)

The traditional belief is also presented in Jyo Ma Re. In the last day, they collect flowers from all participants on the wide cloth. Then collectively they fly. It is believed that if any flower falls scattering from the group, the girl with whom the flower belongs will be alienated from the group next year.

In the context of Sairayala, it represents traditional system of greeting, congratulation and best wishes for seniors and friends. In Magar community, group of young girl greet and bless to the people especially in Tihar festival

and other especial occasion. When some one gets victory over difficulty, elected or nominated on respected post, they are welcomed with Dubo Pati. They first invoke God, Goddess, Deities, Deuralies, Seme, Bhume, Bajju, Braha, Jhakari, and Magicians offering Pati Phurka (Shoot of plant). Then all the family members and other participants are respected on the order of seniority. Such system of respecting, congratulation and wish for successful life is dominant since past in cultural Sairayala song.

Song as tradition, Sorathy, Jyo Ma Re and Sairayala are performed traditional activities, their costumes, Jewelleries, through different characters. Actress in Sorathy wears traditional costumes, ornaments and represents king and queen. One, who dances on female form, puts on majetro, cholo, tikiya, ghagar, thokiya, nathiya, paidhari, Kondal and different traditional necklace. Similarly male dancer puts on turban, Bhoto, Suruwal, sleeveless jacket and Paijan. In Jyo Ma Re and Sirayala, ladies of similar age group put on Kerchief, Cholo, Gada, Dhara, Gunyu, and for the ornaments different type of necklaces, Nathiya, earring, nose ring.

In Sorathy, traditional musical instruments are used. These are tabors, flute, and Paijan. Similarly in Sirayala different twenty-two musical instruments of past are addressed which are Damaha, Sanai, Chhelar, Jhayali, Basuri, Murali Benbaja, Marchangnga, Tabala, Dhol, Bhonker, Manjero, Ghongara, Kolang, Paijan, Chankhi, Dinkhi, Damphu, Dundi and so on.

3.3 Action Oriented Performances

Jyo Ma Re, Sorathy and Sairayala are action-oriented songs. Jyo Ma Re begins with appeal of girls to their friend to sing and enjoy. On the circular

line, they catch one another's hand and move forward and backward. While girls are divided into two groups, Bhanja bows to the Maiti and purpose something. Turn by turn, each group bows one another while singing. While dialoguing one another group, their gesture and physical movements make better situation. Both of the groups with their gestures and physical movements make song more interesting. At the end of song, both of the groups pull one another. Presented young boys also trick to fall girl. At the same time, Suntali is pulled and hid in secret place by Bhanja. Maiti searches and comes to know the condition of Suntali. They both come to compromise and come together. Thus, with the flying of flower the song ends.

In Sairayala song, group of girls come from distant with Dubo Pati (Plant). They offers such Dubo Pati in each source of water, like in stream, lake and hills where Goddess, Duties, Deuralies, Jhakarlis are supposed to be there. They greet seniors of village and all family members with Dubo Pati. Then, they bliss to all family members. After telling different stories, they farewell with family members.

Sorathy is performed with attractive dancing. While singers sing different events of song, dancers indicate one another or to the spectators. At the beginning the love relation between Jaisingnge and Sorathy is performed with excitement and enthusiastic gestures. Their caressing to one another with happiness turns into tension, frustration and feeling of hatred with harsh gesture. The queen requests king time and again for their better relationship but king damn cares it. Then Sorathy prepares to go for maternal home.

3.4 Use of Simile and Metaphor in Songs

Simile and metaphor are most dominant literary devices in the songs Sorathy, Sairayala and Jyo Ma Re. Both of these literary devices are used while comparing two different things. Though simile and metaphor seem similarities, they have some difference. Simile is used with 'as' and 'like' but in metaphor one word is substituted to direct simple word.

The simile in songs Sorathy is most dominant. While describing beauty of queen Sorathy, she is compared with different things.

Ha ha (Sorathy raniko Nidharai Herchhura)²

Ho ho (Udayako Chandrama Jaiso)²

(When I look forehead of soraty, it seems like full moon).

Ha ho (Sorathy raniko akhima herchhura)²

Ho ho (Bajaima parewako akhima jaiso)²

(When I look eyes of Sorathy, it seems like eyes of falcon and pigeon)

In Sairayala while blessing to the family members the simile is used as follows.

Ika sjimla uma Raja

Ika sjmla uma rani

Pipal man tapi jyachyo

Bara man pairee chyo

Naram man jilichyo.

Family members of house is called "Uma king" and "Uma queen" metaphorically and using simile they bless. All the member of this house may top like Pipal tree, may strong like Bar tree, may spread like Naram plant and may knit like dubo grass.

In Jyo Ma Re, metaphor is dominantly used. To ask and persuade girl Suntali, Mama and Bhanja use it in their dialogue.

Bhanja: Runa Dhanla Dhurja Mada toinya Mayo Chi?

(We do not have copper, may we exchange?)

Mama: Runa dhanla Dhurmalekan ge jheemla liya.

(If you don't have copper, we have in our house.)

Bhanja: Janga Dhanala Dhurja Mada Toinya Mayochi?

(We do not have iron, may we exchange?)

Mama: Janga dhanala dhurmalekan ge Jheemala liya.

(If you don't have iron, we have in our house).

Here copper and iron is asked to Maiti metaphorically instead of girl Suntali.

3.5 Dynamism in Songs

Dynamism is the inevitable element in society and in culture.

Therefore, songs; Jyo Ma Re, Sorathy and Sairayala are also influenced by it.

As time passes and crosses the certain geographical line, the song slightly changes in its form and its way of performance. In the case of Jyo Ma Re, in some places it is also sung in Nepali language and it was sung in their mother tongue in village. Especially new generation, who have forgotten their mother tongue sing Jyo Ma Re in Nepali language as follow.

