

Impact of Globalisation on the Cultural Diversity of Nepali Community in Sikkim

A Dissertation Submitted

To

Sikkim University



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

By

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(भारतीय संसद के अधिनियमद्वारा स्थापित केन्द्रीय विश्वविद्यालय)
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DECLARATION

I hereby declare that the dissertation entitled “**Impact of Globalisation on the Cultural Diversity of Nepali Community in Sikkim**” submitted to Sikkim University in partial fulfillment of the requirements for the degree of **Master of Philosophy** is my original work. This dissertation has not been submitted for any other degree of this university or any other university.

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CERTIFICATE

This is to certify that the dissertation entitled “**Impact of Globalisation on the Cultural Diversity of Nepali Community in Sikkim**” submitted to **Sikkim University** for the award of the degree of **Master of Philosophy** in International Relations, embodies the result of bona fide research work carried out by Ashes Rai under my guidance and supervision. No part of the dissertation is submitted for any other degrees, diploma, associate- ship and fellowship. All the assistance and help received during the course of investigation have been deeply acknowledged by him.


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ASHES RAI

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Chapter I

Introduction

1.1 Introduction:

Globalisation or the trend of growing worldwide interconnectedness is presently accompanied by several coinciding and clashing notions of cultural change. A growing sensitivity to cultural difference coincides with an awareness of the world becoming 'smaller' and the idea of cultural difference receding. The growing awareness of cultural difference forms part of a general 'cultural turn' which involves a wider self-reflexivity of modernity. Modernisation has been advancing like a steamroller denying and erasing cultural differences in its way and now not only the gains (rationalisation, standardisation, control) but also the losses (alienation, displacement, disenchantment) are becoming apparent. Stamping out cultural variety has been a form of 'disenchantment of the world' (Pieterse, 1996).

This study examines the impacts of globalisation on the cultural diversity among the Nepali community of Sikkim. This is important because, though, Nepali community in Sikkim is a heterogeneous community, globalisation has brought lot of homogenization effects within the community. The study also tries to examine the responses of Nepali community of Sikkim to the forces of globalisation. The major questions addressed in this study are how globalisation effects on cultural diversity of Nepali community in Sikkim and how does Nepali community in Sikkim responded to the forces of globalization.

1.2 Globalisation

The concept of globalization is nothing new to us now. As Kumaravadivelu states, "Simply stated, globalization refers to a dominant and driving force that is shaping a new form of interconnections and flows among nations, economics, and peoples. It results in the transformation of contemporary social life in all its economic, political, cultural, technological, ecological, and individual dimensions". As an essential part of globalization, cultural globalization refers to how "contact between people and their cultures — their ideas, their values, their ways of life — have been growing and deepening in unprecedented ways" (Kumaravadivelu, 2008).

Welfare states are currently being challenged by a number of developments: the globalisation or internationalisation of the economy, changing demographics, a transformation from industrial to post-industrial economies, as well as social and cultural changes (Kaufmann 1997). Globalisation is transforming trade, finance, employment, migration, technology, communications, the environment, social systems, and ways of living, cultures, and patterns of governance. The growth of technology and globalisation mutually reinforce each other. Much of the process of globalisation is historically not unprecedented, but the technology, the setting, the absence of a single dominant centre, and certain features such as replacement of trade of raw materials for manufactured products by largely intra-sectoral trade, are new. International interdependence is growing, and to some extent and partially, so is international integration. But it is accompanied by disintegration and fragmentation other parts. Partial international integration (mainly of the elites), without global policies, leads to national social disintegration (Streeten, 1999).

The globalization of production and distribution of goods and services is a welcome development for many people in that it offers them access to products that they would not otherwise have. However, some are concerned that the changes brought about by globalization threaten the viability of locally made products and the people who produce them. For example, the new availability of foreign foods in a market—often at cheaper prices—can displace local farmers who have traditionally earned a living by working their small plots of family-owned land and selling their goods locally.

Globalization does more than simply increase the availability of foreign-made consumer products and disrupt traditional producers. It is also increasing international trade in cultural products and services, such as movies, music, and publications. The expansion of trade in cultural products is increasing the exposure of all societies to foreign cultures. And the exposure to foreign cultural goods frequently brings about changes in local cultures, values, and traditions. Although there is no consensus on the consequences of globalization on national cultures, many people believe that a people's exposure to foreign culture can undermine their own cultural identity.

1.3 Culture and Globalisation

Generally, the term ‘culture’ refers to the language, beliefs, values and norms, customs, dress, diet, roles, knowledge and skills, and all the other things that people learn that make up the ‘way of life’ of any society. Culture is passed on from one generation to the next through the process of socialization. Although there are many aspects of everyday life which are shared by most members of society, there are different conceptions and definitions of culture within this general approach (Browne, 2008).

Culture is a derivative of individual experience, something learned or created by individuals themselves or passed on to them socially by contemporaries or ancestors. Such a conception of culture differs from ones that have dominated thinking in much of the social sciences, especially in international relations and conflict resolution. For one thing, in this concept, culture is seen as something much less stable or homogenous than in the concepts proposed by others. Our idea of culture focuses less on patterning and more on social and cognitive processing than older ideas of culture do. For another, by linking culture to individuals and emphasizing the number and diversity of social and experiential settings that individuals encounter, we expand the scope of reference of culture to encompass not just quasi- or pseudo-kinship groups (tribe, ethnic group, and nation are the usual ones) but also groupings that derive from profession, occupation, class, religion, or region. This reorientation supports the idea that individuals reflect or embody multiple cultures and that “culture” is always psychologically and socially distributed in a group. Compared with the older approach, which connected a singular, coherent, and integrated culture to unproblematically defined social groups, this approach makes the idea of culture more complicated. Such complication is necessary, because the world of social action, including conflict and its resolution, is a complex one, and we need a different concept to capture it (Avruch, 1998).

Culture is as much an individual, psychological construct as it is a social construct. To some extent, culture exists in each and every one of us individually as much as it exists as a global, social construct. Individual differences in culture can be observed among people in the degree to which they adopt and engage in the attitudes, values, beliefs, and behaviours that, by consensus, constitute their culture. If you act in accordance with those values or behaviours, then that culture resides in you; if you do not share those values or behaviours, then you do not share that culture. While the

norms of any culture should be relevant to all the people within that culture, it is also true that those norms will be relevant in different degrees for different people. It is this interesting blend of culture in anthropology and sociology as a macro concept and in psychology as an individual construct that makes understanding culture difficult but fascinating. Our failure in the past to recognize the existence of individual differences in constructs and concepts of culture has undoubtedly aided in the formation and maintenance of stereotypes (Matsumoto 1996).

Cultural globalisation refers to the transmission of ideas, meanings and values around the world in such a way as to extend and intensify social relations. It is the process of exchanging various culture with each another through Modern Technologies, Multi-National companies (MNCs) and Trans-National companies (TNCs). It also refers to “the emergence of a specific set of values and beliefs that are largely shared around the planet” (Castells, 2009; 117). The source of most global informational flows is mass media. Traditionally this entails a flow of information in a single Direction, a dispersion from one to many. Throughout the developed world the globalisation of media is often argued to be tantamount to the globalisation of culture. Indeed, cultural globalisation is familiar to almost everyone; prominent icons of popular culture, like Coca- Cola and McDonalds, are common examples that can be found ‘everywhere’. Looking at global Cities where a consistent brand-name consumerism exists, cultural globalisation can appear to act as a solvent, dissolving cultural differences to create homogeneity across the globe (Sassen, 1991).

