

Tribhuvan University

The Impact of Modernization on the Traditional
Sakela Festival in Rai Community

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By:

Sher Bahadur Rai

Central Department of English

Kirtipur, Kathmandu

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Abstract

This thesis entitled “The Impact of Modernization on the Traditional *Sakela* Festival of Rai Community” presents the changes seen in the festival due to the modernization. The goal of this study is to analyze and present the impacts of modernization on the different facets of traditional *Sakela* Festival.

In the process of celebration of festival, the festival has undergone changing in its ways of celebration with the touch of time, place and situation. Changes range from ritual performances, ways of worshipping *Sakela*, in the form of Nakchho (the priest), the place for celebrating festival, in the *Sakela* songs, dance, costumes, ornaments and instruments. However, the Rai community has been successful to preserve and continue the traditional *Sakela* Festival having been adjusted and adopted the current dynamics of social changes. Though there are changes, they have not forgotten the celebration of *Sakela* Festival along with their cultures and traditions. Especially, the real taste of festival is seen in the hilly regions of northern part of Nepal.

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I. *Sakela* Festival and its Significance in Rai Community

The *Sakela* Festival has been practicing in Nepal from the time immemorial. It doesn't have obvious and determined timeline. With the passage of time, the traditional *Sakela* Festival has been changed with the touch of modernity, place and community as well. It has been adopting new changes as it is performed in different places, regions and communities and beyond the nation according to the necessities. The present thesis tries to reflect the *Sakela* Festival's dynamic changes in its performances as well as the social reality of the current time.

Nepal is diversified in ethnic groups as the garland of different flowers. It is flowered among different castes, cultures, religions, languages, festivals etc. Among many festivals, the Rai communities' festival named *Sakela* Festival has deserved an important place in Nepal's festivals. Thus, the meaning of diversity of Nepal can't be fulfilled in the absence of *Sakela* Festival.

The thesis is on *Sakela* Festival which is celebrated in the Rai community. Indeed, it analyses and explores impacts of modernization on the traditional *Sakela* Festival in the Rai community. *Sakela* Festival is one of the important aspects of the Rai community. This festival has its own characteristics, significance and legend. The festival has cultural, social, economical, historical importance. It is celebrated in different parts, especially in the eastern part of the country. *Sakela* Festival has consumed the long span of time in Rai community. On its long way, the society has changed its faces with the feature of modernity and progressed towards new experiences. In one society, there is diversity in different casts, cultures, religions, languages, festivals etc. Any society cannot be untouched of any new experiences which would occur in the society. Here, the thesis tries to identify the causes and

impacts of modernization on *Sakela* Festival in comparing to the traditional *Sakela* Festival.

According to Rai Kirati's holy book named *Mundhum*, the year is divided into two phases *Ubhauli* and *Udhauli*. Thus, *Sakela* Festival is celebrated in two events; *Udhauli* (going down) is performed in the day of full moon of Baisakh (April/May) and *Ubhauli* (going up) is performed in the day of full moon of Manshir (November/December). Since the Rai people are the worshipper of nature, there are the reasons naming after the two events; *Udhauli* and *Ubhauli*. We can see in the nature that in the winter season all the animals and birds migrate from the high regions to down regions in search of food and to save their lives from the cold. The time is called *Udhauli*. On the contrary, in the summer season the animals and birds migrate to higher and colder place from down regions to settle their lives temporarily and the time is called *Ubhauli*. These binary migrations continue through the time again and again and the *Sakela* Festival is celebrated respectively. More, *Sakela Ubhauli*, is known as *Bhumi Puja* (land worship), is nature worship for good farming and better outcome of the farming. It is the celebration of praying the Goddess nature for the betterment of newly planted crops and protection from possible natural calamities. Same way, *Sakela Udhauli* is the harvesting season and a way of giving gratitude to the nature for providing good harvesting to people.

In these festivals, *sili* (a type of bodily movement with a basic dance step which is based on mimicry of people activities) is performed by large group of people in a large circle wearing the traditional costumes with the rhythmic music of *Dhol* (Drum) and *Jhyamta* (Cymbal) around a ritual center. There are male and female leaders in each circle known as *Silimangpa* and *Silimangma* respectively. These two people control the *sili* of the dance while the other dancers imitate them. The *Sakela*

dance is started from a ritual center in every *Sakela* Festival. Different types of *silis* are performed with singing *Sakela* songs as well. Same kinds of *silis* are performed several times during the performance.



Figure1. Rai Kirat people celebrating *Sakela* Festival

Hence, *Sakela* is like a gestural recitation. In course of time, its rhythmic pattern, music, instruments, tempo and traditional costumes have been going through changes with the present technologies and facilities. The Rai community people gave changed their society and their activities having been facilitated with advancement in technology and modern facets. That's why, the *Sakela* Festival has also been adopting new trend and technological advancement contrasting with traditional beliefs and practices. These are the aspects the thesis aims to analyze and explore explicitly indentifying the cause and effect of modernization on traditional *Sakela* Festival. Thus, the thesis provides significant contribution to the knowledge of how *Sakela* Festival has been impacted by the modernization. Similarly, the thesis raises the awareness among the Rai community for the perseverance of *Sakela* Festival and cultures as well. Further, this study shows close analysis and critically prepared facts

concerning *Sakela* Festival that how it has been transmitted into newness and novelty that is greatly affected by new technologies and modern facilities.

Modernization and ritual theories are applied to analyze the research questions. The research focuses on modernization theory, how the modern aspects displace the traditional knowledge, values and norms. In the same time, how the modernization has shaped the tradition, ways of living and *Sakela* Festival.

The study also compares and contrasts between modernity, tradition, culture and ritual perspective in the Rai Kirat community. There are direct and indirect impacts of modernity in any society. These impacts, positive and negative, can be measured through many approaches. Consequently, there is clash between traditional values and modern values and the new norms and values are immersed causes of modernization. And the exact consequences which this study tries to point out as its goal comparing the past and present related to *Sakela* Festival of Rai Kirat community.

Among the indigenous people in Nepal, Kirat Rai is one of them having its own languages, religion, cultures, traditions, ritual aspects and history. Mostly, Kirat Rais are found dwelling in the eastern part of the country. Though, Kirat Rais are living in the different parts of the country now, they have been able to keep alive their culture, traditions, rituals and festivals till now. Among the Kirat Rai festivals *Sakela* Festival is one of the greatest festivals in the Rai community.

It is found that some books, articles and reports published about the *Sakela* Festival among us but not satisfactory. Whatever found the matters published concerning *Sakela* Festival up to now are often in short forms or only having an introductory articles without critical and analytical information. In the book, named *Sakewa* an Introduction by Balakhachha, the research finds short introduction about *Sakela* historical tradition, *Sakela sili*, *Sakela* worshipping ways only. Particularly,

writer has exposed about *Sakela* of Bhojpur district in the book without touching the significant aspects. Though it is short in form it is beautiful article and opportunity for those who want to know more about the *Sakela* Festival.

Similarly, in the book *Sakela* published by Kirat (Rai) Cultural Committee, the writer has explained about the way of worshipping and celebrating the *Sakela* of the particular places named Chhintang (Khotang), Solukhumbu, *Bhojpur* etc. Since the article is in short form, it does not contain different features of *Sakela*.

Same way, in the magazine *Limju Bhubju*, Shyamraj Rai has written only about the myth how *Sakela* appeared. No more information found about *Sakela*. Further, Kripa Kirati has written the named "*Kirati Festival Sakhewa: Introductory Study*". We see short and fine introductory article about *Sakela* but which is limited.

There is a report entitled "*Kirati Celebrating Sakela*" by Tara Mani Rai in *Republica* daily news. In this report, he gives information about *Sakela* and its related topics. He highlights the importance of *Sakela* Festival in Kirat Rai community when, where, why and how they celebrate it. In the report he brings the contextual issues of *Sakela* competition in the Rai community during the *Sakela* Festival.

Whatsoever, the books, articles, reports, news, researches etc, are seen in the public but no remarkable works have been conducted in depth about the issues that would make impacts and changes in *Sakela* in course of time.

There are some important aspects of *Sakela* Festival which can be described as origin of *Sakela* Festival, historical, social, economical and cultural importance.

To talk about the origin of *Sakela* Festival, there is no exact timeline when the *Sakela* Festival started. There are many saying myths about the origin of *Sakela* Festival in the clan and sub-clan of Rai community people. In the article "*Sakela*

Anthropological View” Hatuwali writes that *Sakela* Festival origin was around 606 BC (9).

According to the Rai Kirat organization named Kirat Rai Yayokhka's statistical record, there are 28 different Kirat khambu languages seen. In the book entitled "*Kirat Khambu Jatiko Sakela, Saakriti ra Sabhyata*" Dev Kirat writes, "According to the latest studies, though there are still 35 different Khambu languages, only 27 different languages are prevailed in the Rai Kirat community" (Dev Kirat 11). Different linguistics groups and everyone has their own distinct identities and languages. Thus, different Rai people have named the *Sakela* according to their mother tongue i.e. Kulung Rai people call *Dosi*, Sunuwar Rai people call *Syadar*, Koyu Rai people call *sakel*, Khaling Rai people call *Toshi*, *Chamling Rai* people call *Sakela*, Bantawa Rai people who dwell in Siktel River and southern part named Hatuwa Amchok periphery of Bhojpur district of Nepal, they call *Sankewa*.

On the other side, Bantawa Rai people who dwell in Siktel River and northern part named Khawa, Chhinamkhu and Dilpa peripheries of Bojpur district, they call *Sakewa*. Same way, Jimi Yakhkha Rai people call *Chosiwa*, Puma Rai people call *Sakewa*, Dumi Rai people call *Sakel* or *Sakhel*, Newahang Rai people call *Sakkhewa*, Bahing Rai people call *Baksa* etc.

Even though, *Sakela* is called by different names according to the different castes of Rai community, all the names have a single and same meaning in fact.

Sakela is celebrated in different ways in the different Rai communities as its different myths about origin of *Sakela*. However, the objectives of *Sakela* celebration are same everywhere in Rai communities. It is very difficult to point out exactly where and when *Sakela* Festival was originated? The folk cultures have been practicing from time immemorial. It is very difficult to denote the exact period of it.

Sakela is related to nature, ancestors worshipping and livelihood. It can be said that the festival had been started in agricultural age with the arrival of Rai Kirat people. Most of the researcher about *Sakela* have found the timeline which match with the age of agriculture.

Similarly, its origin could be analyzed through common myth as well. In the topic of "Tragic Story of Sumnima", Dr. Arun Gupta writes, "Myth is the binding principles of culture, the loss of myth is the loss of culture, in Kirat Rai culture Sumnima and Paruhang are the divine couples, names that is overwhelmingly linked with Kirat identity"(Gupta 80). Relating its origin there is a myth. Paruhang used to live in heaven, one day he saw a beautiful Sumnima on the earth and fell in love with her. After marriage, he left Sumnima and did not return. One day, in search of foods Sumnima saw a creeper on stone near the bank of a river. She made a *Buti* (a spiritual festoon). By suddenly, Paruhang came back to her, she gave *Buti* to Paruhang. It made him glad and he told that he had done the meditation and had visited the universe. Paruhang promised her not to leave again which made her delighted. Full of joy she started to dance in different *sili* dances beautifully. In this way, it is believed that from the very time *Sakela* dance Festival was started "(80).