Bhanja: Jyo Ma Re Jyo Jetha, Tama Dhanko Beeu Masyo Satana Mil Chha
Ki?

(We do not have property of copper, may we exchange?)

In different villages of Rolpa district, different tone of rhythm is found but they have similar content. In eastern south of Rolpa, singers perform little more differently as follows.

Bhanja: Sadan dala jhepul jhepul dali nungaideu mama dali ngungaideu.

(Mama, please, bend the tree of sadan.)

Maiti: Sadan dala jhepul jhepul halo banaune bhanja hlo banaune.

(Bhanja, it is to make plough.)

Similarly Sairayala is performed in Athara Magarat language, but at present it is performed in Nepali language as well.

Rahe base daju bhai-Sai (Please take care brother.)

Gharo piro naira mane -Sai (Please don't mind.)

Chudamani Bandhu has collected Saireli song, which is similar to Sairayala in its theme, but it has presented differently in the surrounding of very river. His collected Saireli song on the book, *Nepali Lok Sahitya*, is as follows.

Yanka khelnya bhaibhayaru daine bhaya

Hami garchhau timro sewa chintai gaya.

(God of here, we serve you, be in favor of us.), (130).

Similarly, Sairyala song collected by Gobinda Acharya is also slight different with the song performed in Rolpa district. Some part of his collected Sairayalu song is as follow.

Hajariko phula sai

Tipa mera sange sai

Lamla mathabhare sai. (59)

(My dear friend, pluck the flower of marigold. We will put on our head.)

Sorathy is widely performed throughout Nepal. The same story of Jaisingnge and Sorathy is presented differently. Keshar Jang Baral Magar has collected Sorathy song in his book, *Palpa Tanahun ra Syanjaka Magarharuko Sanskriti*, is different with the Sorathy presented in Athara Magarat region. According to Keshar Jang Baral, king Jaisingnge does second marriage with Hemawati because first queen could not bear child. Though Hemawati gives birth to a baby daughter, astrologer charges her as bad omen as he was suggested by the first queen. Then baby is locked in golden box and flowed in the river.

Kakhaiko balukhu khosima khosi samundra bagai.

Babuko jata nirbhaya amako jata mayalu.

Bahira herda ramailo, bhitara herda adhayaro.

Kasaima gari birasahula balai meri sundari betiya. (90)

Here when the baby daughter is flowed in river, queen expresses her deep grief toward her daughter and complains about the cruelty of king. After long time king meets same daughter and her beauty attracts him and he tries to

marry her. But later he finds that she is his own daughter grown up in Kumale family. Similarly in the paper, Motilal Parajuli has categorized Sorathy songs presented in different places differently. In some place life style of god Krishna is described as follow.

Ha ho (Gokulaima hijo rati balai Krishna royare)²

(Yesterday night in Gokul, child Krishna is supposed to be wept.)

He he (Kaha bajyo basri dhuna gokul ho ki binrabana)²

(Where the music of flute is playing?)

Kharka Bahadur Budha Magar (Salyan, Pimkhola-8)

But in Rolpa, tragic marital life of king Jaisingne and Sorathy is sung differently.

Ha ho (Purabai dishako Jaisingne Raja)²

Ho ho (Pashchimai dishako Hemawati Rani)²

Ha ho (Gandaki kinarma bheta ra bhaya)²

(King Jaisingne from east and queen from west meet in Gandaki River.)

Thus, Oral songs are based on life style of local people. As time passes, new style and activities are added and combined more characteristics in such songs as colourful picture.

3.6 Jyo Ma Re, Sairayala and Sorathy as Orally Transmitted Songs

Oral traditional songs are performed formally and informally. Jyo Ma Re, Sorathy and Sairayala are performed in particular occasion. But in other informal periods too people practise these songs. Children imitate their seniors and parents

while the parents hum those songs in front of them, shepherds and cowherds also sing songs while grazing their cattles, wood cutters and grass cutters also do it while working in Jungle. They all perform song informally and children learn such songs from them all. Parents and seniors in their house tell story and plot of Sorathy, Jyo Ma Re and Sairayala to participate children in house work at night. Gesture and dramatic sound while telling make children interacting and curious. Thus, youngsters, immediately after they hear, and retell to their friends.

Simply telling story to the children does not transmit effectively. But these songs are performed formally in sweet rhythmical sound with the caricature of society in traditional costumes and ornaments. Such artistic performance provides more entertainment to all age group of people. The children and other observers get maximum knowledge about the songs; Jyo Ma Re, Sorathy and Sairayala by utilizing maximum sense organs. They practise imitating their elders and it sets on their mind. Greertz says, "The first is the thesis that the sort of human thought processes Freud called primary"(61). Then as they express more to other, they become more experienced.

Sorathy is performed in particular costumes and jewelleryes. People manage it especially for the Sorathy dance. Costumes like turban, Bhoto, sleeveless jacket, trousers, and Dhara are used by male dancers and singers, and for the female dancer Mujailo, Cholo, Dhara, Ghagar, and different traditional ornaments like bracelet, Nathiya, Thokiya and Paidhari are used. Such traditional performance makes proper image in the mind of spectators and proper transmission is possible because story of same character and about their costume are sung.

Ho ho (Herima heri darapana chhaya)²

Ha ha (babaile diyako kondla herchhera)²

(Looking on mirror, I want to put on earring given by father)

In Jyo Ma Re and Sairayala, group of girls wear traditional dress and jewelleryes. They also wear Mujailo, Cholo, Gada, Dhara, Gunyu, and different jewelleryes like nose ring, earring, nathita, different kinds of necklace, and act as if our ancestor. In Sairayala they offer dubo pati and wish best of luck to the members of house. Similarly in Jyo Ma Re two groups of girl dialogue on the subject of marriage.