1.4 Nepali community as a cultural group

Nepalese also referred to as Nepalis or Nepali people (Nepali: नेपाली गण) are the Indo-Aryan and Sino-Tibetan citizens of Nepal under the provisions of Nepali nationality law¹. The country is home to people of many different national origins. As a result, people of Nepal do not equate their nationality with ethnicity, but with citizenship and allegiance. Although citizens make up the majority of Nepalese, non-citizen residents, dual citizen, and expatriates may also claim a Nepalese

¹ The word “Nepali” is conceptually broader than the word Nepalese in the sense that the former represents a culture-linguistic denomination while the latter restricts its meaning to the language and people of Nepal. The use of the suffix “ese” in the English refers to, according to *the concise oxford Dictionary*, the “name of foreign countries and towns meaning (inhabitants or language) of”.

identity. Nepalese are descendants of migrants from parts of India, Tibet, and parts of Burma and Yunnan, and much further traces origin to Central Asia, along with indigenous peoples.

The two major groups in Nepalese society are Tibeto-Burman, or Mongoloids from the north, and Indo-Aryans from the south. Many customs are inherited from both sides and have been developed by the influences of the land, climate and available resources. Despite more than centuries of political consolidation of Nepal if any one there is asked about his/her identity one will invariably come across the name of an ethnic group or community like Newar, Rai, Limbu, Manger, Gurung, Chhetri, or Bahun but never a Nepali.

Table 1. Socio-cultural fabric of the Nepalis (Sinha and Subba, 2007).

History	caste	race	language	religion
<u>Emigrants</u>				
Bahun	High	Caucasoid	Indo-Aryan	Hindu
Thakuri				
Chhetri				
Kami	Low			
Sarki				
Damal				
<u>Immigrants</u>				
Newar		Hindu/Bhuddhist		
Tamang	Middle	Mongoloid	Tibeto-Burmese	Bhuddhist
Sherpa				
Yolmu				
Rai	Tribal/Animist			
Limbu				
Yakha				
Mangar				
Gurung				

1.5 Nepalis in Sikkim

Sikkim, a small state nested in the Himalayas which bounded on three sides by the international border Tibet, Bhutan and Nepal in the North-East, East and west respectively and south by the Darjeeling district of West Bengal. Primarily Sikkim is composed of three ethnic communities which including *Lepcha*, *Bhutia* and *Nepali*, having their own traditional culture, customs and rituals which have been reflected by its unique form of traditional folk music. Modernization brings changes in attitude and behavior of local people and as a result they are forgetting their own traditional culture and are copying the imported modern culture and behaviours. However, the basic goals of the modernization are maximizing the development and provide benefits to the local community but it has also affected the society in other ways too. Sikkim is a multiethnic, multilingual, multi religious state. Each has their own culture, norms, values, perspectives and perceptions.

Due to majority of the population having been migrated into state from the neighbouring country Nepal, the people of Sikkim are more of Nepal ethnic in origin. It was the *lepchas* who were the original occupants of the state even before the entry of the *Bhutias* and Nepalese. The *Lepchas* live in the central part of Sikkim and they speak the tribal language '*lepchas*' which not very common among other groups of people. Sikkim has its religion incorporated with *Bhutias*. The sikkimese language is spoken by the *Bhutias*. It was much later after the entry of the *lepchas* and the *Bhutias*, the Nepalese came into the state and now they formed the largest dominant community in the state.

The Nepalese are sub-divided into various castes and tribes like *Bawans* (*Brahmas*), *chettris*, *Gurungs*, *Tamangs*, *Rais*, *Limbus*, *Magars*, *Damais*, *Kamis*, etc. The majority of the Nepalese who migrated to Sikkim follow the religion of Hinduism. Some of the other migrant resident communities dwelling in south Sikkim and Gangtok are the *Biharis*, *Bengalis*, and *Marwaris*.

The Nepalese constitute more than 80 per cent of the total population. The Nepali settlers introduced the terraced system of cultivation. Cardamom was an important cash crop introduced by the Nepalis. The Nepali language is spoken and understood all over the State. This language is similar to Hindi and uses the *Devangri* script. The traditional male Nepali dress consists of long double breast garment flowing

below the waist and a trouser known as '*Daura Suruwal*'. The female dress consists of a double breasted garment with strings to tie on both the sides at four places, which is shorter than the *Daura* and is known as '*Chow Bandi Choli*'. They also wear a shawl known as '*Majetro*'. The '*Khukri*' which has become a synonym to the Nepali culture, is a very sharp edged, angled, heavy weapon carried in a wooden or leather scabbard known as '*Daab*'.

1.6 Survey of literature

The article "Between Globalisation and Localisation: A Study of Hong Kong Popular" (2003) by Wai-Chung Ho. Popular music in Hong Kong is the production of a multi-faceted dynamic of international and local factors. It has been much attention to its growth from different perspectives, there has been no single study that systematically addresses the complicated interplay of the two interrelated processes of globalisation and localisation that lie behind its development. It is an impact that social circumstances mediate musical communication among Hong Kong popular artists and audiences, and contribute to its growing sense of cultural identity and locality emerges in the context of a global culture. It can be like completely process of Glocalisation. It can be understanding as the cultural dynamics of popular music in terms of the discourse of globalisation and localisation. It has argued that the impact of the global entertainment business on local popular music on Hongkong.

"Globalization & Marginalization": Discussion Guide to the Jesuit Task Force Report (2007). The report Globalization & Marginalization: Our Global Apostolic Response was prepared by an international task force convened by the Jesuits' International Social Justice Secretariat. It is an invitation to reflect and act together on the processes of globalization and marginalization. This report said that the members of the Task Force had different experiences of globalization and they saw things differently from one another. The report honours this diversity while seeking to discern together concrete strategies and tactics for response. The report mainly focused on various topics such as Openness and universality versus neo-colonialism and imperialism; The expanded freedom of the individual versus the resurgence of new communitarian projects; The tendency to 'homogenize' cultures versus the strong emergence of individual and group-identities; Consumerism versus sustainable

development; Local versus global citizenship; A guarded attempt to downplay institutional religion versus the rise of neo-conservative religious expressions.

A project of Suny Levin Institute, (Globalisation 101) a book entitled “*Culture and Globalisation*”. This book major argument is that on the homogenizing influences of globalization that are most often condemned by the new nationalists and by cultural romanticists are actually positive; globalization promotes integration and the removal not only of cultural barriers but of many of the negative dimensions of culture. Globalization is a vital step toward both a more stable world and many societies, particularly indigenous peoples, view culture as their richest heritage, without which they have no roots, history or soul. Therefore, globalisation has double edge phenomenon whether it has negative and positive.

The report “Young People in a Globalizing World” World Youth Report, 2003. As mentioned, young people’s experience with globalization appears to be fraught with uncertainty. However, the degree of that uncertainty varies according to cultural and social contexts. Much depends upon the extent to which individuals have the cultural and financial resources to offset the risks associated with strengthening patterns of inequality and changing patterns of lifestyle.

S.R. Mehta (2010) a book entitled “*Socio-Cultural Diversities and Globalization: Issues and Perspectives*”. This book argued that globalization as a phenomenon and process and it was likely to bring in the social transformation of the Indian society by affecting our social institutional and organizational arrangements while there were others who thought that because of socio-cultural diversities inherent in our social structure, globalization might have limited penetration in our agricultural and bio-massed society.

Globalisation and Its Impact on Indian Culture (2011) by Subhasish Chatterjee. This book argued that Indian companies are rapidly growing in different part of the world and gradually becoming one of the major stakeholders in globalised industrial arena. On the other way round, lots of company has also ventured the Indian market and still that process is going on. They are not only playing a pivotal role to strengthen the technology and economy but also promoting the cultural exchange amongst the various countries in the world. And as well as impact of diversified area in India.

Through the economic globalisation that has been major impacts on cultural diversity in India.