Another myth about the origin of the *Sakela* Festival which is prevailed in the Chamling Rai community is described here n. At primitive age, three brothers named Mukalbung, Harkabung and Riblabung were born to the Kirats' fore-father and mother, Sumnima and Paruhang. It is found in the myth that the youngest Mukalbung is supposed as Bhote who live in Himalaya region, Harkabung is supposed as Kirati who live in hilly region and Youngest Riblabung is supposed as Tharu who lives in Terai region.

As the time passed, they grew older and older. One day, the eldest son Mukalbung decided to separate from their parents and he went to unknown place taking his shared property in his leather bag as much as he could. Same way, the second eldest son Bhusuri is also known as Harkabung who went down to hilly region from the mountain. He also took all the property with him that his older brother had left. As a result, there was nothing left for the youngest brother as his share. As their mother Nayuma came to know all about this, she felt so sorry. The youngest son also knew about that he had nothing left as his shared property. He complained to his mother and started crying in front of his mother Nayuma. Nayuma too could not do anything except showing sympathy to her youngest son. Then she created storm and thunderbolts with heavy rain and hails being sorrowful on her two sons' activities.

On the other hand, Bhusuri bore great problems due to the inevitable natural disaster caused by his mother. He could not do anything in the storm but he left his all property on the half way and saved own life only out of disaster. Even though, he had become success to get his destination somehow but he had nothing except his physic. He had thrown everything on the way due to the disaster and it was impossible to get something so that he could live there. By no means, he again returned to his mother for asking some properties and foods to run his livelihood. He cried in front of his mother. Mother explained that she had nothing to give him at all. She further added that the youngest son had needed some properties but nothing to give him. Whatever occurred, she didn't want to send his son Busuri bare hands. So, she taught his son about Nayuma *silis* to gain the things to run livelihood. She gave ideas and knowledge to his son how to grow crops and sowing seeds in his place. For all these, Bhusuri had to learn and perform the *Sakela Sili* dance which was taught by his mother. He learnt to perform *sili* dances playing with drums and cymbals. Thus, *Nayuma* sent his son

back to his place with new explorations and knowledge. Nayuma had taught Bhusuri to perform Nayuma *silis*, *Sakela* worshipping method as well. She provided her son with some crops seeds as well. It is supposed that Bhusuri did all those things since her mother taught him about. Later, with the passage of time the same *Sakela sili* dance has developed into *Sakela* Festival in Rai Kirat community.

On the basis of the story, it can be said that Bhusuri is supposed to be the promoter of *Sakela sili* among Rai Kirat community. The forefather and ancestor Bhusuri is the first person who could keep the ideas and knowledge about the *Sakela sili* dance alive given by Nayuma. He performed all tasks to keep alive sili dances. He accomplished his responsibilities and duties sincerely. As a result, the modern Rai Kirat communities have the distinctive cultures and identity with *Sakela* Festival till now. So we can say that Bhusuri is the promoter of the *Sakela* Festival as well (Rai 13-14).

The myth about the origin of the *Sakela* in Chhongkha in Bhojpur district is very interesting. An ancient period, there were two famous hunters. They were father in law and son in law in relation. One day, they reached at Selme Temke (name of place) hunting animals but they could not kill any animal. They became upset. At the very moment, they saw a boar near in the bush of cane. It was drinking water. They shot the boar with an arrow without missing the target. The blood came out of its body like a torrent. The arrow was plugged into thick bush. As they took out the arrow from the bush, they saw an egg shaped white object on the tip of it. The prey disappeared there itself surprisingly. They put the white object on the tree and set for hunting into the jungle again.

The day turned into dark eve and dark night searching the prey. They did not kill any animals. Both of them decided to spend the night there in the jungle. As they

slept, the Rai Kirat God came in the dream of father in law. The God told him, 'I am the Rai Kirat's God stone; *Sakela*. Take me to the sacred place and worship me in Udhauli and Ubhauli. It will be good for you all and your generations will be renowned and prosperous.'

Next morning, they shared the dream and came back looking for the *Sakela* stone which they had left on the tree. When they came there, they saw the white object little bit bigger than they left. It was glowing with charming light being attractive and tender to touch it. They knew that it was Kirat God *Sakela*. They decided to take it to their place; Bantawa Sohon. So they prepared a basket from the cane at once. They kept the *Sakela* in the basket and carried it turn by turn to Bantawa Sohon. As they were carrying the *Sakela* to their place, it was becoming heavier and heavier. The more they had been near to their place, the more it became heavier. The father in law had to recite the Kirat *Mundhum* when they had to keep down and carried up the *Sakela*. In this way, they reached Amchokthum (the place in Majha Kirat in Khotang district) somehow. At the place, they had dispute that where to set the *Sakela* at Amchokthum or at Chhongkhathum (name of place). The father in law claimed that *Sakela* had to set at Amchokthum while son in law went against. Meanwhile their arguments, the *Sakela* stone became the heaviest one. The father in law could not carry the *Sakela* and told to him, 'Take it to Chhongkhathum and set there'. Saying this, he took the basket down there immediately. At the same time, father in law felt bowel movement. He went out warning his son in law not to open the *Sakela* from basket. But the son in law opened it and saw it. The *Sakela* stone felt down suddenly. They tried to carry it again but failed. The father in law recited the *Mundhum* to carry it again but became worthless. They could not move it a bit. Rather it went into the ground more and more. They called all *Nokchho* there and recited

Kirat *Mundhum* and worshipped. Then, they could able to save it from going into ground. Meanwhile, they all saw the rooster made loud sound on the banyan tree. So they confirmed that the place was liked by Kirat God *Sakela*. After that, ten *Nokchhos* established the *Sakela* shrine there and worshipped it collectively.

In this way, Chhongkha *Sakela* started. It is supposed that Chhongkha *Sakela* is the greatest *Sakela* for the Rai Kirat community. The *Sakela* is worshipped by ten *Nokchho* from different places every year. The Chhongkha *Sakela* shrine is situated in the southern part of Bhojpur district of Nepal at Chhongkha village (Prabin 98-100).

Similarly, another myth about the origin of *Sakela* from the book named “*Kirat Sanskar*” by Gadulman Rai. It is supposed that the creator of Kirati on this earth created a fern at the starting time. The fern became old enough and decayed its leaves down. Where its leaves fell down, the termite (white ant) appeared. Termite made its home of soil so higher which clashed with the sky. Then the mushroom germinated there and the mushroom also decayed. The insect named cutworm appeared out of the decayed mushroom. The creator named Ribhyama and Rikapa appeared out of the cutworm. The sky and the earth collided during the time of creation of Ribhyama and Rikapa. On the way, they had to dance at different places. They had to use different instruments and tools while dancing. They used instruments like *silimi* (an iron flat instrument with small rings), Yak’s tail, cymbal, drum and other tools. They had to perform *sili* dances using those instruments at the place named Khuwalung. Khuwalung was closed. It was supposed to sacrifice the blood to open it. Then, they offered little blood of a bird to Khuwalung with dancing *silis* and it opened at last. Same way, the water resources and *Sakela* were worshipped with dancing *silis*. After that, the needed things *sili* dance, *Nakchho*, drum, cymbal were prepared. The *sili* dances were performed in pair with Silimangma and Silimangpa

with the assistance of *sili* dancers. Later, the same dance named as *Sakela* and Phugunach which has been performing in winter and summer seasons as Udhauli and Ubhauli till now (Gadulman 166).

Same way, there are different types of *sili* dances which are performed in *Sakela* Festival by Rai Kirat people. Although *Sakela* Festival is mainly related to Kirat Rai people, it has been celebrating as national festival now days. The dances which are danced in the *Sakela* Festival are known as *Sakela sili* dance. *Sili* is a type of dance in which bodily movements and gestures are done imitating the human activities smoothly and simultaneously with the tempo and sound of drum and cymbals being in circular shape in *Sakela* Festival. A single *sili* has different steps. None is prohibited to have participation the festival in the public place. But the Rai Kirat people only can dance the *Sakela* dance in the *Sakela* shrine. The leaders of the dance are known as Silimangma for females and Silimangpa for males. *Sili* dancers perform different steps and movements in chronological order following Silimangma and Silimangpa. *Sili* dancers imitate and mimicry different human, birds and animals activities which are done in their life process. As Silimangma and Silimangpa perform their *sili* dance, they have to end the dance following the rules and regulations respectively. If they cannot do so, it is supposed as bad omen for themselves and whole community as well.

As far as concerning types of *Sakela sili*, there are many *Sakela silis*. However, writer Dev Kirat Rai has classified the *Sakela sili* in different five categories in his book "*Kirat Khambu Jatiko Sakela, Saskriti Ra Sabhyata*". They are;

Silis related to warfare and hunting: Human beings had passed their lives in the jungle as a hunter in the primitive stage. They did many struggles and practices for their livelihoods. Rai Kirat people had also spent their lives hunting animals and they

were expert in hunting as well. So the activities related to hunting and warfare is performed in *Sakela sili* dance. In this *sili dance*, hunting activities are performed mostly.

Sili related to agriculture and costumes: In this *sili* dance, the dances related to the agricultural activities are performed. For example; planting rice, preparing field for planting crops, preparing seed, digging field, sowing crops, weeding crops and plant, reaping crops, cutting crops and plants, carrying them on shoulder, keeping crops inside home, cooking foods and eating them etc.

Similarly, people cannot live only by foods but they need clothes as well. Kirati people used to live in forest. They collected the cottons and made clothes from the cottons plants. More, they came to know cotton plantings. Thus, *sili* dancers imitate the activities related planting cotton plants, preparing thread from cottons, knitting clothes, wearing them etc. The hands and feet are used mostly in this *sili dance*.

Sili related to animals and birds activities: In this *sili* dance, *sili* dancers mimic the movements and activities done by animals and birds. Animals and birds do their activities according to seasons from which Kirati people had got ideas for agricultural activities. The *sili* dancers copy the activities of the following birds and animals; ducks, hens, peacock, Kalchuda (Black Bird), fish, dear, stag, tiger, leopard, Musk deer (kasturi mirga), bhadrayo (bird), Lahache (bird), dhobi bird, lizard etc.

Silis which are related to human activities and lifestyle: The ritual and traditional activities and processes are imitated by the *sili* dancers which are related to Rai Kirati people's life processes and customs. The values and customs of Rai Kirati society are presented through *sili* dances. For example; worshiping the earth,

worshipping the Chula (a traditional oven of Rai Kirat community), offering crops to God and ancestors, marriage rituals and customs etc.

Silis which are related to merriment, beauty and recreation: These types of *sili* teach the people that labors, struggle and busy are not only life. Rather the life should be full of colors of merriment, recreation and happiness. These types of *silis* are supposed to have developed later than other *sili*. These *silis* represent the human manners and virtues with their bodily movements and gestures. The *sili* consists of combing hair, watching into mirror for self make up, use flower into hair, self hygiene, making attractive oneself etc.

Besides these, writer Dev Kirati Rai has added the following types of *sili* dances more in his book. *Nayuma sili*: The *sili* is known as the primitive *sili* among the *silis* because it is supposed that Nayuma had bestowed *sili*, drums and cymbals to our ancestors and she had taught how to live the livelihood. The way, the *Sakela* started as well.