Sorathy, Sairayala and Jyo Ma Re are performed in friendly cooperation among different villages. Performers from particular village, invite to the neighboring village. They perform collectively and exchange their experiences. Artist group goes even far from their village. Thus, it helps proper transmission and expansion of oral songs.

As the folk culture travels with migration, Magars migrated in different place like in Kathmandu from Rapti zone; they perform Sairayala, Jyo Ma Re and Sorathy there. But the way of performance is influenced by modern culture and culture of other people, and traditional costumes, musical instruments and skilful performers are not available.

Generally cohesive and contextual performance, domination of global and mainstream culture, and effect of war and civil war influence continuity of oral transmission. As far as the songs are performed in cohesive order and in appropriate situation, there is maximum possibility of oral transmission. In the context of Jyo Ma Re, Sorathy and Sairayala, these are performed in chronological order. Chain of events move forward one after another and interlink among these events. In Jyo Ma Re, all the flowers, crops and metals are addressed to refer girl. Different activities of

girl are mentioned since her conceived period to nineteen years of age. Suntali is persuaded to marry and sahi is given to her. As the astrologer fixes date of marriage both groups Maiti and Bhanja accept. The Bhanja is ready to give different things as a 'char' and ends with marriage.

Similarly, Sairayala performers invoke god, goddess, Deities, Deuralies and Jhakaries offering Pati and also respect all family members with same Dubopati. They tell different stories. At last they bless all and farewell.

Sorathy presents history of king and queen. They first fall in love in Gandaki river and marry. As they return from parents' home of queen, misunderstanding between couple leads them separation.

Jyo Ma Re, Sorathy and Sairayala are presented in appropriate context. Jyo Ma Re is performed standing representative characters Maiti, Bhanja, Suntali and Jaisee. The month of Falgun when crops are planted and that refers hot, emotion, productive and most of the people marry in this month. The interact between two groups Maiti and Bhanja moves forward dialogically on the subject of marriage.

Sorathy performers with their traditional costumes and ornaments create historical situation. Representative character caricature to the past king and queen. The traditional musical instruments also refer past.

In Sairayala, beautiful girls congratulate and wish the person and family member offering flowers on their work. Thus these songs are performed cohesively on the certain context and proper transmission is possible.

For the proper transmission, all the cultures from every community must get equal opportunity from the government to perform freely. But domination of global western culture and mainstream Khash Nepali culture in Nepal has been established

with powerful position which has written printed and recorded form. Government of Nepal is fully supporting on its development. But in the development of Magars oral language and culture government is not just. Powerful mainstream culture and western cultures overshadowed the oral traditions like Jyo Ma Re, Sorathy and Sairayala. Thus proper transmission of Jyo Ma Re, Sairayala and Sorathy are disturbed. On the other hand modern cultures have captured media like radio, television and new generation are compelled to learn it. Sorathy, Jyo Ma Re and Sairayala are practiced only in village in certain occasion. Thus, these songs have no access of script and media. On the other hand Nepalese mainstream culture developed professionally on the guidance and support of government. But, natural plain oral culture of Magar has grown up on the conservation of villagers. Compulsory subjects are English and Nepali in school and campus but there is no optional subject in mother tongue. It is the case that Magars are forgetting their mother tongue and they sing Jyo Ma Re, Sorathy and Sairayala in Nepali language too. Therefore Magars are influenced by modern Nepali songs and they are forgetting oral songs; Jyo Ma Re, Sairayala and Sorathy.

Conflict either it is in the name of political or cultural domain affects on the transmission of oral tradition. Since 2052 B.S. Rolpa is most affected area of conflict between Nepal communist party Maoism and government of Nepal. All the time people suffered by different search operation like Romio and Kilo Sheratu, and most of the time they spent in curfew. Thus, all types of performances were prohibited because there was not permission to be gathering and to perform. Jyo Ma Re is performed at evening, which is totally disturbed. Most of the youngsters faced displaced from the village. Bam Kumari Budha says, "Because of the peoples movement (Maoism) and curfew of administration of Nepal to gather and to perform

dance and song is prevented and Athara Magarat Magars are bearing the loss of culture(6). Mema Sja says, "Young girls come to Katmandu, brick factories to work at the time of performing Jyo Ma Re in Rolpa. Thus it is deteriorating" (*Konja-Marum*, 2). Because of the conflict most young people have flown to different foreign countries and Jyo Ma Re, Sairayala and Sorathy songs are disturbed. Such long gap of performance hampers the oral transmission.

Though creativity of person, geographical distance and the gap of time influence oral transmission, above mentioned factors are more important on the transmission of songs.

3.7 Jyo Ma Re, Sairayala and Sorathy as Magar Identity

These three songs, identify Magar with their own language, costumes, jewellerys, rituals, system, occupation and beliefs. Jyo Ma. Re presents unique marital system in Magar; marriage between sisters' son and brother's daughter. Persuading girl (Fakaune) giving amount of money (Sahi), paying different things buffalo, goat, wine, bread (char) are typical system in Magar community which are performed in Jyo Ma Re. Similarly agricultural occupation and belief of Magar are presented.

Sorathy identifies Magars in terms of costumes, jewellerys and musical instruments. Costumes and Jewellerys used by Sorathy are uttered. The return of Sorathy to her parental house also shows the picture of Magar ladies.

Sairayala identifies Magars in terms of greeting, worshiping of god, rituals of blessing. One who gets victory over bad or succeeds, gets elected in respectable post, girls welcome them with best wishes. These all are cultural identities of Magars.

