

Musicological Study of Nepali Art Form Sangini of Sikkim

A Dissertation Submitted

To

Sikkim University



In Partial Fulfilment of the Requirement for the
Degree of Master of Philosophy

By

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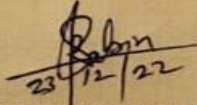
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work carried out by me and it has not been submitted anywhere else for any
degree, diploma, or title.


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This is to certify that the dissertation entitled “**Musicological Study of Nepali Art Form Sangini of Sikkim**” submitted by Mr. Rabin Kumar Sharma for the award of the Master of Philosophy in music is based on the results of the studies carried out by him under my guidance. The dissertation or any part of it thereof has not been previously submitted for the award of any other degree.

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CHAPTER- 1

Introduction

1.1 Background

Sikkim is one of the 8th states in the Northeast and the 22nd state of India. The Lepchas, Bhutias, and Nepalis including ¹Khasas are the three primary ethnic groups in Sikkim. The Lepchas are thought to be Sikkim's native inhabitants. The Lepchas are timid, intensely devout, and peace-loving people. They use a script created by King Chador Namgyal at the start of the 18th century to write their Tibeto-Burman language. Although Sikkimese Buddhism has been influenced by the pre-Buddhist Lepcha religion, Bon, most Lepcha have accepted ²Mahayana Buddhism. Although some Bhutias still prefer to live in the high valleys of northern Sikkim and herd yak and sheep, most of them settled as farmers. Intermarriage between the Lepchas and the Bhutias eventually became institutionalized. As a result, there was harmony between the two communities. ³Pahariyas or Nepalis were by far the most people to settle in Sikkim. Thakuri (upper Khasas), Rai, Magar, Sunwar, Limboos (Tsong), Sherpa, Tamang, Gurung, and Newar. Lower Khasas dialects of Thami, Majhi, Kami, Damai, Sarki, etc. Other sub-castes, like Sanyasi, Jogi, and Bhujel, among others, are linked to the Khasas. In Nepali Community, many sub-castes people live here like Bahuns, Chhetris, Pradhan, Thapa, Rai, Biwshakarma, etc. There are also many sub-castes among the Chettri-Bahuns like Adhikari, Aryal, Acharya, Ojha, Khadel, Luitel, Khanal, Gotamey, Ghimirey, Chamlaigai, Chapagai, Dhakal, Dhungel, Dhungana, Dahal, Timsina, Devkota, Dhital, Newpaney, Nepal, Parajuli, Pokhrel, Poudyal, Pyakurel, Baral, Bastola, Khatiwara, Bhatt, Bhattarai, Bhandari, Rimal, Rizal, Regmi, Lamsal, Lamichaney, Sigdal, Silwal, Subedi, Sedhai, Koirala, Panth, etc. and Chettris are Bista, Subedi, Basnet, Adhikari, Niraula, Bhandari, etc. (Kharel & Basnet, 2008).

According to the New Encyclopedia Britannica, the Magar and Tsong, two of the subcastes of the Nepali community, are either native to Sikkim or may have arrived from the Trans-Himalayas in prehistoric times. Famous warriors known as the Magar were reported as being among the parties who celebrated the coronation of Phuntsog (Penchoo) Namgyal, the first Chogyal (temporal and spiritual king) of Sikkim and the

¹ Kshatriya tribe of Aryan origin

² Tradition

³ People who live in hilly region

founder of the Namgyal dynasty, which ruled Sikkim under a feudal system until 1975, in 1642. During Namgyal's rule, the Magars and Lepchas held major positions. This is supported by Thutob Namgyal's account. According to him, the company stopped at Rumtek on the way to Yang Yang, where they were warmly welcomed by the Lepcha and Magar people, while the first Namgyal ruler Phuntsog Namgyal was traveling with the three ⁴Lamas for his consecration. But eventually, it appeared that the Namgyal monarch had been overthrown by the Tsongs and the Magar, defying his authority over them. They appear to have been cut off from the bureaucracy and other significant posts ever since. Although many Nepali tribes speak their dialects, Nepali is the common language among them (Khas Kura). They are almost exclusively Hindus. Few people also practice Buddhism and Christianity. Numerous clans' worship both Hindu and Buddhist deities, and they have historically interacted or merged to become Nepali, a composite group. The Sikkimese people's history and manner of life are not well documented in the records that are now available. Additionally, there has not been any significant study of Sikkim's ancient past. The Bhutias established their rule in 1641, according to Western academics and their Indian equivalents, while the British encouraged Nepalis to settle in Sikkim. The pre-Namgyal chieftainship of the Tsongs and Magar has not been discussed by any Western or Indian scholars. Sikkim was fragmented into multiple political entities and lacked political consolidation before Phuntsog Namgyal's ascent (1641-42). There were various chieftains from the Lepcha, Tsongs, and Magar communities in the state. Additionally autonomous was Limbuwan-the region of the Limboos. A small group of Tsongs chieftains governed this region. Several Limboo chieftains acknowledged the Namgyal ruler's authority in 1642. In his book *The Kirat Itihas*, Chemjong, according to the story, an agreement was reached in Kabi Longtsok, also known as Lho-Men Tsong Sum. Thutob Namgyal and Yeshe Dolma also reported that in 1642 Phuntsog Namgyal and his entourage were favorably accepted by the Lepcha and Magar people at Yoksam. This was followed by the foundation of the Himalayan Kingdom of Sikkim (Chemjong, 2003). Before the Namgyal dynasty was created, Sikkim had Bhutia, Lepcha, Tsong, and Magar settlements, according to Chemjong and Thutob Namgyal. It cannot be disputed that there were other Nepalis who served as these chiefs' subjects because the Magar and Tsongs were leaders of the Nepali population.

⁴ Monks

Therefore, there were Bhutias, Lepchas, and Nepalis (Pahari) who had lived in various sections of the state before Sikkim became the United Kingdom. In addition, the British encouraged Nepalese skilled laborers to work for them. Sikkim is referred to by the Bhutias as “Demazong” or “Deyzong”, which means “valley of rice or root fruits”. According to Jigme Pao, Guru Padma Sambhava was moved by the land’s beauty and vegetation when he visited Sikkim.

Khas Jati - An Ethnic Component

Scholars have researched the ethnicity of the Khas ⁵Jati and propounded various theories about their origin and component. The Khasas today identify as Hindus who are, in some ways, culturally unique from others of their caste and religion. They blame people of their religion and caste for this. They generally blame the hardships of living in the hills for this. The Chhetris currently refer to themselves as Khasiya or Khasa. The author Majumdar writes that “the Khasas or the Khasiyas who compose the upper caste population of the cis-Himalayan region are either Rajput or Brahmin”. Bahuns, despite belonging to the same stock, refuse to accept the name. The Khas tribe’s Bahun and Chhetri members cannot be equated to the plain’s traditional Rajputs and Brahmins. In any case, Bahuns from the Pahari (hills) is nearly identical to Chhetris. Even the caste divisions between the two are less strict than they are throughout most of India (Kharel & Basnet, 2008).

The Brahmins of the Indian plains, who had previously established in the Karnali region from the 12th century onward, gradually converted the Khasas, who revered nature like other tribes in India. Before the period, these Khasas worshipped their god, Masta, by themselves. Even now, there are hundreds of non-Vedic Hindu Khas families in Western Nepal. Despite being converted to Hinduism, the Khasas continue to revere Masta Dev as their ⁶Kuldev. The lower caste made up the second category of the Khas inhabitants. They go by the names Kami, Damai, Majhi, and Sarki, among others. They are members of the working class and claim various occupations. They lack a unique language and cultural heritage, and it appears that their social behaviours and religious beliefs are the same as those of the Khas Bahuns and Khas Chhetris. Whatever their cultural history may have been, it has now been assimilated

⁵ Tribe

⁶ Family god

with Khasiya culture, making it impossible to detect any signs of their unique origin. There is no evidence to support the claim that high-caste Khas' unconventional religious and social customs are a result of their interactions with lower-caste Khas, as made by many writers. The Chhetris with several ⁷thars, the Bahuns with many thars, and the lower Khas or depressed class, such as Kami, Damai, Majhi, Sarki, etc., make up the greater Khas tribe. The ethnography of the Khas is distinct from that of the Indian plains. Their historical history and origin of caste hierarchy differ from those of the Aryans in other regions of India (Kharel & Basnet, 2008).

Additionally, the Khasas (Chhetri - Bahun) are members of the Khas Tribe, which includes subgroups like the Chhetri, Bahun, Jogi, Sanyasi, Kami, Damai, Sarki, and Gainey among others, in the Himalayas. Many historians have incorrectly assumed that this tribe migrated from the Indian plains. In Indian history, the Saka and Kushan tribes have been mentioned. A small group of these tribes known as the Khas entered the Himalayas during the time before the Mahabharata, and both the Mahabharata and ⁸Rajtarangani make mention of them. The Khasas' worship of "Masta" suggests that they are more related to the Parsis than other tribes. The Parsis venerate "Ahuramasta". As a result, it can be assumed that the Khasas arrived in the Himalayas after the emergence of ⁹Zorastanism in central Asia. The Khasas must have adopted Hinduism considerably later than the Magars did. The Mahabharata's Karna Parva Chapters 40, 44, and 45 all refer to the Khas tribe as being the locals of the ¹⁰Madra region. Therefore, it would not be appropriate to compare them to the Kshatriyas and Brahmins of the ancient world without considering this historical context. There are many types of behaviour, customs, traditions, and rituals in Nepal, which has a huge wealth of folk culture. Folk literature appears as a form of folk talk. The fact that the tradition of folk literature has been flowing in Nepali society since ancient times is no less important than the genres of folk literature that are in vogue here. This is confirmed by the folk traditions that are in vogue here and have been flowing traditionally. Folk literature, which has developed as a distinction of folk culture, has been developing in various genres in its form and structure since ancient times. Among the various genres of folk literature, folk songs and sagas are very popular

⁷ Sub-castes

⁸ River of Kings

⁹ A Persian religion founded in the sixth century BC by the prophet Zoroaster

¹⁰ North-western South Asia

genres in Nepali people's life. Sangini is a song and ballad that is sung only by the Nepali women community living in the eastern region of Nepal. It is also sing and danced in various parts of eastern Nepal as well as in Darjeeling, Assam, Bhutan, and Burma in India (Kharel & Basnet, 2008).

1.2 Literature Review

A book namely '*Music and Media in local Life*', explores about the musical culture of the Nepalese Newar town of Kirtipur. The book provides considerable detail on the Newar musical legacy, which is prominent in the area's musical life. However, the town's soundscape is mostly taken over by contemporary music from radios and tape players in between the energetic peaks of musical activity from the traditional bands. The second fundamental issue of the book is hence the function of the media in local musical life. The third main issue is how the dynamic political and ethnic movements influence the community's musical life. The Newar people are largely responsible for the Kathmandu Valley's distinctive culture and historical legacy thanks to their advanced and sophisticated civilization (Grandin, 2011).

The book '*Some Traditional Folk Songs and Dances of Sikkim Himalayas*', talks about the Sikkim Himalayan folk culture, a distinctive blend of several ethnic tribes. The affluence and thankfulness of the inhabitants of the north-eastern Indian state are comparable to Sikkim's, and the latter has a modest and humble culture. The dances and songs of the Sikkimese people are full of life and significance. The Bhutia, Lepcha, and Nepali ethnic groups make up most of the villages in this area. Each of these tribes has its unique dance and song repertoire, which it frequently performs during religious festivals, harvest festivals, weddings, and other ceremonial events. At several Sikkim cultural festivals, ethnic communities present more than 20 indigenous songs, dances, and musical instruments. Although songs and dances flavor a person's life, Sikkim's communities have unique charms, including Tamang Selo, Chyabrung dance, Sangini, Yak Chham, Sili, Zo-Mal-Lok, and Dohori (Chettri & Sharma, 2021).

Based on '*The Sikkim Study Series*' written some information about the history of Sangini, its Outline, performing techniques of sangini, its evolution, the Sacrifice of women for men, the traditional folk culture, and about Sangini songs (Lama, 2004).

The Balan is described in the book “*Balan*” as consisting of music and dance, dancing technique, and ceremonies. Based on Harimalla Raja, sangini songs have been created. Song called Asarey, which is sung during the rainy season (Sigdal, 2001).

In ‘*The Gazetteer of Sikkim*’, a book written about the communities of Sikkim such as Bhutia, Lepchas, and Nepali, there are various sub-casts in the Nepali community. They broadcast information such as population, religion, gender, occupation, and caste percentages. According to the 1891 census (Kharel & Bhutia, 2013).

The book ‘*Faith Healers of Sikkim*’ is about the Sikkimese people's traditional rituals, food, festivals, traditional costumes, and the majority and minority communities of Sikkim such as Bhutia, Lepcha, and Nepali. There are several sub-castes in the Nepali community, including Bahun, Chettri, Rai, Gurung, Magar, Thami, Newar, Sunar, Limboo, Tamang, etc. (Doma, 2018).

The book ‘*The Nepalis in Northeast India*’ explores the Nepali language, culture, and places where Nepali people live in various states of northeast India such as Assam, Manipur, Maghalaya, Sikkim also in Kalimpong and Darjelling District. Brave history of Gorkhali and written about the Gorkhali institution of Shillong (Subba).

The government of Sikkim publishes a book called ‘*The Splendour of Sikkim*’ every year. This book explores Nepali cultures such as traditional food, festivals, traditional dress, rituals, traditions, pictures of holy places, traditional ornaments, music, and dance, and so on (Team, 2017).

Nepali folk culture and folklore words written in the book ‘*Nepali Lok Shahitya*’ contain various cultures and languages of a Nepali community. I found a brief introduction to Sangini in this book, including how they used to sing songs while milling, threshing, mowing the grass, and picking leaves. The name Sangini may have come from the fact that most Sanginis (women) sing together. Among the songs sung in Sangini’s honour are retail songs and ballads based on the Ramayana, Mahabharata, and Krishna-Charitra. Sangini songs in various phrases have also been written (Bandhu, 2008).

Bulu Mukarung’s book ‘*Nepali Sangeet Abhileakh*’ contains the origin of Nepali folk music, different types of Nepali songs such as Muruni, Jhawrey, Asarey, and so on, as

well as different musical instruments used in folk songs, its background, community, culture, and so on.

I found a general description with pictures of the oldest musical instruments like Sarangi, Madal, Murchunga, Binajo, Jhyali, Chabrung, Basuri, and many more in the book '*Nepali Sabhayata ko Parichaya*', and written about the process to make different types cultural weapons, the craft of bamboo, wind instrument, traditional garments, traditional food, and organic medicine as well as Nepali traditional ornaments.

'Hamro Chinarey', written by Chandra Dulal, explores the various music and dance forms of the Nepali community, such as Sangini, Maruni, Balan, Bethi, Kaura, Chabrung, Dhan Naach, Ratewli, Lakhey, Ghatu, Khukuri dance, and many more.

Narendra Gurung (2021) explains folk songs and dance, Bhailani song, which is sung on Tihar or Deepawali, and Madal, one of the rhythmic musical instruments used in folk songs. Ghasya Geet, Maruni, Asharey, Sangini, and Ratyawli are some of the journals of Nepali folk songs that have been written about. The significance of the autumn season, Nepali folklore musical rhythm, and folk words written in the book '*Nepali Lok Geet Sangeet*'.

1.3 Research Gap

After going through several articles, books, and journals, I hardly found some information about the Sangini in a documented form. As far as I have gone through some literature, it was flexible to find the gap in this Sangini topic. It may happen due to less focus on this area of study. Some artists tried to amalgamate some information about the Sangini but the approach was not up to the mark. Maybe due to a lack of research methods and techniques people who tried to explore this form were even unsuccessful. Since ancient times this form was not been preserved or documented properly. Now in the present scenario, we are unable to get much information from social sites or any scripted manuals. It is very important to find and conserve this form for upcoming future generations otherwise it may go towards the door of extinction.

1.4 Problem Statements

- From generation to generation this form has not been passed which led to lacking the Sangini tradition.
- Less dissemination about the Sangini in institutional education.
- Less interest of these generations in this art form.
- Sangini players do not get an appropriate platform to keep this form in highlight.

Research questions

- ▶ How did the Sangini form arrive in Sikkim?
- ▶ What are the aesthetic values of Sangini within society?
- ▶ What ideas are we using the tradition to honour, remember or pass on to future generations?

1.5 The rationale of the study

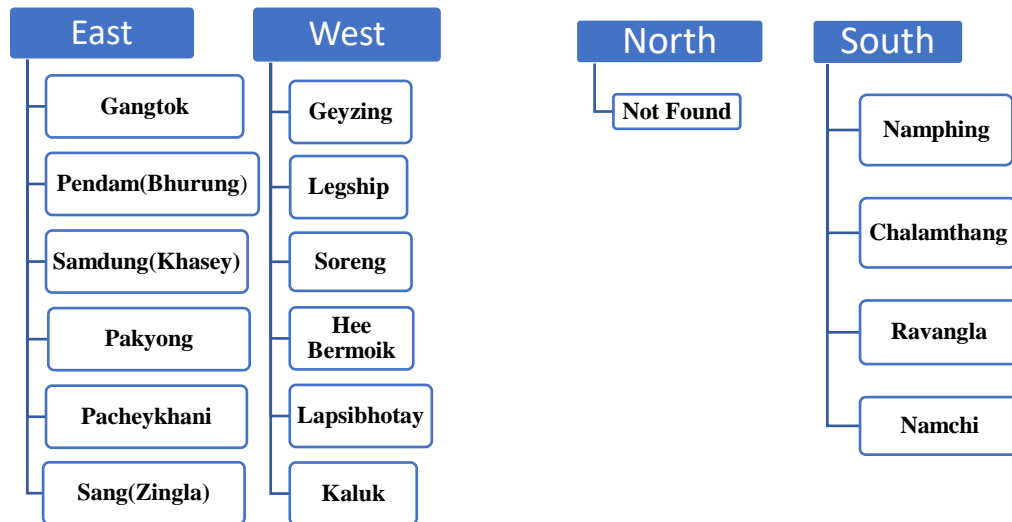
- This study would help to aware our society in aspects of the traditional conservation and aesthetic values of this art form.
- This study will help to document the information about Sangini and evidence for the future generation.
- For upcoming researchers, this topic may get extended in different dimensions and can be carried forward with new ideologies.
- Musicological research would help academicians to get acknowledged about this traditional art form.

1.6 Proposed Objectives

- To understand the ethnicity of Sangini art form.
- To explore an in-depth study of Sangini art form from the perspective of music and dance.
- To disseminate aesthetic values and awareness within society.

1.7 Area of Study

The study has been done within the four districts of Sikkim- East, West, North, and South.