Nakima Sili: The *sili* is a special type of *sili* which is performed by *Nakchho* in *Sakela* shrine before entering the *Sakela* shrine. These types of *sili* dance empower the *Nakchho* so they can have more power for doing rituals and performances during *Sakela* Festival.

The *Sakela* Festival carries different and important meaning in Rai Kirat community. *Sakela* importance is directly interlinked with Kirati identity, culture, history and religion. *Sakela* is the name of ritual where *sili* dance is performed. It helps to revitalize the Rai Kirat culture in diverse ways. The festival is directly joined with the God of nature and worship of ancestors. The main goal of celebration is to worship nature and pay homage to ancestors for good plantation and harvesting the crops through whole year. According to researcher Chandra Kumar, “*Sakela* is the

one type of ritual, where three stones are considered as a symbol of earth, the universe and ancestors in Rai Kirati culture, which things were worshipped in the rituals” (Hatuwali 3).

Its importance can be analyzed through different point of views like historical, social and religious point of view. Almost all Kirati religion is based on nature; it is mentioned in the *Mundhum* too. The festival evokes the awareness to be honest towards the nature. Kirati people learn to respect nature as well. It is the way to show homage for Mother Nature and forefathers. Traditionally, it is the way to worship and wishing for good harvest. There are lots of importance aspects of the *Sakela* Festival alone with people’s mental and physical well-being. All are in festive mood because the rituals mold the festival the way that people become fresh in both ways mentally and physically. The people stop working in their fields during the festival and they are fully involved in the celebration of festival. They dance and sing enjoying the festival.

While performing the *sili* dances, people have to move their whole body parts. It keeps body fit and healthy and they become healthy mentally as well. Further, it is assumed that when people have any troubles in different ways and if they pray in front of *Sakela* shrine, they can be healthy soon. Worshipping the *Sakela* and celebrating the festival, people believe that they will have a better harvesting and prosperity. More and above, we can analysis the more importance of *Sakela* Festival historically. In the context of Nepalese identities, Rai Kirati people are supposed as an indigenous and native people of Nepal. They have their own distinct culture, tradition, language and religion. Due to the distinct features of Rai Kirati people, Nepal has got more beauty for herself. The Nepal government has also played a vital role for its development. Despite the mixed cultures and mingling with the modernity, the Rai Kirati people are proud to preserve their traditional culture *Sakela* Festival till now.

Sakela Festival is belonged to Rai Kirat community who are supposed to have the oldest history of civilization in the history of Nepal. Thus, it will not be excessive to say that the study of Nepal's history will be incomplete without Rai Kirat's history. There are lots terms about Kirat which are used in old text like Mahabharat, Ramayan and Puran. Many terms describe the Kirat such as "The first inhabitants of Nepal were Kirat" as well as "One of the oldest civilizations in the world" (Schlemmer 126).

Similarly, the ancient the oldest tools weapons, costumes and ornaments are used in the *Sakela* Festival. The festival has been helpful to revive the antiques among the new generation.

Schlemmer writes "About historical values of this Festival is to identity preservation moreover to preserve its unique ways of performing" (199-44). In Nepal, it is one of a few rituals that are performed collectively, and that is found among all the Rai Kirati people. It gives a noble sense of feeling such as feelings of unity, togetherness, motivations and mystical harmony with a sacred nature. The different ways of dancing moreover symbolizes the folkloric practices with the aim of requesting agricultural prosperity from the ancestors. It also helps to preserve traditional musical instruments like cymbals, drums and different sili dances which have been practiced throughout history.

Same way, *Sakela* Festival is very important socially and culturally in Rai Kirat community. *Sakela* Festival plays a vital role in the socialization and development processes in the Rai community. The festival was organized as a collective effort. For example from the starting time to end of the festival many things should be arranged for success of the festival. For example; preparation of *Nakchho*, traditional musical instruments, ritual goods and others needed things. To do all these things all the community people gather together in harmonious way and they do the

many affairs for the completion of the festival. At the beginning of festival, *Nakchho* recites *mantra* (incantation) from older to younger one in the family. This traditional system teaches how to respect the senior to junior persons in the family and how the society has to be in system. Summon and incantations bring togetherness, peace of harmony, motivations and feelings of unity in the community. More, many people have to gather in one place to perform the *Sakela* dance which makes the people's misunderstanding and enmity end. People have opportunities to build new friendship, relationships and goodwill which are the foundations of the socialization. It is ongoing process in the society. This all have been possible only due to the *Sakela* Festival celebration in the community. In the time of festival, those who are far from their home often return to celebrate the *Sakela* Festival. The festival's importance could be noted to build social exchanges within the community too because in the community there are different sub-castes which have different languages and identities. Despite these diversities, the Rai represents one community. Having distinct identities and languages the *Sakela* Festival is supposed as the occasion to meet together for celebrating, sharing and promoting their culture and tradition which is the most important part of social development for the community and for the nation as well.

There is a financial aspect in the festival as well. To arrange the finances, people usually make discussions and decisions every year. They arrange things collectively which are needed in the festival such as drums, cymbals, bows and arrows. It is collective responsibility of the community. In the same way, people collect certain money for *Nakchho* contribution and some amount is used in the festival. Over all, we can say that the *Sakela* Festival promotes Rai Kirat society in deferent ways such as developing the religion, culture, rituals, language and to

practice various traditional myths. It helps to develop the society in a systematic, practical and equal ways. It functions in the Rai community to bring people together and to maintain the systems in the society.

Same way, the *Sakela* Festival has played a vital role for developing culture and tradition of the Rai community. It has encouraged the youths and other people to celebrate the festival and in the process of celebration many rituals and conventions should be done in a right way for the completion of *Sakela* Festival. This trend keeps the festival and culture alive in the new generation as well. It revives the use of old ornaments, tools and weapons, costumes in the community. Thus, it won't be excessive to assert that the festival has been very helpful to provide cultural identity to Rai community among other communities.

Similarly, the *Sakela* Festival also plays vital role economically and financially since it has a financial dimension too. The *Sakela* Festival has a great importance because almost rituals are done for wishing good financial status for the community. In the starting day, *Nakchho* (priest) starts to worship in the *Sakela* shrine that Rai people call *Sakela Than* (temple). In ritual ways, the *Nakchho* worships the *Sakela* shrine delivering the special incantations (traditional verdicts) wishing for the Rai community financial and economical strength. All people wish for good health, strength, peace and prosperous livelihood as well.

After celebrating *Sakela* Festival in different places, people think about planting and harvesting works. The festival has made people energetic and hard-worker after fun and entertainment. The fair is also organized in the festival. The home made goods like wine, food stuffs are sold in the *mela* (fair). In this way, it has financial importance in the Rai Kirat community.

There is a great importance of the *Sakela* Festival in Rai Kirat people's financial, mental and physical well-being. Worshipping the *Sakela* and participating in the festival, people believe that in the coming year they will have a good harvest, good income and there will be prosperity. So, its importance can be interpreted mentally, physically and financially. There are many beliefs after celebration of the festival which Rai people cannot ignore. For example, if someone is involved in the festival or worship the *Sakela* shrine, it will be good for wealth, better harvest and plantation. From this point of view, it has direct financial importance for the Rai Kirat people because their life style is based agricultural activities. Generally, they grow enough grains to meet their daily needs and use the excess to make homemade spirits, wine and beers.

There are many traditional musical instruments in the *Sakela* Festival and the festival cannot be completed without them. The *Sakela* Festival is performed in different ways with a full combination of traditional instruments like drums, cymbals, bows and arrows. Traditionally, there are many *Sakela sili* dances which exist in the Rai Kirat community. Traditional musical instruments are needed to perform *sili* dances and to follow the rhythm of songs. The music is used for ritual purposes mostly. It plays a vital role in the expression of ethnic identity of Kirat people and their unique ethnic qualities in relation to other community. The sense of ethnic identity is expressed through the music. All traditional instruments have different meanings which lie in their sounds while performing the dance. According to writer Hatuwali, "In the festival time it is a way to worship all these weapons for individual security" (54). All these types of traditional weapons have their own traditional belief system that has been existed since more than thousand years in Rai Kirat community. More worshipping weapons could wish to avoid accidents while using them in daily

activities. It is believed that our archetypal God and Goddess Sumnima and Paruhang will favor a good harvest when they hear the sounds of drums and cymbals. More, it is believed that these types of sounds make disappeared bad souls forever which could troubles people. There are special rules and ways to make drums. *Nakchho* verdicts and chooses special trees before making drums. After making it, it is strictly forbidden to touch those who are from other castes. Same way, Cymbal is made from hard brass metal. It is used to create more sound together with the drum's beat. They should be worshipped with special rituals in front of the *Sakela* shrine before use.

Beside these traditional musical instruments spear, bow, arrow and sword are also used which give a sense of antiquity. In the book entitled *Sakel*, Taramani Rai writes, “These weapons are used to save human being from the bad souls that always try to make troubles” (55).

There are rituals performances and ritual objects which are needed in *Sakela* Festival for its completion. The *Sakela* starts worshipping the *Sakela* shrine. Through different traditional things, *Nakchho* verdicts and wishes for wealth, security and prosperity to all the creatures along from *Mudhumi* language. Yeast water, ginger and banana’s leaf are considered as the most important ritual objects. They are most necessary for in rituals performance.

The ginger is very important in the Rai Kirat community. It has been used for various purposes but it has its special meaning while it is used in *Sakela* ritually. It has vital role from birth to death in Rai community. The ginger is used in each and every ritual ceremony. Taramani writes “In *Sakela*, *Nakchho* uses the ginger for the verdict through *Kachhur*. The *Nakchho* foretells the future through *kachhur*” (Rai 53). *Kachhur* is the way how the ginger is chopped. Every verdict’s result will be decided from the piece of chopped ginger by *Nakchho*. If a piece of ginger turned flat on its

back that is good omen. In the contrary, if it is turned upon its face, it's a bad omen. The important thing is that *Kachhur* is performed on the banana's leaf. The piece of ginger should not fall outside of the banana's leaf'. More, the ginger is used as *Prasad* (food offered to the God) and Prasad is shared among those who are involved in the festival, but not for other castes.

Similarly, yeast water is kept separately in special place. All water becomes sacred water as the yeast water is mixed with. Yeast water is supposed equal to sacred water which could give a sign of life and provide immortality. The water is used in *Sakela* rituals to spread all over the *Sakela* shrine to purify the surroundings. The salt should be avoided during the festival by *Nakchho*.

The worshipping day of *Sakela* Festival is known as special day of the festival. The day is considered as the most important day for Rai Kirat people because it is a great festival as well as a way to respect the ancestors. The festival helps to promote identity, religion, customs and tradition. The ritual starts purifying all instruments which are needed in the *Sakela* Festival. Besides these drums, cymbals, *Chamar* (tails of Yaks) all instruments are kept in special tree's leaf which is called *Katus* plant (Chest nut plant). "Banana's leaf, ginger and yeast water (Marcha and water) are needed for verdict and purification to all instruments and objects that are used in the festival" (Shiwahang 90). In the worshipping day, The *Nakchho* worships the *Sakela* shrine reciting *Mundhum* along with playing drums and cymbals. He and his assistances enter *Sakela* shrine making three rounds of it. The festival starts ritually.