Diaspora and Belief: Globalisation, Religion, and Identity in Postcolonial Asia (2008) by John Clammer. This book argued that the globalization the study of religion has been sorely neglected. Yet despite the inroads of modernization, the societies of South, Southeast and East Asia remain deeply permeated by religion. Issues of identity, cultural politics and citizenship are all fundamentally influenced by religious affiliation. This volume explores the relationship between globalization and religion in contemporary post-colonial Asia - a situation in which new found political and cultural autonomy, far from leading to the widespread secularization predicted by many a generation ago, has stimulated the flourishing of both traditional and new forms of religious expression. It examines the interplay between history, the contemporary consumer capitalism and its attendant forms of popular culture that are making inroads all over Asia, and the deeply held religious beliefs and institutional memberships on which many national, regional and local identities still fundamentally depend and which set up the complex social, cultural and personal negotiations and revision that arise when tradition meets globalization. In a world of increasing religious polarization signalled by the putative "clash of civilizations", the exploration of these dynamics is empirically and politically important and also holds many implications for the field of cultural studies as a whole, East and West.

The article "Cultural identity crisis in the age of globalization and technology" (2006) by Mustafa Koc. This article has examined that to bring together various elements that portray the complex conceptuality of cultural identity within technological society. It engages in a theoretical inquiry into the questions of how the wide ranging uses young people are now making of new information and communication technologies and global media may possess the potential to transform their cultural identity and how educational institutions should understand and respond to this evolving cultural reality. In discussing these questions, it refer to recent theories of cultural identity, especially as they relate to the increasing volume of global flows of ideas and ideologies, people, finance and cultural practices, and specific theories about the nature of technology in terms of explicating the relationship between society and

technology. Finally, it has been argued that the implications for educational practices of technology use and big question of identity crisis.

The article “A cosmopolitan perspective of globalization: cultural and aesthetic consumption among young people” (2013) by Vincenzo Cicchelli, Sylvie Octobre. Article had argued with the emerging Cosmopolitan consciousness and practices that derive from young people’s experiences of a globalized world. It is based on two different researches of young people, the rationale for such a choice being to understand the impact of emerging transformations on young people who are often the barometers of societal change from both generational and life cycle perspectives. This article concluded that the cosmopolitan perspective is today the most exciting and helpful perspective for understanding emerging cultural issues and new Social consumption in a globalized world.

“Exploring the Impacts of Cultural Globalization on Cultural Awareness/Values and English Writing in Chinese Context” (2012) by Yingqin Liu. This article had explores that the impacts of cultural globalization on the cultural awareness and orientation of cultural values among educated Chinese young people and on English writing of Chinese college students. It demonstrates that, while making fast achievements in its economy in the process of globalization, China has also gone through great changes in its national culture in the areas of traditional cultural values, multicultural awareness, and English education since the historical reform of 1978. One noticeable impact of cultural globalization on Chinese society is the phenomenon that many Chinese educated youths have become more orientated toward individualism and that Chinese college students have gained stronger intercultural awareness, thanks to university teaching practices that focus on this awareness. And that the practice of teaching English as the dominant foreign language in Chinese universities and high schools during this period of cultural globalization has contributed to the findings that Chinese college students have learned a variety of rhetorical patterns from both Chinese and English rhetoric, in particular, that they seem to prefer a deductive organizational pattern in their English writing

Globalisation and the Middle Classes in India: The Social and Cultural Impact of Neoliberal Reforms (2008) by Ruchira Ganguly-Scrase and Timothy J. Scrase. This book fills an important gap in the existing literature on economic liberalization and

globalisation in India by providing much needed ethnographic data from those affected by neoliberal globalisation. Based on ethnographic fieldwork and interviews, it reveals the complexity of the globalisation process and describes and accounts for the contradictory attitudes of the lower middle classes. The authors challenge the notion of a homogeneous Indian middle class as being the undoubted beneficiaries of recent neoliberal economic reforms, showing that while the lower middle classes are generally supportive of the recent economic reforms, they remain doubtful about the long term benefits of the country's New Economic Policy and liberalisation. Significantly, this book discusses and analyses both the economic and cultural sides to globalisation in India, providing much-needed data in relation to several dimensions including the changing costs of living; household expenditure, debt and consumerism; employment and workplace restructuring; gender relations and girls' education; global media and satellite television; and the significance of English in a globalising India.

“Globalization in the Mountains” (2017) by Mahendra P. Lama. This article has been described that the impact of globalisation has every corner and every height. The mountains folks have started feeling the adverse and biting pinches of globalisation. He quote that “our seeds are vanishing and genetic diversity is eroding” simply means that food culture is steadily moving towards others place and traditional dialects and folk languages have less talkers. Folk music and literature remain globally traumatised, families and societies are getting fragmented. On dressing styles, children of mountain regions are fashion conscious and they knows about what is going on the latest in the world of fashion in Japan, London, Milan, USA, etc. Some of mountain local practices of faith healers (Dhami, jankri, phendenga, bonbo, nejum, bumthing) is now scattered. He simply argued that Globalisation is like boarding a flight. Once you board it you cannot get off and will be dropped only at the designated destination.

“Understanding Modernization and Cultural Resistance in Sikkim: A Sociological Analysis of Folk Music” by Manger Amit. This article state that Understanding modernization and cultural resistance in Sikkim: A sociological analysis of folk music” is based on extensive field survey incorporating the three ethnic groups viz., Lepcha, Bhutia and Nepali of Sikkim, a tiny state in the Indian sub-continent. This work basically try to understand the modernization and its impact on traditional folk culture particularly folk music of the local community of Sikkim. At present, under the

threat and influence of modernization, the local community are set apart from their traditional folk culture. But, there are few bunch of people whose initiatives have facilitated to sustain and rejuvenate the dwindling culture. It is found that the people's consciousness of their culture has a direct linkages with their diffusing identity. It examines to present such community which has been trying to resist the cultural changes under the thread of modernization. It also highlights the role of state and NGOs in order to proliferate the communities' traditional folk culture.

Globalisation and Cultural Practices in Mountain Areas: Dynamics, Dimensions and Implications by Mahendra P. Lama, this book critically examines and analyses the deeper and wider processes that would explain the dynamics brought about by globalisation in the Himalayas. It explores the conflict, cooperation and resistance between indigenous knowledge, practices and institutions with so-called global scientific knowledge and technologies; assesses the impacts of globalisation on the cultural and social capital and examines the role of new developmental agencies & institutions involved in bringing about change in the mountain region. Further, it provides an opportunity to address the critical issues that help in formulating policies leading to preservation of unique culture of the Himalayas.

History, culture and customs of Sikkim by J.R Subba. This Book Provides insight into the History of its existence as the Himalayan Kingdom and Its disintegration in various phases, Ethnicity, Culture and Customs of the People of Sikkim. He has been described on diverse Subjects Ranging from Agriculture, Horticulture, Biodiversity, Culture, Anthropology, Religion and Philosophy. This book explores many such issues like Chronology History and Culture Land, People and Livelihood Landscape, Agricultural Ecosystems and Sacred Places Shelter and Architecture Food and Dress Culture Religion and Social Transformation Language and Literature Folk Culture Festivals and Leisure Activities Art and Culture Health and Culture on The Lepchas, The Bhutias, The Sherpas, and The Kiratas. I had found the knowledge gap that less addressed about ethnic group of nepalis in Sikkim and only addressed the people of Sikkim culture, history and customs but not focus about the transforming process of cultures in Sikkim today.