1.8 Purposed Methodology

A qualitative, ethnographic methodology is used in this investigation. A complete examination of secondary materials, such as articles, journals, books, older research dissertations, and magazines, was established to comprehend and identify the gaps in this research. To acquire primary data, online and offline interviews with artists and rural inhabitants were done. Overt and participant observation approaches were employed to understand more about the authentic performing style and musical composition of the Sangini art created in and around Sikkim. Group talks and open-ended surveys were initially used as data collection techniques. To make the melodic rhythm and structure of Sangini songs easier to understand and recognize by the readers, the researcher employed the North Indian Notation System.

Sample size and Techniques

As the study intend ethnographical and the interviews were done in strata as well as on an individual basis. Initially, Purposive Sampling has been initiated in this study. As we visited many schools for the collection of data in regards to understanding the awareness of Sangini form among the students of High Secondary Schools level. But this sampling technique did not work to find the exact data which we were looking for

and even was not sufficient for this research work. It was not that we did not get data, we got but only few. Furthermore, we designed another type of sampling technique namely, Snowball.

When the characteristics that samples are anticipated to contain are unusual and difficult to find, a non-probability or a non-random sampling technique known as snowball sampling has been used. In other words, the snowball sampling method relies on recommendations from the original subjects to generate additional subjects. The sample group members are therefore selected through chain referral when employing this sampling technique (Dudovskiy, 2022). The pattern used is exponential non-discriminative snowball sampling where the initial sample group participant makes several recommendations. Each new referral is looked at until sufficient primary data from samples are collected. Snowball sampling, on the other hand, insists on the capacity to pull in hidden populations and the capacity to obtain primary data cost-effectively.

District	Samples Size
East	33
West	05
North	--
South	23
Total	61

CHAPTER - 2

General Description of Sikkim

2.1 Introduction

Sikkim is one of India's smallest states, with an area of 7,096 km² (2,739.8 sq. mi) and an elevation of 5,840 ft. Sikkim, India's state, is in the country's north-eastern region. The elevation ranges from 300 meters to over 8540 meters above sea level and covers an area of 7300 square kilometres, measuring approximately 114 kilometres north to south and 64 kilometres east to west. Sikkim is an Indian state located in the Himalayas. The state is bounded in the north by vast stretches of Tibetan Plateau, in the west by the kingdom of Nepal, in the east by the kingdom of Bhutan, and in the south by the Darjeeling district of West Bengal (Kharel & Basnet, 2008).

Sikkim is home to diverse ethnic groups, religions, and languages. Folk songs and dances are an inextricably linked part of Sikkimese culture. Sikkim's dances are accompanied by traditional musical instruments and chanting, and the dancers wear colourful costumes and traditional masks. Rechungma, Gha to Kito, Chi Rmu, Be Yu Mista, Tashi Zaldha, Enchey Chaam, Lu Khangthamo, Gnungmala Gnunghey, and Kagyed Dance are some of the most well-known dance forms. Most tribal dances depict the harvest season and are performed for good luck. Sikkim is a beautiful land where various tribes and races coexist. In addition to their distinct music and dance forms, festivals, languages, culture, and craft forms, each of diverse tribes and communities have its distinct features.

2.2 Language

Sikkim's primary language is Nepali, but Lepcha and Sikkimese (Bhutia) are also spoken in some areas of this northeast province. The people of Sikkim also speak English. Therefore, the official languages are Nepali and English. Kafle, Limbu, Majhwar, Yakha, Tamang, Tibetan, and Sherpa are among the other languages spoken. Nepali (lingua franca), Bhutia, Lepcha (since 1977), Limbu (since 1981), Newari, Rai, Gurung, Mangar, Sherpa, Tamang (since 1995), and Sunwar are the languages spoken (since 1996).

2.3 Festivals

Sikkim is a state in northeast Asia that hosts many festivals throughout the year. Because most people in Sikkim practice Buddhism, the festivals celebrated here are associated with Buddhism and are celebrated with great pomp according to the Buddhist calendar. Most of Sikkim's festivals are held in monasteries, where people gather to celebrate the occasion. During the festivals, Sikkim residents participate in vibrant and lively dances and music with their traditional attire.

The Lamas' most fascinating form of ritual dance is "Chaam", which includes colourful masks and amazing musical instruments. Lamas wear brightly painted masks, ceremonial swords, and glistening jewels as they dance to the beat of the music, drums, and horns. The following are some of the most well-known festivals in Sikkim:

Saga Dawa

A triple-favoured fest where Saga Dawa is regarded as one of Sikkim's holiest festivals, particularly for Mahayana Buddhists. On this day, Buddhists visit monasteries, offer prayers, and light butter lamps to commemorate the three remarkable events associated with Buddha's existence, which are commemorated at this event. This event takes place on the full moon of the fourth month of the Buddhist calendar, which falls at the end of May or the beginning of June. This festival is held in Gangtok.

Lhabab Dunchen Festival

This festival commemorates Lord Buddha's ascension from heaven. Lha denotes "Heaven", while bab denotes "Descent". As a result, this festival commemorates Lord Buddha's ascension from the deva kingdom after teaching his late mother, Mahamaya. This festival takes place every year on the 22nd of the 9th lunar month.

Losar Festival

Losar is the Tibetan New Year festival, and it is celebrated with a lot of gaiety, merrymaking, and feasting. It is celebrated by inviting friends and family members to family gatherings. Guthor Chaam, held two to three days before Losar, celebrates the Tibetan New Year with colourful lama dances in the Pemayangtse and Rumtek

monasteries. This festival is usually held during the first week of February (Bhalerao, et al., 2016).

Drupka Teshi Festival

The Drupka Teshi Festival is another amazing Buddhist festival. This festival, which falls on the fourth day of the sixth Tibetan month, around August, is celebrated with zeal because it was on this day that the Buddha delivered his first sermon of four Noble Truths to his five disciples in Sarnath at the famous deer park.

Phang Lhabsol

Phang Lhabsol is one of Sikkim's most unique festivals, made famous by Chakdor Namgyal, the 3rd ruler of Sikkim. This festival is dedicated to Mount Kanchendzonga and its unifying powers.

Bumchu Festival

In January, the Bumchu Festival is celebrated with great pomp and zeal at the Tashiding Monastery in West Sikkim. Bum stands for "pot or vase" and chu stands for "water". During the celebration, the Lamas present in the monastery open the pot containing the Holy water. A portion of the heavenly water is then distributed to all the devotees present at this festival. The pot is then refilled with water and sealed for the following year's celebration because the water level in the pot represents the coming year's prosperity.

Losoong Festival

Another great Sikkim festival, Losoong Festival is celebrated in rural Sikkim at the end of the harvest season and the end of the tenth month of the Tibetan year. The Chaam dances of Sikkim are performed during this festival. All these festivals are held at the Tsu-La-Khang, Phodong, and Rumtek monasteries. It is also known as 'Sonam Losar' (or the Farmer's New Year) because it is a time for farmers to rejoice and celebrate their harvest. It is celebrated with family and friends. During the festival, archery competitions were held to entertain people from all over Sikkim. Two days before Losoong, some of the most important monasteries hold lama dances. These dances represent driving away the evil spirits of the previous year and welcoming the good spirits of the coming year (Bhalerao, et al., 2016).

Dasain Festival

Dasain is the most important and largest festival celebrated by Sikkim's Hindu Nepali population. This festival begins on the first day of Aswin's bright lunar half-month. Invocations to Goddess Durga are made in private homes on this day, and barley seeds are planted in prayer rooms. Goats are ritually sacrificed on Ashtami (the eighth day). The elders of the family apply Tika (a red powder with a rice mark on the forehead) to the younger members of Vijayadashami, and relatives visit each other (Bhalerao, et al., 2016). This festival was held a few weeks before the Losoong Festival. The celebration of this festival represents the triumph of good over evil. The elders of the family bless the younger members of the family with "Tika".

Tihaar Festival

Tihar, also known as the Festival of Lights, is another important Hindu festival. This festival takes place 15 days after Dasain. Goddess Laxmi (the goddess of wealth) is worshipped on the third day of Tihar. On this day, women of all ages sing Bhailo and accept Bhaili offerings and gifts as they go door to door, spreading the message of good triumphing over evil (Bhalerao, et al., 2016).

Hee Bermiok Tourism Festival

Hee Bermiok is a city-wide annual festival held in Hee Bermiok. This city is close to Gangtok. This festival began in 2005, and an uncountable number of people visit this beautiful city to participate in this amazing carnival. Every year, the festival is held in May.

Tourism Festival

The Department of Tourism and the Sikkim Travel Agents Association jointly organize the Teesta and Tea Tourism festival every December and January, which highlights various activities and allows you to participate. Highlights of this festival include the International Flower Show, food festival, various cultural shows and exhibitions, mountain biking, river rafting, rock climbing, hot air ballooning, and archery competition. The festival, which was held in Sikkim, Darjeeling, Kalimpong, and the Dooars, promised fun and enjoyment for everyone. It has drawn many tourists as well as locals (Bhalerao, et al., 2016).

Bumchu/Sinek Tashiding

The Bumchu is a hidden pot where the level of water determines the luck of the coming year. It takes place on the 15th day of the first Tibetan month and lasts three days when devotees from all over the Himalayas come to Tashiding monastery for blessings and celebrations (Bhalerao, et al., 2016).

2.4 Folk Music and Dance culture of Sikkim

According to legend, dances in the Indian subcontinent originated in Lord Shiva's abode, the Himalayas, and the Himalayan Kingdom of Nepal, where he performed the ¹¹Tandava dance. This indicates that Nepal's dance traditions are very old. The style and costumes of Nepalese dances vary according to altitude and ethnicity. The Dishka, a wedding dance, features intricate footwork and arm movements. The accompanying music and musical instruments change in time with the themes, which include harvesting crops, marriage rites, war stories, a lonely girl's yearning for her love, and several other themes and stories from village life.

The Lepcha, Bhutia, and Nepali ethnic populations make up the folk dances and melodies that are an integral element of Sikkimese culture. Folk dances and music are performed for luck and prosperity and are inspired by the beauty of the natural world and the harvest season. The following is a description of some of the popular music and folk dances.

Nepali dances are essential to the country's way of life, culture, and customs. It serves as both a useful reminder and a nice source of entertainment. Dance is the pleasurable motion of the feet and body to the beat of a song or piece of music. Music and song are a dance's complement.

2.4.1 Folk Music in a Social Context

Society is comprised of various castes, communities, and classes. Many castes coexist in Nepalese society, including Brahmin, Chhetri, Gurung, Magar, Kirant, Rai, Limbu, Sherpa, Thakali, Tharu, Gandharva, Damai, and others. Nepali society refers to the common society made up of these castes and communities. Some Nepali folk songs distinguish different castes, communities, genders, and classes within Nepali society.

¹¹ Frantic dance

The Brahmin society frequently expects a type of dance song, ballads, kirtans, aarti, and bhajans sung at weddings in Nepali folklore tradition. Khando Geet delves into the Chhetri caste and their marriage customs. When sung by the Magar caste, the Kaura song becomes more interesting. The Tamang race is represented by the cello song. The song Hakpare looks for Kirantlai, while the song Tungna looks for the Sherpas who are having fun in the sheepfold. Tribal instruments are used in these songs, as well as dances. Sangini, Wali, Gaura, Tije Geet, Panchami Geet, Bhaili Geet, Toran Tardako Geet, Ratayuli Geet, and Khudka are some of the songs sung by women.

2.4.2 Folk Music in the Context of Entertainment

People have chosen a specific type of entertainment venue. Numerous places of entertainment have been chosen in this manner. Rodhighar, Ghar, Goth, Towa, Chautari, Bhanjyang, Chahur, Bhir, Van, Pakho, Pakhero, Patyan, Odar, Bato, and other dialects. Nowadays, double restaurants, forest feasts, festival stages, and other forms of entertainment have become popular. These are the places of entertainment that the people have chosen. Such locations are known as entertaining references to Nepali folk songs. Songs such as Sangini, Rassia, Hakpare, Cello, Tungna, Sunimyan, Salaijo, Alomalo, Nautune Vaka, Yanimaya, Ghumteko Vaka, Re Re Sailo, Bhaich Sailo, Nanilai Jhamre, Lamjunge Vaka, Kathai Geet, Gallalaure, Kheli Geet, Khayali, Barmasa, Haansayuli, etc. These similar songs are looking for an entertaining context. Some of these songs are sung in public places, while others are sung in places where only certain people can see and hear them. Religious references are not appropriate for these songs.

2.4.3 Dance with the music of Nepalese

Ghatu

Ghatu is a derivation from the Magar language 'Sati Ghatu', and it is an important part of the Magar community, presenting the fundamental and lively pictures of Nepalese society. It is not a myth, but rather a representation of social and cultural artifacts. Ghatu refers to the cultural norms of honoring ancestors and claiming the divine spirit into man's body. During this process, Gurumas enchant the song in rules to summon the spirits of the king and queen, avoid evil spirits, and release the trance

Bayanis. It is believed that the king and queen's spirits capture Bayanis in the form of the divine spirit. Ghatu is an amalgamation of myth, history, and contemporaneity, resulting in a complex set of cultural meanings. Ghatu, a culturally significant work, depicts gender issues in Magar society as well as in Nepalese society. It also represents social, religious, spiritual, and environmental issues. Ghatu is performed during various annual festivals or seasons based on religious norms and values, religious beliefs, ritualistic processes, lifestyle and methods, and regulations.

Deuda

This dance originated in Nepal's Midwestern and Far Western regions. The dance is performed by standing shoulder to shoulder and holding hands with nearby dancers. Many people form a circle and then begin dancing to the music. When this dance is performed, the major festival is Gaura. Legend has it that Gaura represents the great Hindu Goddess Parvati, and people participate in the cultural dance to express their joy and sorrow. There is no specific dance step, and their melody only moves in a circular path. This dance is now performed in various parts of the country.

Chandi

This is a Rai community traditional dance honoring Lord Shiva and Goddess Parvati. They dance to thank Lord Shiva and Goddess Parvati for their village's success, peace, and good crops. Dancers who perform this dance must have a cheerful and charming demeanor. The dance is mostly performed at Undhauri and Unbhauri, their two major festivals. It is a Rai or Kirant community-associated Nepalese folk dance. This dance style does not have a specific dance step. Male and female participants dressed in vibrant cultural garb join hands to form a circle. Nepalese instruments like the Sund, Dhol, and Jhyamta are used to add rhythm and pattern to the music and dance steps.

Dandi

Because it is primarily performed at Phagu Purnima, Dandi Naach is sometimes referred to as Phagu Naach. Two sticks are whacked between the partners in the pattern to execute it. The Terai region of Nepal is where this dance is most common.

Dhan

During the main agricultural harvest, the Limbu community performs this dance as a custom. The enactment of paddy threshing is the coordinated movement of the feet. Paddy has been the main commodity of the Limbu people since they learned to farm, and it has given birth to their culture and way of life. Dhan Nach, or paddy dance, has a deep origin in its underlying meaning, which may lead to prejudice at first glance. The Kiranti Religion is based on the commemoration of people's connection with nature. It is more than just a dance; it is a celebration of culture, history, and myth, all meticulously but artistically combined in the rhythmic movement of their feet.

Sorathi

Long ago, the meaning of Sorathi was the number of sixteen beautiful queens. It was a tiny state in the Himalayas. Long ago, the meaning of Sorathi was the number of sixteen beautiful queens. One of the eastern country's kings, "Jyaishange", and one of the western country's queens, "Hyamaiti", were joined by sixteen other queens for dancing and enjoyment, including the Hyamati queen. This dance is usually done in a large group. This is a very popular dance of Nepal's Gurung and Magar communities and even the king was from this neighborhood. It is a group dance performed by the Gurungs of western Nepal over 16 days between the Dashain and Tihar festivals. It re-enacts the legend of a king who had seven wives but no children. This one is done in a circle to the accompaniment of a madal.

Maruni

This dance is popular on Nepal's eastern slopes, in Darjeeling, and Sikkim. It is the oldest and most popular dance of the Nepalese community originally performed as part of the Tihar festival. The dancers' costumes are also brightly coloured and embellished. The dance gives the Magar community its identity. It is performed during the Tihar festival to symbolize the triumph of good over evil. This dance is performed by the dancers in collaboration with the traditional Nepali Naumati Baja Orchestra. To commemorate the "victory of good over evil" and Khushiya Ishar.

Hanuman

Popular in Baglung, Syangja, and other hilly areas, the dance is called Hanuman Nritya. Hanuman, a devoted follower of Ram, performs this dance undercover.

Devi

Specifically conducted during the Gai ¹²Jatra, which continues to the Indrajatra, in the Kathmandu Valley.

Lakhey

The dancers in this dance are known for their amusing costumes. They are dressed in bright costumes and frightening masks. In the Newari community, 'Lakhey' means 'demons'. As a result, the dancers' dance steps, costumes, and actions also represent the demons. This dance form is the identity of the Newar community and is performed during major festivals such as Indra Jatra. People dressed as Lakhey set out to the neighbourhood, accompanied by traditional Newari music. They frequently pursue observers. And legend has it that the touch of Lakhey cleanses a person of evil spirits. As a result, they also participate in Lakhey's act of chasing.

Gauna

This popular Janakpur district dance is based on the Mithila tradition. This dance is performed at religious events. This popular dance form is based on the Mithila tradition and is very popular in Nepal's Janakpur region. This dance form is performed by dancers on religious occasions. Nepalese people enjoy this dance form. This form is especially popular among those who follow the Mithila tradition.

Chyabrug

This is a Limbu community traditional dance performed to the tune of Chyabrug. The only music used in the dance is the rhythmic beating of the Chyabrug, and dancers perform synchronized and complicated footwork depicting graceful movements of wild animals and birds.

Hopcha

Popular in the Dhankuta district, this is the traditional classical dance of the Rai community.

¹² Commotion

Kaura

A Kaura song is played in conjunction with the dance, which is primarily popular among Magars in the Western region.

Mundhum

The Kirat people do this dance. The Kirat priest sings the song Mundhum during the dancing.

Khyali

Also known as Pangdure dance, Khyali Naach is mostly performed during religious ceremonies and festivals to the musical rhythms of Khainjadi and Mujuras.

Chhokara

This dance is well-known in Nepal's far-western region and resembles Maruni dance.

Panchabuddha

A group of five people performs this dance, which is based on a traditional Buddhist dance.

Charitra

The Terai region is where the dance is most well-known. The Puranas serve as the foundation for the dance.

Bhairab

This traditional dance is primarily popular in Pokhara and Kathmandu. In the dance, the performer dons the persona of the Bhairab.

Chutkay

During the harvest season and other pleasant occasions, joys of life and feelings of happiness are shared through this romantic group dance, which is performed by a group of male and female dancers.

Chyap-Brung

The Chyap-Brung is the community of Limbo's traditional musical instrument. Though much larger, it resembles a Dholak in shape. Male dancers strike the drum

with an open palm on one side and a stick on the other while holding the instrument over their necks during the group dance. Two distinct sounds are produced by this maneuver, and they brazenly reverberate through valleys and mountains.