It is believed that except Monday, other days are forbidden to perform the rituals. Sunday and the eleventh day in lunar fortnight (*Ekadashi*) is considered as bad days because on the day people couldn't sacrifice any animals. But ritually, it needs to sacrifice animal to purify the *Sakela* shrine with the animal's blood. Pigs and roosters

are sacrificed mostly. If the best days and the rules of rituals are not followed properly by *Nakchho*, the consequences will not be fruitful to the *Nakchho* himself and the whole community as well. Such beliefs are still prevailed in the Rai Kirat community. The belief systems have shaped the lifestyles of new generation.

Bell defines the rituals as a "Rules of conduct"(24). According to her, rituals are the rules of beliefs and it should be performed according to religious beliefs. Similar to this definition, before starting the *Sakela* Festival, *Nakchho* performs the traditional rituals like worshipping *Sakela* shrine, nature and traditional musical instruments. The chief role depends on *Nakchho* (the priest) while performing the rituals since he or she is the only person who can call chants, verdicts, *Mudhumi* language and they can follow the ritual ways for worshipping the *Sakela* shrine aptly. With the casting the *Mudhum* languages, the *Nakchho* spreads yeast water along with sacrificing the blood of animal all over the *Sakela* shrine to purify the surroundings. Then, *Nakchho* starts the verdicts if God or Goddess accepts the request. The *Sakela* (egg shaped stones; which are kept under earth in the *Sakela* shrine which show whether the whole year will be fruitful or not in the community) is taken out from *Sakela* shrine by *Nakchho* and demonstrate among the people. More and above, all creatures, universe, earth, sun, moon, rivers, sky and ancestors are remembered and worshipped before starting the *Sakela* Festival. Dev Kirat Rai writes why worship is done by *Nakchho* in worshipping day of *Sakela* festival in his. "In the community there will be good health, prosperities and happiness, will not be there any natural calamities, any epidemics, diseases, difficulties. More, people may have enough foods and grains having been satisfied in consuming. The places where they are living might be full of with natural qualities with evergreen forests, enough water resources and favorable weather ever" (Rai 72).

Further, all the traditional musical instruments are taken out and offered to the *Sakela* with worshipping and purifying them as well. It is all done by *Nakchho* ritually through using yeast water (*Marcha* and water). In the whole period of *Sakela* Festival, *Nakchho* cannot take salt and oil. If they do so, it is believed that they will be polluted and the ancestors will never bestow us with best wishes.

All the rituals and worships are done in the *Sakela* shrine only by them who are expert in *Mundhum* language. *Nakchho*, *Silimangma* and *Silimangpa* perform the *Saklea sili* dances with the tempo of drums and cymbals in the *Sakela* shrine at the beginning. It is believed that the dancers must perform *Sakela Sili* there in the *Sakela* shrine perfectly according to drums and cymbals tempo and the drummers have to do same in turn. If they are unable to do so, it will not be good for *Nakchho*, the dancers and to whole community as well. When they finish first *Sakela* dance performance in the festival then other people can join in dance with great fun and enjoyment, this is how the *Sakela* Festival starts.

The *Nakchho* has a vital role in the *Sakela Festival* and the *Nakchho* is formed or made in a special way. He is the main priest of the *Sakela* festival who does *Sakela* worship and other rituals. Everybody can not be a *Nakchho*. *Nakchho* can be male and female. There are special rituals should be fulfilled first to be a *Nakchho*. There are two ways to be a perfect *Nakchho*. After the death of previous *Nakchho*, community decides to make a new *Nakchho*. There are certain criteria such as he or she should be oexperience, must have knowledge of the *Mundhum* languages and knowledge about *Rai* rituals. Second, they become themselves *Nakchho* by divine powers or supernatural powers. One of *Nakchho* said "This type of *Nakchho* is formed through dreams, with special divine powers that make them to shiver".

In addition, through their dreams they get powers and they become *Nakchho* (Priest). Those who are liked by *Sakela* God have such divines powers to be a *Nakchho*. They have powers through dream about *Sakela*. It is believed that someone who starts to shiver should become the *Kirati Nakchho* (priest). Those who are liked by *Sakela* God have such divine powers to be a *Nakchho*. But just shivering on body or dreaming is not the ultimate result to be *Nakchho*; there are lots of traditional rituals through which the person is tested. The new *Nakchho* is prepared by the old persons who know *Mundhum* languages and rituals. While performing rituals, they should wear their traditional dress, it's a *Nakchho* uniform.

Nakchhos are in uniform.



Figure 2. *Nakchho* during the *Sakela*.



Figure 3. Group worship by *Nakchhos*.

They are considered to be the representatives of our God and the Goddess Paruhang and Sumnima who used to favor in different ways to their creatures. In the same way, both have their responsibility to favor Rai people in different aspects. According to *Nakchho* Chitra Bahadur Rai, ‘They should be pure, should be far from debatable things that might occur in their life’. So many rules and regulations should be fulfilled. For example, they should not cross the river, cannot be a hunter, their role should be vital to develop the society in positive ways with moral responsibilities. It helps to create sentiments and solidarity in the Kirati community, which helps to

build society in harmonious ways. Their behavior, traditional rituals and values are transmitting from one generation to another generation. Sentiments like love, hate and goodwill helps to build the society through rituals which is done by *Nakchho* only.

II Modernization and its Impacts in Sakela Festival

In simple term modernization is a process of change in the existed society. Americanization, Europeanization, Westernization, were the words used for such social changes in the past. But those words are used in narrow sense so the words are replaced by Modernization that carries the wider meaning than that of those words. “In reality, modernization does not consist of the mere diffusion of Western techniques, values, institutions and social relations, but also in the interaction between dissimilar social and cultural structures” (Martinelli 25). A plurality of diverse routes and models society and political systems are triggered by this complex interaction of external and influences and internal dynamics, economic progresses and social structures, political institution and cultural attitude, giving rise to multiple modernities.

Modernization, as Denial Lerner has expressed it in at often quoted phase, is “a process with some it distinctive quality of its own, which would explain why modernity is felt as a *consistent whole* among people who live by its rule.” He further depicts that the various elements of modernization have been highly associated together because, in some historic sense, they had to go together (438). This definition of modernization clarifies that modernization is a process of change from traditional states of lifestyle to modern with it different factors.

Another critic Eisenstadt writes:

Modernization is the process of change towards those types of social, economic and political systems that have developed in Western Europe and North America from the seventeenth century to the nineteenth and have then spread to other European countries and in the nineteenth and

twentieth centuries to the South American, Asian, and African continents (1-19).

The modern economic source of income is based on modern industries. Economists have used Modernization for the economic prosperity of society by the use of Modern Technology in natural resources. On the other hand, in the field of political science the word modernization has been used for nation formation, development of democratic values, decentralization and administrative improvement. Whereas sociologically modernization has been taken as process of the formation of equity based society and raising the lifestyle of all people. Same time, historians link modernization to the urbanization and industrialization processes, as well as to the spread of education. Kendall notes, "Urbanization accompanied modernization and the rapid process of industrialization" (11).

The theory stresses the importance of societies being open to change and was reactionary forces as restricting development. Maintaining tradition for tradition's sake was thought to be harmful to progress and development. Proponents of modernization lie in two camps, optimists and pessimist. The former view what a modernizer would see as a setback to the theory as temporary setback, with the ability to attain "modernism" still existing. Pessimists would argue that such non-modern areas are incapable of becoming modern.

A concept of modernization:

- a. Provide for gradual improvement in the quality of life(not to be confused with standard of living);
- b. Stimulate new ways of perceiving the society and its needs in all levels (whether a "mental virus" "psychic mobility" or "empathy").

- c. Recorder the national mind-set to stimulate examination of priorities and establish criteria for choices at all levels allowing for sectoral transition of roles);
 - d. Create the new institutions and structures which encourage, facilitate and support the new values, attitude, choice and priorities.
- (Tisinger 339)

Tisinger also indicates that modernization should improve the quality of life, peoples' attitude towards social phenomenon, social status and the better environment for new values, choice and priorities.

According to theories of modernization, each society in theory develop from primitive to modernity, and that those which have made the transition have followed similar paths. The more modern states are wealthier and more powerful and their citizen freer and having a higher standard of living. According to the social theorist, Peter Wagner, modernization can be seen as process, and as offensives. The former view is commonly projected by politicians and the media, and suggests that it is developments, such as new data technology or need to update traditional methods, which make modernization necessary or preferable. This view makes critique of modernization difficult, since it implies that it is these developments which controls the limits of human interaction, and not vice versa.

The view of modernization offensives, argues that both of developments and the altered opportunities made available by these developments are shaped and controlled by human agents. The view of modernization as offensive therefore sees it as a product of human planning and action, an active process capable of being both change and criticized.

Modernization originally referred to the contrast and transition between a 'traditional' agrarian society and the kind of 'modern' society that is based on trade and industry. For example traditional and modern world describe the differences between the medieval England and late-Victorian Britain.

A traditional society is 'vertically' organized in hierarchical division by class or caste—a specialization of prestige. But a modern society is 'horizontally' organized by function, such that the major functions are performed by modular social systems. These major social systems include the political system, the public administration (civil service), the armed forces, the legal system, the economy, religion, education, the health service and mass media. So, while a traditional society is like a pyramid of top-down authority, a modern society is more like a mosaic held together by the cement of mutual inter-dependence.

A further contrast is that modern and traditional societies differ according to their complexity of organization and their rate of economic growth. Modern societies are much more complex than traditional societies and have a static structure (one that increases its complexity so slowly or erratically that they perceive themselves as static). Complexity is favoured by selection processes, which are more powerful in modernized societies, because specialization of function enables greater efficiency (for instance when division of labour or increased trade and communication enables greater economic efficiency). Increasing efficiency then frees resources and drives further growth.

For Moore:

Modernization means a process of rapid social changes. This term is defined as the total transformation of a traditional or pre-modern society into the types of technology and associated social organization

that characterizes the advanced economically prosperous and relatively politically stable nation of western world (qtd. in Gurung 58).

Hence for Moore, modernization is rapid change towards the more advanced society in the field of economic, politics and social relation.

A deeper understanding of modernization reveals that one vital qualitative difference between traditional and modern is the difference between a unified social system in which all activity is (in principle) subordinated to politics ('politics' being variability combined from different proportions of military force and theological legitimating); and a modern society in which politics does not dominate all activities, but in which there is instead a fundamental and continually-increasing functional specialization such as ever more division of labour into more different types of job.

The categorization of societies into traditional and modern is crude, and of limited usefulness. At present almost all societies are at least partially modernized. On the other hand, no society is 'completely' modernized and the rate of modernization is variable between societies, and between systems in a society. Pre-modern forms are obvious in all societies. There has always (so far) been scope for further increase in adaptive complexity, in a positive feedback cycle where increased productivity fuels increased complexity, which in turn fuels increased productivity.

Since modernization is dynamic, it is more useful to consider modernization as a process than as a state. A 'modern' society is based on the process of modernization: this is 'modernity'. Modernization can be seen as the general mechanism by which the social transformation from agricultural dominant to domination by trade and industry takes place, and traditional societies is profound-being the difference between simple state structure and complex dynamic process.