Sikkim: feudal and democratic by A.C. Sinha. The book has been discussed about how the Tibetans, Nepalese, and the British dealt with Sikkim leading to eclipse

of its autonomous entity. Part one provides with the back ground and social history indicating the emergence of ethnic plurality and indeterminate political status. Part two deals with the feudal and democratic elite and shows how they fashioned its destiny during two critical phases of its history. Part three describes the travail of Sikkim from a feudal set up to a democratic one under the Nepamul (Nepali) control. At the end, the book informs the readers the process of churning within the Nepali society to find a place in the Indian democratic environment, which is sharply exhibited through the shift of political power in Sikkim. I found the knowledge gap in this book is that after democratic set up how peoples are homogenised in the process of democratisation and impact of democratic process in cultural diversity especially on Nepali's cultures.

1.7 Scope of the study

Scope of this study is the Nepali community in Sikkim and the impacts of globalization on their cultural practices. It focus is on cultural globalisation on them. Due to Modernization effects there are something which has happening in the Nepali cultures. Traditional dialects and folk languages have been eroding, folk music and literature are now discomfort or distressing, families and societies are getting fragmented, on dressing styles, people are more conscious about latest world fashion, traditional local practices of faith healers are faded away and some traditional food is now getting vanished as people are more conscious about foreign foods. Look upon the responses of Nepali community of Sikkim to such developments is another scope of this study.

1.8 Objectives of the Study

- To examine the linkages between globalisation and culture.
- To discuss the diversity and homogeneity among Nepali community in Sikkim.
- To analyse the responses of Nepali community of Sikkim to the forces of globalisation.
- To explore the implications of cultural globalisation on Nepali community in Sikkim.

1.9 Research questions

- How does globalisation effect on cultural diversity of Nepali community in Sikkim?
- How does Nepali community in Sikkim responded to the forces of globalization

1.10 Methodology

This is a descriptive study follow historical analytical method. It is mainly a qualitative study based on both primary and secondary sources. Secondary sources include the available books, articles, journals, online sources and newspaper reports. The primary data collection is done through in-depth interviews, oral history, and open questionnaire.

1.11 Chapterization

1. **Introduction:** This chapter is a brief introduction of the whole study. Basically, this chapter has been divided into two parts. Part-I discusses about Globalisation, culture and Nepali community in general. A detail discussion of Nepali's in Sikkim as an ethnic/cultural group has also been included here. Part-II is the organisation of the study which includes survey of literature, scope, objectives of the study and methodology etc.
2. **Culture and Globalization: Conceptual Aspects:** This chapter has examined the linkages between globalisation and culture. The chapter mainly dealt with the related concepts like homogenisation, Glocalisation, hybridity etc.
3. **Cultural Globalisation and Nepali Community of Sikkim: Adaptation or Resistance**

This chapter discusses about the implications of globalisation in traditional cultural practices of Nepali's in Sikkim like the commercialization of culture has a disturbing impact on people and the cultural identity crisis.

The chapter has also studied the responses of Nepali Community in Sikkim to the forces of globalisation that means how they look upon globalisation and how people sense it. The chapter has also discussed on how traditional cultures are fading away due to influence of globalisation. There are various kinds of adaption such as religious faith, shared language, shared culture, shared traditions, sense of dressing and eating habits of a people, etc.

4. **Conclusion:** This final chapter has concluded overall impact of globalisation in Sikkim and especially case study of Nepali community of Sikkim.

Chapter- II

Culture and Globalization: Conceptual Aspects

2.1 Introduction

This chapter discusses the concepts of culture and globalisation. The chapter also discusses cultural globalisation with focus on cultural imperialism, homogenisation and glocalisation. It also examines Indian perspective of globalisation and its impacts with a special focus on Sikkim.

2.2 Culture

The word culture comes from Latin word, *cultura* or *cultus* means to 'cultivate'. The understanding of the word culture has changed from its root meaning as an activity to a condition, a state of being cultivated. Though the meaning of culture was originally tied to activity, the question of the activity of what and to what end is inevitable. The Romans linked culture to *humanitas*; man vs. animal, *urbanitas*; city vs. rural and *civilitas* as in civil and good manners opposed to barbaric ways (Kroeber & Kluckhohn 1952; 35).

Many, however, felt this to be a superficial concept, and interpreted culture as being *Bildung*, the cultivation of a complex inner life. Kroeber and Kluckhohn in the book *Culture a Critical Review of Concepts and Definitions* states that: "The most generic sense of the word "culture" in Latin and in all the languages that have borrowed the Latin root retains the primary notion of cultivation or becoming cultured. This was also the older meaning of "civilization". A second concept to emerge was that of German *Kultur*, roughly the distinctive 'higher' values or enlightenment of society" (ibid).

To conceptualise culture in this way – as the ontological foundation of a person's lived existence – is to form a proper appreciation of how cultural effects produce identities, societies and realities. For some, culture is more than simply the dressing that adorns the window through which we perceive our lived existence. It is not just the clothes that we wear, the songs we sing or the holidays that we observe. Culture is the language through which we learn to read the world. It is the collection of learned assumptions that we bring to the daily practice of interpreting the meaning of our reality and ourselves (Cara & Matthew, 2007).

According to Ekeh (1989), culture is a construct used to analyse and integrate events and ideas in a broad spectrum of areas of society. Jekayinfa (2002) states that from a wider perspective, culture includes the total repertoire of human actions which are socially transmitted from generation to generation. He views culture as a configuration of institutions and modes of life. Furthermore, he states that culture is the complex whole which includes knowledge, belief, arts, morals, laws, customs, and any other capabilities and habits acquired by man as a member of the society.

Raymond Williams explains that the word culture as understood in the German language, was used in the sense of becoming “cultivated” or “civilized” and as a description of the universal process of human development or “civilization.” Raymond Williams notes in his etymological study of the words “culture” and “civilization” that “culture” is one of the most complicated words in the English language. One of the reasons given is its relationship with the word civilization (Williams, 1983).

Fredric Jameson's "Reification and Utopia" (1979), has been summarised and debated the traditional critical attitudes towards the social functions of art in general and popular culture in particular. The central line of Jameson's review is the notion of the commodification of culture and art and the reification of human experiences which are turned into consumer products. Reification, according to Jameson, means that human experiences and practices are transformed into consumable objects that can be measured in light of their function and end, and of course money. By the perspective of the Marxist tradition, to view popular culture as art which has turned into a consumer product with high-art being the antithetical autonomous aesthetic form. Cowen (2002) contends that culture refers to art products and activities, as well as, other creative products that stimulate and entertain individuals such as music, literature, visual arts and cinema. In this regard, some populations use their culture to create new products making culture a commercial label.

Culture is not an abstraction; it is a living open totality that evolves by constantly integrating individual and collective choices that are taken in interaction with other, similar wholes. It expresses itself in diverse ways without being reducible to ‘works’. Culture is the product of a complex inheritance constantly submitted to scrutiny and the need to adapt a constant conquest to achieve (Jean, 2002).

In general discourses, culture is the totality of the way of life of a group of people that has been developed, shaped and practiced over the years. The development of these cultural norms and practices are shaped by the environment and the needs of people. Over the years as societies develop and modernize, these cultural practices undergo changes to reflect the changing times to better serve the needs of the people. This means that culture is not stagnant. It is constantly undergoing evolutions based on the changes in the environment in which it exists (Baffoe, 2005).

Each culture has its own personality. The fact that we are all human does not mean that we are same. Culture is learned. This is considered the most common attribute. Such a learning does not take place through natural inheritance. It is not genetically transmitted. Rather, it takes place by gradual process of absorption from the social environment or through deliberate instruction as stated by Fridah (1998).