Naumati

Nine different musical instruments from the Damai culture are expertly utilized in this lovely group dance. These include two varieties of Senai (Shehnai), Turhi (small and large), two varieties of Damaha (Nagara), two varieties of Tuyamko (Small Dhol), Dholki, and Jhyamta (cymbal). The Naumati Baja is a common sight at weddings and other auspicious events.

Tamang Selo

On all joyful occasions, the Tamang community performs this collective dance, which features vigorous foot tapping, intricate sound effects, and a demonstration of the Damphu instrument. It emphasizes the community's vigour and life. The "Hwai" songs of the Tamang people are replete with human emotions. These are so well-liked in Nepal that no celebration would be complete without performing a Tamang song.

2.4.4 Dance with the music of Bhutias

Denong-Neh-Nah

This group dance of boys and girls is performed to pay homage to past saints such as Guru Rimpoche and present saints to obtain their blessings. The musical instruments that accompany the graceful steps of the dancers are flute, yangjey, drum, and yarka.

The Kagyed

Kagyed refers to the oral transmission of Tantric Buddhism's eight Tantric Gods. The word Kagyed Chham is of Bhutia origin. 'Ka' refers to 'oral transmission', 'Gyed' to 'eight' and 'Chham' to ritualistic dance. Every year, this ritualistic dance is performed in various Sikkimese monasteries. As the Bhutias welcome the New Year, it is a time of celebration. They go to the monasteries and offer prayers by lighting butter lamps and bringing cash and gifts.

Ta-Shi-Yang-Ku

Through this dance, a group of boys and girls attempt to invoke benign deities to bestow good fortune on their homes. They also remember some animal deities to bring the people good fortune and prosperity. It is also used to bless a newly married couple and to consecrate a new house.

Chham Yak

This dance depicts the movements of the yak as well as the simple lifestyle of mountain herdsmen. The dancers don yak costumes and masks and choreograph their moves to traditional songs and instrumental music. The group dance always has a strong impact on the audience and is very appealing to the children. Though Chhams are performed in all Sikkim monasteries, the ones at Pemayangtse, Rumtek, and Enchey are more impressive and draw a large audience.

2.4.5 Dance with the music of Lepchas

Chu-Faat

Chu means the Snowy Range, whereas Faat means Worship. This collective traditional dance is done in homage to Mount Khangchendzonga, the Sikkimese people's protector deity. The dancers conduct a traditional dance while carrying butter lamps and green bamboo leaves and chanting sacred melodies.

Tendong Lho Rum Faat

It is based on a well-known Lepcha folktale that is frequently repeated in lyrical poetry to the next generation of Lepchas. This group dance, according to folklore, is performed to protect people from the onslaught of powerful, mountainous rivers. First, it is said that the Lepcha people of South Sikkim's Tendong Hill gave prayers to God through this dance. They prayed to the Almighty to deliver them from the flooding catastrophe. According to tradition, God appeared as a bird and started to sprinkle holy millet beer over water. People breathed a sigh of relief as the water level quickly decreased.

Zo-Mal-Lok

This well-known Lepcha traditional dance depicts everyday tasks including paddy sowing, reaping, and harvesting. Both young and old people gather to sing, dance, and have a good time. With the soothing sounds of seasonal birds playing in the background, the beautiful moves of the male and female dancers are more obvious. The dance is accompanied by musical instruments such as the tungbuk, flute, cymbal, and drum.

2.5 Adoption of migrated culture and ethnic

2.5.1 Introduction

To begin with, in the context of India and Nepal, we must clarify that an Indian family (which grew into a large clan spread across five villages) that migrated from Nepal to India in 1421 claims in oral tradition to have migrated to the Bajhang region of Nepal in the 8th century from the Kannauj region of India. This is not surprising and is unique to the story of this clan's migration from India to Nepal in the 8th century and then back to India in the 15th century as told in their oral tradition. This flight of people back and forth within the hills, or from lowlands to highlands, and vice versa, has been the story of countless people's migrations around the world over the last two millennia. This was also true in India's and Nepal's Mahakali regions.

The reasons for this population movement ranged from highly personal reasons in a few cases to a general pattern of people moving far away to avoid economic exploitation, religious persecution or conversion, and simply state repression or an attempt to evade customary punitive orders or decrees. People fled when they did not like the way the authorities tried to govern them by imposing their authoritarian economic and moral order. According to one of the researchers, James Scott, the hill people defended their subsistence and egalitarian economy and society by choosing "crops to grow" and "chosen largely with an eye to how they facilitate or thwart state appropriation". Scott asserts that "even the social structures and residence patterns in the hills may be usefully viewed as political choice and state power", citing the experience of hill people, particularly those in South East Asia hills. As a result, "hill people are best understood as a runaway, fugitive, maroon communities, who have, for two millennia, been fleeing the oppression of state-making projects in the valleys-

slavery, conscription, taxes, corvee labour, epidemics, and warfare”, he claims. Most of the places they live could be classified as “shatter zones” or “zones of refuge”. He emphasizes here that their “subsistence and kinship forms are taken as given as ecologically and culturally determined”, resulting in mountains serving as a “refuge of state fleeing people”.

2.5.2 Ethnic Relations

Kiratis, Mongolian tribes from the east, introduced Buddhism in the seventh or eighth centuries BCE. Hinduism flourished in the third and fourth centuries C.E. under the Licchavis, an Indo-Aryan people from northern India, and after the Mughal period’s migration of Hindus from India. Between the thirteenth and fifteenth centuries, the Hindu Malla dynasties ruled in the Kathmandu Valley, encouraging tolerance toward Buddhism and an orthodox, caste-oriented form of Hinduism. The culture of hill Hindus, Parbatiya, has been dominant since unification in the late eighteenth century and throughout the hundred years of Rana’s rule. The conquest of the Kathmandu Valley kingdoms by Prithvi Narayan Shah in 1768 is regarded as the birth of the nation. Shah’s and his successors’ expansionist reigns carved out a territory twice the size of modern Nepal. Territorial clashes with the Chinese in the late eighteenth century and the British in the early nineteenth century, on the other hand, pushed the borders back to their current configuration.

2.5.3 Relations Between Ethnic Groups

The population is made up of numerous racial, cultural, and linguistic groups that are frequently classified as Indo-Nepalese, Tibeto-Nepalese, and indigenous Nepalese. Over several centuries, the Indo-Nepalese migrated from India, they practiced Hinduism, have Caucasian features, and speak Indo-Aryan languages. They have mostly settled in the lower hills, river valleys, and the Terai. The Tibeto-Nepalese have Mongolian features and speak Tibeto-Burmese, these groups live in the higher hills and mountainous areas. Within this category, various groups practice Buddhism, animism, or Hinduism. There are scattered tribes of indigenous Nepalis whose ancestors most likely predate the arrival of Indo- and Tibeto-Nepalese peoples.

Historically, Hindu castes and Buddhist and animist ethnic groups were merged into a single caste hierarchy. High-caste Hindus are at the top. They are followed by

alcoholic (matwali) castes, which include Mongolian ethnic groups. Untouchable Hindu castes at the bottom have traditionally performed occupations considered defiling by higher castes. The Kathmandu Valley's Newars have a caste system that has been absorbed into the national caste hierarchy. Members of the highest castes have traditionally owned most of the land and enjoyed the greatest political and economic privileges. Lower caste members have been denied political representation and economic opportunities. The untouchable castes were barred from owning land, and their civil liberties were limited by law. Caste discrimination is officially illegal, but it persists.

2.5.4 Rituals

Nepal holds special significance in both Hindu and Buddhist traditions. The Himalayas are the home of the gods, according to Hindu mythology, and are particularly associated with Shiva, one of the three major Hindu deities. Pashupatinath, a large Shiva temple in Kathmandu, is one of Nepal's holiest sites, attracting Hindu pilgrims from all over South Asia. However, Pashupatinath is only one of the thousands of temples and shrines spread throughout Nepal. There are hundreds of such shrines, large and small, in the Kathmandu Valley alone, where the Hindu pantheon's major gods and goddesses, as well as local and minor divinities, are worshipped. Many of these shrines are built near rivers or at the base of pipal trees, which are considered sacred. Nepal is significant to Buddhists because it is the birthplace of Lord Buddha. It also contains several significant Buddhist monasteries and stupas, such as Boudha and Swayambhu, whose dome-shaped architecture and painted all-seeing eyes have become symbols of the Kathmandu Valley.

2.5.5 Linguistic Affiliation

Affiliation in Linguistics King Prithvi Narayan Shah (1743-1775) established Gorkhali (Nepali) as the national language after conquering much of modern Nepal. Nepali is an Indo-European language derived from Sanskrit, which it shares, and most residents speak some Nepali, which is the medium of government, education, and most of the radio and television broadcasts. Many people regard Nepali as a secondary language to the language of their ethnic group or region. This situation disadvantages certain groups in terms of education and civil service positions.

2.6.1 Folk Music common in Sikkim and Nepal

Folk songs shine because of their references. All nation's folk songs refer to their traditions, environment, and culture. Similarly, references can be found in Nepali folk songs. Given that some of these contexts are being discussed here, it is appropriate to discuss some Nepali folk songs. Nepali folk songs are an oral tradition of lyrical expression in the Nepali folk world. Folk songs popular in Nepal, a country with varied geographical forms, castes, and languages, can be found in various locations depending on geography, caste, and language. Although they are all Nepali folk songs, to be clear, folk songs sung only in Nepali are referred to as Nepali folk songs here.

Many songs are included in Nepali folk songs. Songs like Sangini, Rasiya, Hakpare, Cello, Tungna, Sunimyan, Salejo, Alomalo, Nautune Vaka, Yanimyan, Ghumteko Vaka, Re Re Sailo, Bhaich Sailo, Nanilai, Jhamre, Lamjude Vaka, Kathai Geet, Galla Laure, Kheli geet, Khayali, Barmasa, Hansheuli, Kaura, Deuda, Bal Lok Geet, Ghamari, Aarti, Bhajan, Nirgun, Goleyni Laune Geet, Hanuman Laune Geet, Kirtan, Raag, Bholawlo, Prabhati, Padheli, etc. are Baramsey Geet. Ramdali, Jethe, Asare, Wali, Sawne, Bhadaure, Bhajjadi, Diyam geet, Palam, Phiri Geet, Bhari Uchalne Geet, etc are Karma Geet. Folk songs include Basant Sakela, Sedo, Gaura Geet, Doli Chrawda Song, Krishna Born Song, Tije Geet, Rishipanchaki Song, Malasiri, Divas, Dhuri Playan Song, Saraen, Dasai Selaune Geet, Sayreli, Bhaili, Bhailo, Deusi Re, Bhuo, Toran Tarda's Song, Fagu, Hori, etc. are festivals songs. Similarly, Magal, Mangal, Sagun, Phag, Asika, Jhoda, Ratayuli, Khudka, and Silok are wedding songs, Gatha is a wedding song, Khutka, Khado, Tarbare Geet, Jaimal Patha, Karant, Vidhi, and other ritual are discipline songs.

CHAPTER – 3

General Description of Sangini Art Form



Fig. 1 The outlook of Sangini performers

3.1 Introduction

In Nepal, each ethnic group has its language, culture, customs, behaviour, and traditions. Songs, sagas, stories, dramas, proverbs, and village folk stories are popular forms of folk literature in Nepali society and on special occasions such as fairs and festivals. In Nepali society, women's songs are known as Sangini, a genre of folk literature found in the form of songs and sagas. “Sangini” means “friend, companion, walking companion, female friend”. The song sung and danced by one's best friends while awake on Sagini Puja or fasting, Sathapa or Navah Purana, or the occasion of Dunatapari gans, Dhikiji, grass firewood, etc. is well known in folk life. Because the sagas are also available, there are genre distinctions between the songs and the sagas, even though the sagas cover a wide range of subjects, particularly mythological, historical, and social subjects. Women use smooth singing to tell the stories of their lives as well as mythological, religious, social, economic, judicial, educational, awareness, and political topics because Sagini Nari is a song. Saptha or Navah Purana is known as a song sung while remaining awake during worship or when friends meet in general, and Sagini, popular in the women's community, is sung and danced with great harmony and is sung only by women with a long alap. Even today, we can find Januka Cheli, Ma Siur Baddinchu, Kabara Chari, Shir Mahur Farar, Chaubandi Rumal, Dandai and above Bharila Jun, Tapasya Sali, Vijaypur city, Ghuruma Ghuru Ni Pareba Ghurda, Jun Aar Gham Ko Sagini, Chochi Ko Bilauna, Kala Na Kal in Nepali society. Jau Kashi reading's main text, subject matter, rhythm and music,

environment, language style, purpose, and summary title have all been briefly examined.

In Nepali society, both songs and sagas of folk literature are acceptable to everyone. Sangini, which is sung as a distinction of folk songs and sagas, is known as women's songs and sagas that are sang and danced only by the Nepalese women community. Sangini has succeeded in giving expression to various aspects of the social, economic, educational, religious, judicial, political, etc. of the women's community as well as various situations of folk life. In the word 'sang', the suffix 'e' is used for the word 'sangi', and the word 'sangi' is formed with the suffix 'ni'. Social, mythological, and historical themes are found in this song, which is sung especially on Puja, and Purans, when staying awake or tying Duna Tapri while doing Dhiki Jatho and other work occasions, and when meeting friends in general. When sang and danced with great harmony, this shruti becomes melodious. Instruments are not used during this singing. Although the participation of only the women community is seen, the presence of men is seen only as spectators. Women openly express their happiness, pain, and sorrow through their melodious voices. Although there are many songs that men and women sing together in Nepali life, some songs like Sagini, Ratayuli and Bhailo are sung only by women in the eastern region. Young married women when they come to their own parent's residence (Maita) on the suitable occasion of 'Rishitarpan', they express their deep sorrow and feelings with the heartfelt sound of river and wind through a traditional song called 'Sanginee'. They explain their saddest thought experienced in their married lives through a very slow and pathetic song and they also dance moving slowly following the meaning of the song. The word "Sanginee" is a combined word of "Sang" and "Inee". The word "Sanginee" also describes the meaning of intimate friendship between female persons. Sanginee represents both song and dance. This dance is one of the popular systematic traditional dances of female groups, especially in the Nepali community. They assembled in front of a courtyard of the concerned house and initial stage they make themselves a half circle as per the rhythm, beating, and meaning of the song they move their steps forward and backward slowly, and similarly, at the concluding point of the dance, they again come to the previous form. Sangini dance includes different tragic songs which mention the position of women in their houses and society. Beside these saddest feelings, Sangini also included some interesting comic-type conversations between their sister-in-law and brother-in-law.

Some words of the same song also describe complaints or annoyance of married daughters against their parents regarding dowry and some other properties assured by their parents before the wedding. There are different types of Sangini Dance. Some old women folks also perform this dance hilariously in their fashion. Some women present this dance by taking a lamp (Diyo) in their hand and other women perform this by putting a pot (Lohota) on their heads some women also carry out this dance on the comedian stage. May it be performed in any fashion or style fit may be observed that Nepali tradition and culture are flourishing and preserved with the fascinating old Sangini Song and Dance.

3.2 Historical Background

It is unclear where the real source of Sangini comes from, but according to legend, it originated in Nepal. Sangini dates to the time of King Harimalla in the first century. There are Nepali people all around the world and not only in Nepal. When it comes to the Nepali population, India holds a major Nepalese other than Nepal itself. The eastern side of India has several Nepali communities who migrated from Nepal due to many circumstances in the past. Regions like Sikkim and North Bengal have many Nepalese staying there and preserving their cultures followed by their ancestors. Focusing on Sikkim, the Nepali people have been celebrating their ancient cultures to date. Some folk dance and musical groups can still be seen performing Sangini in certain areas of the state. Although it has not been documented properly. Sangini is a way of expressing their feelings, and emotions, understanding themselves, expressing their childhood memories, remembering their parental house, to meet all their childhood friends. Sangini came from four-father generations and came from generation to generation. At that time people were struggling and working hard, girls get their marriage at a too-young age and they were unable to work at their husband's houses. Every time they miss their parent's house, they go to the parental house on Teej, Dassara, Tihar, Naag Panchami, etc. they all used to get together and all women dance in the Sangini song. Sangini is a dance and song performed by Nepali disciples in a Nepali tradition and includes the married disciples of all the villages playing Sangini in the Teej festival by dancing with their friends and wishing for the longevity of their husbands.

There is a lot of confusion about the source of Sangini, but according to legend, it originated in Nepal. The beginning of this Sangini dates to the time of Maharaja Harimalla Raja in the first century. The queens were celebrating with many of their friends at the royal palace in Kathmandu. That is why Sangini means companionship- the word Sangini has come to be because of celebrating by singing songs and dancing together. In this way, this practice has been developing day by day.

History of Harimalla Raja and Bimalu Rani

From some historical script and interviews of progenitors, it says that when Harimalla Raja of Nepal was around twenty years old and he got married to Rani. After marriage when Bimalu Rani came to father in Law's house, she was so small just five years and she could not cook properly, then mother-in-law used to demoralize her in every household activity. Harimalla Raja was a king, so it is obvious that in their house the utensils used to be in huge numbers after having their food, and she was talked to clean those all utensils, Bimalu become to be one of the utensils among all utensils. She was not able to wash dishes properly. She has also begun to understand the general behaviour of the house. She was concerned that her husband was illiterate and comparatively she was very intelligent. She was very sad when she and her husband must always go to the farm to work. There were brothers-in-law and their husbands at home. She insisted to go nearby bank to do some work because she must have to accept what they say. Her husband always had to go with a plow on his shoulder and a flower in his hand, and his father-in-law told him to go to the fields in the morning to work with the maids, taking the dharni's spade with him. Later, when the king perceived the strangulation of his wife, he decided to send her home. Later the king decided to go abroad for his studies for some years. After her husband left for abroad, she used to feel alone. The grief and pain that she was confronting in her law's house made her desperate and frustrated. Gradually she started to narrate and render those pain orally through the song which was known to be said as Sangini.

After completing his studies, Harimalla Raja when came back to his hometown, he was very surprised to see the development of his empire, even though he was not able to identify his home. To take a rest for a night Harimalla decided to stay somewhere at somebody's home. After in the morning, he proceeds to his home, and even there he was very surprised to see that his wife Bimalu Rani who was desperately got

strangled by his mother, now made a huge change in his house and she was able to win the heart of her mother-in-law. The changes in the empire and the maturity of Bimalu in aspects of social and domestic welfare also won the heart of Harimalla by doing all the necessary work for his Kingdom.