Modernization is inevitable in the sense that the replacement of hunter-gatherer societies by 'traditional' agricultural societies was 'inevitable'. Even if anti-modernization parties are in power, their success in reversing modernization will not be permanent so long as other societies are modernized. To the extent that it succeeds, anti-modernization damages the competitive strength of societies. Traditional society is at the mercy of modernized societies, in terms of military, economic, political, technological and cognitive strength. Sooner or later, by revolution, war, bribery, persuasion or voluntary emulation; traditional societies will modernize themselves, or else be taken-over and modernized by someone else.

The view based upon the idea that competition will tend strongly to select the most efficient societies, and these will also be for societies to become ever more adaptively complex, therefore more functionally specialized and differentiated. It is no that the outcome of such encounters is pre-determined, more that the odds are stacked heavily on one side.

The same trend towards increasing adaptive complexity can be seen in human society. For example, simple hunter-gatherer societies were once universal among human, but were almost completely displaced by more complex agrarian societies (ie. 'traditional' societies) whose greater economic efficiency (supported by a more complex division of labour and technology) enabled them to extract more resources per unit of environment and support a denser population. The only remaining hunter-gatherer societies inhabited agriculturally marginal or geographical remote areas. Although traditional societies were often static, or grew in complexity only very slowly over centuries, there was a slow and intermittent trend towards greater complexity throughout history- resulting in larger 'empires', incrementally improved technologies, the beginning of formal education etc. But when 'modern' societies

began to emerge, then modernization began to spread rapidly around the world by conquest, colonization, trade and exultation.

The world is now dominated by modernized societies, and modernized societies must continue to grow in adaptive complexity at least as fast as other competitor societies in order to survive. The rapid growth of modernized societies has the consequence that the world is a smaller place with each passing year, while technological improvements mean that ever more of the world is suitable for modernization. There is now nowhere left for traditional societies to hide unmolested, and the conquest of modernization looks set to replace and even surpass the conquest of agriculture on a global scale.

Because modernization is inevitable and desirable, it would make sense that modern societies ought to have an explicit ethos of modernization—an ethos that modernization is morally the best available option. This does not mean that modernization is without significant disadvantages, but the disadvantages are less than those of traditional societies, and there are grounds for optimism that the problems can be improved by the modernization process itself. Modernized societies are not only superior to traditional ones, but also more hopeful because of their potential for self-correction and creative problem-solving.

A modernized ethos would state the growth is desirable, increased technical capability is desirable, increased cognitive capacity of social system is desirable, specialization and complexity are desirable, competition and selection of system is desirable, and democracy is desirable. For the individual this implies that more education is good thing, social and geographic mobility are praiseworthy, and a flexible attitude towards life and work is beneficial. The modernized ethos would be optimistic, would look forward to things improving, and would plan on that basis. In

other words, the process of modernization is supported by what used to be called a 'belief in progress', a belief that things are getting better.

Sooner or later the society should have to follow the pace of modernization for development. Modernization directly affects whole aspects of the society; cultures, language, politics, economy, occupations etc. Meanwhile, it won't be excessive to say that the *Sakela* Festival is not away from the impacts of modernization as well. The modernization has impacted on the traditional *Sakela* Festival dynamically since the Rai Kirat communities have been involving in different activities for their economic growth, development and their welfare. The modernization has impacted the traditional *Sakela* Festival from different points of view with positively and negatively. The impacts of modernization are seen in young generation of the Rai Kirat community mostly. They are adopting western culture, life styles and fashion in the name of modernization. This trend has brought changes in the *Sakela* Festival. This is what Osterud called, "Modernization is an abstract level of adaptability" (Osterud, 12).

There are many different factors of modernization which have helped to modernize the traditional *Sakela* Festival. In the traditional ways of dancing in *Sakela* dance, it has to carry out specific meaning while it is performed. The movements of dance and its dictations, motions of the body, have to carry out particular meaning, which exist in our ritual values. It should give a noble sense of feeling, emotions, smells, sounds and traditional motions of *Sakela* Festival which have been existing in Rai Kirat culture for a long period of time.

Clash between modern and traditional values are ongoing. It is seen the new ways of performing while involving in the *Sakela* Festival. The difference is obviously seen between older and younger performers. Those who are from older

generations still can perform the dance in traditional ways. Older performer can dance different types of *sili* dances in .an original and typical ways. They don't need to follow *Silimangpa* or *Silimangma*. It is seen that the older performers prefers playing traditional cymbals and drums where as the younger in favor of performing *Sakela* dance through recorded songs without using traditional instruments. Thus, because of these things it is obvious that the modern ways of dancing is a bit faster, mixed with different movements compared to traditional ways of performances.

Technology is one of the factors of modernization. Modernization is visible through digital technology. Digital musical instruments are used compared to traditional ones. In the new forms of dancing, the meanings of movements and directions of body are the same. It only seems a little bit faster than its traditional ways of performance. For examples, every younger generation needs a *Silimangpa* to guide the dancer group. *Silimangpa* is the leader of the *Sakela* Festival dance. In the absent of the leader, there are unknown situation among the participants and they don't know how to respond their bodies and movements according to the tempo of drums and cymbals while performing *Sakela* dance. Most of the new generations have been growing up in and with the factors of modernization. Since they are more close to modern education system than previous generation, they are not detached from mass media, technology, globalization, mixed and cross cultures. Modern education system is another important factor of modernization. They have new experience of new modern world. Another important factor could be the economic growth among Rai communities. It is the economic condition which improves the family development, facilities and welfare. If a family is better in economic condition, can afford for better livelihood accompanied with modern facilities like internet,

technology, TV channels and modern tools and appliances. When they use these things they can easily adopt the western fashion and way of living.

Migration and urbanization are another factors that contribute to the modernization of the Rai Kirati community. Because of migration, different geographical settlements of Rai people all over the country are seen at present. Consequently, the ways of living and culture are changing and they cannot fully practice and follow their original cultures as in their homeland. Migration has made the Rai people aware about their ethnic identity, tradition, culture etc since they compel to live in distance away from homeland. Writer Dor Bahadur depicts related to migration, "A major contribution to the Rai cash income derives from their employment in the Indian and British Gurkha regiments. Further....some leaves their village to seek temporary work on wages in the eastern Terai and Darjelling" (Dor Bahadur 39). It's a necessity, it has been practiced from a long period of time and the main cause is poverty as well as for better opportunities.

It is obvious that because of increasing participant numbers, it needs more space to perform this traditional *Sakela* dance collectively. But in the diasporas world or when they migrate to new places they do not have enough space to perform the dance and they cannot exchange their traditional culture knowledge with each other. As a result, traditional cultural knowledge can be trapped. The same things happen to the *Sakela* Festival too. Kirati people have migrated from their main origin places towards the capital cities and urban areas for better life and opportunity. There they are influenced by Western fashion younger generations adopt modern electronic instruments and tools such as drums, guitar and pianos forgetting own traditional types of instruments. They cannot have the traditional type of instruments in the city areas as well. More, they cannot use traditional instruments though they have such

instruments. New generations have forgotten the traditional types of instruments like Tungna, Murchungga, and Binayo which were used by ancestors.

Impact of Modernization in Rituals

According to Bell "A ritual activity is tangible evidence that there is more to religious than a simple assent to belief, there are practices, institution, changing customs and explanative systems" (22).

Many rituals should be fulfilled before performing the *Sakela* Festival. The rituals are more close to religion. But, through the modernized period of time all ritual cannot be performed in a proper ways because of a lack of traditional things needed in the *Sakela* Festival. If these types of traditional rituals cannot be performed in a traditional ways, gradually its beliefs, systems, norms and values also disappeared among those who are involved in the festival. Concerning ritual, the writer William defines ritual as "Behavior marked by prescribed rules" (Paden 98). The ways of performing ritual is in front of the *Sakela* shrine. *Nakchho* (priest) recalls the *Mundhumi* language and verdict to perform the ritual to worship the ancestors. Worshipping of the *Sakela* shrine is very important in the *Sakela* Festival. The *Sakela* Festival is celebrated and *Sakela* shrine is worshiped for the prosperity, good health and whole welfare of the Rai Kirat community. Many rituals activities are done at the time. Doing rituals have important and inseparable role in the *Sakela* worshipping and celebration. *Sakela* is supposed as symbol of power, wealth, and relationship between Mother Nature. Before starting the festival, *Nakchho* (priest) recalls and performs special *Mundhum* language, incantation and a special way of deliberation. *Nakchho* spreads the yeast water to purify the *Sakela* shrine along with proving the ginger, food, grains and homemade wine to the shrine.

As the time passes, Rai Kirat people have experienced the modernized world's fashions, cultures, knowledge, information, education and technologies along with being mix-cultured and globalized. They have changed their lifestyles, settlements, professions and they have now different thinking perspectives towards the previous beliefs and assumptions etc. They have felt reforms and conservation of lifestyles, cultures and other things which existed before. Concerning *Sakela* Festival, too many things have been changed due to the factors of modernization. The way of worshiping *Sakela* shrine, ritual and *Sakela* songs, dance, costumes etc have been changed according to time, place and situation. They have got the many facilities of the modern world and have experienced of modernization and globalization too. Because of modern technologies, mass media, internet, education, industrialization, western fashion and cultures etc, they have got new ideas, knowledge and have developed the habits of empirical practices. It seen that some are good impacts and some are bad impacts on the traditional *Sakela* Festival. Some few places in the eastern hilly region still there we can see the original ways of celebrating *Sakela* Festival but other places many changes have been occurred in *Sakela* Festival if we compare to the old one. According to one of informant Gadulman Rai as said that Nerpa, Dorpa (Chiuri Dada), Ratanchha, Temma are the places where original flavor of *Sakela* Festival is seen.

The previous generation of Rai Kirat people used to worship *Sakela* shrine sacrificing the animals like cow, bull, pig, cocks etc. We can still find the tradition of sacrifice in some places of eastern hilly region of Nepal i.e. Khotang and Bhojpur districts of Nepal. The sacrifices were supposed under the important ritual steps which should be done before starting the *Sakela* Festival. With the passage of time, Rai people migrated to different places of the country. They left their own birth-place and

settled down in the urban, cities and Terai areas of the country. Though they migrated to different places, they have not forgotten to celebrate the *Sakela* Festival. But due to the modernization factors, there we can see many changes but not completely.

According to Cheal "Rituals have had their own social discourse and have not been completely displaced by any discourse" (363). Cheal asserts that the values of rituals are changing and it has become less important for the communication of meaning that it was in the past. When it is compared the precious values with modernity, it seems doomed it is gradually replaced by more rational practices. "Rituals are the text which can be read for their symbolic significance" (Leo 64). Most of the cities, urban and Terai areas the traditions of animal sacrifices have been almost banned at present. Same way the alcohol was used in the festival unlimitedly but such trend has been cut off now days in such festivals. Concerning animal sacrifice, in Kathmandu district of Nepal there is a *Sakela* shrine at Hatiban where animal sacrifice is banned. The *Sakela* shrine is worshiped without killing animals but offering flowers and fruits.

The new trend of way of worshiping *Sakela* shrine is seen in Morang district of eastern Nepal. An informant, chairman of local Rai People's organization, Wakilman Rai has said, 'In Laxmimarga, Dagihat *Sakela* shrine is worshiped in two ways. There are two *Sakela* shrine, one is worshiped offering flowers and fruits. Other is worshiped by sacrificing the animal'. Such tradition has been developed can be said because of the impact of modernization. They have been conscious and aware about the cultures' bad aspects and killing animals as well. Thus it is seen that the rituals about the *Sakela* Festival has been changed some ways than the previous traditional ways.