2.3 Globalisation

The term globalization comes from English, as base of the word “globalization” which refers to the emerging of an international network, belonging to an economic and social system¹. One of the earliest uses of the term "globalization", as known, was in 1930 in a publication entitled *Towards New Education* - to designate an overview of the human experience in education². Roland Robertson, Professor of Sociology at the University of Aberden was the first person who defined globalization as "the understanding of the world and the increased perception of the world as a whole" (Roland, 1992:130). Martin Albrow and Elizabeth King, sociologists, define globalization as "all those processes by which the peoples of the world are incorporated into a single world society (Martin & Elizabeth, 1990; 13). Anthony Giddens, in his work *Consequences of Modernity* used the following definition; "the globalization can be defined as the intensification of social relations throughout the world, linking distant localities in such a way that local happenings are formed as a result of events that occur many miles away and vice versa” (Giddens, 1991;19).

¹ “Globalization”. Online etymology dictionary. www.etymonline.com/index.php?term=globalization.

² "Globalization". Oxford English Dictionary Online. September 2009. website-
http://dictionary.oed.com/cgi/entry/50297775?single=1&query_type=word&queryword=Globalization&first=1&max_to_show=10.

Globalisation is an elusive and multidimensional concept, characterised by an ongoing process of structural transformation with positive and negative effects. The global intensification of political, economic, social and cultural linkages fundamentally alters the nature of interactions between people, nations and societies. From a fashionable start, embodying images of technological progress and economic dynamism, it has progressively become the object of a civil society backlash in a rather polarised debate. In short, it is a turbulent phenomenon that not only transcends but ignores boundaries and that not only involves a radical reconfiguration of societies but also an even more radical reconstitution of concepts and mentalities of the modern world. We should therefore not argue so much about definitions, but more about managing its consequences. Far more fruitful than polarising the debate for or against globalisation, is the need to come to grips with its multiple aspects and consequences and to prospect novel ways of orienting globalisation to a culture of peace and development worldwide and a sustainable community of cultures (Leonce, 2002).

Globalization has become a buzzword of our time frequently used by people. Globalization is the increasing interaction of national economy with that of the First World, which ultimately aims at creating a state of frictionless capitalism. According to Orunmoluyi (2002) it is a process of creating a global market in which increasingly all nations are forced to participate. The process of globalisation entails that there is interconnection of sovereign nations through trade and capital flows; harmonization of economy rules that govern relationship among these sovereign nation; creating structures to support and facilitate interdependent and creating a global market place.

Globalization refers to the rapidly developing and ever-deepening network of interconnections and interdependencies that characterise modern social life. At its most basic, globalization is quite simply a description of these networks and of their implications – for instance in the various ‘flows’ - of capital, commodities, people, knowledge, information and ideas, crime, pollution, diseases, fashions, beliefs, images and so on – across international boundaries. This increasing connectivity is, in some ways, an obvious aspect of our lives. It is something we can all – at least in developed societies - recognise in everyday routine practices: in our use of communications technologies – mobile phones, computers, email, the internet - in the built environment we inhabit, in the sort of food we

eat, in the way we earn our livings, and in the way we entertain ourselves – in cinema, television and so on. It's obvious that we are living in a much more globally 'connected' world today than even thirty of forty years ago (University of Nottingham Ningbo China (UNNC) Research Seminar Series, 2006–2007).

Globalization can refer to those spatial-temporal processes of change, which constitutes the transformation of human concerns in an organization, linking together and expanding human activity across regions and continents. Without referring to the expansion in space of the connections, there can be no clear and coherent formulation of the term globalization. A satisfactory definition of globalization must address each of these items: extension, intensity, celerity and impact (Held & Anthony, 1999).

The Swedish journalist Thomas Larsson, in his book *The Race to the Top: The Real Story of Globalization*, says that globalization "is the process of the shrinking of the world, the shortening of distances, and the closeness of things. It allows the increased interaction of any person on one part of the world to someone found on the other side of the world, in order to benefit" (Thomas, 2001). In 2000, the International Monetary Fund has identified four basic aspects of globalization: trade and transactions, capital movements and investment, migration and movement of people and the spreading of knowledge (IMF, 2000).

The vast literature on theory and practice of globalisation shows an extremely complex phenomenon, encompassing divergent and at times contradictory processes. It simultaneously establishes hierarchies, concentrations of capital, power, information and population, and spins out levelling networks. Along another axis, globalisation is homogenising and differentiating. It encourages economic, political and cultural activities that create convergence across all levels. But it unleashes and fuels heterogeneous forces that recreate differences, raises barriers and establishes new frontiers. These heterogeneous forces operate from the margins to the centre of the globalised world. Only if we understand the dynamic interactions of this process of hierarchizing vs. networking and homogenising vs. differentiating can we actually understand the societal impact of globalisation (Leonce, 2002).

Globalization is a complex process because it involves rapid social change that is occurring simultaneously across a number of dimensions – in the world economy, in politics, in communications, in the physical environment and in culture – and each of these transformations interact with the others. Therefore it's a complicated process to grasp in its entirety. And there are all sorts of theoretical issues – to do with its causality, its historical and geographical sources, its relationship to other concepts like modernity and postmodernity, its social consequences, and its differential impact – that are difficult and controversial. However, at its core, there is something going on which is quite simple to describe – and I call this a process of accelerating 'connectivity'. (Tomlinson, 1999).

Globalization has happened in the past and it will continue to happen today as well as tomorrow. What is important to understand here is to the spread and scope of these changes and their consequences. If ideas, culture, images move they should move both ways, instead of almost entirely from the West to the rest of the world. Further, celebration of the movement of ideas should be of one that is the best of each culture and not the worst. For example, what is being sent in the name of America and European films and documentaries are not ones deal with important political and social issues. Films depicting violence have come to splash the home TV and larger screen all over (Zwingle, 1999).

Therefore, assessing globalisation as a concept and a process needs clarification. First of all globalisation as a dominant motif of current international relations assumes a reformulation in such a way that it does not automatically incorporate the ideological presuppositions of neo-liberal economics; and secondly opponents of economic globalisation should rather work toward the formulation and embrace of positive forms of globalisation that enhance the material, moral and spiritual well-being of people. For such an undertaking a sensitive and balanced critical discourse on globalisation is required rather than a collision of polar discourses between extremes of unconditional enthusiasm and uncompromising dislike. At a policy level, it is therefore important to strive for "globalisation with a human face" (Falk, 2000:162).

Globalisation, while creating opportunities for societies, is also the source of major stresses and unbalances. There is in fact a non-egalitarian dimension of globalisation especially with regards to the distribution of welfare and with respect to the capacity to seize global opportunities between developed and developing countries. It is straining the institutional fabric of societies affecting the relative significance of traditional structures of

governance (states) and of orthodox concepts of authority sovereignty and legitimacy. In short, the process of globalisation is ushering a new phase of social change which exhibits great uncertainties about the future governance of societies. The global backlash against globalisation, from government's powerlessness to the proliferation of transnational actors, from financial volatility to social inequality, and from environmental degradation to cultural uniformity show common threats: predominance of economic thought and practice, the neglect of the cultural factor and a running process of individualisation (Leonce, 2002).

2.4 Cultural Globalization

Cultural globalisation has assumed a special relevance with the so-called “cultural swing” of the eighties, or, in other words, the change of emphasis in the social sciences from socio-economic phenomena to cultural phenomena. The “cultural swing” has rekindled the question of causal pre-eminence in the explanation of social life and, with this, the question of the impact of cultural globalisation (Boaventura, 2002).

As Kumaravadivelu states, “Simply stated, globalization refers to a dominant and driving force that is shaping a new form of interconnections and flows among nations, economics, and peoples. It results in the transformation of contemporary social life in all its economic, political, cultural, technological, ecological, and individual dimensions”. As an essential part of globalization, cultural globalization refers to how “contact between people and their cultures their ideas, their values, their ways of life have been growing and deepening in unprecedented ways” (Kumaravadivelu, 2008).