Thus, the songs; Jyo Ma Re, Sairayala and Sorathy are analysed on the basis of the theoretical tool; orally transmitted literature as a performance. The performance of orality was practised since ancient times but its importance as a movement developed in the post colonial period as an orality when written and printed as well as recorded global western culture and national mainstream culture swallowed up the diverse traditional cultures of different marginalized societies or ethnic Indigenous people. The oral traditions which bear message of past and have traditional behaviors in their performances are taken as true identity of people. Especially on the concept of Walter J. Ong, Jan Vansina, Elleke Boehmer and Clifford Greertz oral songs Jyo Ma Re, Sairayala and Sorathy have been analysed. As marginalized, oral traditions have been practised and exist mostly among poor illiterate village people, they store the oral traditions in their mind what the forefather used to do and performed orally in certain occasions. Songs, Jyo Ma Re, Sairayala and Sorathy are orally composed, orally performed and orally transmitted among Athara Magarat Magars. On the disturbance of mainstream and global culture or conflict of Maoist revolutionaries and Government of Nepal, these songs are performed by evoking the traditional values of the Magars. Cultural awakening and current of freedom is spreading all over the world. Thus, oral traditions are taken as representation of identity importance of which is increasing day by day, that shows the light of hope for the future.

CHAPTER - IV

Conclusion

An attempt to view Athara Magarat songs: Joy Ma Re, Sairayala and Sorathy has been completed in three chapters. These songs have been recorded from Rolpa district and analysed the basis of the theoretical tool; orally transmitted literature as performance. Since these are from oral tradition, orally memorized messages which are stored in mind are performed in front of the addressee and participants and they communicate their feelings. Traditional oral songs which are practised among illiterate common village people are purely innocent, natural and accommodated traditional life style of people. Even though the dominance of written and printed Nepali mainstream culture is there, these are still alive with traditional performance. Thus, the songs have been observed through subaltern perspective. Oral expression is only a way of externalization of feelings and messages for uneducated people. Therefore oral traditions are in existence among the people. Instead of writing or printing they use either speech or gesture. It is certain that any oral poetry does not receive a strong hold in a wide area because power rules society as a whole by the dominant class. The marginal people, whether they are natives, blacks, lower castes or women, they are not taken into account as the determinant of any aspects of society. They live as second rate individuals submitting themselves to the hegemony of a dominant class in any form and in any place. Concerning literature and art up to the present, written literature produced with the erudite exercise of the literary men is considered as valid. Unwritten oral folk literature is overshadowed and hampered its open performance and in open place by written books or television. But, in the changing scene of the world, people everywhere at present are becoming conscious of their fundamental human rights and a kind of conflict is furtively working in all

societies over the world. The question of the suppression of marginal groups is emerging in various forms like racial movements, people's movements, labour movements and feminist movements. Thus their identity is mainly focused with traditional oral culture. They demand their right with cultural awareness. The Jyo Ma Re, Sairayala and Sorathy are such oral performance in Athara Magarat Magars. Magars are raising their voice for such cultural identity.

The first chapter deals with introduction of Athara Magarat Magars and their oral traditional songs. Athara Magarat Magars western from Ridi Gandaki River are called Athara Panthi Magar. Though all Magars in Nepal have similarities in culture there exist some dissimilarities because of differences between west and east geographical. This research has focused on the study of oral songs of Athara Magarat Magars especially in Rolpa district. In Rolpa 42% of population is Magar and they celebrate different fair and festival at different time period. From their performance of traditional songs and dances, they express their feelings and emotions which are taken as a part of folk literature or oral literature. With the development of writing, printing and scientific technology certain culture of elite group is highlighted and developed as a mainstream culture. The dominance of such culture through text or through other media interfered diversive oral culture of marginal and illiterate people. That is why; the oral culture of Athara Magarat is deteriorating day by day.

Another barrier in oral transmission and oral performance is the conflict and war. Any kind of war (civil war or cold war) disturbs cultural performance and oral transmission. In the case of Rolpa district cultural performance of Magar has been disturbed by maoist revolution since 2052 B.S. District administration prohibited any kinds of performance and gatherings. Most of the youngsters then got displaced from there.

In our time, throughout the world, cultural awareness is expanding. Thus the sense of root and feeling of identity is inspiring people for the preservation of such cultural performance. It shows the light of bright future in its existence.

For the analysis of the oral songs: Jyo Ma Re, Sairayala and Sorathy, theoretical tool orally transmitted literature as performance has been used. Oral performance was developed since human civilization and in particular occasion, certain types of performance are being practised in every society and community all over the world. Whenever it is performed with face to face contact to communicate message or feelings with characters themselves or with spectators/ audiences, it orients any one to operate response or interact to the participants. Thus it provides messages and entertainment, and on the other social traditional beliefs and duties are fulfilled. Because of such action oriented performance it is easily transmitted to new generation and has gets long lives.

As the writing develops (written dramas, stories, films and songs), the oral cultural performances are marginalized. English language and culture and national Nepali mainstream cultures got into written and printed form. The strength and rule of printed and visualized culture gives bad shock to the orally transmitted culture. On the other hand political and social conflict of two opposite groups cause violence and destruction, and oral cultural performances are interrupted. But in post colonial period, marginal cultural voices are given priority and people are trying to identify themselves with their traditional root culture. The Blacks, Red Indians, Non-Western colonized people, Ethnic Indigenous people start to search half forgotten oral culture, literature, language and history. Different movements appeared and made people aware in their cultural rights.