One of the most powerful factors to support the modernization effect is modern education among the Kirat community. There are 33 castes and sub-castes of

Rai people and 28 castes are registered. They have different languages and identity. Boarding schools and western education system have brought the local community towards the Western tradition and cultures. Modern education helps to bring the Rai community towards modernity and it has left impacts in the traditional culture identity as well. Young people hardly understand and feel about traditional culture that what the daily necessities demand them to know. Through this modern education and number of emerging boarding schools there is no doubt that own tradition and cultural heritage have been lost. Same is happening with ritual that is connected to *Sakela* Festival. The *Sakela* Festival ritual should be taught to the new generation from their early age by the expert.

There are numerous traditional rituals that still exist in the Rai community. In the present world, ritual gives a sense of indigenous identity. Traditional festivals and ritual are the most important aspects of *Sakela* Festival. Ways of celebrating rituals have their own different ways and meanings. Ritual is done through performance which cannot be done by speech. Paden William writes, "The language of ritual is action itself. Ritual does what words alone cannot" (Paden 98). It is assumed that in Kirat religion, rituals are essential to convert the society into a civilized phase. These types of culture and ritual helped to make society united and systematic. After the rituals developed, it helped to build the relation and respect to each other. Such ritual can't be removed as once. It will change with flow of time. "Rituals have had their own social discourse and have not been completely displaced by any discourse" (Cheal 363).

The origin of rituals is directly linked with tribal communities. In Rai culture too ritual play a vital role to practice the Kirat religion, to practice the ritual people continue to do what their ancestors did before. Meanings of ritual depend on the

symbolic ways the *Sakela* dance is performed. "Ritual is always a matter of symbolic actions that express sociological truths in cosmological terms" (Bell 50). Of course, every indigenous community all around the world has had different lifestyles, beliefs and way of ritual performing. Question and debates will arise asking if these rituals are rational or irrational which are practiced through symbolic actions. It proved that indigenous people's knowledge seems practical, natural and fact with religion, superstition and tradition because their lifestyles are much more attached to the land and natural resources. In terms of traditional *Sakela* Festival dance too, there is symbolic meaning lies on worshiping the nature through different ritual ways that are performed beginning to end of the festival. Analyzing these traditional rituals through scientific knowledge it seems that it is based on superstition, beliefs, wild and mythical correlations. But that is not only ways to interpret the indigenous knowledge; it is those types of knowledge which are passed from generation to generation and as much in the indigenous community as by words of mouth. Ritual practices are the practical knowledge and ideas that are done in the community. It is more natural which cannot compare to scientific knowledge. For example; in the Rai Kirat religion also while performing the ritual, *Nakchho* recalls the *Mudhumi* language that they learn from their ancestors, culture which has existed from previous generations. It teaches to respect nature, religion, culture and the ancestors which have been practiced through long span of time as well.

Ritually, *Sakela* Festival dance is only started after performing or worshiping the *Sakela* shrine by the *Nakchho*. All the traditional instruments have to be kept on special trees leaf called *Katus* (like a chest nut plant's leaf) but today it is gradually replaced in town areas because it is hard to find that types of plant (Shiwahang 90). Apart from that, *Nakchho* who knows the Kirati *Mundhum* language, are those who

can perform the *Sakela* Festival ritual in a systematic ways through verdict in *Mundhum* language. In Nepal, the modernization was started after the unification of the new Nepal by King Prithivi Narayan Shah in 1773 AD. Afterwards, the Hindu king tried to impose or enforce the Hindu code of conduct on all different castes including indigenous nationalities. The government of Nepal promoted monolingualism by pursuing a 'one nation one language' policy. Only the Nepali language was permitted in education and broadcasts. As a result all the indigenous languages were in suppressed positions. In Rai Kirat religion *Nakchho* offers beef meat to the departed soul of ancestors and it is necessary in *Sakela* Festival rituals performing too. Now to slaughter the cow in Nepal still is considered as a punishable crime. The Nepal constitution supposes the cow as national animal. Besides this, different factors like political situations, time, place and situation affect the rituals which cannot be done as past days since the society has been on the process of development and progress.

Before the arrival of Hindus in Nepal all indigenous people used to celebrate their great festivals in their own traditional ways. These types of movements helped to make indigenous communities aware of their culture, language and religion. "In modern trend when Rai Kirat *Nakchho* performs the *Sakela* rituals they have almost avoided the Hindu religious terms such as Om, Shaty, Kailash, Siva and Parbati which is named after Hindu God or Goddess which they used to verdict while they used to prey. Rather Rai Kirat *Nakchho* uses the words Paruhang and Sumnima" (Rai 87).

Thus it can be said that the modernization has left positive and negative impacts on the traditional *Sakela* Festival as the festival has been experienced the long time span in fact.

Impact of Modernization in Traditional Musical Instruments

Modernization and globalization have had a huge impact on Rai Kirati traditional musical instruments which have been used during the *Sakela* Festival. The festival came out through electronic media like TV, radio, CD and DVD. Because of these things, questions have raised on traditional values. If it is professionalized, there will no doubt that it will change its traditional ways of representation. Drums, cymbals, *silimi* (an iron made instrument having rings around), Binayo, Murchungga etc were used in the *Sakela* Festival. Drum and cymbals are the inseparable instruments in the *Sakela* Festival as well as *silimi*, Binayo (a folk instruments made up of bamboo), Murchungga (a folk instruments made up of iron) etc. But at present all these instruments can't be seen in the *Sakela* Festival due to their declination and lack of production. Binayo is the most popular traditional folk musical instrument among Rai Kirat community. It is made up of a flat piece of bamboo making holes and threads. Both sides of Binayo are tied with strong threads. Binayo produces sound with vibration when one side thread is pulled again and again. Mostly country women are supposed good players of it. Murchungga is made up of a piece of iron which has also a vibrator in the middle. It produces sound when the vibrator is struck by a finger. The instruments have almost been forgotten now days. Sundar Kumar Rai has written, "Though there is not any evidence that by whom, when and where the instrument was invented, it named itself and came in existence in Kirat community which prove that it is Kirat people who invented the folk instrument" (47). Binayo and Murchungga have been disappearing day by day from the community because of not proper conservations and promotions. All these instruments were used by Rai Kirati forefathers and ancestors but all instruments are not being used practically in modern days. There is no evidence how these traditional instruments were replaced with the modern instruments. But modern instruments could be one cause, since they have

been habitual with modern tools and instruments. As the society transferred into the modern and more developed society, they have more facilities of modern world like media, internet, industrial production, technologies etc. They have moved to urban and cities areas for better opportunities. They have forgotten their traditional instruments as they left their homeland and have been plugged into modern and western cultures enjoying electronic instruments. Like this, the traditional instruments are replaced by electronic musical instruments. Comparing the use of these types of traditional instruments, younger generations are much more interested in electronic systems. They feel more comfortable with them. There are many rituals values concerning traditional instruments. For example; drums those are used in *Sakela* Festival has to be made from deer's skin with special wood. Today, people have started to make them from cow And buffalo's skin since the people have new ideas over the old rituals concerning drums. Same way it's strictly forbidden to touch those who are from other casts and absent cast; these values are also gradually changing due the education and the views that none is from upper and lower cast. Cymbals belong to other musical instruments which should not be used without performing special rituals but these types of rituals and mythical values are gradually declining. The modernization could be one factor of changing the previous values. Knowledge and ideas of modern education system have implemented re-thinking and re-examination on the existed beliefs and assumptions.

Traditional musical instruments play a vital role to develop the ethnic identity and it helps to express our ethnic identity in the *Sakela* Festival. While using these types of instruments it expresses how Rai people think about themselves and their role within nature. Most important thing is these types of traditional instruments used for rituals context. When it is used as a ritual context, it is considered as a deep

relationship between these types of instruments and the Rai Kirati. If we observe the ritual and its values in terms of traditional musical instruments, it seems it's gradually changing or being replaced according to time, place and situation. The sound of drum is known as sacred sound for removing the ill-soul which creates problems for the people. The sound has the power to remove the ill-soul that causes troubles to people as well.

Impact of Modernization in Symbols

The *sili* (a type dance) performing these days in the *Sakela* Festival seems modernized though *Sakela* Festival's dance meaning lies in symbols. The dance meaning is transferred through the movements of the body, hands and feet with the tempo of drum and cymbal smoothly. Regarding *sili* dance, a researcher Padam Bahadur said, '*Sili* is a name of and way of dancing, which can be performed through having rules and regulations, series and sequences that foot, hands and the whole body lies on the stanza of verse of musical instruments'. But younger generations are much more influenced by western music like pop, rock and hip-pop and jazz music instead of their traditional way of dancing of own culture. Effects from different Hindi, American and European TV channels are seen and they try to copy them in their lifestyles.

An informant Chandra Kumar Rai said, 'Now by the effects of modern trends participants dance through using modern way of performing which cannot meet with the *Sili* rules and its meaning'. Participants perform dance haphazardly, as they are creating new ways of dancing. Besides these if they are followed by the rules comparing to old ones to new ways of dancing seems little bit faster and it is seen while participants move their hands, whole body and feet. In previous days, the *sili* dancers were expert who had complete knowledge and had training from the *Nakchho*

(priest) before involving in the *Sakela* Festival dance (Hatuwali 12). But the trend is almost lost in the modern time. These days everybody can in the *Sakela* Festival even from the non-Rai community. Because of the generation gap, migration, western fashion, lack of cultural practices and adopting other culture and lifestyles, the new generation cannot impart the real meaning of *Sakela* dance. Another informant Dr. Netramani Rai said regarding *Sakela sili* dance, 'Though there we can see more involvement of new generation in the *Sakela* Festival and other ceremonies as well, they have been misleading due to the generation gap. We can see the lack of mutual understanding between old and new generation in fact'. In such environment of *Sakela* Festival dance cannot pass the real meaning of the *Sakela* dance since the mimicry and symbolic dance are not performed in an original way. Thus, due to the influences and impressions of other culture; Western cultures, the participants become fail to give real symbolic meaning through the *Sakela* dance.

Impact of Modernization in Costumes

The *Sakela* Festival is not only the rituals doing, gathering together and performing *sili* dances, worshipping *Sakela* shrine but also costumes have very important role and meaning in Rai Kirat community. Rai community's history and identity are connected to its primitive stage while it is talked about the costumes. What costumes the people used to wear then and what they are wearing now? It shows Rai peoples' originality as well as their importance, existence and individual identity in the community. Even though, a lot of changes have been occurred in the traditional dress, Rai people still wear the cultural dress in special events and while celebrating festivals. They used to wear handmade costumes and dresses like *Daura Surawal*, *Gunyu-Choli*, *Phariya* etc and ornaments. They are using shirt, pant, t-shirt, coat, tie, jacket made by modern industries. Industrialization is a factor

modernization. Costume has its connection with traditional culture, indigenesness, heritages and pride for the community as well as for the nation. The organization 'Kirat Rai Yayokkha' has played a key role for preservation and promotion of traditional Rai Kirati dress. Ethnic Kirati dress symbolizes Rai Kirat's identity, culture, language and religion. It brings togetherness, harmony and feelings of brotherhood among the different Kirati clans.