From the cultural point of view, Held (2002), state that globalization is the process of harmonizing different culture and beliefs. Castells (1997), state that globalization is the process that eroding differences in culture and producing a seamless global system of culture and economic values. The harmonization, achieved due to advancement in communication and countries are increasingly being forced to participate. Therefore, globalization can be viewed as a process of shifting autonomous economies into a global market. In other words, it is the systematic integration of autonomous economies into a global system of production and distribution (Awake, 2002).

Anthropologist Arjun Appadurai (1996) argues that “individuals and groups seek to annex the global into their own practices of the modern”, and that “consumption of the mass media

worldwide provoke resistance, irony selectivity, and in general agency. National cultures and values change over time, though in “path dependent” rather than convergent ways (Inglehart and Baker 2000). Other writers such as Meyer and Hannan (1979) do describe world-culture as binding society and individuals together “by rationalizing systems of (imperfect) egalitarian justice and participatory representation, in the economy, polity, culture, and social interaction.

Cultural globalisation refers to “the emergence of a specific set of values and beliefs that are largely shared around the planet” (Castells, 2009:117). The source of most global informational flows is mass media. Traditionally this entails a flow of information in a single direction, a dispersion from one to many. Throughout the developed world the globalisation of media is often argued to be tantamount to the globalisation of culture. Indeed, cultural globalisation is familiar to almost everyone; prominent icons of popular culture, like Coca-Cola and McDonalds, are common examples that can be found ‘everywhere’. Looking at global cities where a consistent brand-name consumerism exists, cultural globalisation can appear to act as a solvent, dissolving cultural differences to create homogeneity across the globe (Sassen, 1991).

In addition to an openness of diverse economic, political, cultural and social flows in both information and trade and its market-related dimension, globalization also has political features through the so-called notion of global governance. In fact, the involvement of various states and governments in promoting the internationalization of their companies contributes to globalization, particularly through multilateral agencies such as the World Bank, the World Trade Organization and the International Monetary Fund (Drucker, 1997).

There are a number of definitions of cultural globalization. For example, Watson (2016) defines cultural globalization as “a phenomenon by which the experience of everyday life, as influenced by the diffusion of commodities and ideas, reflects a standardization of cultural expressions around the world. Propelled by the efficiency or appeal of wireless communications, electronic commerce, popular culture, and international travel, globalization has been seen as a trend toward homogeneity that will eventually make human experience everywhere essentially the same. This appears, however, to be an overstatement of the phenomenon. Although homogenizing influences do indeed exist, they are far from creating anything akin to a single world culture. While the direction of cultural

globalization can go in any direction, many have suggested that countries like the United States have had a much greater influence on globalizing culture. There is a great deal of evidence to support this belief in American cultural globalization. Part of this has to do with the size of the American economy, which is the largest in the world. In addition, it is one of the wealthiest economy. Furthermore, scholars argue that the widespread use of English throughout the US is another important factor. Namely, “The ability to speak English grants one access to almost the entire U.S. population, as well as hundreds of millions of other people around the world”.

Thus, we see a large US influence in economic globalization. But this mass market also has connections to cultural globalization. The US is a large producer of mass media. When we often think of cultural globalization, we tend to immediately look at mediums such as film, television, music, and literature. There are many reasons to think about US media and its relationship and influence with regards to cultural globalization.³

The term, globalization, is usually a misnomer, since cultural phenomena that transcend national boundaries rarely incorporate all nations in the world or even all of its continents because of the enormous diversity of national cultures in terms of wealth, power and resources for disseminating and receiving cultural materials and artefact. Empirical research on cultural globalization tends to be restricted to an examination of the impact of a specific form of transnational or global culture on a single national culture (Daina, 2010).

While globalisation has increased cultural assertively and participation for some, the lack of understanding or respect for cultural differences by others has however led to distrust and confrontation between cultures and reinforced endemic tensions of multi-ethnic societies. Those who actively take part in global culture exchanges often experience culture as a process in which their own cultural identity becomes receptive towards other cultures, but those who experience globalisation as an alien process, often view cultural identity in a narrow sense that rejects diversity. This makes culture swiftly intertwined with conflict. The assumption is that we're not moving into a unified and harmonious world culture, nor into an age in which cultures are in perpetual war with each other. The likely scenario might be a global culture, primarily western and spreading through the world through many

³ Cultural globalization”, *international relations.org*, website:-<http://internationalrelations.org/cultural-globalization/>

channels, which interacts with indigenous cultural forces in a number of different ways. This would imply the active support of cultural differences as a source of creativity and wealth creation at a global level (Raj Isar, 2001:7).

We usually understand the cultural globalisation has its huge sense of conceptual aspects. The following are the various conceptual aspects of cultural globalization are as follows;

2.4.1 Cultural Imperialism

Cultural imperialism as a theory referred to the imposition upon other countries of a particular nation's beliefs, values, knowledge, behavioural norms and style of life (Salwen, 1991). Beginning in the 1960s, scholars argued that American culture disseminated in other countries constituted a form of cultural imperialism or cultural domination (Tomlinson, 1991). Scholars interpreted certain types of culture as representing the political interests of the United States and other powerful capitalist societies. The theory highlighted the discrepancy in the power to disseminate culture between the industrial West and the developing world. Critics alleged that it tended to have 'a one-sided emphasis on the role of "external forces"'. While underestimating the internal cultural, class and economic factors at work in each third world country' (Laing, 1986). The cultural imperialism originally referred to the imposition of political ideologies. A later version, media imperialism, attributes the source of hegemonic dominance to media conglomerates, based in a few western countries, that control production, program content and worldwide distribution in the television, film, music and publishing industries (Kellner, 1999).

In international communication theory and research, cultural imperialism theory argued that audiences across the globe are heavily affected by media messages emanating from the Western industrialized countries. Although there are minor differences between "media imperialism" and "cultural imperialism" most of the literature in international communication treats the former as a category of the latter. Grounded in an understanding of media as cultural industries, cultural imperialism is firmly rooted in a political-economy perspective on international communication. As a school of thought, political economy focuses on material issues such as capital, infrastructure, and political control as key determinants of international communication processes and effects (Kraidy, 2002).

Chalaby (2006) argued that speaking of the 'primacy' of certain national media cultures rather than imperialism is preferable because it avoids the ideological biases of the cultural imperialism thesis. It shows that the American film and television industry has achieved a dominant position in the European audio-visual market in spite of protectionist measures by European countries. As Chalaby points out, 'American companies owe their continuing presence in the region to their understanding and adaptation to European cultures, establishing bases across the continent and hiring European staff'. Unlike their European competitors whose approach is nation-centric, the American broadcasters 'have adopted a regional strategy and adapted their organizational structure to the international nature of the multi-channel television market' (Chalaby, 2006; 19-39).

The cultural imperialism thesis originally referred to the imposition of political ideologies. A later version, media imperialism, attributes the source of hegemonic dominance to media conglomerates, based in a few western countries, that control production, program content and worldwide distribution in the television, film, music and publishing industries (Kellner, 1999). This system affects the survival of national cultural industries in smaller and weaker countries whose cultural goods are often unable to compete in their own countries with those that are distributed by international media conglomerates. Transnational corporations (TNCs) can eliminate or decrease opportunities for the expression of indigenous cultures by substituting western media culture.

In the early stage of cultural imperialism, researchers focused their efforts mostly on nation-states as primary actors in international relations. They imputed rich, industrialized, and Western nation-states with intentions and actions by which they export their cultural products and impose their sociocultural values on poorer and weaker nations in the developing world. This argument was supported by a number of studies demonstrating that the flow of news and entertainment was biased in favour of industrialized countries. This bias was clear both in terms of quantity, because most media flows were exported by Western countries and imported by developing nations, and in terms of quality, because developing nations received scant and prejudicial coverage in Western media (Kraidy, 2002).