3.3 Sangini: Based on themes

There are many types of written and oral expressions related to social themes in Nepali folk life. In the eastern region of Nepal, Ranibhog, Baama Kaat Ahu, Ma Siur Bati Dyyu Chaubandi Rimal, Ma Jaa Jau Sati Ghat Januka Cheli, Shir Mahur Farar, Tapasyai Sali, Kashi Go to Read, Chinese Chinma Ni Bhotia Bhotama, Madhur Pondi Go to Bath, etc. Kabara Chari is one of those sagas.

a) Kabara Chari

Kabara Chari is the companion's main female character. It bears his name. Kabara's marriage occurred some time ago. She is sitting at home. When Devar attempted to kill a bird named Kabara that had come to sow grain in the dry place, Kabara showed kindness by saying he would kill me rather than the bird. Even if he dodged with a stick and a stick to avoid the arrow shot by the brother who was attempting to kill a bird, the arrow hit him and he died. As a result, he appears to be a harmless character. Kabara's husband, who was killed by her brother, was staying in the barn in the presence of her mother-in-law, so she is unaware. After receiving various omens, Maitima's mother sends Kabara's brother to see Kabara at her home. When the brother-in-law went to see the sister-in-law and went to the house looking for Kabara, the son-in-law informed him that Kabara had not arrived. When Kabara's husband and brother arrived at the house, they discovered that Kabara had been murdered. As a result, Kabara appears to be an unnatural character. When the brother went to his mother and told her everything, she understood. Kabara Cheli is a character who represents Nepali young women. Kabara Chari's character has made it clear that Nepali girls suffer in the house provided by their parents and that they can easily waste their lives.

Purpose of Kabara Chari: In Nepali society, singing and playing Sangini is common during ¹³kanyadaan or when donating mantras to the Vatuk during fasting, during puja

Donation of bride¹³

or Purana vigils, and when Sangini is played to fulfill the rites. The primary goal of presenting Kabara Chari Sangini is to entertain while also preserving Nepali culture. Its goal is to introduce Nepali social traditions, portray Nepal's socio-cultural situation, open the problems faced by Nepali women, explain the mental state of local women, and present Nepali women's real lives.

The story behind Kabara Chari: According to this friend's story, biscuits are dried in the house's courtyard. Kabara Chari keeps returning to eat that biscuit. He strewed Biskun throughout the yard and planted it. Kabara Chari's sister-in-law is also seated near that biscuit. Rather than killing the cracker, he would rather kill me. If you believe me, if you keep my body under the pandhera, the pandhera will be scared, and if you put it next to the bari pada, the farmer will be scared, so I will give it to Titeni Ghari under the main road. When Devar shot Kabara Chari with an arrow for the first time, Chultha attempted to avoid it, butta attempted to avoid it again, but Kabara died the third time. "Don't be afraid of what the mother-in-law will say if the bachelor's brother-in-law comes to look for the bachelor", he says. And the mother in Kabara's family does not have good dreams. Kabara instructs Kabara's brother to accompany Kabara to meet Kabara's daughter. Because Dandaura and Kurauni are cooking when Kabara's brother asks Koseli to visit his sister while cooking roti, the mother believes Kabara is not alive, but the mother still sends Kabara's brother to explain her mind. When the brother's original bed is removed from the bed, his head cap falls to the floor. The patuka blows when I arrive in Sikuwa from Majeri, and the umbrella falls when I arrive in Balesi.

When the brother was driving and tried to call Kabara to ask where she was, he replied, "I am in a good sleep, even though I have been sleeping for six months and have not woken up, go to my house and find out". Going to Kabara's house, he asks where Kabara has gone, and his brother tells him to let him drink water because he has come across the sea and is very thirsty. Then Kabara's mother-in-law said, "Your sister has gone to the barn; she will not return now", and Kabara's brother-in-law goes to the barn. When the brother arrives at the barn, he is taken aback. Kabara's brother instructs Kabara's husband to either show him the cow, the grave, or his sister. My brother claims that I went to the house even after we arrived, but when we arrive, we claim that we went to the house. Kabara's brother and husband visit Kabara. Kabara's husband inquires her mother about the whereabouts of her daughter-in-law. When

Kabara Ghari sowed the bisku, the brother-in-law shot the arrow to kill her, and the sister-in-law fell and went to heaven. According to my brother, I took my sister-in-law to Titeni Ghari under the road. After that, Kabara's husband and brother-in-law followed Kabara's brother-in-law and his brother-in-law to the location where Kabara Chari was buried. goes They take all the items of worship, such as ¹⁴acheta, ¹⁵pathi incense, and ¹⁶batti. Kabara's husband lights incense at the gravesite, and after praying, Kabara awakens and sits on her husband's lap. Kabara's brother returns home and tells his mother the story. Mother also knows everything there is to know about Kabara.

Presentation of Kabara Chari: Kabara Chari has been introduced in Ram Beni Gavis-6, Changring, which is in the northeastern part of Kosi Zone's Sankhuwasabha District. On the 12th Baisakh, 2069, from six o'clock in the morning, Yam Kumari Koirala and Radha Koirala performed this song in the courtyard of Bhesnath Koirala, a resident of the said village, on the day of Mangal Bar. They both seemed eager to sing together. Their attire was traditional Nepalese. Those working in agriculture said they had stopped coming to Sagini Goun. It was early in the morning. It was not very hot because the sun had just risen. People stood up and went about their daily lives. It was green because it was Baisakh and there was a forest around the house. Next to the house is a four-cornered small yard. A small shed for tying cattle is located at the side of the courtyard. There is also a small shed for tying goats nearby. Because it was Baisakh, even the corn plants seemed to be blooming. On such an occasion, the singers performed the songs while sitting near the house's courtyard.

Structure of Kabara Chari: This poem is composed of 181 lines. It is a medium-sized social issues companion. Kabara was killed by an arrow shot by Devar while he was scattering dried biscuits in the courtyard, and his body was taken to Titeni Ghari and buried in the first part of this saga. The mother sends her brother to check on Kabara, and the mother-in-law informs him that Kabara has gone to the house. She also informs the brother-in-law that Kabara has gone to the house. After asking where Kabara had gone, Kabara was killed by an arrow shot at a bird, and when Kabara's brother and son-in-law arrived at the spot where Kabara was buried, after lighting

¹⁴ Few numbers of rice mixed with red-dye

¹⁵ Leaves of Aegle marmelos

¹⁶ Light

incense, Kabara got up and told everything. After hearing Kabara's story, the brother returns home and tells his mother everything. As a result, this companion is divided into three sections: beginning, middle, and end. There is also disorder in its 12 to 17, 20 to 25 sequence lines.

The environment needed for Kabara Chari: This companion lives in a rural setting. The rural environment contains Biskun, Angan, Pandhero, Khetala, Mul Bato, Goth, Kurauni, Roti, Sikuwa, Majheri, Balansi, Bhariya, Dahi, and Goho. The mother is concerned that Cambra has been sent away so far that she has not heard from him. The fact that Kabara's brother was sent to search after seeing numerous omens with Koseli also suggests a rural setting. While walking to meet his brother Kabara, his head cap falls off, his waist buckle breaks, his umbrella falls off, and when he asks Kabara where he is in the tree leaves, he says he has been sleeping for six months. Such things confirm Nepalese rural society's blind faith. The house's distance from Maiti, as well as its lack of transportation and communication facilities, confirms that this song has been sung for a long time. Kholo, Titeni Ghari, Mul Bato, and Bariko Dill have also helped clarify Nepali rural nature's environment.

The outcome of Kabara Chari: Among the songs popular in Nepal's eastern region is Kabara Chari, a tragic and tragic text based on social issues. In Nepali society, newlywed brides who go to their husband's houses after marriage face life-threatening problems, and their lives are easily taken away. The dialogues in it have brought the theme to life. The Purbeli language is used in this song, which has lines ranging from six to twelve letters. It has highlighted the social issues that Nepali people face and that Nepali girls must face. It has also expressed the bitterness that exists in Nepali society between mother-in-law and daughter-in-law.

b) Jau Kashi Padhanalai

There are lines of six to eleven syllables in *Jau Kashi Padhanalai Sangini's* rhythmic structure. The singer can easily find the rhythm because of the use of different ups and downs while singing. Every line of this Sangini has a rest in three syllables, but because there is a rest in two or three letters at the end of the line, the same characters are not found in the lines of the Sangini. With the use of adjectives such as Hai, hey, and Ni, these ornaments make more beautiful in this Sangini. During Sangini's singing, there are many ups and downs. The six letters as well as the 11

letters, ascension and descent were emphasized by the singers during the performance of this song. This song is performed on a medium scale with a vibrant voice. The companion's singing voice added a lot of beauty to the singing occasion. It is performed in Khyamta taal with a delayed rhythm.

"Go to Kashi for Studies" in Sangini uses both words from the old Nepali language and spoken words. Because of the ups and downs that occur during Sangini's singing, some characters have vanished and others have changed their voices with Yei, Mai, Pannitai. Although words like chain are used in spoken language, the singers have used sophisticated language in this song. Nipats are used by singers to make their voices more beautiful and adjust their rhythm and enhance the beauty of the singing.

'Jau Kashi Padhanalai' is one of the most popular songs in Nepal's eastern region, and it is about social issues. The singers have melodiously presented Nepal's educational traditions as well as social issues in this song. The singers in this sangini depict the sorrows and hardships that a woman faces after marrying and hoping to educate her husband so that she can be happy. This friend also described the level of harassment she faced. It can be said that Nepali women have been singing since ancient times, as there is evidence that they must go to Kashi for further education and that studying is difficult.

Purpose

The primary goal of presenting this song is to entertain society while also protecting the culture. Through this companion, you can also become acquainted with the educational situation in Nepali society at the time. It is customary in Nepali society to sing songs while staying awake or after a ritual, as well as at the end of the ¹⁷svasthani, as well as at the marriage of the Bahun Chhetri society, and when the guru gives the mantra to the ¹⁸watuk for the first time. The purpose of singing is discovered, but the presentation of this song is done for entertainment.

¹⁷ Ritual

¹⁸ Disciple

3.4 Dress and Ornaments of Sangini

Female members usually wear Guniyue cholo (upper and lower garments). However, on different occasions, they wear Phariya (Sari) and Hambari (Shawl) with Chaubandi cholo (blouse). Females also use Patuka (west belt). They cover their head with Majetro (Shawl) and tie their waist with Patuka. The Khas ladies wear various kinds of ornaments such as Sirbandi for the heads and karnaphul for the upper ear. They wear Dhungri to the left and bulaki in the middle of the nose. The Sikkimese Khasa ladies use other golden or silver ornaments such as Rezi, Tilhari, Sikri, Pote, Pawalo, earring, and Chura (bangles) made of precious metals such as gold and silver, etc.



Fig.2 Dress and Ornaments of Sangini performers

Lunswan

The term ‘lunswan’ refers to a golden flower. This jewelry is typically worn by Newa community new brides. It is placed on top of the new bride’s head. It is made of gold and is circular, with golden birds, flowers, and the image of Ganesh in the center of the coral.

Kantha

Kantha is a necklace worn by indigenous women from communities such as Limbu (Kirat), Magar, and Gurung. This traditional necklace adds a traditional touch to ethnic costume attire. This necklace is made by connecting gold beads with red felt pads, which provide a beautiful color contrast to the gold.



Fig. 3 Kantha

Dhungri

Dhungri is a traditional earring with a flower design made of precious stones such as rubies, emeralds, and pearls, as well as gold. It resembles a daffodil flower and has six or more leaves. This is one of the oldest ornaments that is slowly fading and can only be seen on the ears of old women in a remote area of Nepal.



Fig.4 Dhungri

Naugedi

Naugedi is a strong primal ornament with a striking appearance that can brighten up any outfit. Married women wear this ornament with nine gold beads and pote. Women can be seen wearing naugedi with tilari or jantar during various programs and festivals such as Dashain, Teej, and Tihar.



Fig. 5 Naugedi

Tilhari

Tilhari like pote, is a type of jewelry that is only permitted to be worn by married women in the Hindu community. Tilhari is a traditional piece of jewelry with both social and religious significance in the Nepali community. Tilhari is a popular gold necklace that is assembled with beads of various colors, particularly red, green, or yellow and is said to be an important ornament for a Nepali wedding ceremony. It is said to bring good fortune and extend the lives of their husbands.



Fig. 6 Tilhari or Charkey Tilhari

Pote

Pote is a traditional garland made by stringing together colourful glass beads, usually red or green. Each glass bead is connected to a string in a circular pattern. Married women from the Brahmin and Chhetri communities typically wear this maala (garland). This jewellery is traditionally given to a new bride by her husband as a symbol of a happy marriage. As a result, it has great significance in her life. Women wear this piece of jewellery on auspicious occasions such as pujas, weddings, and festivals such as Teej and Shrawan ¹⁹Sombar fastings.



Fig.7 Pote

Phuli

Phuli is a unique ornament that Nepali women adore. Women wear it on their noses. Women commonly wear it in their daily lives. Except for women from the Newa and Tibetan communities in Nepal, all women from different tribes wear this nose jewellery item.



Fig.8 Phuli

¹⁹ Monday

Bichhi

Bichhi refers to one of the beautiful pieces of jewellery worn by women in the Terai region. It is an ornament worn around the toe, like a finger ring. This toe ring is typically made of silver and is worn by women of all ages. It is, however, very popular among married women.

Bulaki

Bulaki is one of many ornaments that are becoming extinct daily. People from the Limbu, Magar, and Thami communities wear this. Bulaki is a nose ornament that is a ring and pendant that swings below the nose to their lips. The size, shape, and design of a bulaki vary depending on location and people. There is a belief that if bulaki is placed in the mouth after a woman dies, the soul of the body will be redeemed.



Fig.9 Bulaki

3.5 Sangini performance at festivals

There are many festivals celebrated by Bahun and Chettri like Dasai, Tihar, Teej, Sosthani Puja, Baishaki Purnima, etc. The main festival of Nepalese women is Teej and on this day all the women of the village play Sangini. Sangini song is popular in the hilly parts of Eastern Nepal, especially in the society of Brahmins, it is a popular song sung only by women. Sangini is sung in a special rhythm when going to²⁰Melapat, milling, threshing, mowing the grass, and picking leaves. The name Sangini may be because most of the Sanginis (women) sing together. The songs sung

²⁰ Collective farming

under Sangini's name include retail songs and ballads based on Ramayana, Mahabharata, and Krishna-Charitra. Some social ballads are also sung in Sangini rhythm. Some songs and ballads are presented with dance and acting which are called Sangini Khel. Women's feelings of the heart are expressed alone or as a companion when it comes to motherhood, during worship and religious ceremonies, and at festivals. The purpose of Sangini is to express the feelings of sorrow and grief of the mind. This is how they sing when the continent is flooded in the morning during the rainy season. We spent this night in the company of divine light. Sangini is mostly performed on an occasion such as Teej, Dasai, Tihar, Pujas, Purans, Ramnawami (Chaiti dasai), marriage ceremonies, swasthani puja, etc. We can even find this form in several governmental occasions such as the Carnival festival, Panglabsol, Bhanu Jayanti, Autumn festival, etc.

CHAPTER – 4

Sangini as Music

4.1 Introduction

The Sangini folk songs and music reflect our mood and the way we live. In this way we live, in this, we dance and we rejoice. Just as Maruni song and Madal dance make Tihar fun, in our society the tradition of playing Sangini and Ratayuli plays a big role in marriages. Initially, in this art form the musical instrument were less accompanied for the performance but after getting evolved from decades-to-decades performer started to accompany with Madal percussion instrument and flute. Although experts have their own opinion on how Sangini was created, it is difficult to say that this is the origin of these folk songs that come from the Shruti tradition. But in any corner of the earth, if someone sings and plays Sangini's tune, it is not difficult to recognize that it is Sangini. Due to the fixed tune, its raga falls apart. We can directly call it a companion raga. Its lake relates to Dadra. If you look at Maruni's lake, it falls under ²¹Virhani. Just like Maruni, Samala, Khayali, Lahe Tappa, Virhani, etc. have their raga and rhythm, in the same way, Sangini also has its raga and tala. It cannot be sung in other tunes. Sagini is a song sung by our girls, so it is sung and danced during weddings, Puranas, Teej, and fasting. Especially the women gather and share their sorrows, the lectures of Maitalu Cheli, the stories of dowry, the stories of King Harimalla, the stories of Pardeshi Swami, the fragmentary sagas of Ramayana and Mahabharata. Some even sing the glories of Tulsi Maiya. The sweetness of companionship is its sweetness. This is very poignant. No matter how much we listen, no matter how much we dance. Therefore, our girls dance all night long. Thus, the loving partner sings and the dance begins.