As the societies have transferred into modernization with development in education, health, industries, technologies, political, economic fields etc, they have new ideas and knowledge. People have changed their ideologies and settlements for their betterment and secure life. They have been immersing with the empirical and practical views. They believe in fact and true but not just in belief and traditional conventions. More to say, they have been more conscious about their identity, tradition, culture, language, norms and values critically comparing to other community and the world as well. The Rai community has also been conscious about their cultures and festivals. They are using their costumes and other dresses produced by industries. The modernization has revived their cultures in new form in fact. From this point of view the *Sakela* Festival has helped to create the consciousness about traditional Rai dress in the younger generation too. The modern education gave them such consciousness and have become aware of own cultures. Regarding this issues one of the informant, Wakilman Rai said, 'Younger generation also aware towards our culture and costume. For example none like to participate without having Rai traditional costumes while they celebrate the festivals and ceremonies and they prepare new one costume as well. This is what can be taken as positive impact of modernization.

A journalist Ganesh Rai said that a girl who used to participate in the *Sakela* Festival in jeans pant and t-shirt at the beginning years but later she has been participating in traditional costume. He further added that it is positive impact of modernization. Modernization has brought both positive and negative impacts on the traditional *Sakela* Festival concerning the costume. Yes of course, the new generations are using traditional costumes and ornaments. They have awareness and consciousness about their culture. But in the name of modernization the vulgarity is prevailed in the festival which is not apt for the society and nation as well. Especially, the girls and boys belonging to new generation have the experiences of new technologies and world fashions. They are deeply drawn by the western cultures, costumes and fashions. They have modified their own costumes according to the western style. They wear the traditional costumes in the way so that they could show their body parts. Such trends have increased in the *Sakela* Festival at present. These types of activities should be stopped in time for the pure and real celebration of *Sakela* Festival in the Rai community. Thus, only wearing Rai traditional costume could give a smell of real ethnic identity and give a sense of pride of being an indigenous people. One of younger informant Kshamata Rai has said that still it is seen all new generation haven't worn the Rai Kirat costumes but the number of users of such costumes are increasing in the *Sakela* festival every year.

Impact of Modernization in Song and Dance

Rai Kirat people used to sing *Sakela* song in the mother tongue in the past days since the Rai people used to live in the same territory together. *Sililak* is the original tradition *Sakela sili* dance and lyrics. It has its own ways of performance, creation. According to traditional belief, it has deep connection with the *Mundhum* and the Mother Nature. *Sililak* songs are developed through the oral literature. But

present days because of impacts of modernization most of *sililak* lyrics are full of love which is popular among young generations. The *Sakela* songs and *sili* dance had the same meaning and imitation.

With the passage of time, Rai Kirat people had migrated to different parts of the country, they missed their clan, original place and community then they started to forget their mother tongue. They have got mixed with other cultures and communities. However, they could save and celebrate the *Sakela* Festival in the modern world along with modern cultures, technologies and lifestyles. The education system has been changed. Thus, the Rai Kirat communities have hardly saved their mother tongue since they have not got any co-partner to have conversation in mother tongue. They have become compelled to speak other languages like Nepali, Hindi, English etc. it can be said that the factors of modernization have made Rai Kirat people to forget their own languages along with cultures and traditions. New generation don't have any ideas about the mother tongue since they attend the English school mostly. There is lack of mother tongue expert and the facing problem in front of the Rai community is how to perform the rituals in own mother tongue in the *Sakela* Festival and other rituals performances. As a result, Nepali language has been dominant language in the most of the Rai community as well as in the *Sakela* Festival.

On the other hand, according to the informant Prem Kumar Chamling Rai, 'The *Sakela* dances were performed separately by *Silimangpa* and *Silimangma* in their own group in the past days'. The *Sakela sili* dances were performed imitating activities done by the *Rai Kirat* god, goddess, the activities of birds and animals and agricultural activities done by people. The *Sakela sili* dances are started by worshiping the *Sakela* shrine by *Nakchho* performing a ritual steps at the beginning. *Paruhang* and *Nayuma (Sumnima)* *sili* dances are known as the oldest *sili* dances

which were first performed by them. They are the deities of the Rai Kirat community as well. *Paruhang sili* dances were done by using feet mostly and *Nayuma sili* dances were performed by using hands mostly. Again the informant Prem Kumar Chamling Rai added, 'Now days *Paruhang sili* and *Nayuma sili* dances have been mixed up due to the ignorance of types of *sili* dances in the new generation and those *sili* dances are not performed these days too'. There are different *sili* dances. Among them some of them used to perform in the past and some of them have been performing since the starting time. A writer Dev Kirat Rai has classified the *Sakela sili* in different five categories in his book "*Kirat Khambu Jatiko Sakela, Saskriti ra Sabhyata*". They are; *silis* related to warfare and hunting, *sili* related to agriculture and costumes, *sili* related to animals and birds activities, *silis* which are related to human activities and lifestyle, *silis* which are related to merriment, beauty and recreation etc (Rai 61-62).

Besides these, writer Dev Kirati Rai has added the following types of *sili* dances in his book; *Nayuma sili*: The *sili* is known as the primitive *sili* among the *silis* because it is supposed that *Nayuma* had bestowed the drums and cymbals to our ancestors and she had taught how to live the livelihood with blessings. The way the *Sakela* started as well. *Nakima Sili*: The *sili* is a special type of *sili* which is performed by *Nakchho* in *Sakela* shrine before entering the *Sakela* shrine. These types of *sili* dance empower the *Nakchho* so they can have more power for doing rituals and performances in the *Sakela* Festival.

A writer who writes about the culture and tradition has collected the different *sili* dances. They are; *Paruhang sili* dance, *Nayuma sili* dance, *Kirat king's sili* dance, *Kirat youth (Khokchilipa) sili* dance, *sili* dance that is performed during the worship of ancestors, *Tayama* and *Khiyama sili* dance, *sili* dance that is performed during sowing and harvesting crops and grains. *sili* dance for better harvests, *sili* dance for

earth worshiping, *sili* dance for farewell and greetings, *sili* dance for addressing forefathers, *sili* dance for preservation whole creatures in the universe, *sili* dance for knitting and preparing threads, *sili* dance for making and measuring clothes, *sili* dance for making beautiful oneself, *sili* dance for preparing seeds and baby plants, *sili* dance for cutting, keeping, planting rice plants, *sili* dances for empowering the *Nakchho* (priest) of the *Sakela* Festival (Gadulman 294-296).

But now days it is seen through the research and studies that all *Sakela sili* dances are not seen in our community since they have been disappear generation to generation continuously. It can be said that the main cause is the impacts of modernization's factors. Because of the migration, experience of the present education system, facilities of technologies, impression of western music and song, western cultures and lifestyles and less cultural practices and awareness, they have lost their cultures and traditions. The impacts are seen in the traditional *Sakela* Festival as well.

Impacts of Open Public Space in the Festival

Rai Kirat people have migrated to different places of the country and beyond the country for the betterment of their life-standard. They have settled down to diverse places for better profession, opportunities and modern facilities. In such context the Rai people community can't be away from touch of other communities' cultures and social behaviors. The socialization has been developed between and among the different castes and identities. As a result, intermingling of the different identities has been inevitable at the time. This is what happening in the Rai Kirat communities including to the traditional *Sakela* Festival.

Sakela Festival is celebrated in an open space every year, where there is more possibility to mix up with different communities people. Viewers come from different background and their ways of judging the *Sakela* Festival is also different from person

to person. Since the government of Nepal decided to give a public holiday on the occasion of *Udhauri* and *Ubhauri Sakela* Festival, it has been now a national festival too. The festival has got the open space politically and socially at present world. So it is performed in different places in the country and beyond country. The organization "*Kirat Rai Yayokkha*" organizes the celebration of *Sakela* Festival nationwide every year with *Sakela* dance competition and other programs too. During the celebration of the festival, different issues are seen such as ethnic identity, generation's gap between old generations and younger generation, traditions and modernity. Saying truly, these are the challenges given by the impacts of different factors of modernization.

Same way, the date for the celebration of the festival is published through the media. The publicity has been easier by the communication technologies these days. Those who come to know about the festival; audiences and participants can come to the festival spot. Today different group, caste, indigenous people and non-indigenous people are participating in the festival openly. Due to the diverse participation in the festival, the festival has been starting to lose its real ethnic identity as well as there are more problems are seen in the festival. The new generation has different ideas contrasting to old ones and they always try to do new practices and they lose the originality of the *Sakela* Festival. The old and experienced generations are seen serious about the festival where as the new generations take the *Sakela* Festival just for meeting spot and fun place having singing and dancing. It could be the problem of generation gap, lack of proper practices and information among the new generations about the *Sakela* Festival. There is lack of systematic way of celebrating the festival. More, due to the lots of causes in modern time, the festival has been gaining much more irrational manners and affairs during the *Sakela* Festival celebration. Among them alcoholism, quarrels, fighting, sexual harassment, drugs etc have been increasing

day by day in the festival. Selling stalls are kept during the festival hours by Rai Kirati people. They sell homemade traditional things along with modern industrial productions. They sell mostly drinking substances and meat varieties. The people who attend the festival consume those things. Because of open and freedom in the occasion, the participants drink much and get drunk. Sometime the festival place turns into drinking place and the violent situations are created automatically. The drinking alcohol and liquors show negative impacts. As a result, it has left negative impact on the festival as well. Consequently, such activities have decreased the ethnic value of traditional *Sakela* Festival every year which has been challenging job to overcome for Rai community.

Impact of Modernization and Globalization

“The institution of modernity are said to be inherently globalization. This is because they allow for the separation of time-space and the disembodiment or lifting out of social relation, developed in one locale and their re-embodiment in another” (Barker 156). Hence modernity is the current though initiated by the effects of the process of globalization. Beyer has defined globalization as; that social communication links are worldwide and increasingly dense. On perhaps more obvious level, this means that people, cultures, societies and civilizations previously more or less isolated from one another are now in regular and almost unavoidable contact (Beyer 2). According to Peter Beyer it's a social change, development of advancement communication and technologies that affect individuals and communities. As a result, traditional norms and values are gradually replaced. Development of advanced communications, through different satellites and TV channels broadcasts different types of programmes that affect traditional *Sakela* Festival. Different types of western TV channels spread the programs all over the world and help to build the culture

hegemony of power by developed nations over developing nations. For examples, if we look at the Rai Kirati's traditional culture, youth are adopting Western fashion, style and way of living, fashions, tradition, cultures, language etc which they have adopted through the different technologies and mass media. They have directly impacted on Rai language, tradition and culture. The younger generation is shy to adopt their own traditional culture because they think that world is more advanced than what they feel in their own cultural community. The world has been like a small village day by day due to the different modern technologies. The Rai Kirat people have experienced the internet facilities, modern technologies. While they access over such things, the factors of modernization have left impacts on the traditional cultures and way of living positively and negatively simultaneously. Rai people have gained consciousness and awareness about their cultures and tradition since they could watch the different indigenous people's cultures and tradition from the world. Through the media, they have got feelings of their unique cultures and tradition as well. This should be taken by everybody as positive impact.

Same way, globalization has been supportive factor for building the strong relation with traditional knowledge too. In the Rai Kirat community different groups have started to run their own TV programs, newspapers and radio programs which is known as positive impact of globalization that have helped to promote the Rai culture and tradition introducing them through different satellite channels all over the world.