2.4.2 Homogenization of culture

Advocates of anti-globalization claim that the world is being homogenized in the new global era. Consumer goods are becoming homogenous all over the world. People use the same kind of things: from planes and cars to pins. With this goes a consumeristic way of life and system of values that concentrate on the material world and on physical comfort (Featherstone, Lash & Robertson, 1995). Homogenization is basically something imposed on people by the market forces. It treats people as objects. However, it should be noticed that even while they use those goods, people can and do assert themselves as subjects, integrating them in their own way of life. People are not passively accepting, as they have great freedom to select the way of their lives. In this sense, people could choose their own favourites, regardless of the external factors.

The homogenization perspective seems to positively answer these questions as the increased interconnection between countries and cultures contributes to forming a more homogenous world adopting the Western Euro-American model of social organization and life style (Liebes, 2003). In the homogenization view, barriers that prevent flows that would contribute to making cultures look alike are weak and global flows are strong. In its extreme form, homogenization, which is also known as convergence, advances the possibility that local cultures can be shaped by other more powerful cultures or even a global culture (Ritzer, 2010). This perspective is reflected in several concepts and models such as the Global Culture, Americanization and McDonalidization.

There is little doubt if any that the McDonalidization constitutes an important symbol of the homogenization perspective. It is defined as “the process whereby the principles of the fast-food restaurant are coming to dominate more and more sectors of American society and the world” (Ritzer, 1993:19).

McDonalidization is the idea of a worldwide homogenization of cultures through the effects of multinational corporations. The process involves a formal consistency and logic transferred through corporate rules and regulations. The McDonalidization model refers to the principles that the McDonald’s franchise system has been able to successfully spread across borders and into the global marketplace. These principles embedded within the system are efficiency, calculability, predictability, and control. In fact, the McDonald

formula is a success for the reason that it is efficient, quick and inexpensive, predictable and effective in controlling both labour and its customers. Across different regions and countries in the world, more and more people seem to watch the same entertainment programs, listen to the same music, consume common global brand products and services, and wear the same or similar clothes (Prasad and Prasad, 2006). Globalization makes individuals aware of the diverse national cultures in the world which are multiple in numbers and distinct in nature. Hence, globalization strengthens national cultures rather than undermine them (Tomlinson, 2003).

In the second sense, imperialist culture becomes an agent of its own levelling. It falls victim to the commodity form that belittles cultural referents, even swallowing them up to the extent that culture can exist as sign in reference to other signs, a simulacrum without origin (Baudrillard :1983). We see this in the cultural experiences engendered by the spread of fast food chains and amusement theme parks around the world. Ritzer (1983), calls it the McDonalization of society which ‘encompasses such disparate phenomena as fast food restaurants, TV dinners, packaged tours, industrial robots, plea bargaining and open heart surgery on an assembly line bases. This type of consciousness is becoming more widespread with the development of mass tourism (Nagla, 2010).

The commercialization of culture has a disturbing impact on people. What once was an element of their way of life becomes a product, rather than something unique they had made to suit their own specific needs and circumstances. At the same time people are continuously bombarded with new images, new music, new clothes and new values. Global media is increasingly in the hands of a few, large, powerful organizations as is the production of music and films. For example, by 1997 the MTV channel was available to 280 million households in over 70 countries and it is increasing day by day. The common characteristic of the globalized culture is that it pursues the same “one size fits all” idea: the archetypical middle class family according to the American model in which consumerism is the norm. The result of this cultural process of homogenization is that a large section of the world's population dreams of living like *Cosby & Co* or like the characters in any other stereotype American soap opera. Traditional values have been overtaken by Coca Cola culture. The Michael Jackson style of music and culture is taking over and we don't have the values to cope with it (Dilara, 2007).

The world is presently experiencing Americanization, rather than globalization with the former referring to the global spread of America's influential dominance and culture through drastic growth of mass communication and penetration of American companies in other countries. As a matter of fact, there seems to be an American hegemony reflected by a domination of the Internet as 85% of web pages originate from the United States and American companies control 75% of the world's packaged software market (Jaja, 2010). In addition to the latter, there is an American monopoly of the media as seen with popular films, music, and satellite and television stations around the globe. It should be highlighted that the American conception of culture is open and far from the erudite notion of several European countries, for instance. Further, the American way of life does not appear to be elitist and aims at spreading cultural products to the masses which increase economic opportunities. This model is desired by other populations, developed and developing.

The world at large is experiencing the effects of multi-faceted globalisation with varying degrees of impact on cultures and peoples. In Western and non-western societies seemingly contradictory tensions appear like modernisation vs. indigenization, universalism vs. particularism, homogeneity vs. heterogeneity, unity vs. diversity. Meanwhile the international community is searching for opportunities and structures which underscore a dialogue of cultures that may preserve and foster the paradigm of peace and development worldwide and replace a culture of confrontation, distrust and fear. Besides its economic and political dimensions, globalisation is also a cultural phenomenon with profound implications on the daily life of society. If there is economic globalisation there is also cultural globalisation, often implying cultural imperialism of the West (i.e. remaking the world in a Western image). Intensification of communications systems and international mobility flows has triggered the emergence of a global culture, leading to cultural capitalism. The globalising culture industries are detaching people from their historically developed religious moral and societal reference frameworks (Leonce, 2002).

2.4.3 Hybridization of culture

Hybridity refers to the manifestation of hybrid cultures and identities: cultures and identities that fused together elements of separate cultural traditions. In a sense, all cultures and identities are necessarily hybrids insofar as all cultures evolve as a result of their contact with other cultures and identities. No matter how static, or self-referential a cultural

tradition may appear to be, no cultural tradition is ever unchanging. That said, the term hybridity will be reserved to refer to instances in which the fusion of elements of two or more traditions is so new and distinct, as to be self-conscious (Mathew, 2003).

According to the Nicholas Thomas, Hybridity is a risky notion. It comes without guarantees. Rather than a single idea or a unitary concept and hybridity is an association of ideas, concepts and themes that at once reinforce and contradict each other. The varied and sometimes contradictory nature of its use points to the emptiness of employing hybridity as a universal description of culture. Indeed, we learn very little when we repeat glibly that every culture is hybrid or, as happens too often, when fragments of discourse or data are cobbled together and called hybridity in several registers- historical, rhetorical, existential, economic, and so on.

The process of Trans- local fusion and cultural mixing or hybridization is another model that touches on interactions between globalization and culture. According to the hybridization view, external and internal flows interact to create a unique cultural hybrid that encompasses components of the two (Ritzer, 2010). Barriers to external flows exist; however, although they are powerful enough to protect local cultures from being overwhelmed by external exchanges, they are not powerful enough to completely block external flows. According to Bhahba, the phenomenon of hybridization produces inconsistent, ambiguous, or conflicting meanings that create opportunities for culturally oppressed groups to resist the dominant culture (Bhahba, 1994).

Pieterse argue that hybridization is in fact an offspring rooted in the breadth of racism with inferences shedding light on the existence of the métis, half-caste and mixed breed. The latter standpoint opposes the doctrines of racial purity and integration of the 19th century because, according to the father of racial demography, de Gobineau, and other scholars, the idea of race-mixing with what they considered lower elements of society would eventually elevate the former in the dominant role. Based on the premise of de Gobineau's theory of the Aryan master race, it is believed that race created culture and that mixing the white, black and yellow races broke established barriers set in place to avoid states of chaos. Based on these premises, the regions of central Asia, south and Eastern Europe, and the Middle East and North African regions are mixed racial demographic areas (Pieterse, 1996).