Songs: Jyo Ma Re, Sairayala and Sorathy practised in Rolpa districts are orally transmitted traditional performance. These songs are orally composed, orally performed and orally transmitted. Jyo Ma Re is performed in each Falgun month and Sairayala and Sorathy are performed especially in Tihar festival. As these songs are performed in Magar language among Magar community, traditional values, beliefs, language, systems, profession, costumes and rituals they do are presented in dialogic and interactive way. In Jyo Ma Re two groups of girls; Maiti and Bhanja interact on the subject of marriage to their daughter and son. After long process, they come into happy marriage. Sairayala is also performed by girl/women especially in Tihar. Invoking gods, goddesses, deuralies, jhakaries and respecting and blessing all house members, they also perform stories. Sorathy presents story of queen Sorathy and king Jaisingne. These traditional performances are marginalized when Nepali mainstream written culture occupies whole area. Similarly for disturbing the oral transmission, conflict between Maoist revolutionaries and government of Nepal is one of the major causes. But now, cultural issue and freedom has become one of the burning issues at present. Traditional culture is taken as an identity and root. So, Jyo Ma Re, Sairayala and Sorathy having traditional values of Magar are gradually extending their dimension.

Appendix

Recorded songs are attached herewith:

Jyo Ma Re recorded in Jyo Ma Re festival in 15 Falgun, 2062.

Source: -Bam Kumari Budha Magar, Korchabang-4, Rolpa.

-Tripana Budha Magar, Korchabang-4, Rolpa.

-Juni Pun Magar, Libang-3, Rolpa.

- Khim Kumari Budha Magar, Hwama-8, Rolpa.

-Anrupi Bantha Magar, Kotgaun-8, Rolpa.

-Minsari Budha Magar, Korchabang-4, Rolpa.

Rawai waida wai nangaro gesa jhari Jhomphai risirachite.

Lundari waida wai nangaro gesa jhari Jhomphai risirachite

Dhairya waida wai nangaro gesa jhari Jhomphai risirachite

Bamari waida wai nangaro gesa jhari Jhomphai risirachite

Hajari waida wai nangaro gesa jhari Jhomphai risirachite

Gurdauli waida wai nangaro gesa jhari Jhomphai risirachite

Kamari baina dewar kheridala padharmasure khopchya ghumaichyo nawa nawa jaya.

Naumati baina dewar kheridala padharmasure khopchya ghumaichyo nawa nawa jaya.

Chamari baina dewar kheridala padharmasure khopchya ghumaichyo nawa nawa jaya.

Kameni baina dewar kheridala padharmasure khopchya ghumaichyo nawa nawa jaya.

Dhanku baina dewar kheridala padharmasure khopchya ghumaichyo nawa nawa jaya.

Bhanja: Jyo Ma Re Jyo Jetha, makai sjela dhurja mada toinya mayochyo?

Maiti: Jyo Ma Re Jyo Jetha, makai sjela dhurmajayakan gesjimai liya.

Bhanja: Jyo Ma Re Jyo Jetha, marsi dhanla dhurja mada toinya mayochyo?

Maiti: Jyo Ma Re Jyo Jetha, marsi dhanla dhur majayakan gesjimai liya.

Bhaja: Jyo Ma Re Jyo Jetha, palima sjela dhurja mada toinya mayochyo?

Maiti: Jyo Ma Re Jyo Jetha, palima sjela dhur majakan gesjimai liya.

Bhanja: Jyo Ma Re Jyo Jetha, sunayala dhurja mada toinya mayochyo?

Maiti: Jyo Ma Re Jyo Jetha, sunayala dhur majayakan gesjimai liya.

Bhanja: Jyo Ma Re Jyo Jetha, runayala dhurja maldi toinya mayochyo?

Maiti: Jyo Ma Re Jyo Jetha, runayala dhurmalekan ge sjimla liya.

- Jyo Ma Re Jyo Jetha, taya phagun ahinuka osarahule.
- Jyo Ma Re Jyo Jetha, naya phagun ahinuka garbeli nahu.
- Jyo Ma Re Jyo Jetha, songla phagun ahinuka maina yonyale.
- Jyo Ma Re Jyo Jetha, charlha phagun ahinuka lula jarmiule.
- Jyo Ma Re Jyo Jetha, paslha phagun ahinuka nawarnile.
- Jyo Ma Re Jyo Jetha, chhalhya phagun ahinuka bunyataisyule.
- Jyo Ma Re Jyo Jetha, satlha phagun ahinuka tate tatele.
- Jyo Ma Re Jyo Jetha, athla phagun ahinuka choinya tahule.
- Jyo Ma Re Jyo Jetha, naula phagun ahinuka kang-bhe kwaisida.
- Jyo Ma Re Jyo Jetha, dasla phagun ahinuka ri repnya taisyule.
- Jyo Ma Re Jyo Jetha, egharala phagun ahinuka bakhara gawala taida.
- Jyo Ma Re Jyo Jetha, bahrala phagun ahinuka sjyanya phinnya taisyule.
- Jyo Ma Re Jyo Jetha, tehrala phagun ahinuka sing dhanya taisule.
- Jyo Ma Re Jyo Jetha, chaudhala phagun ahinuka sapiu burnya laisule.
- Jyo Ma Re Jyo Jetha, pandhrala phagun ahinuka sjim thakannya tahule.
- Jyo Ma Re Jyo Jetha, chhohrala phagun ahinuka mon banya taisule.
- Jyo Ma Re Jyo Jetha, satrala phagun ahinuka jamadhallale.
- Jyo Ma Re Jyo Jetha, atharala phagun ahinuka biha chaliule.

- Jyo Ma Re Jyo Jetha, unnisala phagun ahinuka lagan raisyule.

Bhanja: kaichyo kaichyo rahila chip raiya kaichyo kaichyo.

Maiti: raichyo raichyo rahila chiplikan raichyo raichyo.

Bhanja: kaichyo kaichyo giddhla syaraiya kaichyo kaichyo

Maiti: jeja kaichyo giddhla syalikan jeja kaichyo.