More, the modernization has affected the language of the Rai community directly. As we know that Nepal has been a multilingual country since antiquity. "According to the latest studies, though there are still 35 different Khambu languages , only 27 different languages are prevailed in the Rai Kirat community" (Rai 11) . It is said that 'Jati Rai Uti kura'; there are as many language as there are Rais. Many of

these languages are in very poor linguistic situation. Mostly indigenous languages and cultures are deeply interlinked with each other. It helps to foster the culture and if language dies, the culture also dies. Modern Nepal was introduced after the territorial unification of Nepal by King Prithvinarayan Shah in 1769 (Bhattachan 4). After the unification by hindu King gradually indigenous nationalities lost their independances as well as their language, religion, culture. The ruler started to impose one one religion, one language and culture. That is the turning point of how the country began to modernize by imposing Nepali language in all state's policy. "The change occurred after the unification of New Nepal by King Prithivi Narayan Shah when Nepali language was imposed on public people. Indigenous people were discouraged to use their mother languages. If they used, they were harassed, humiliated and even punished if they used their mother languages" (S Vishnu 33). In this way, the ruler actively promoted and spread the Nepali language throughout the indigenous communities' settlement areas. As a result, most indigenous languages were almost lost and displaced.

On the contrary, the younger generations have adopted English language easily than their mother language since the education system is implemented emphasizing the English language mostly. The English language is belonged western language. Adopting English language has made people close to the western language and culture as well. The other reason is that there is not such school where the mother languages from primary level. This is one of the impacts of modernization. If they are fluent in English they feel superior in their community, easy to get access in every field. They cannot feel humiliation or harassed. As a result, Rai people have not accessed to own mother language. They cannot understand their rituals and tradition performed in the *Sakela* Festival as well as in other customs and traditions. They have

less interest in own rituals and festivals. Thus, such impacts are seen in term of language as well as in *Sakela* Festival.

Impact of Modernization in Revitalization of *Sakela* Festival

Oxford English Dictionary defines the meaning of word Revitalization as "put new life into; restore vitality" (726). While talking about culture revitalization in the 21st century, the world's language and cultures are not always static in their positions; they are changing from time to time. It is said that languages are change between five kilometers so it's constant process of changing. Obviously if language changes it does matter in culture too.

With the passage of time, the societies experienced the factors of modernization which have made conscious about their cultures and traditions. The Rai Kirat societies could not remain away from the touch of modernity as well. As a result, they have gained the new experiences and knowledge. They have migrated different parts of the country and out of country for the betterment of life. At the same time, they have experienced world cultures and tradition through modern mass media and self experiences and now they have searched for own being aware of own culture and identities. At present, Rai Kirati communities celebrate the *Sakela* Festival in deferent diasporas within country and out of country. Concerning *Sakela* Festival, the festival has helped to revitalize the cultures in several ways. It's not only for celebrating the festival but it also helping to find the cultural identity and language. It makes unite all the Rai Kirat people those who take part in the *Sakela* Festival. The festival itself has been a tool to revitalize the Rai Kirat culture and tradition contrasting with the modern time. Not only in the Rai community, but *Sakela* Festival could be recognized as an indigenous identity all over the world which could be taken as the national pride and prestige. More, the festival is the meeting place for all Kirati

people to share their feelings, joys and experiences of life. Different aged participants, artists, professional personalities, singers, musicians etc take part in the festival so it is easy to promote the festivals.

If we closely observe the festival and those who participate, they demonstrate the Rai's culture between traditional and modernity. We can see use of traditional dress, ornaments, tools and weapons, instruments, *Sakela sili* dance as possible as they can. These costumes among the participants show the identity, culture, dignity and the history of Rai Kirat people in fact. The performances of *sili* dances, different types of traditional rituals and traditional foods, tools, weapons help to promote the Rai culture and their dignity and build a common string of togetherness. All these activities revitalize and make reactive the past culture of Rai people in the modern time.

On the other hand, the modernization, migration, western fashions, life styles, interracial marriage and globalization have decreased the traditional values of the *Sakela* Festival. In this view, Itself *Sakela* Festival could be the best tool for revitalization. The celebration of *Sakela* Festival tries to adjust the traditional values in the community celebrating the festival twice a year maintaining acceptable values with the modern demand. The modern education system has made Rai Kirat people conscious and aware about their culture, tradition and identity sincerely. Rai Kirati's organization '*Kirat Rai Yayokkha*' has been established to promote and develop the Rai communities' cultures and tradition. It has been organizing many programs and competitions formulating the local level committees nationwide related with *Sakela sili* dances and other educational and cultural orientated events. Thus, the organization has a vital role for revitalization of *Sakela* Festival as well. In the festival, *Nakchho* performs many *Mundhum* verbally which includes Kirati myths, songs, stories,

legends, norms and values. They are practiced through the *Sakela* Festival with dancing and singing. These are the great valuable assets of Kirat ancestors which are reactivated by merely by the celebration of *Sakela* Festival as present time.

According to author Rolland, the definition of revitalization, "Deliberate and organized conscious efforts by members of a society to construct a more satisfying culture" (474-84). He has further described that it is usual phenomena which changed constantly with time, but to revitalize the certain culture there should be steps forward towards the national level to from the community level. In the modern time, the celebration of *Sakela* Festival has been a vital medium for revitalizing the Rai Kirat culture. At the time of festival, all age groups are organized to promote the *Sakela* Festival and all participants and members celebrate the festival. It could be a profound experience for youth who are more affected by modernization; they can see and experience the new reality which is the real indigenous ways and culture in the *Sakela* Festival.

III. The Reflection of Modernization

The study has observed and indicated impacts of modernization in diverse ways in the *Sakela* Festival. The great festival has been very much alive among the Rai Kirat community. The festival can be seen as a periodic ceremony which brings society in order through repetition through the year. Basically the festival is celebrated twice in a year. Mostly it falls on April (Baisakh) and November (Mansir) which signify the seasonal changes as well.

Modernization has great impact all over the world. Though the theory was invented in western world, *Sakela* Festival is not untouched by its impact. The major aim of this study is to analyze and present the impacts of modernization in diverse ways. The study compares between traditional ways and new ways of performing *Sakela* Festival. While performing the dance, changing in motions, directions and ways of movements in which the meaning of dance lies. Only performing dance cannot indicate the meaning but also there are many movements and gestures in the dance which have symbolic meanings. *Sakela* dance has its real meanings in every movement of body's parts. Since it is visual art that spectacles watch and feel, they understand the real meaning of dance.

There are many impacts of modernization visible in terms of ritual performances, musical instruments, costumes, symbols, songs, way of performing the dance, migration and globalization. The new generations are more interested to wear the traditional dress. They never neglect their own identity. Instead they have started to express their appreciation and respect towards the culture. Though western fashion has become usual, youth are more interested to wear traditional costumes often in festival period, special events and celebration. To some extent, to wear traditional costume has been a fashion in the time of festival these days. It is seen that some

vulgarity are increasing in costumes in the festival. They use the costumes the way so that they can show their body part. However, the users of traditional costumes have been increasing every year. Modernization has impacts on the costumes as a new form of adaptability or modern form of understanding. At the same time, many of them seem more interested to the festival and culture. Even though young generations wear jeans, listen western pop and rock music, Rai communities have more interest in their own Rai festival and culture in fact.

Sililak is the original tradition *Sakela sili* dance and songs. It has its own ways of performance, creation. According to traditional belief, it has deep connection with the *Mundhum* and the Mother Nature. Traditional *sililak* is developed through *Mundhum* where as modern *siliak* is full of love songs and is popular among young generations. The *sililak* dance and songs had the same meaning and imitation in the past. The real *sililaak* has been disappearing these days. So it's been urgent assignment to give profound thinking on *sililak*'s lyrics for the conservation and promotion of *Sakela* Festival ahead.

With the passage of time, Rai Kirat people have migrated to different parts of the country, they missed their clan, original place and community. They started to forget their mother tongue. They have got mixed with other cultures and communities. However, they could save and celebrate the *Sakela* Festival in the modern world adjusting in modern cultures, technologies and lifestyles. The education system has been changed. Since they have not got any co-partner to have conversation in mother tongue, the Rai Kirat communities have hardly saved their mother tongue. They have become compelled to speak other languages like Nepali, Hindi, English etc. It can be said that the factors of modernization have made Rai Kirat people to forget their own languages along with cultures and traditions. New generation don't have any ideas

about the mother tongue since they attend the English school mostly. There is lack of mother tongue expert. Now, the facing problem in front of the Rai community is how to perform the ritual in mother tongue in the *Sakela* Festival and other ritual performances. As a result, other languages have been dominant language in the most of the Rai community as well as in the *Sakela* Festival.

Performing rituals have vital role in *Sakela* Festival. The ritual performances are supposed to be done in *Mundhum* language (mother tongue). The use of *Mundhum* language has been lessening in the festival due to the lack of practices. Rai Kirat people have forgotten own mother tongue because of the closeness to western language and culture. The study suggests practicing the mother tongue in the Rai community immediately for the preservation and development of Rai Kirat cultures and tradition.

Same way, the traditional trend of sacrificing animals to *Sakela* shrine has been replaced by the worshiping with flowers and fruits nationwide. People have different views over the traditional beliefs of sacrificing due to the modernization impacts. The modern world claims that all creatures have right to live. So, brutal sacrifice of any animal should be banned.

Modernization and globalization have great impacts in traditional *Sakela* Festival. Modernization and globalization have helped to revitalize the *Sakela* Festival and culture. As Rai Kirat societies experienced the factors of modernization, they have become conscious about their cultures and traditions. At the same time, they have experienced world cultures and tradition through modern mass media. Now, they have been searching for own culture and identities being aware. At present, Rai Kirati communities have been celebrating the festival in the country and beyond the country.

Concerning *Sakela* Festival, the festival has been revived with its full features. The festival itself has been a tool to revitalize the Rai Kirat culture and tradition in fact.

Similarly, this study has found that the migration has been a chief factor which has directly affected the festival. When Rai people have migrated to new places, they have been influenced by new ways of life, cultures and communities.

One of the noteworthy points is seen in the *Sakela* Festival many times. Due to the lack of proper systems, manage and guidance, the *Sakela* Festival has lost its ethnic and cultural values in Rai Kirat community. Though Rai people are rich in their traditional culture, religion and language, they are not able to manage the properties that they have. Lack of proper training, information and knowledge to youth participants, the festival has been merely a meeting point for enjoyment and formality. Thus, the study suggests to develop the understanding to erase the gap between old and new generation.

Overall, the festival is alive among the Rai community. The majority of Rai people have highly positive feelings and attitudes towards the *Sakela* Festival as well as to their language, culture, tradition and religion. Significant changes are seen in *Sakela* Festival, culture, language, tradition and life styles with new adoptions. Mostly this study has revealed the impacts of modernization on rituals performances and values, traditional costumes, ways of *Sakela* dance, ornaments and musical instruments. Thus, it can be said that the *Sakela* Festival is greatly affected by different factors of modernization along with time, place and situation.

The study makes aware about that the old ways and heritages should not be forgotten in the name of modernization. Rather, there should be mixture of modernity and tradition for novelty, innovation and newness in fact.

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