²¹ Separation

4.2 Musical analysis of Sangini Song

Translation and meaning of Sangini Songs

1. Title of the song: Jai Gara Ganesh

Language of the song: Nepali

Lyrics in Nepali Language	Lyrics of song	Meaning
(जय गर गणेश, जय गर दुर्गा) २ (जय गर यहाँ, हे देवी देवता, जय गर शिवाजी) २	<i>Jai Gara Ganesh- (Jai gara Ganesh, Jai gara Durga)2 (Jai gara yaha, hey Devi dewta, Jai gara Shivaji)2</i>	Lord Ganesha blesses me Lord Durga blesses me All Gods bless me and Bless me Lord Shivaji
(मन्दिरै वारि नी मन्दिरै पारि) २ फुलको छाहारि रे नी शिव (फुलको छाहारी) २	<i>(Mandarai wari ni Mandarai pari)2 Fulako chahari re ni Shiva (Fulako chahari)2</i>	All around the temple with the cover of flowers oh, Shiva flower is flowering
(एक थुंगा टिपी नी गणेशलाई चढाउँ) २ नि (दुई थुंगा टिपी नि मन्दिरमा चढाउँ, मन्दिरै उज्यालो) २.	<i>(Ek thunga tipi ni ganesh lai charaw)2 ni (Dui thunga tipi ni mandirma charaw, Mandarai ujalo)2.</i>	One flower is for Lord Ganesha and two flower is for temple, the temple was bright
(सीता र ज्यूको नी सिंदुरै राम्रो) २ नी (उज्यालो माथैमा नि शिव उज्यालो माथैमा) २.	<i>(Sita ra jew ko ni sindurai ramro)2 ni (Ujalo mathaima ni Shiva Ujalo mathaima)2.</i>	Sindur is bright in the Sitaji's head
(रामजी वीर नि गंगाजी तीर) २ (सीताजी साथैमा नि शिव सीताजी साथैमा) २.	<i>(Ramaji bira ni gangaji tira)2 (Sitaji sathaima ni Shiva Sitaji Sathaima)2.</i>	The brave Lord Ramji going to river Gangaji with Sitaji

2. Title of the song: Jetha Ra Baba Ka Sangini

Language of the song: Nepali

जेठा र बाबाका धुरीमा हेर्दा, नवै जोड परेवी धुरुमा धुर नवै जोड परेवी	<i>Jetah ra Babaka dhurima herda, nawai jor parabi Ghuruma ghuru Nawai jor parabi</i>	When I see at the roof of my father's house, There were nine pairs of pigeons singing' Ghururoo...
(एकै जोड परेवी दाइजो देऊ बाबा) २ धुरुमा धुरु परेवी घुर्दा मै धन्दा छिनौला	<i>(Ekai jor parebi daijo dew baba)2 Ghuru ma ghuru parebai ghurda mai dhanda chinawla</i>	(Give me a pair of the pigeon as a gift oh, my father) 2 When pigeon sing with the sweet sound of Ghururoo I will finish my work.
(परेवी दाइजो त के माग्छौ चेली) २ लैजाऊ न हात्ती गोठ मेरी चेली, लैजाऊ न हात्ती गोठ	<i>(Parabi daijo ta k mangchaw cheli)2 Laijaw na haati goat meri cheli, laijaw na haati goat</i>	(Why are you asking for pair of pigeons only my daughter) 2 Take all herds of elephants my daughter
(परेवी दाइजो त न दिने बाबा) २ के देलाऊ हात्ती गोठ मेरा बाबा, के देलाऊ हात्ती गोठ	<i>(Parabi daijo ta na denay baba)2 K dewlap haati mera baba, k dewlap haati goat</i>	(You are not ready even to offer me a Pair of pigeons, how would you offer me a herd of an elephant? 2
माइला र बाबाका धुरीमा हेर्दा, नवै जोड परेवी धुरुमा धुर नवै जोड परेवी	<i>Maila ra babaka dhurima herda, nawai jor parebi ghuruma ghuru, Nawai jor parebi</i>	When I see the roof of my uncle's house, There were nine pairs of pigeons.
(एकै जोड परेवी दाइजो देऊ बाबा) २ धुरुमा धुरु परेवी घुर्दा मै धन्दा छिनौला	<i>(Ekai jor parebi daijo dew baba)2 Ghuru ma Ghuru parebi ghurda mai dhanda chenawla</i>	(One pair of pigeons offer to me as a gift to my uncle) 2 When the pigeon Sing with the sweet sound of Ghururoo I will finish all my work.
(परेवी दाइजो त के माग्छौ चेली) २ लैजाऊ न गाई गोठ मेरी चेली, लैजाऊ न गाई गोठ	<i>(Parabi daijo ta k mangchaw cheli)2 Laijaw na gai goth meri cheli, laijaw na gai goat</i>	(Why are you asking to offer a pair of pigeons only to my daughter) 2 Take all cow - sheds my daughter

		Take all cow - sheds.
(परेवी दाइजो त न दिने बाबा) २ के देलाऊ गाई गोठ मेरा बाबा, के देलाऊ गाई गोठ	<i>(Parabi daijo ta na denay baba)2 K dewla gai goth mera baba, k delaw gai goat</i>	(You are not ready even to offer me a pair of pigeons how would you offer me a cow shed?
कान्छा र बाबाका धुरीमा हेर्दा, नवौ जोड परेवी धुरुमा धुर नवै जोड परेवी	<i>Kancha ra babaka dhurima herda, nawai jor parebi ghuruma ghuru Nawai jor parebi</i>	When I see at the roof of my youngest Uncle's house, There were nine pairs of pigeons
(एकै जोड परेवी दाइजो देऊ बाबा) २ धुरुमा धुरु परेवी घुर्दा मै धन्दा छिनमौला	<i>(Ekai jor parebi daijo dew baba)2 Ghuru ma ghuru parebai ghurda mai dhanda chinawla</i>	(One pair of pigeons offer to me as a gift to my uncle) 2 When the pigeon sings with the sweet sound of Ghururoo I will finish all my work
(परेवी दाइजो त के माग्छौ चेली) २ लैजाऊ न भेंडी गोठ मेरी चेली, लैजाऊ न भेंडी गोठ	<i>(Parabi daijo ta k mangchaw cheli)2 Laijaw na bharey goat meri cheli, laijawna bhari goat</i>	(Why are you asking to offer a pair of pigeons only to my daughter) 2 Take all sheep shed my daughter Take all sheep shed
(परेवी दाइजो त न दिने बाबा) २ के देलाऊ भेंडी गोठ मेरा बाबा, के देलाऊ भेंडी गोठ	<i>(Parabi daijo ta na denay baba)2 K dewla bharey goat mera baba, k delaw bharey goat.</i>	(You are not ready even to offer me a pair of pigeons, how would you offer me all sheep sheds?

3. Title of the song: Uhileka ra Ailaka Cheli Sangini

Language of the song: Nepali

Nepali in Nepali Language	Lyrics of song	Meaning
(उहिलेका चेली नि दुःखमा थिए) २ अहिलेका सुखमा, नि माइती अहिलेका सुखमा.....	(<i>Uhileka cheli ni dukhama theya</i>) ² <i>Ailaka sukhama, Ni maiti ailaka sukhama.....</i>	In the old lyrical compositions of Sangini, the lyrics highlighted only the efforts and problems faced by girls when they were married in early age but in the contemporary lyrical compositions, they mention joy and happiness
(अहिलेका चेली नी खुशी भाई बाँच्छन्) २ आनन्दित मनले, नि माइती आनन्दित मनले....	(<i>Ailaka cheli ni khushi bhai bachan</i>) ² <i>Aanandit manala, ni maiti Aanandit manala.....</i>	Lord Krishna is playing flute in Birndawan melodiously.
(श्री कृष्णजी को नी बसुरी बज्यो) २ बिन्द्रा है बनैमा, नि माइती बिन्द्रा है बनैमा	(<i>Shree Krishnaji ko ni basuri bajyo</i>) ² <i>Bindra hai banaima, ni maiti Bindra hai banaima</i>	Girls at an early age of seven is being forced to married how could one even think about it.
(सात बसें चेली नी अर्कलाई दिन्छौं) २ कस्तो थियो त्यो मन नी माइती, कस्तो थियो त्यो मन...	(<i>Sat Barsey cheli ni ark alai dinchaw</i>) ² <i>Kasti theyo tyo maan ni maiti,</i> <i>Kasto theyo tyo maan...</i>	Previously the girls worked at night in “Dhiki” and “Jaato”
(उहिलेका चेली नी ढिकी र जातो) २ गर्द थे रातैमा, नि माइती गर्द थे रातैमा...	(<i>Uilaka cheli ni dhiki ra jato</i>) ² <i>Garda theya rataima, ni maiti</i> <i>Garda theya ratima...</i>	After finishing household works by early morning, the little girls went to woods for other works.
(उज्यालो हुँदा नि घर धन्दा छिनी) २ हिर्दा थिये बनैमा, नि माइती पुग्दा बनैमा।	(<i>Ujalo huda ni ghar dhanda chini</i>) ² <i>Hirda theya banaima, ni maiti</i> <i>Pugda theya banaima.</i>	After exchanging money and getting an amount of Rs. 4. I have brought for you Maiti. Will u please counn it.
(रुपियाँ साटी नि लिएको पैसा) २ चौसठ्ठी गनना, नि माइती चौसठ्ठी गण...	(<i>Rupya sati ni layako paisa</i>) ² <i>Chawsathi ganana, ni maiti Chawsathi ganana...</i>	

(अहिलेको दुःख नी अहिलेको सुख) २ आयेको हेरन, नि माइती आयेको हेरन	(<i>Uhileko dukkha ni ailako sukha</i>) ² <i>Aayako herana, ni maiti</i> <i>Aayako heramna</i>	Previously there was only sorrow now there is happiness please witness this, Maiti.
(पहेलै पाक्योनी सुन्ताला दाना) २ नङ्गाले ले उधारौ, नि माइती नङ्गाले उधारौ..	(<i>Pahelai pakyonni suntala dana</i>) ² <i>Nangra le udharaw, ni maiti</i> <i>Nangra le udharew.</i>	The orange has ripened let us peel it.
(सात बसें चेलि नि अर्काको घरमा) २ के गरी सघाउँथ्यौ, नि माइती के गरि सघाउँथ्यौ...	(<i>Sat barsey cheli ni arkako gharma</i>) ² <i>K garey sagawthaw, ni maiti</i> <i>K gari sagawthaw...</i>	What can be expected of seven-year-old little girl when she is married and sent to her husband house. How can she perform her household duties.

4. Title of the song: Krishna Janmasthan Sangini

Language of the song: Nepali

In Nepali Language	Lyrics of song	Meaning
द्वार युग देखी मनाई ल्याएको...२ नि यो जन्म अष्टमी नी हेर यो जन्म अष्टमी	<i>Dwapar yug dekhi manaye layako...2 ni</i> <i>Yo janma asthami ni hera</i> <i>Yo janma asthami</i>	From the period of Dwapar yuga we are celebrating Krishna Janmasthan
भदौ र महिनाको अष्टमी तिथी...२ नि जन्मिए कृष्णाजी नी हेर जन्मिए कृष्णाजी	<i>Bhadew ra Mahina ko asthami tithi...2 ni</i> <i>Janmiya Krishnaji ni hera</i> <i>Janmiya Krishnaji</i>	The month of August in Asthami Tithi. Lord Krishna was born.
देवकी माताले जन्माईन् कृष्ण...२ नि हुर्काए यशोदाले नि कृष्ण हुर्काए यशोदाले	<i>Dewaki matale janmayen Krishna...2 ni</i> <i>Hurkaya yasoda le ni krishna</i> <i>Hurkaya yasoda le</i>	Birth was given by Devaki to Krishna but he was nurtured by Yashoda
कृष्णाजी जन्मिए काराघर भित्र...२ नि पुराये गोकुलमा नी हेर पुराये गोकुलमा	<i>Krishnaji janmiya karaghar vitra...2 ni</i> <i>Puraja gokulma ni hera</i> <i>Puraya gokulma</i>	Krishna was born in jail but he was taken to Gokul

मथुरा नरेश त्यो पापी कंस...२ नि छोडेन केही गरि नी कृष्ण छोडेन केही गरि	<i>Mathura naresh tyo papi kansa...2 ni Choreyna kei gari ni Krishna Choreyna kei gari</i>	The Kind of Mathura cruel Kansa did everything to kill Krishna.
पुतना डाकिनी पठायो गोकुल...२ नि कृष्णलाई मारन नि हेर कृष्णलाई मारन	<i>Putana dakini pathayo gokul...2 ni Krishna lai marna ni hera Krishnalai marna</i>	He sent Putna to Gokul to kill Krishna but she failed. But instead, she was killed by Krishna and she fell into the ground.
प्रभुले त्यसको नि चुस्नु भो पान...२ नि ढली है जमीनमा नी हेर ढली है जमीनमा	<i>Prabhu le tesko ni chusnu bho paan...2 ni Dhaley hai jaminma ni hera Dhaley hai jaminma ni</i>	
यो कुरा सुनी नि रिसायो कंस...२ नि मथुरा गर्जियो नी हेर मथुरा गर्जियो	<i>Yo kura suni ni resayo kansha...2 ni Mathura garjiyo ni hera Mathura garjiyo</i>	After getting this news Kansa was very angry. Then he sends another demon Aakasur but he was also not able to kill Krishna.
आकासुर छोडयो नि बाकासुर छोडयो...२ नि सकेन केही गरि नी हेर सकेन केही गरि	<i>Aakasur choryo ni bakasur choryo...2 ni Sakeyna kei gari ni hera Sakeyna kei gari</i>	
अक्रुरजीलाई नी पठायो गोकुल...२ नि कृष्णाजी ल्याउन नि हेर कृष्णाजी ल्याउन	<i>Akrurji lai ni pathayo gokul...2 ni Krishnaji lawn ani hera Krishnaji lawna</i>	Then he sent an invitation to Gokul to invite Krishna. The invitation was taken by Aakrurji.
गोकुल बासीनी संकटमा परे...२ नि मनाउने कसरी नि कृष्ण मनाउने कसरी	<i>Gokul basini sankat ma parey...2 ni Manawney kasari ni krishna Manawney kasari</i>	The people of gokul were very sad and in tension how to convenience Krishna not to go to Mathura.
सुर्तामा परेनी गोकुलका खाला...२ नि खाएनन् गाइले घास नी हेर खाएनन् गाइले घास	<i>Surta ma pareyni gokul ka gwala...2 ni Khayanan gai le ghas ni hera Khayanan gai le ghas</i>	Krishna's friends were very sad and cow did not eat the grass at Gokul
राधाले भन्छिन् नी हे मेरा कृष्ण...२ नि बिदा दिऊ कसरी नि कृष्ण बिदा दिऊ कसरी	<i>Radhala Bhanchen ni hey mera Krishna...2 ni Bida dew kasari ni Krishna Bida dew kasari</i>	Radha was sad and was ready at all to farewell with Krishna

यसोदा भन्छिन् नी हे मेरा कान्हा...२ नि बिदा दिऊ कसरी नि हेर बिदा दिऊ कसरी	<i>Yasoda bhanchen ni hey mera kanha...2 ni Bidha dew kasari ni hera bidha dew kashari</i>	Yashoda was also sad and was ready at all to farewell with Krishna
मथुरा गएर शिव धनुष भाचे ...२ नि थरकियो संसारै नि हेर थरकियो संसारै	<i>Mathura gayera Shiv Dhanush Bhachey...2 ni Tharkiyo Sancharai ni hera Tharkiyo Sancharai</i>	Krishna went to Mathura and broke the Shiva Dhanush (Bow). The land of Mathura trembles at this event.
मथुरा नरेश कंसालाई मारे...२ नि राजगद्दी दिलाए हे मेरा कृष्ण राजगद्दी दिलाए	<i>Mathura naresh kansha lai marey...2 ni Rajgadhi delaya hey mera krishna Rajgadhi delaya`</i>	He then killed the cruel king of Mathura Kansa and became the king of Mathura
गोकुल बासी नी खुशी छन् सारा...२ नि गोकुलै उज्यालो नि हेर मथुरै उज्यालो गोकुलै उज्यालो नि हेर मथुरै उज्यालो॥	<i>Gokul basi ni Khushi chan sahara...2 ni Gokulai ujalo ni hera Mathura ujalo Gokulai ujalo ni hera Mathura ujalo.</i>	Everyone in Gokul is very happy and even Mathura people is very happy.

5. Title of the song: Sahid Bhayaka Gorkhali ko Sangini

Language of the song: Nepali

In Nepali Language	Lyrics of song	Meaning
पृथ्वी माता अनि ब्रह्मा, विष्णु पिता तमारो सरणमा खेलन आयौ आज्ञा देउ हामीलाई	<i>Prthivi mata ani Brahma, Bishnu pita Tamaro Saranama Khenala aayew Aagya dew hamilai.</i>	Mother Earth, Lord Brahma and Bishnu we seek your permission before we start playing Sangini.
सिरैको सिन्दूर लाऊ जेठी भाउजु आई र पुगे जेठा र दाजै विजयपुर शहरमा।	<i>Siraiko sindur law jethi bhauju Aai ra pugey jetha ra dajai Bijay pur saharma.</i>	Wear your ornaments of head elder sister-in-law. The eldest brother has come let's go to Vijaypur city.

तेताको झझल्को किन लाएँदेउ नानी कैसे र आउंथ्ये तुमारै दाजै रणैमा परेका।	<i>Teyteko jhajalko kina leidew nani Kaisa ra awthey tumarai dajai Ranaima pareyka.</i>	Why are u bringing the bad memories from the war. I don't want to remember the one who has passed away.
हातेमा गोलिनी काधैमा बन्दुक एकै र झल्को देखे झै लाग्छ कवाजै खेलेको।	<i>Hataima golini kadhaima banduk Akai ra jhalko dekhay jhaj lagcha Kawajai khaleyko.</i>	I remember his gun in his shoulder and his uniform.
सुनको जन्तर नी टलकै टल्कियो मुगाको फेटा नी झलकै झल्कियो टुडीखेल तिरैमा नि शिव टुडीखेल तिरैमा।	<i>Sunko Jantar ni talakai talkyo Mughako feta ni jhalakai jhalkyo Turikhel taraima ni Shiva Turi khel taraima.</i>	The gold necklace is shining in his neck. The head scarf is getting highlighted. In the plain fields lord shiva in the plain fields.
जाऊ न जाऊ नी ए कान्छी नानी एकै र मुठी जिरिको साग दाजैलाई तरकारी।	<i>Jaw na jaw ni a kanchi nani Akai ra muthi jiriko saag Dajailai tarkari.</i>	Sister, please prepare some vegetables for your brother
जिरीको साग त खाँदैनन् दाजै कि खान्छन् दाजै माछा र मासु कि खान्छन् ताजै घ्यूडा।	<i>Jiri ko saag ta khadainan dajai Ki khanchan dajai macha ra masu Ki khanchan tajai ghew.</i>	I don't think brother will eat vegetables he rather likes fish or non-veg items. Or fresh butter
न अराऊ भाउजु नी नसीकाउ भाउजु अल्छे छ मेरो जीउ नी भाउजु अल्छे छ मेरो जीउ।	<i>Na aaraw bhauju ni nasekaw bhauju Alchey cha mero jew ni bhauju Alchey cha mero jew.</i>	Please do not tell me to work or don't teach me to work sister-in-law. I am very lazy.