Bhanja: kaichyo kaichyo jimbhalela syaraiya kaichyo kaichyo.

Maiti: raichyo raichyo jimbhalela syalikan raichyo raichyo.

Bhanja: kaichyo kaichyo mamai kala syaraiya kaichyo kaichyo.

Maiti: jeja kaichyo bhanja kala syalikan jeja kaichyo

Bhanja: kaichyo kaichyo mamai bhaisala syaraiya kaichyo kaichyo

Maiti: raichyo raichyo bhanja bhaisala syalikan raichyo raichyo.

Bhanja: chmla jaisinya, chyamuna pairaisyu raiya hai ila rangngai charila.

Maiti: chemla jaisinya chyamuna chisyu kyaiyala ila rangngai sida.

Bhanja: dhengala jaisinya, hamyala, pairaisyu raiya hai ila rangngai charila.

Maiti: dhengala jaisinya hamyala karchakurch kyala ila rangngai sida.

Maiti: chmla jaisinya, chyamuna naiyangai rajainya, roilya koilya yesyu sjyochya hai.

Bhanja: chemla jaisinya chyamuna ingangai rajatu, roilya- koilya yesyu marujyoidi.

Bhanja: Jyo Ma Re Jyo Jetha, dangdungyan jaisi khimda bhari laganle.

Maiti: Jyo Ma Re Jyo Jetha, dangdungyan jaisi rangda bubu sinyale.

Bhanja: Jyo MaRe Jyo Jetha, tapngayoyang jaisi khimda bhari laganle.

Maiti: Jyo MaRe Jyo Jetha, tapngyoyang jaisi khimda beula sinyale.

Bhanja: Jyo MaRe Jyo Jetha, Ghapalila jaisi khimda bhari laganle.

Maiti: Jyo MaRe Jyo Jetha, ghapalila jaisi khimda bhari laganle.

Bhanja: Jejale tirsitti sai naisu naiwa honaya sani

Ho gemi sola binti byahe pattyau byahe pattyau.

Maiti: Ge sjale tirsatti sai manatudi yaujamayodi

Ho geme solabinti byahe pattyau byahe pattyau.

Maiti: Mayochohan sing dhanauka kasyau raiya, chhi palnauka kasyuraiya

Ho gemi solabinti byahe pattyau byahe pattyau.

Maiti: Sing dhanauka lati paringya ri repnangaka lata paring ya yauja mayoidi

Ho gemi sola binti byahe pattyau byahe pattyau.

Bhanja: lati paringchyokan lata Jan raisyuya lata paringchy ge jim riya

Ho gemi sola binti byahe pattyau byahe pattyau.

Maiti: Langchite ho sakkai bubu sakkai phupu,

Ho gemi sola binti byahe pattyau byahe pattyau.

-Jyo Ma Re Jyo Jetha burasaiko muli thunga saraga charayau.

-Jyo Ma Re Jyo Jetha hajariko muli thunga saraga charayau

-Jyo Ma Re Jyo Jetha guradhauliko muli thunga saraga charayau

Jyo Ma Re-2

Source: Gauri Gharti Magar, Khumel-7, Rolpa

Bhagabati Gharti Magar, Khumel-7, Rolpa

Bhanja: sadan dala jhepul jhepul dali nungai deu mamai dali nungai deu.

Maiti: sadan dala jhepul jhepul halo banaune bhanja halo banaune.

Bhanja: tenu dala jhepul jhepul dali nungai deu mamai dali nungai deu.

Maiti: tenu dala jhepul jhepul phaldar khane hobhanja phaldar khane ho.

Bhanja: kaphal dala jhepul jhepul dali nungai deu mamai dali nungai deu.

Maiti: Kaphal dala jhepul jhepul pake khane ho bhanja pake khane ho.

Sairayala

Source: Bam Kumari Budha Magar, Korchabang-4, Rolpa.

Tripana Budha Magar, Korchabang-4, Rolpa.

Ee la ya labajyu brahayang sai

Jai mana ge nai ra jya yu di sai

Narm phurka charai daya sai

Sa na ta sa mya na taina jya chyo sai

Ee la thala dhami bajya sai

Ee la thala jaisi bajya sai

Je man ge nai ra jya yudi sai

Ge je lulayang ta da pa jyuchyo sai

Danna ya la dhaurali yang sai

Ghairala seme bhume sai

Chhali mali talai jyachyo sai

Naram phurka charaidaya sai

Je dainole sogola daino sai

Eeka sjeemla kula pittrayang sai

Je mana ge nai jyaudi sai

Naram phurka charaidaya sai

Ge jan kha kai tada pa jya chyo sai

Je dainole sogala daino sai

Eeka sjeemla Umarayang, dubaman-jelichyo, naram man- maulaichyo, bara man-rin
jchyo, pipal man-tapichyo, parabe pola runa dhanle- je sjeem gyapalingtaya-
sairayalanangla ashikako.

Chung chyo chung chyo daju buchang sai

Chung chyo chung chyo nana buchi sai

Gharo piro ta manichyo sai.

Sairayala 2

Source: -Juni Pun Magar, Libang-3, Rolpa

-Anrupi Bantha Magar, Kotgaun-4, Rolpa.

-Minsari Budha Magar, Korchabang-4, Rolpa.

-Khim Kumari Gharti Magar, Hwama-8, Rolpa.