सोह की पुगेर सत्र कि लाग्यौ। अल्छे छ मेरो जीउ भेन्छेउ नानी कसरी खाउली घर।	<i>Sora ki pugeyra satra ki lagew.</i> <i>Alchey cha mero jew bhanchew nani</i> <i>Kasari khawley ghar.</i>	You have completed sixteen and have reached seventeen how can you say that you are lazy and do not want to work? How will you handle your household work in the future?
रातो लै भन्नु नी सिन्दूर श्रीमिक पहिलो केशरी नि नानी पहिलो केशरी।	<i>Rato lai bhannu ni sindur srimik</i> <i>Pahilo keshari ni nani</i> <i>Pahilo keshari.</i>	The sindoor is red in color and it is also saffron in color.
नसीपै खोलेर हेरेको छैन नभन तेसरी नि भाउजु नभन तेसरी।	<i>Nasepai kholeyra hereyko chaina</i> <i>Navana tesari ni bhauju</i> <i>Na bhana tesari.</i>	I have not investigated my fortune so please do not predetermine my future sister-in-law

6. Title of the song: Harimalla Raja Sangini

Language of the song: Nepali

Lyrics in Nepali Language	Lyrics of song	Meaning
बिसै र बाइसेका हरिमल्ल राजा पाँचै र वर्षकी बिमलू रानी यी दुइको विवाह भो।	<i>Bisai ra baisi ka Harimalla Raja</i> <i>Pachai ra barsaki Bimalu Rani</i> <i>Ye dui ko bibah bho.</i>	The 22-year-old King Harimaala and 5-year-old Queen Bimul got married
सिरानमा बसेकी बिमलू रानी सिरानमा हराउँछिन् मेरी आमा सिरानमा हराइ जान्छिन्।	<i>Siranma baseyki bimalu rani</i> <i>Siranma harawcheen, meri aama</i> <i>Siranma harai janchin.</i>	This little 5-year-old child who is married in this early age will get disappeared in the bed

पावैमा बसेकी बिमलू रानी पावैमा बिलाउँछिन् ए मेरी आमा पावैमा बिलाउँछिन्।	<i>Pawaima basiki bimalu Rani Pawaima bilawcheen a meri aama Pawaima bilawcheen...</i>	She will get disappeared in the foot of the King she will not get noticed.
कि यसलाई आमा जा माइतै भन्दैऊ कि यसलाई आमा जा मावलै भन्दैऊ कि मलाई विदा देऊ यो सानी चेलीको माइती न मावली कहाँ जाऊभनि दिउँ बालै कहाँ जाऊभनि दिउँ मानाले भरी नि असर्फी लैजाऊ पाथीले भरी रूपियाँ लैजाऊ जाऊबालै काँशीमा पढना।	<i>Ki yeslai aama Ja maitai bhandew Ki yeslai aama Ja mowlai bhandew Ki malai bidha dew Yo seni cheli ko maiti na mowali Kaha jaw bhani dew balai Kaha jaw bhaney dew balai Kaha jaw bhaney dew. Manala bharini ni aasarfi laijaw Pathi le bhari ni rupaya laijaw Jaw balai Kashima parna.</i>	Should I tell her to go to her home or should I send her to her uncle's home. I should I take farewell from you all. She is only a child and she has got married where should I tell her to go. Take away a bowl full of gold coins or full of money and let's go to Kashi for education.
अरूका आमा नि छेकी-थुनी ल्याउँछन्... २ यी हाम्री आमा बिदा पो दिन्छिन् म गएँ परदेश।	<i>Aaruka aama ni cheki - thuni lawchan...2 Ye hamri aama bidha po dincheen Ma gaya pardesh.</i>	The other mother-in-law will bring their daughter in law by hiding them but my mother-in-law is giving me farewell to go to out of the country.
परदेशै परदेश नि नभन बालै...२ बाह्रै र वर्ष काँशीमे पढी पण्डितै भइगए।	<i>Pardashai pardesh ni navana balai...2 Barai ra barsa kashi mai pari Pandatai bhaigaya.</i>	Please talk about abroad. You have spent 12 years in Kashi and really become a pandit.
त्यहाँदेखि हिडेका हरिमल्ल राजा...२ बाटैमा भेटे जोर घैला पानी के राम्रो साइता।	<i>Tyadekhi hireyka harimalla raja...2 Bataima bhatey jor ghaila pani K ramro shyata.</i>	After leaving form his home King Harimaala he found a well in his route. It was a sign of good fortune.
रहुमा रहुनी जोर घैला पानी... २ दाइनो वर घुमी प्रदक्षिणा गरी म पानी अचाउँछु।	<i>Rahuma rahuni jor ghaila pani....2 Daino bar ghumi pradakshina gari</i>	He circled around the well, He worshipped and promised to come back one day.

	<i>Ma pani aachawchu.</i>	
त्यहाँदेखि हिडेका हरिमल्ल राजा...२ बाटैमा भेटे दहीको भाँडा के राम्रो साइता।	<i>Tyadekhi hireyka harimalla raja...2 Bataima bhatey dahiko bhara K ramro shyata.</i>	After leaving from the well he found a vessel of curd. It was also a sign of good fortune.
रहुमा रहुनी दहीको भाँडा... २ दाइनो वर घुमी प्रदशिणा गरी म अर्घ्य चडाउँछु।	<i>Rahuma rahuni dahiko bhara....2 Daino bar ghumi pradakshina gari Ma adhaya charawchu.</i>	He circled around the curd vessel, He worshipped and promised that he will pay back to the vessel.
त्यादेखी हिडेका हरिमल्ला राजा...२ बाटैमा भेटे दुदको भाडा के राम्रो साइता।	<i>Tyadekhi hireyka harimalla raja...2 Bataima bhatey dhudaiko bhara K ramro shyata.</i>	After leaving from the vessel, he found a vessel of milk. It was also a sign of good fortune.
रहुमा रहुनी दुधैको भाडा...२ दाइनो बर घुमी प्रदक्षिणा गरे पञ्चामृत चडाउँछु।	<i>Rahuma rahuni dhudaiko bhara....2 Daino bar ghumi pradakshina garey Panchamrit charawchu.</i>	He circled around the milk vessel, He worshipped and promised to come back one day and offer Panchaamrit.
त्यादेखी हिडेका हरिमल्ला राजा...२ बाटैमा भेटे सातवटी कन्या के राम्रो साइता।	<i>Tyadekhi hireyka harimalla raja...2 Bataima bhatey saatwati kanya K ramro shyata.</i>	After leaving from seven girls he met, he met a priest. It was a good fortune.
रहुमा रहुनी सातवटी कन्या...२ दाइनो बर घुमी प्रदक्षिणा गरे म टिको लाउनेछु।	<i>Rahuma rahuni saatwati kanya....2 Daino bar ghumi pradakshina garey Ma tiko lawney chu.</i>	After leaving from the milk vessel, he met seven girls He circled around them worshipped and promised to come back and get Tika in his forehead from them.
त्यादेखी हिरेका हरिमल्ला राजा...२ बाटैमा भेटे पुजेका पुरोहित के राम्रो साइता।	<i>Tyadekhi hireyka harimalla raja...2 Bataima bhatey pujeyka purohit K ramro shyata.</i>	After leaving from seven girls he met, he met a priest. It was a good fortune.
रहुमा रहुनी पुजेका पुरोहित...२ दाइनो बर घुमी प्रदक्षिणा गरे दक्षिणा गर्ने छु।	<i>Rahuma rahuni pujaka purohit....2 Daino bar ghumi pradakshina garey</i>	He circled around the priest, He worshipped and promised to come back and give donation.

	<i>Dakshina garney chu.</i>	
त्यहाँदेखि हिंडेका हरिमल्ल राजा... २ बाटेमा भेटे जोर बर-पीपल के राम्रो साइता	<i>Tyadekhi hireyka harimalla raja...2 Bataima bhatey jor br- piple K ramro shyata.</i>	After leaving from the priest he met, he found a tree of Br-peepal. This was a sign of good fortune.
रहुमा रहु नि जोर वर-पीपल... २ दाइनो वर घुमी प्रदक्षिणा गरी म दण्डवत गर्ने छु।	<i>Rahuma rahuni br- piple....2 Daino bar ghumi pradakshina garey Ma dandawat garney chu.</i>	He circled around the tree. He worshipped and promised to come back one day and give his greeting to the tree.
त्यहाँदेखि हिंडेका हरिमल्ल राजा... २ जाँदा र जाँदै काँशी मै पुगे कौमुदी फुकाए।	<i>Tyadekhi hireyka harimalla raja...2 Jadha ra jadai kashi mai pugey Kawmudhi fukaya.</i>	After leaving from the tree, he reached Kashi, and put down his holy books.
कौमुदी पुस्तक पढ्दा र पढ्दै... २ देवी भगवत फुकाए है गुरु देवीभागवत फुकाए।	<i>Kawmudhi pustak parda ra pardai...2 Devi bhagwat fukaya hai guru Devibhagwat fukaya.</i>	After reading his holy books he opened Devi Bhagwat.
देवी भागवत पुस्तक नि पढ्दा र पढ्दै...२ देवी भागवत छिचोले है गुरु भागवतै छिचोले।	<i>Devibhagwat pustak ni parda ra pardai...2 Devibhagwat chicholey hai guru Bhagwatai chicholey.</i>	He was so deeply mediated in reading the holy book that 12 years passed and he reviewed the holy books very deeply.
देवीभागवत पुस्तक पढ्दा र पढ्दै... २ बाह्रै बर्ष काँशी मै बित्यो भागवतै छिचोले।	<i>Devibhagwat pustak ni parda ra pardai...2 Barha barsa kashi mai bityo Bhagwatai chicholey.</i>	After spending 12 years he decided to return. He first went to the Buffalo stable.
त्यहाँदेखि फर्केका हरिमल्ल राजा... २ बगरै भरिका ती भैसी गोठ ती गोठ कसका नि गोठाला दाज्यू हामीलाई भनना।	<i>Tya dekhi farkeyka Harimalla Raja...2 Bagarai bharika ti bhaisi goat Ti goat kaska ni gothala daju Hamilai bhanana.</i>	He was looking for the person who was looking after this stable.
तँ फुस्रा जोगीलाई के खोजी निन्दा... २	<i>Tya fusra jogilai k khogi ninda....2</i>	He was asked not to enquire about who was

<p>बगरैभरिका यी भैसी गोठ हरिमल्ल राजाका हरिमल्ल राजाका फुस्रा जोगी जा जोगी बाटैबाट</p>	<p><i>Bagarai bharika ye bhaisi goat Harimalla Rajaka Harimalla Rajaka fusra jogi Ja jogi bataibata.</i></p>	<p>looking after the stable. why are you so curious.</p>
<p>पातलै भरिका यी चौरी गोठ... २ यी गोठ कसका चौरीवाल दाज्यू हामीलाई भनना</p>	<p><i>Patlai bharika ye chawri goat...2 Ye goat kaska chawriwal daju Hamilai bhanana.</i></p>	<p>After the stable of Buffalo, he encountered a stable of Yak and he again was very curios that to whom this stable belonged.</p>
<p>तँ फुस्रा जोगीलाई के खोजी, निन्दा...२ हरिमल्ल राजाका फुस्रा जोगी जा जोगी बाटैबाट।</p>	<p><i>Tya fusra jogilai k khogi ninda....2 Harimalla Rajaka fusra jogi Ja jogi bataibat.</i></p>	<p>Again, he was replied with the same answer why are you having curiosity you better mind you own business.</p>
<p>बाटा र मुनिको त्यो ठूलो बेंशी... २ त्यो बेंशी कसको गोठाला दाज्यू हामीलाई भनना</p>	<p><i>Bata ra muniko tyo thulo basi....2 Tyo besi kasko gothala daju Hamilai bhanana.</i></p>	<p>Harimala again asked the cattle herder about the farm fields to whom it belong.</p>
<p>तँ फुस्रा जोगीलाई के खोजीनिन्दा... २ हरिमल्ल राजाको फुस्रा जोगी जा जोगी बाटैबाट।</p>	<p><i>Tya fusra jogilai k khogi ninda....2 Harimalla Rajaka fusra jogi Ja jogi bataibat.</i></p>	<p>He was replied why are you having curiosity you better mind you own business. And go away from the here.</p>
<p>बेंशी नि मुनिका ती रोपार- बाउसे...२ खेताला कसका आलिवाल दाज्यू हामीलाई भनना</p>	<p><i>Basi ni munika ti ropar bawsey...2 Khatakla kaska aaliwal daju Hamilai bhanana.</i></p>	<p>He asked again in this farm lands these farmers are working. These farmers belong to whom.</p>
<p>तँ फुस्रा जोगीलाई के खोजी निन्दा...२ हरिमल्ल राजाको फुस्रा जोगी जा जोगी बाटैबाट।</p>	<p><i>Tya fusra jogilai k khogi ninda....2 Harimalla Rajaka fusra jogi Ja jogi bataibat.</i></p>	<p>They replied mind your own business why is you having so much curiosity. Just go away from here.</p>
<p>आलीमा बसी नि दोपरे बाँडने... २ ती रानी कसकी खेताला दाज्यू हामीलाई भनना</p>	<p><i>Aalima basini basi ni doparey badney...2 Ti rani kaski khatala daju Hamilai bhanana.</i></p>	<p>The women who are working in the fields is working for whom will you please tell me he asked.</p>

तँ फुस्रा जोगीलाई के खोजी, निन्दा...२ हरिमल्ल राजाको फुस्रा जोगी जा जोगी बाटैबाट।	<i>Tya fusra jogilai k khogi ninda....2 Harimalla Rajaka fusra jogi Ja jogi bataibat.</i>	They replied mind your own business because you are having so much curiosity. Just go away from here.
अन्नै र नखाको पन्द्रै दिन भयो...२ पानी नि नपिएको सातै दिन भयो पियासै लाग्यो नि।	<i>Annaii ra ankhako pandrai din bhayo....2 Pani ni na peyako satai din bhayo Pyasai lagyo ni.</i>	I have not eaten food for past 15 days and I have not drink water from past 7 days. I am thirsty.
बाटा र माथिको तीन-तले घर... २ त्यो घर कसको खेताला दाज्यू हामीलाई भनना।	<i>Bata ra mathiko tin-taley ghar...2 Tyo ghar kasko khatala daju Hamilai bhanana.</i>	The 3 stored house which is above the path belongs to whom will you please tell me.
तँ फुस्रा जोगीलाई के खोजी, निन्दा... २ बाटा र माथिको तीनतले घर हरिमल्ल राजाको हरिमल्ल राजाको फुस्रा जोगी जा जोगी बाटैबाट।	<i>Tya fusra jogilai k khoji, ninda...2 Bata ra maithiko tin tale ghar Harimalla rajako Harimalla Rajaka fusra jogi Ja jogi bataibat.</i>	That house belongs to King Harimala. You just leave form here. Mind your own business.
रुखैमा बसी कौ हाँसी घुम्नेमा-फिर्ने परदेशी देउन देऊघरपति आमै पँधेरीको बास भरेमा पँधेर्नी आउने छन्। पानी है भर्न खोज्ने छन् हुँदैन-हुँदैन परदेशी दाज्यु पँधेरीको बासा।	<i>Rukhaima basi kaw hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi padhariko bas Bhareyma padharney awneychan. Paney hai bharna khozneychan Hudaina-hudaina pardeshi daju padhariko basa.</i>	The traveler is asking to stay for a night near the pond to a woman in a house but he is denied to stay.
रुखैमा बसी हाँसी घुम्नेमा-फिर्ने परदेशी देऊन देऊघरपति आमै मूलबाटैको बास भरेमा खेताला आउनेछन् बाटो हिँड्न खोज्ने छन् हुँदैन-हुँदैन परदेशी दाज्यु मूल बाटैको बासा।	<i>Rukhaima basi kaw hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi mulbataiko bas Bharaima khatala awneychan Batohirna khozneychan Hudaina -hudaina pardeshi daju mul</i>	The traveler is again requesting to stay for a night near the path of the house to the women in a house but he is denied to stay.

	<i>bataiko basa.</i>	
रुखैमा बसी को हाँसी घुम्नेमा-फिर्ने परदेशी देऊन देऊघरपति आमै ढिकीकै बास भरेमा भाउज्यू आउने छिन् धानै कुट्न खोज्ने छिन् हुँदैन्-हुँदैन् परदेशी दाज्यू ढिकिएकै बासा।	<i>Rukhaima basi kaw hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi dhikikai bas Bhareyma bhawju awneychen Dhania kutna khojney chen Hudaina -hudaina pardeshi daju dhikikai basa.</i>	The traveler is again requesting to stay for a night near the Dhiki of the house to the women in a house but he is denied to stay.
रुखैमा बसी को हाँसी घुम्नेमा-फिर्ने परदेशी देऊन-देऊघरपति आमै आँगनैको बास भरेमा खेताला आउने छन् आँगनै टेक्न खोज्ने छन् हुँदैन्-हुँदैन् परदेशी दाज्यू आँगनैको बासा।	<i>Rukhaima basi ko hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi aganaiko bas Bharaima khatala awneychan Aganai takna khojneychan Hudaina -hudaina pardeshi daju mul bataiko basa.</i>	The traveler is again requesting to stay for a night near the front vacant land of the house to the women in a house but he is denied to stay.
रुखैमा बसी को हाँसी घुम्नेमा-फिर्ने परदेशी देऊन-देऊघरपति आमै सिकुवैको बास भरेमा खेताला आउनेछन् भान्सै गर्न बस्नेछन् हुँदैन्-हुँदैन् परदेशी दाइ सिकुवैको बासा।	<i>Rukhaima basi ko hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi sekawako bas Bharaima khatala awneycha Bhansai garna basney chan Hudaina -hudaina pardeshi daju sekawako basa.</i>	The traveler is again requesting to stay for a night near the passage of the house to the women in a house but he is denied to stay.
रुखैमा बसी को हाँसी घुम्नेमा-फिर्ने परदेशी देऊन-देऊघरपति आमै मझेरीको बास भरेमा भाउज्यू आउनेछिन् भान्सै बाँडून खोज्नेछिन् हुँदैन्-हुँदैन् परदेशी दाज्यू मझेरीको	<i>Rukhaima basi ko hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi majhariko bas Bharaima bhauju awneycha Bhansai barna khojney chen</i>	The traveler is again requesting to stay for a night near the 'Majheri' of the house to the women in a house but he is denied to stay.

बासा	<i>Hudaina -hudaina pardeshi daju majhariko basa.</i>	
रुखैमा बसी को हाँसी घुम्नेमा-फिर्ने परदेशी देऊन-देऊघरपति आमै चुलियाको बास भरेमा बाबा आउनेछन् भान्सै गर्न बस्नेछन् हुँदैन-हुँदैन परदेशी दाज्यू चुलियाको बासा	<i>Rukhaima basi ko hasi ghumneyma-firney pardeshi Dewna dew gharpati amoi chuleyako bas Bharaima baba awneycha Bhansai garna basney chen Hudaina -hudaina pardeshi daju chuliyako basa.</i>	The traveler is again requesting to stay for a night near the Kitchen of the house with the women in a house but he is denied to stay.
रुखैमा बसी को हाँसी घुम्नेमा फिर्ने परदेशी देऊन-देऊघरपति ढिकुटीको बास भरेमा बाबा आउनेछन् धानै झिक्न खोनेछन् हुँदैन-हुँदैन परदेशी दाज्यू ढिकुटीको बासा	<i>Rukhaima basi ko hasi ghumneyma-firney pardeshi Dewna dew gharpati dhikutiko bas Bharaima baba awneycha Dhanai jhikna khojney chen Hudaina -hudaina pardeshi daju dhikutiko basa.</i>	The traveler is again requesting to stay for a night near the Dikuti to the women in a house but he is denied to stay.
ढिकुटीको बास नि पाउँदिनँ भने...२ मुरिको धान देऊघरपति आमै म यसै जाइजान्छु।	<i>Dhikutiko bas ni pawdina bhaney...2 Muriko dhana dew gharpati amoi Ma yesai jaijancho.</i>	The woman said the father of the house will arrive and eat the food from the Dikuti. In that case, if I am not allowed to stay, please donate me some rice, I will leave.
मुठीको दान नि नपाउँदा जोगी... २ मुरिको धान खोज्दछ जोगी यो जोगी कस्तो हो?	<i>Muthi ko dan ni napawda jogi...2 Muriko dhan khojdacha jogi Yo jogi kasto ho?</i>	But the women did not donate anything and the traveler left to search for the donation of rice to the next place.

7. Title of the song: Kansha Mama ko Hom-Jaggey Sangini

Language of the song: Nepali

Lyrics in Nepali Language	Lyrics of song	Meaning
कंसैवर मामाले होम-जग्गे थाले...२ जोड़-जोड़े सुपारी निम्तो है आयो म जान्छु निम्तैमा।	<i>Kansawar mamala hom-jaggey thaley...2</i> <i>Jor-jorai supari nimto hai aayo</i> <i>Ma janchu nimtaima.</i>	Kansa started a very big Yagya and sent invitation. Krishna accepted the invitation and went to the Yagya
भला र मतिको त्यो निम्तो होइन ... २ नजाऊ बालै निम्तैमा श्यामा सुन्दर बालै नजाऊ बालै निम्तैमा।	<i>Bhala ra matiko tyo nimto haina...2</i> <i>Najaw balai nimtoma</i> <i>Shyam sundar balai</i> <i>Najaw balai nimtoma.</i>	The invitation is not for a good deed so please do not go to the Yagya Krishan. Please do not go
कहाँ छ आमा दहीको ठेकी...२ कहाँ छ आमा केराको काइँयो म जान्छु निम्तैमा।	<i>Kaha cha aama dahiko theki...2</i> <i>Kaha cha aama kera ko kaiyo</i> <i>Ma janchu nimtaima.</i>	Where is the Curd Pot and where is the bunch of bananas I must go to the Yagya.
डेलीमा होला नै दहीको ठेकी...२ डोरीमा होला केराको काइँयो नजाऊ बालै निम्तैमा।	<i>Delhi ma hola ni dahiko theki...2</i> <i>Dorima hola kerako kaiyo</i> <i>Najaw balai nimtaima.</i>	Curd pot must be at the kitchen where vessels are kept and the bunch of bananas must be hanging in the rope. But please do not go to the invitation.
तिम्रा लुगा नै तिघुर मैला... २ नजाऊ बालै निम्तैमा श्यामा सुन्दर बालै नजाऊ बालै निम्तैमा।	<i>Timra luga nai tighur maila...2</i> <i>Najaw balai nimtaima</i> <i>Shyam sundar balai</i> <i>Najaw balai nimtaima.</i>	Your clothes are very dirty Krishna do not go to the invitation please don't go to the invitation.
यी मेरा लुगा नि तिघुर मैला... २ धोबीलाई धुवाउँदै मेरी आमा म जान्छु निम्तैमा. २	<i>Ye mera lugha ni tighur maila...2</i> <i>Dhobilai dhuwadai meri aama</i> <i>Ma janchu nimtaima.</i>	My clothes are dirty I will get it cleaned form the clothes washer and go to the invitation.

आइपुगे मामा नि, बेश गयौ भान्जा... खोइ जग्गे थालेको मेरा मामा खोइ जग्गे थालेको?	<i>Aaipugey mamani, base garew bhanja...2</i> <i>Khoi jaggey thaleyko mera mama</i> <i>Khoi jaggey thaleyko?</i>	I have reached Uncle. Very Good nephew. Why are you not starting the Yagya?
थाल्न त थाल्ने थें होम-जग्गे भान्जे... २ कैली र गाईको गोबर बिना रहि गयो होम-जग्गे।	<i>Thalna ta thalney thya hom-jaggey bhanjai...2</i> <i>Kaili ra gaiko gobarai bina</i> <i>Rahi gayo hom-jaggey.</i>	I was about to start the Yagya but there is no Cow dunk so without it I cannot start the Yagya
ल्याउनुहोस् मामाको सुनेको थाली... २ म जान्छु बृन्दावन ए मेरा मामा उहीं होली कैली गाई	<i>Lawnu hos mamako sunaiko thali...2</i> <i>Ma janchu bindraban a mera mama</i> <i>Owhi holi kaili gai.</i>	Please bring we a plate made of Gold Uncle, I will go back to Brindawan and bring cow dunk from there.
कहाँ जान हिँड्यौ नि श्यामा सुन्दर बालै कंसै मामाले होम-जग्गे थाले कैली र गाईको गोबर बिना रहि गयो होम-जग्गे।	<i>Kaha jana herew ni shyama sundar balai</i> <i>Kansha mamala hom-jaggey thaley</i> <i>Kaili ra gaiko gobar bina</i> <i>Rahi gayo home-jaggey.</i>	Where do you think you are going nephew, I will start the yagya without cow dunk.
कैली गाई भनेकी मै हुँनि बालै...२ लैजाऊ बालै जो चाहेसम्म गोबरै उठाई...।	<i>Kaili gai bhaneyki mai huni balai...2</i> <i>Laijaw balai jo chaha samma</i> <i>Gobarai uthai...</i>	Nephew I am myself like cow so don't bother. Take anything u wish like cow dung
आइपुगौ मामा नि बेश गयौ भान्जे...२ खोइ जग्गे थालेको ए मेरा मामा खोइ जग्गे थालेको?	<i>Aaipugey mama ni base garew bhanjai...2</i> <i>Khoi jaggey thaleyko a mera mama</i> <i>Khoi jaggey thaleyko?</i>	I have reached Uncle. Very Good nephew. Why are you not starting the Yagya?
थाल्न त थाल्ने थें होम-जग्गे भान्जे... २ बघेनीको दुधै र बिना रहि गयो होम-जग्गे	<i>Thalnata thalney theya hom-jaggey bhanjai...2</i> <i>Baghini ko dhudai ra bina</i> <i>Rahi gayo home-jaggey</i>	I was about to start the Yagya Nephew but the milk of a tigress is not available so without it the yagya cannot be started.
ल्याउनुहोस् मामाको सुनेको मुरली...२ म जान्छु बृन्दावन र मेरा मामा उहीं होलिन् बघेनी।	<i>Lawnuhos mamaku sunaiko murali...2</i> <i>Ma janchu bindravan ra mera mama</i> <i>Uhi holen baghini.</i>	Please bring me a flute made of Gold Uncle, I will go back to Brindawan and bring milk of tigress from there.
कहाँ जान हिँड्यौ नि श्यामा	<i>Kaha jana heraw ni shyama</i>	Where do you think you are

सुन्दर बालै... २ कंसै र मामाले होम गर्न थाले बघेनीको दूध र बिना रहि गयो होम जग्गे।	<i>sundar balai...2</i> <i>Kansaiwar mamale hom</i> <i>garna thaley</i> <i>Baghini ko dhudai ra bina</i> <i>Rahigayo hom jaggey.</i>	going nephew, I will start the yagya without milk of tigress
बघेनी भनेकी मै हुँनि बालै... २ लैजाऊ बालै जो चाहेसम्म दूध है दुहेरा आइपुगँ मामा नि बेश गयौ भान्जै...२ खोइ जग्गे थालेको मेरा मामा खोइ जग्गे थालेको?	<i>Baghini bhaneyki mai huni</i> <i>balai...2</i> <i>Laijawbalai jo chaha</i> <i>samma</i> <i>Dudh duhayara.</i> <i>Aaipugey mama ni bes</i> <i>garew bhanjai...2</i> <i>Khoi jaggey thaleyko mera</i> <i>mama</i> <i>Khoi jaggey thaleyko?</i>	Nephew I am myself tigress so do not bother. Take anything u wish like milk and curd.
थाल्न त थाल्थेँ नि होम-जग्गे भान्जै...२ नगेनीको फूलैर बिना रहि गयो होम-जग्गे।	<i>Thalna ta thaltheyni hom-</i> <i>jaggey bhanjai...2</i> <i>Naganiko fulaira bina</i> <i>Rahi gayo home-jaggey</i>	I have reached Uncle. Very Good nephew. Why are you not starting the Yagya?
सातै र समुन्द्रको फिँजै र बिना... २ रहि गयो होम-जग्गे श्यामा सुन्दर बालै रहिगयो होम-जग्गे।	<i>Satai ra samundrako fejai ra</i> <i>bina...2</i> <i>Rahi gayo hom jaggey</i> <i>Shyam sundar balai</i> <i>Rahi gayo hom jaggey</i>	I was about to start the Yagya but there is no snake flower so without it I cannot start the Yagya
ल्याउनुहोस् मामाको सुनैको बाँसुरी म जान्छु वृन्दावन ए मेरा मामा उहीं होला नगिनी।	<i>Lawnuhos mamako sunaiko</i> <i>Bashuri</i> <i>Ma janchu bindravan ra</i> <i>mera mama</i> <i>Uhi holen naghini.</i>	Please bring me a flute made of Gold Uncle, I will go back to Brindawan and snake flower from there.
कहाँ जान हिँड्यौ नि श्यामा सुन्दर बालै...२ कंसैर मामाले होम-जग्गे थाले नगिनीको फुलै र बिना रहि गयो होम-जग्गे।	<i>Kaha jana heraw ni shyama</i> <i>sundar balai...2</i> <i>Kansaiwar mamale hom</i> <i>garna thaley</i> <i>nagani ko fulai ra bina</i> <i>Rahigayo hom jaggey.</i>	Where do you think you are going nephew, I will start the yagya without snake flower.
नगिनी भनेकी मै हुँ नि बालै...२ लैजाऊबालै जो चाहेसम्म फूल-फुलै उठाई	<i>Naghini bhaneyki mai huni</i> <i>balai...2</i> <i>Laijaw balai jo chaha</i> <i>samma</i> <i>Ful-fulai uthai.</i>	Nephew I am myself like snake flower so do not bother. Take anything u wish which is like flower.

झरेको, परेको लाँदिन नगिनी...२ लाने छु म ता जो चाहेसम्म मूल थुंगा टिपेरा मूल थुंगा नटिप श्यामा सुन्दर बालै...२ उठाइ दिन्छु काली नागा	<i>Jhareyko, pareyko ladhina naghini...2 Laneychu ma ta jo chahasamma Mul thunga tipeyra. Mul thunga natipa Shyama sundar balai...2 Uthai dinchu kali nag.</i>	I will not take the flowers which are already plucked down or is on the floor. I will take the flowers which are fresh and from the plant itself.
काली र नागैले बेर्दा र बेर्दै... २ मुर्छा पो बनाए... है नगिनी मुर्छा पो बनाए	<i>Kali ra nagaila berda ra berdai...2 Murcha po banaya... hai nagani Murcha po banaya.</i>	Do not pluck the flowers nephew or else I will wake up the Kali Naag.
काली र नागैले बेर्दा र बेर्दै... २ पटुकी बनाए है नगिनी पटुकी बनाए	<i>Kali ra nagaila berda ra berdai...2 Patuki banaya hai nagani Patuki banaya.</i>	Kaali naga has wrapped and make him unconscious. Oh, Nagini it has injured me Kaali naga has wrapped and made a patuki. Oh, Nagini it has made a patuki
काली र नागैले बेर्दा र बेर्दै... २ माला पो बनाए है नगिनी माला पो बनाए	<i>Kali ra nagaila berda ra berdai...2 Mala po banaya hai nagani Mala po banaya.</i>	Kaali naga has wrapped and made a garland. Oh, Nagini it has garland.
काली र नागैले बेर्दा र बेर्दै फेटा पो बनाए है नागिनी फेटा पो बनाए कति छन् बालैका कुल- कुटुम्बेरी... २ कतिछन् बालैका हितका साथी कतिछन् मितेरी?	<i>Kali ra nagaila berda ra berdai...2 Feta po banaya hai nagani Feta po banaya. Kati chan balaika kul- kutumberi...2 Katichan balaika hitka sathi Katichan miteri?</i>	Kaali naga has wrapped and made a head scarf. Oh, Nagini it has made a head scarf How many rituals are there in your family nephew. How many friends and family do you have.
छैनन् है मेरा नि कुल- कुटुम्बेरी... २ छैनन् है मेरा हितका साथी गरूड छन् एउटा मित।	<i>Chainan hai mera ni kul- kutumberi...2 Chainan hai mera hitka sathi Garung chana uta mit.</i>	I do not have any rituals in my family Uncle. I do not have any friends and I have only Garurd as my companion.

8. Title of the song: Krishna Leela Sangini

Language of the song: Nepali

Lyrics in Nepali Language	Lyrics of song	Meaning
शारदको पूर्णिमा ढकमक्क जुन...२ रास लीला रचना लागे है कृष्ण जमुना तिरैमा।	Sarad ko Purnima dhakamakka juna...2 Ras lila Rachna lagey hai Krishna jamuna tiraima.	The full moon of the Autumn season and Krishna is heading towards Jamuna River for Ras Lila
तिरिमा तिरि नी वंशीको धुन...२ त्यो मध्ये रातैमा सुनिनै लाग्यो गोकुल पुरिमा।	Tiri ma tiri ni banshi ko dhuna...2 Tyo madhey ratma suninai lagyo gokul purima.	Krishan is playing melodious flute at the Midnight in Gokul.
वंशीको धुना सुनी गोकुलका गोपिनी...२ ताँतीका ताँती त्यो मध्ये राति दौडिए बृन्धवन।	Banshi ko dhuna sunni gokul ka gopini...2 Tati ka tati tyo madhey rati dawreya brindhavan.	After listening to the melodious tune of the flute the Gopinis of gokul are mesmerized in Brindaban.
यमुना तिरमा कृष्णलाई भेटे...२ नाचन है लागे कृष्णका साथमा गाउँदैछन् राधे-श्यामा।	Yamunna tirma Krishnalai bhatey...2 Nachna hai lagey krishna ka asthma gawdaichen radhey-shyam.	They have started dancing along with Krishna and chanting Radhe Shayam.
कतिले छोडी दिए मुखको गाँस...२ छोडीदिए सबैले गोकुलको बास लागे है वृन्दावन।	Katila chori deya much ko gasa...2 Chorideya sabaila gokulko basa lagey hai Brindavan.	Some of them have left food and some of them have left their residence and headed towards Brindaban.
छोडीदिए घरबार छोडीदिए स्वामी...२ कतिले छोडे काखको नानी लागे है वृन्दावन।	Chori deya gharbar chorideya swami...2 Katila chorey kakh ko nani lagey hai Brindavan	Some of them have left their home, their lord and also their babies and headed towards Brindaban.
नाकैमा लाग्छन् त्यो च्यापटे सुन...२ कानैमा लाग्छन् दुङ्ग्री र मुन्द्री बेहोसै भए।	Nakaima layachan tyo chapey suna...2 Kanaima layachan dhungrey ra mundri behoshai bhayara.	They have put ornaments in their ears and nose.

9. Title of the song: Hudaina Bhaney Malai Sodhana

Language of the song: Nepali

Lyrics in Nepali Language	Lyrics of song	Meaning
हुदैन भने मलाई सोधन हुदैन भन्दै नभन हुदैन भने मलाई सोधन हुदैन भन्दै नभन आज हामी संगै संगै	Hudaina vane malai sodhana Hudaina vandai navana Hudaina vane malai sodhana Hudaina vandai navana Aja hami sangai sangai	If not, find me Do not say no If not, find me Do not say no Together with us today
कोही गर्छन् करैले त कोही रहैले तिमी भन्छौ भने म गरिदिन्छु भित्रै मनैले आज हामी संगै संगै	Kohi garchan karaile ta kohi raharaile Timi vanchau vane ma garidinchu vitri manaile Aja hami sangai sangai	Some do it and some do not If you say so, I will do it Together with us today
जीवनको बेगैले कहाँ पुर्यायो छुटेको सबै साथ तिमिले स्वीकार्यौं अल्झेको मनलाई समयौ जीवनलाई नयाँ बनायौ आज हामी संगै संगै	Jiwanko begaile kaha puryayo Chute sabai sath timile swikaryau Aljheko manlai समयौ Jiwanlai naya banayau	Where did life end? You accept everything with Chute Time for a confused mind Make life new
आज हामी संगै संगै आज हामी संगै संगै आज हामी संगै संगै आज हामी संगै संगै	Aja hami sangai sangai Aja hami sangai sangai Aja hami sangai sangai Aja hami sangai sangai Aja hami sangai sangai	Together with us today Together with us today Together with us today Together with us today Together with us today

10. Title of the song: Baba Ra Jew Ko Sangini

Language of the song: Nepali

Lyrics in Nepali Language	Lyrics of song	Meaning
बाबा र ज्यूको नी धुरि है भरी परेवा घुरु-रु मेरो बाबा परेवा घुरु	Baba ra jew ko ni dhuri hai vari Parewa ghuru-ru mero baba Parewa ghururu	Peagion are making sound like ghururu at my father house, pegion sound like ghururu
(नौ डाँडा काटी नि दि हाल्यौं बाबा, मन रूँचा धुरु मेरो बाबा) २ मान रुन्चा धुरु	(Naw dara katey ni di halew baba, Mann runcha dhururu- ru mero baba)2 Maan runcha dhururu	I have gone for beyond you father but still my heart still pains a lot and my eyes filled with tears
(छुपुमा छुपु नी धानेमा रोप्नु आली मा रोप्नु बास मेरो बाबा) २ आलि मा बास रोप्नु	(Chupu ma chupu ni dhania ma ropu Aali ma ropnu bass mero baba)2 Aali ma bass ropnu	Paddy is planted like chupu ma chupu and Bamboo should palnted in outside of paddy field
(छोरालाई भने नि अंश र बन्डा) २ छोरीलाई बनीबास मेरो बाबा छोरीलाई बनीबास	(Chora lai bhaney ni ansha ra banda)2 Chori lai bani baas mero baba Chorilai bani baas	Property is only for son and for daughter gave to stranger hand
(तीजै नि आयो नि चाड आयो) २ गाई तिहार जानलाई मेरो बाबा गाई तिहार जानलाई	(Teejai ni aayo ni chaharai aayo)2 Gai tihar jana lai mero baba Gai tihar jana lai	Teej is a festival going on but no one came to pitch me up at this festive from my father house
(नआए बाबा नी न आए दाजु चेलीलाई लिनलाई मेरो बाबा चेलीलाई लिनलाई	(Na aaya baba ni na aaya daju Cheli lai lina lai mero baba Cheli lai linalai	No one came to pitch me up even nor father nor brother
(यो माइती गाउँलाई नि कुइरोले ढाक्यो) देखिन कुनै छेउ मेरो बाबा देखिन कुनै छेउ	(Yo maiti gawlai ni kuro le dhakyo) Dekhina kunai chew mero baba Dekhina kunai chew	My parent's house has been covered with clouds so, nothing could see
(यस्तै नै हो कि नि छोरीको कर्म) २ पाइँन मैले भेउ मेरो बाबा पाइँन मैले भेउ।	(Yestai nai ho ki ni chori ko karma)2 Payena maila bhew mero baba Payena maila bhew.	This is the life of girls or women, so, I could not understand anything about this father.