Man Rakhne Bhaka

Pauwai tamaro paranai ayayau - sai

Gahro piro nairamane - sai

Pati phurka chadhai lyayau - sai

Yahako jhakaree - sai

Manai tamaro rakhnai ayayau - sai

Yahako janya sunya – sai

Dan Magne Bhaka

Ausibara gai tihara

Baldai deula duja

Bhailai deuala teeko

Parewai balda charanai jaiso

Yasai gharaika chhora

Ekai bhaile bhotanai

Kasa kamana gharai bhariusa

Ekai bhaile parbatako jareejadesh

Gharai bharosa

Eka bhaile madheshako

Kasa tamale

Gharai bharosa

Ekua bhaile

Panaraiko

Gharai bhandara

Bharyosa

Pipala jaiso tapiusa

Patee jaiso mauiyosa

Dubo jaiso jeliyos

Sunai sanghara rupai dawara

Bhitrai ghara Oma raja

Oma rani dekhau muhara

Teenai kanya pachai putara

Dhanee bhaya
Lakhai bhareeso
Sairayalale
Diya yasika
Nuna jaiso, tela jaiso
Lagdai jawas
Lakha bharius
Una Dina
Uga mas
Nepalama tin din dashai
Pyuthanaima pacha dina tihara
Argha kotma sairayala ja
Argha tosama bhairayala ja
Argha kotama sairayalale
Sai – sai gardai
Gauni ramailo
Argha tosmā bhairayalale
Baisa baja bajaudai
Gaun dulna thale
Baisa baja bokikana
Gauni dulna gharo bhayo
Kya garau ta bhai ho
Bhanikana salla gare
Hataima bachhula
Kadhaima banchara

Bokikana

Bheri kinara

Pugikana here

Waree ja jamuna

Paree ja jamuna

Majhaima khamareeko rukha

Rukhai katee ghara banaya

Bakhareeko chhala chire

Gharai more pachhi

Kailu gaiko

Chhala katee

Barta banaya

Angara pisee

Dhulo banai

Bina bhaiko

Bainauli ko

Kanchhi Aula Katee

Ragata misai

Madala ko

Kharee banaya

Bajauda

Bajyo madalu

Argha tosmā

Bhairayalata

Bhai bhai gardai

Gauni ramailo
 Sairayala ra bhairayalale
 Sai sai gardai
 Bhai bhai gardai
 Bhai bhai gardai
 Gauni ramailo.
 Yaha keree umarako
 Sunaiko sanghara
 Rupaiko dawara
 Jharakee ughara
 Dekhaua muhara
 Sairayalako yasikaile
 Yasai gharaka uma raja
 Tinai kanya bhaya
 Pachai putra bhaya.

Bida Bhaka

Rahe base daju bhai ho - sai
 Ghara pati, Devi deurallee - sai
 Chhala chhama naira gare - sai
 Hajareeko phulai ramro - sai
 Barai bara aune chhaina - sai
 Phulai phulchha bahai bara - sai
 Chelee ghumchha Ekai bara - sai

Sorathy

Source: kumbir Gharti Magar, Gam-9, Rolpa

Duhjbir Ghati Magar, Gam-8, Rolpa

(Purabai Dishako jaisingge Raja)²

(Pashchimai Dishako Hemawati Rani)²

Ha Ho (Sorathy raniko chulathi herchhura)²

Ha ha ha ho (gandakiko siwali jaiso)²

Ho ho (Sorathy raniko nidharai herchhura)²

Ha ha ha ho (Udayako chandrama jaiso)²

Ha ha ha ho (Sorathy raniko aakhima herchhura)²

Ha ha ha ha ho (Bajaima parewako aakhima jaiso)²

Ha ha ha (Sorathy raniko kanaima herchhura)²

Ha ha ha ho (Yenako chhayama jaiso)²

Ha ha ha ha ho (sorathy raniko nakaima herchhura)²

Ye ho (sorthi raniko nakaima herchhura)²

Ha ho (banayeko vongkara jaiso)²

Ho ho (sorathi raniko dantaima herchhura)²

Ye ho (kakari chiriya biyama jaiso)²

Ha ha ha ho (sorathy raniko mantima herchhura)²

Ha ha ho (kalasha gagareema jaiso)²

Ha ha ho (sorathy raniko pakhuri herchhura)²

Ye ho (sorathy raniko pakhuri herchhura)²

Ha ha ha ho (majara bahare pankhima jaiso)²

Ha ha ha ha ho (sorathy raniko awali herchhura)²

Ah (sorathy raniko awali herchhura)²

Ha ha ha ho (siniki chire awali jaiso)²

Ha ha ha ho (sorathy raniko kammara herchhura)²

Ah (sorathi raniko kammara herchhura)²

Ha ha ha ho (barule ra kammarai jaiso)²

Ha ha ha ho (sorathy raniko tikharai herchhura)²

Ha ha ho (asala ra machhiko jaiso)²

Ha ha ha ho sorathy raniko kurkuchchee herchhura

Ho ho (sorathy raniko kurakuchchee herchhura)²

Ha ha ha ho bukullaiko phulaima jaiso

Chutka

(Bakullaiko phula jaiso sorathy raniko kurkuchchee)²

(Herahoma hera hamara raja sorathiy raniko kurkuchchee)²

(Asala ra machhi jaiso sorathy raniko tighara)²

(Herahoma hera hamara raja sorathy raniko tighara)²

Ha (barulera kammara jaiso sorathy raniko kammara)²

(Herahoma hera hamara raja sorathy raniko kammara)²

Ha (sinki chiraya awal jaiso sorathy raniko awali)²

(Herahoma hera hamara raja sorathy raniko awali)²

Ha (majara bhare pankhi jaiso sorathy raniko pakhura)²

(Herahoma hera hamara raja sorathy raniko pakhura)²

Ha (kalashera gagari jaiso sorathy raniko mantee)²

(Herahoma hera hamara raja sorathy raniko mantee)²

Ha (kakari chiriya biya jaiso sorathy raniko danta)²

(Herahoma hera hamara raja sorathy raniko danta)²

Ha (banayako bhokara jaiso sorathy raniko nakaima)²

(Herahoma hera hamara raja sorathy raniko nakaima)²

(Enako chhaya jaiso sorathy raniko kanaima)²

(Herahoma hera hamara raja sorathy raniko kanaima)²

(Parewako akhaima jaiso sorathy raniko akhaima)²

(Herahoma hera hamara raja sorathy raniko akhaima)²

Udayako chandra jaiso sorathy raniko nidharama)²

(Herahoma hera hamara raja sorathy raniko nidharama)²

Ha (gandakiko siwala jaiso sorathy raniko chulthi)²

(Herahoma hera hamara raja sorathy raniko chulthi)²

Devi ho sarasati sharanabhaya

Chutka

Tallo bari rayo sarsu upallo bari kera

Tallo bari rayo sarsu upallo bari kera

(Kaha janchhau lachhamana jamadharako dera)²

Next Part

Hereema heree darpana chhaya

Hereema heree darpana chhaya

Ha ha ha ho (babaile diyako mujailo herchhura)²

Ha ha ha ho (hereema heree darpana chhaya)²

Babaile diyako tikeeya herchhura

Ho ho (hereema heree darpana chhaya)²

Ha ha (babaile diyako kondala herchhura)²

Ha ha ha ho (hereema heree darpana chhaya)²

Babaile diyako gajalu herchhura

Hereema heree darpana chhaya

Ha ha ha ha babaile diyako nathiya herchhura

Hereema heree darpana chhaya

Ha ha ha (babaile diyako bireeya herchhura)²

Hereema heree darpana chhaya

Babaile diyako haikala herchhura

Hereema heree darpana chhaya

Ha ha ha (babaile diyako pachhyauri herchhura)²

Hereema heree darpana chhaya

Ha ha ha (babaile diyako chuliya herchhura)²

Hereema heree darpana chhaya

Ha ha ha (babaile diyako thokiya herchhura)²

Ha ha ha (babaile diyako munaree herchhura)²

Hereema heree darpana chhaya

Ha ha ha (babaile diyako ghagara herchhura)²

Hereema heree darpana chhaya

Hereema heree darpana chhaya

Ha ha ha (babaile diyako paidharee herchhura)²

Chutka

Ha (godee lauane paidharee Uani hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko desha)²

(Kandhai lauane ghagaree Uni hai rajale bechee khayo)²

(Rajako asha malai chhaina yasai ho)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

(Authi laune munaree unee ho rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (hatai laune thokiya unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (kumai laune chuleeya unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (kakhee laune pachhyauree unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

He (manti laune hekala unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (dantai laune bireeya unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (nakai laune nathiya unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (akhai laune gajala unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (kanai laune kundal unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (nidhara laune tikiya unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Ha (shirai laune mujailo unee hai rajale bechee khayo)²

(Rajako asha malai chhaina janchhu mata maiteeko deshaima)²

Devi ho sarasati sharanabhaya

Chutka

(Bhitrai badhyo lauree bachhee ho baheerai badhyo gai)²

(Sapati sabai dajubhai bipateema kohee na kohee)²

Sorathy-2

Sorce: Khadga Badhaur Budha Magar, Gam- 4, Rolpa

Ha ho (purabai dishako jaisingge raja)²

Ho ho (pashchimai dishako hemawatee rani)²

Ha ha ho (raja ra rani kahama bhetyo)²

Ho ho (Gandeeke kinarama bheta bhaya)²

Ha ha ho (maghaira masa naira dhoi)²

Ha ha ho (raja ra rani uttarai gaya)²

Ho ho (sorathy raniko chulathee herchhura)²

Ho ho (gandakee kinarako siwala jaiso)²

Ha ha ho ha ho (sorathy raniko nidharai herchhura)²

Ha ha ho (udheko chandama jaiso)²

Ho ho (sorathy raniko akheema herchhura)²

Ho ho (baja ra parewako akheeya jaiso)²

Ho ho (sorathy raniko nakaima herchhura)²

Ho ho (banayako bhokara jaiso)²

Ho ho (sorathy raniko thutuna herchura)²

Ha ho (barapipalako pattama jaiso)²

Ho ho (sorathy raniko dantaima herchhura)²

Ho ho (kakareeko bijabala jaiso)²

Ho ho (sorathy raniko kanaima herchhura)²

Ho ho (khuleko juna chandrama jaiso)²

Ho ho (sorathi raniko galeema herchhura)²

Ho ho (raja hasako muntoma jaiso)²

Ho ho (sorathy raniko kumaima herchhura)²

Ho ho (lagayako dewalai jaiso)²

Ho ho (sorathy raniko chhateema herchhura)²

Ho ho (utheko dawarai jaiso)²

Ho ho (sorathy raniko pakhura herchhura)²

Ho ho (banayako basuree jaiso)²

Ho ho (sorathy raniko auleema herchhura)²

Ho ho (chireeyako sinkama jaiso)²

Ho ho (sorathy raniko kammmarai herchhura)²

Ho ho (bachchhyau ra barulako kammarai jaiso)

Ho ho (sorathy raniko khuttaima herchhura)²

Ho ho (machhiyako kandhaima jaiso)²

Ho ho (sorathy raniko kurkuchcha herchhura)²

Ho ho (hasa ra bakullako kurkuchcha jai)

Jyo Ma Re Performance



Maiti and Bhanja are singing songs.



Bhanja are pulling Suntali



Bhanja are taking Suntali.

Sairayala Performance



Offering Pati to
Gods and
Goddess



Respecting to
the
householders



Taking
Dakshina

Sorathy Dance



Dancing



Local People
watching
Sorathy Dance



Last part of
Sorathy Dance

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