Sangini Songs: Notation and Rhythmic taal

Lyrics of the Song: Baba ra jewko ni dhuri hai vhari

Parewa ghuru ru mero baba,

Parewa ghuru ru

Dadra Taal	I_X Dha	Dhi	Na	I_O Na	Ti	Na
	Ba	Ba	ra	jew	ko	ni
Notation	I_X RG	R-	SD	I_O SR	GP	PG
	Dhu	Ri	Hai	Bha	Ri	-
	I_X D	D	PG	I_O D	P	-
	Pa	re	wa	Ghu	Ru	Ru
	I_X ^r G	D	D	I_O P	P	R-
	Me	Ro	Ba	Ba	-	-
	I_X S	R	G	I_O R	-	-
	Pa	re	wa	Ghu	Ru	-
	I_X PD	SR	GR	I_O GR	SD	S-

Lyrics of song **Asarey Masaki Tulashi Rani**
Panchai Kanya Nachchan Hai
Chama Chama

Keherwa Taal: **I_X** Dha Ge Na Ti **I_O** Na Ka Dhi Na

A sarey Ma saki Tu lashi Ra ni

Notation **I_X** R R PP PM **I_O** D DP MG RG

Pan chai Kan ya Nach chan Ha i

I_X R R PP MG **I_O** R G SG -

Ch a ma Ch a ma

I_X R - S N **I_O** - N - -

CHAPTER – 5

Discussion and Conclusion

While studying the genres of folk literature, the regional context should also be analysed according to the contextualist method. The beginning and development of this method took place only after the 1970s and this method put forward the belief that folk literature should be viewed as a reference based on which the genres of folk literature should be analysed. Scholars who believe that genres of folk literature should be viewed as references rather than as literature include Austin's editing theory, Grice's collaborative theory, John Searle's rhetorical theory, Dale Hymes's ethnic elements of narrative, Richards Bauman's editing art and Lahuri Hongko's tradition-situation, etc. Based on the reference material in Kumbara Chari Sangini, the background presentation, participants, purpose, order of action, rhythm, language style, paradigm, genre, and conclusion have been analysed.

The combination of music and dance itself is one of the most entertaining art. As it is obvious the music is the only medium through which the essence of dance can be perceive. The universe in which we human exist is a treasure of art, culture, tradition, and emotions. The evolution of human being is the evidence of sustainable culture. Moreover, the study which is conducted in this dissertation is all about the dance and music culture of one of the Nepali communities known as Khas. During the time of searching for some literature regarding this art form, I was quite unaware about whether I could find sufficient sources or not but with the help of my supervisor I was able to design my research and get some information through several interviews and observations. Nevertheless, I had prepared for the tools so that I could commence my field work. Later, I confronted with valuable sources and personalities who were still in practice of the Sangini Art form.

The Sangini is the combination of dance and music art which has been carried out in this research work. Right from the origin, historical background, its evolution, and even how the Sangini Art has been taken by the women of our society, these all subject too is been included precisely in this research work. From this study, I was encountered with the fact of why Sangini used to play only by women. Earlier, women do not use Kalash (Ghot) over their head while dancing but after passing this form from decades-to-decades performer started putting it. Keeping of Kalash implies

the pain and grief of female which they could not easily share with anyone and how women can tolerate and have patience. Sangini became the medium to express those feelings of women. Later, this art became the medium of expressing pain and happiness in different ways. To relate this Sangini art form, I have included the different dance and music forms of Sikkim of different-different communities. Though I have not done any comparative study with respect to other form but the intend was to get acknowledge about those art form too. The work included about the language in which Sangini is written and some festivals where Sangini art form can be found. The Sangini can be written in different themes which I have included in this study.

After getting forwarded towards this research work, I evidently found that the origin of Sangini form was from Nepal Country. To find out how this art has migrated from Nepal to Sikkim I thoroughly had study on that and have mentioned in this work. In different chapters of this work, I have added each single linkage of Sangini in aspects of dress, ornaments, language, themes, etc.

I have also done the musical analysis in this work so that I could understand about its taal, laya, meaning, feelings, and the melodic structure. Dadra and Keherwa taal are used in Sangini. Initially, in this art form the musical instrument were less accompanied for the performance but after getting evolved from decades-to-decades performer started accompanying with Madal percussion instrument and flute. North Indian Notation System namely Bhatkhande Notation System has been used in this work to write a notation of Sangini songs.

The Sangini art form has not been passed from generation to generation which led to lacking the Sangini tradition. This study may help people to understand the ethnicity of their own tradition and may think about its conservation. The data which I collected from the higher secondary institutions; I was surprised to know that students were unaware about the Sangini Art form. It may be due to the less dissemination about the Sangini in institutional education. From the collected data it was formulated that youth of these generations has less interest in this art form. These days government and private organisation are supporting this art so that it could keep its better remark worldwide. The Sangini players of Sikkim are presenting this art in National level and audience too are accepting this music and dance form positively.

Moreover, this dissertation would be beneficial in following aspects:

- This study would help to aware our society in aspects of the traditional conservation and aesthetic values of this art form.
- This study will help to document the information about Sangini and evidence for the future generation.
- For upcoming researchers, this topic may get extended in different dimensions and can be carried forward with new ideologies.
- Musicological research would help academicians to get acknowledged about this traditional art form.

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Appendix – A

Interviews

Indra Kala Sharma (Dahal)

Sangini is a song, which we have transformed into a dance. We have not found this song in written form because it has been passed down orally and in the ancient period, it was customary to marry off girls at a young age. For example, women who were married between the age of 5 to 10 were unable to work at their husband's houses at a young age. Some of them were weak and sometimes they remembered their parental house. They could not take care of their mother in time and express their family's sorrow easily. They started by making Sangini songs. If we see, at the words which have been using this song are used in the previous song, which is ancient and typical. Looking at those words, it is a place where Women's sorrow is poured out, maybe at that time they used to dance or not, but later it has been changed to routine, and as in those songs it is said that.....

Naaw Dara Pari ni, di halew baba...

Maan runcha dhuru ru mero baba

Maan runcha dhuru ru.....

This word seems to be ingrained in our bodies now. In fact, after marrying the girls in this way, they would not meet each other for a long time. This Sangini song was composed because of what was the happiness and sadness in that foreign home. Nowadays they slide changes in dance form. At that interview, my question is that,

- What do you think has changed in Sangini before and now?

Answer: the earlier words were full of such pain and suffering, the words of today are also like this,

Kokro nai hallawney komala hatle,

Hallaya Sanshar, narile aaja,

Dhanya hun ti nari....

We have written Sangini in the form of an example where women are locked up and those women shake the world, and by writing this. We hope to make the girls of our village a little bit more advanced. At present, they have encouraged Women as Women's Empowerment.

Today Nepali Culture Preservation of Association (Nepali Samrakshan Sangh) also organizes programs like the Baishakhi festival, and Bhanujyanti, similarly, we have been doing Teej Program, once a year at the state level, and in the same way, we have been performing many more places in Sikkim. We have gone to programs like the winter carnival and given our performance and we have gone to Temi-Tarku for our performance in the autumn festival. If the culture department of, the Government of Sikkim allows us to somewhere, we will go there and give our performance in Calcutta, Mumbai, etc. don't forget our legendary culture like Sangini, Deusi, Bhaili, Dori, Khaizari, Maruni, Ratyauli are all disappearing and it is said that Sangini is slow and people say that it is too slow and people and this song not in fast beat. That's the way this song is sung in slow and danced in a slow beat and Madal's taal should match it.

Name of Sangini players of this area-

- a) Indra Kala Sharma
- b) Amar Kumari Subba
- c) Dimple Darnal
- d) Kanta Pradhan
- e) Bhawani Sharma
- f) Goma Karki
- g) Phul Maya Chettri
- h) Mamta Bista
- i) Rupa Karki
- j) Sabatri Sharma
- k) Krishna Sharma
- l) Lalita Pradhan
- m) Mithu Sundas
- n) Tara Sharma
- o) Puja Sewa

Senior Players

- a) Munna Baral
- b) Mithu Sundas
- c) Leela Timsina

Young Players

- a) Sonu Rai
- b) Samjhana Sharma
- c) Bhawana Sharma
- d) Gurash Gurung
- e) Asmita Chettri
- f) Isha Chettri
- g) Niruta Tamang
- h) Shenya Rai

5.2.2 Nirmala Sharma (Adhikari)

Sangini is the free time of married women. ‘Sangi’ means friends and ‘Ni’ means it. Sangini is the process of expressing sorrow and feelings, Sangini plays when Rishi Panchami which means Teej in View. The costume of Sangini is Chaubandi choli, Chapte Sun, Nawgeri, Jhamke Bulaki, Sirbandi, Kalli in legs, Hambari, Patuki, etc. Sangini song is like,

(Harimalla raja ka Bimalu rani)2

Ti dui ko bibah, hey mera rajai

Ti dui ko bibah.....

It came from the period of Harimalla Raja.

She says that three years media came from All India Radio for to record their local tradition and culture.

Sangini Dancer

- a) Nirmala Adhikari
- b) Yamuna Adhikari
- c) Tika Sharma
- d) Aarati Chettri
- e) Ghana Maya Nepal

- f) Indu Nepal
- g) Sarswati Nepal
- h) Sumitra Adhikari
- i) Dhan Maya Adhikari
- j) Tulasa Sharma
- k) Kalawati Sharma
- l) Jamuna Adhikari
- m) Gyani Maya Nepal
- n) Doma Devi Bhattarai
- o) Tika Maya Nepal
- p) Tika Devi Nepal
- q) Bindya Koirala
- r) Dhan Maya Nirola
- s) Binita Koirala
- t) Devi Maya Sharma

Young Dancers

- a) Goma Nepal
- b) Yojhana Adhikari
- c) Bhawana Adhikari
- d) Manisha Nepal
- e) Binita Nepal
- f) Purnima Bhattarai
- g) Sushma Bhattarai
- h) Susmita Sharma

Interview from Punya Prasad Koirala

Sangini comes from the singing and dance form of Nepali tradition and Nepali Parampara. It can be seen from childhood. They know all Sangini songs from childhood because his mother was a very good Sangini player and she gathered all her friends and play Sangini on the occasion of Teej Parva, marriage ceremony, Jagran, night marriage, etc. Now she passes away. The next generation of women continuously follows the Sangini but it is quite different from the older. This generation of women plays Sangini for appreciation, positions, prizes, presentations,

and competition but the older generation plays Sangini for self-satisfaction, to express their sorrows and they play independently. He knows that the ancient times people get married at a very early age and till a year they cannot come to their parent's house and they only go for the occasion. The traditional costume of sangini is Chaubandi Cholo, Sari, fariya, hambari, and majetro. Nowadays women modify their costumes like Dhaka Sari, Chaubandi Choli, Hambari, and he says that Dhaka is worn in our heads and they avoid wearing Dhaka Sari. He says about Ghara is used to attract an audience and lastly say about sangini music is in an older time, they do not use music and now they variently use all the folk instrument like the flute, harmonium, Madal, etc.

Tika Nepal

She is a retired teacher from a government school. Sangini is our traditions and identity. She was very interested to perform Sangini. She wants to preserve their culture in future generations in Khasey, which she started doing in 1996. At that time letter came from the culture department, Government of Sikkim, and they must do Sangini at Jorhang on the occasion of Maghey Mela. And she gathered their friends and went to Jorhang to dance with them. After that, she must convince other elders' sisters, and they make two teams to do Sangini. They used Kalash at their head and the middle one is use Kalash with Diya and danced together.

As we believe, the creator of nature is our God who decorated this nature with numerous traditions and cultures comparatively as we find a variety of flowers in a garden. Music and culture are the ethnicities of human existence in nature. As civilization is upheld, gradually tradition and culture get refined generation after generation. There is much more historical evidence regarding the evaluation of different music and culture. It is various that our ancestors had preserved the authenticity of music and culture and we are now insisting to do the same for our upcoming generation. One can find different kinds of music which we call a genre. Some of the music with dance culture are maruni, Tamang Selo, Dhan Nach, Laibari, Dolakhey, Balan, Sangini these all may accompany by a musical instrument such as Damphu, Chabrun, Nawmati Baja, Panchey Bhaja, Khaijari, Murchunga, Binayo, Madal, etc.

The way our ancestors used to practice this tradition, contemporizing we hardly find to feel the taste of these cultures. It is not that we cannot find but we find it very rarely.

Directly indirectly today's generation is more tempted towards western music and culture this may be the reason that we find our tradition rarely. Therefore, we must preserve these cultures before their extinction. The progenitor who is still alive in our family we could talk with then can understand and keep it both in scripted and audio video evidence.

Sangini is one of the ancient and richest traditions of the Nepali community. In this Sangini art form, we can find both music and dance in it. Even Sangini art form has its traditional attire. The lyrics of Sangini are made on a different theme. It is composed of the women's life.

The marriage and the problems and grief that married women or unmarried could not share with anyone, it has a feeling of such confrontation. The lyrics are the theme. on Sathipratha, Bal-bibah, Vridh-bibah, strangulation from society etc.

We have taken many interviews like the above interviews from:

Bhakti Maya Adhikari

Sangini Dancers

- a. Kala Koirala
- b. Krishna Maya Sharma

Binita Koirala

Munna Baral Senior Sangini Singer

Tila Rupa Bhattarai

Phul Maya Shaarma (Dhungel)

Name of Sangini Players:

- a. Balika Sharma (Dhungel)
- b. Amrita Poudyal
- c. Champa Sharma (Dhungel)
- d. Usha Sharma (Dhungel)
- e. Kamala Sharma (Poudyal)
- f. Heema Sharma (Poudyal)

- g. Khena Maya Sharma (Dhungel)
- h. Uma Sharma (Dhungel)
- i. Sevika Sharma (Dawari)
- j. Punam Sharma (Dhungel)
- k. Yasoda Sharma (Dhungel)
- l. Bidyata Sharma (Dhungel)
- m. Reena Sharma (Dhungel)
- n. Pratiksha Sharma (Dhungel)
- o. Yogita Ghimery
- p. Pratikgya Ghimirey
- q. Ashmita Ghimirey
- r. Radha Sharma (Dahal)

Mona Sharma (Pokhrel)

Sangini Dancer- Meghna Pokhrel

Kala Devi Sharma (Pokhrel)

Saradha Sharma (Pokhrel)

Name of Sangini Players:

- a. Renu Sharma
- b. Dhan Kumari Gautam
- c. Ganga Phuyel

Interview from Pandam, Bhurung

There is an organization in this area name 'Bhurung Puratan Sanskriti Awam Dharowar Samrakshan Sangh' which was officially registered in 2006. We have taken interviews from Pandam, Bhurung, they say, that time sangini has been played on the occasion such as marriage, Purans, Pujas, Teej, Sostani Puja, etc. In a marriage ceremony, a full night is played in the groom's house. They learn sangini from their mother and their mother learned from their grandmother. They say that Sangini is played for entertainment. This is written in the story of the groom going to bridge house to bring bride, story of sister-in-law going to parental house, the story of Sita's marriage, story of Ramayana also. That time the costume of Sangini is nothing, they

playes Sangini with her natural dress, without makeup like sari cholo, Charani, Aathani etc.

They used Kalash and Diya for the good day and good luck of the day. Before putting the kalash they pray to the goddess of lord Ganesh and stand kalash on her head and put the Diya on the upper part of the kalash.

Musical Instrument

In the older time, they play Sangini without using any musical instrument because at that time, the musicians were very less, then nowadays, Sangini players used a musical instruments like Harmonium, Madal, Sarangi, and Basuri.

The Sangini song is sing like this:

(Jai gara Ganesh

Jai gara Durga)2

(Jai gara yaha, hey devi dewta

Jai gara Shivaji)2

(Mandarai wari ni mandarai pari)2

Fulaiko chahari re ni Shiva

(Fulaiko chahari)2

(Ek thunga tipeyra Ganesh lai charaw)2 ni

(Dui thunga tipi ni mandarima charaw

Mandarai ujal)2

(Sita ra jew ko ni sindurai ramro)2 ni

(Ujalo mathaima ni Shiva

Ujalo mathaima)2

(Ramji bira ni gangaji tira)2

Sitaji sathaima ni shiva

(Sitaji sathaima)2

In that place, they have a very huge team of Sangini and Balan, they were performed in different states of India, like Delhi, Shillong, Guarti, Calcutta, Orisha, Patna, Hyderabad, Bhopal, Jagannath, Calcutta at Shantineketan and Guarti at Kalachetra in 2007. They also play the different places of Sikkim like Namchi, west Sikkim, Gangtok at Manan Kendra. Lastly, they say that we have to we have to preserve our culture and tradition as well as our folk music.

Now a days Sangini is like this

(Uhilaka cheli ni dukhama theya)2

Aila ka sukhama ni barai

(Ailaka sukhama)2

(Uhilaka cheli ni Dhiki ra Jato)2

Garda theya rataima ni barai

(Garda theya rataima)2

(Ujalo huda ni ghar dhanda chini)2

Pukda theya banaima ni barai

(Pugda theya banaima)2

The name of Sangini Players in this area are

- a. Chandra Kala Dangal
- b. Nita Acharya
- c. Manita Chettri
- d. Sabita Chettri
- e. Mashawar Dangal
- f. Purnima Dangal
- g. Sujani Rai
- h. Phul Maya Bishwakarma
- i. Radhika Guragain

Young Artist

1. Nikita Chettri
2. Anuska Sharma
3. Smriti Dangal
4. Samiksha Dangal
5. Rewanti Khatiwara
6. Manika Chettri
7. Goma Sharma (Nirola)
8. Shradha Chettri
9. Ankila Sherpa
10. Grishma Sharma
11. Smriti Acharya
12. Sulochana Dangal
13. Anita Chettri
14. Sunaina Dangal
15. Shristi Acharya
16. Arpana Sharma

Interview from Sang Zingla

According to Bimla Dhungel says that, in ancient times, she used to get married at a very young age to someone else's house, sister-in-law used to sing Sangini to express their sorrow. They perform Sangini in a get-together, Pujas. They perform Sangini first time at Sang Zingla on Baishaki Purva.

- a) Bimala Sharma
- b) Madhavi Sharma
- c) Leela Sharma
- d) Heema Chettri
- e) Yamuna Chettri
- f) Indra Maya Dhungel
- g) Ram Maya Chettri
- h) Kamala Sharma
- i) Sita Chettri

- j) Ganga Acharya
- k) Gyani Maya
- l) Gadhal
- m) Bhim Maya Sharma
- n) Khena Maya Sharma

Interview from Bermiok, Chalamthang

Name of Sangini Player

- a. Romila Sharma
- b. Mon Maya Dahal
- c. Kusum Sharma
- d. Rekha Adhikari
- e. Renuka Khanal
- f. Durga Thapa
- g. Deepa Sharma
- h. Binita Sharma
- i. Durga Sharma
- j. Menuka Sharma
- k. Bishnu Chettri

Interview from Narendra Gurung

From Aaw, Saramsa

- a. Draupati Guragain

Interview from Arigoan, Geyzing

- a. Man Maya Luitel

Interview from Kaluk, Lower Tadong

- a. Bina Sharma
- b. Anisha Chettri

Interview from Kaluk, Rinchipong

- a. Purni maya Sharma (Poudyal)
- b. Sarswati Bhattarai

Interview from Hee Bermiok, Lopsibhotey

- a. Hari Maya Adhikari
- b. Menuka Sharma

Appendix – B

Photos Gallery

Interview Photographs

Bhakti Maya Adhikari:



Binita Koirala



Indra Kala Sharma (Dahal)



Punya Prasad Koirala



Tika Maya Nepal



Interview image of Pendam, Bhurung



Nirmala Adhikari



From Sang, Zingla



Munna Baral



From Chalamthang



Phul Maya Sharma (Dhungel)



Mona Sharma (Pokhrel) and Kala Devi Sharma (Pokhrel)



Saradha Sharma (Pokhrel)