One of the most influential voices in the debate about cultural hybridity is Argentinean-Mexican cultural critic Nestor Garcia-Candini. In his book *Hybrid Cultures* (1995), Garcia-Candini advocates a theoretical understanding of Latin American nations as hybrid cultures. His analysis is both broad and incisive, covering a variety of cultural processes and institutions such as museums, television, film, universities, political cartoons, graffiti, and visual arts. According to Garcia-Candini (1995), there are three main features of cultural hybridity. The first feature consists of mixing previously separate cultural systems, such as mixing the elite art of opera with popular music. The second feature of hybridity is the de-territorialization of cultural processes from their original physical environment to new and foreign contexts. Third, cultural hybridity entails impure cultural genres that are formed out of the mixture of several cultural domains. An example of these impure genres is when artisans in rural Mexico weave tapestries of masterpieces of European painters such as Joan Mira and Henri Matisse, mixing high art and folk artisanship into an impure genre (Kraidy, 2002).

2.4.4 Glocalization

Ronald Robertson (1992) has termed Glocalization. Glocalization is also actualized by production companies that manufacture consumer goods for global markets: these products ‘travel’ and flow through the globe. Hybridization in cultural studies has also been associated with the notions of creolization and glocalization (Hannerz, 1987). The word “Creole” refers to people of mixed race but it has been extended, among each other, to the creolization of culture (Cohen, 2007). Further, glocalization, which is at the heart of hybridization, refers to the interpretation of the global and local producing unique outcomes in different geographic regions (Giulianotti and Robertson, 2007). Glocalization is reflected by the fact that the world is growing pluralistic with individuals and communities becoming innovative agents that have a tremendous power to adapt and innovate within their newly glocalised world (Robertson, 2001).

In the discussion of glocalization some writers tend to conflate it with hybridization. This may be somewhat misleading. Glocalization involves blending, mixing adapting of two or more processes one of which must be local. But one can accept a hybrid version that does not involve local. Glocalization to be meaningful must include at least one component that addresses the local culture, system of values and practices and so on (Khondker, 2004). Globalisation and localisation are in a dynamic dialectic. Globalisation process of local

hybridisation that determines a great number of processes change and even transcend the regional and national characteristics of popular music. Current debates about globalisation in popular music show that local actors become increasingly involved in global flows of meanings, images, sounds, capital, people, etc. (Chung, 2003).

Culture is a dynamic force for change rather than a rigid set of forms or parameters that must be strictly adhered to. As the *World Commission on Culture and Development* (WCCD) noted, a society's culture is neither static nor unchanging but rather is in a constant state of flux, influencing and being influenced by other world-views and expressive forms. The current era of globalization, with its unprecedented acceleration and intensification in the global flows of capital, labour, and information, is having a homogenizing influence on local culture. While this phenomenon promotes the integration of societies and has provided millions of people with new opportunities, it may also bring with it a loss of uniqueness of local culture, which in turn can lead to loss of identity, exclusion and even conflict. This is especially true for traditional societies and communities, which are exposed to rapid 'modernisation' based on models imported from outside and not adapted to their context (UNESCO).

2.5 India and Globalisation

Globalisation has opened up new and tremendous opportunities worldwide. Under the influence of the process of globalisation, India in 1991 introduced economic policy changes and integrated its economy to the international economy. Globalisation in India arrived just before the end of the cold war. India introduced changes in industrial and trade policies to improve its efficiency, productivity and competitiveness of its economy. Besides, it also brought changes in industrial licensing, foreign collaborations, investment by NRIs, portfolio investment by foreign institutional investment, reduction in tariff rate and simplification of export-import procedures, opening of the IT-sector, reducing public expenditure investment norms to attract inflow of capital from both the domestic and foreign enterprises in sectors like banking, insurance, retailing etc. (Wadha, 2006:308).

Globalisation has far-reaching implications on India's economic, trade and investment relations with the countries of the world. India's economic achievement over the last two decades has attracted the attention of other regional and global powers for closer cooperation with India. Henry Kissinger predicts that in the twenty-first century, the international system will be dominated by six major powers: the U.S., Europe, China,

Japan, Russia and probably India. This is followed by the predicament of Samuel Huntington that during the coming decades, “India could move into rapid economic development and emerge as a major contender for influence in world affairs.” India’s Gross National Product (GNP) of \$2.14 trillion in Purchasing power parity (PPP) terms is larger than that of three P-5 countries such as Russia, France and Germany. This way, in PPP terms, India’s economy is more than twice that of Russia (Nayer & Paul, 2004).

In the Indian context, globalisation would mean opening up the country’s economy to FDI by providing facilities to foreign companies to invest in different fields of economic activity in India; removing constraints and obstacles to the entry of MNCs in India, allowing Indian companies to enter into foreign collaborations and also encouraging them to set up joint ventures abroad; carrying out massive import liberalization programmes by switching over from quantitative restrictions to tariffs in the first place and then bringing down the level of import duties considerably; and instead of a plethora of export incentives opting for exchange rate adjustments for promoting exports (Ghosare, 2013).

There is an International market for companies and for consumers there is a wider range of products to choose from. Increase in flow of investments from developed countries to developing countries, which can be used for economic reconstruction. Greater and faster flow of information (through TV, Internet) between countries and greater cultural interaction has helped to overcome cultural barriers. Technological development has resulted in reverse brain drain in developing countries. India gained highly from the LPG (Liberalization, Privatization and Globalization) model as its GDP increased to 9.7% in 2007-2008. In respect of market capitalization, India ranks fourth in the world (Kumar, 2011).

2.6 Impacts of Globalisation in India

Globalisation resulted in the neglect of agriculture that adversely affected the vulnerable classes of rural society in their employment conditions, income and consumption pattern, their education and health status. The small and marginal farmers are affected by a reduction in the fertilizer and chemical subsidies and in the budget of poverty alleviation programmes as well by the shift of area under food production to export oriented commercial crops. The disintegration rural economy brought about by globalisation lead to

the disintegration of village communities, their society, culture and religions aspects (Alphorsal, et. al, 2003)

Globalization has not only inculcated the westernization in India, but conversely the Indian culture has also spread its impact globally. Culture and traditions of any geographic region hold a special significance with respect to its uniqueness and that is the differentiating factor for a population within a geographic boundary from the other. This uniqueness has been disturbed to the varying degrees in lieu of globalization. Such an impact is very much pronounced when they hit a developing country like India. The culture of any country does not only portray the region and language of the region, but it starts with the mind-set and mentality of the residing citizens. Indian culture is quite rich with respect to its heritage and resources, and more importantly due to the welcoming approach of its citizens (Gazala, 2015).

Improved Economic conditions, increased recognition of human rights, unprecedented mobility and interaction of people from different countries have dented local cultures of people the world over. Transnational workforce and large scale immigrants, a product of globalization, are dispersing different cultures in various countries leading to a unified world culture that consists of a mixture of various regional cultures. Global population is getting closer to sharing similar social values, aspirations, attitudes and life styles. Local culture, spiritual practices and core social - values have been getting reframed and a new meaning is being given to human life. It is globalization and globalization alone, which is responsible for changing people's outlook and life style. Indian joint family system has been appreciated world over for strong relationships which provided support to everybody to face hard times and old age periods. Western culture has given new meaning to life to Indian youth. They want to lead an independent life. They are getting more and blunter in breaking relations with elders and in building nuclear families. Old & handicapped persons in the families are being forced to support themselves without any support from their children. These nuclear families are getting further divided due to strained relations of partners or due to displacement of one or the other partner to a far off place in pursuit of his/her employment (Jindal, 2013).

In 1991, the pace of globalisation in India suddenly accelerated, as the Indian economy opened. Within a decade, satellite television and Hollywood movies became

widely available. Many commentators expected that exposure to new cultural models would lead to changes in family and gender arrangements in India (Derne, 2005). Since the economic liberalization of the 1990's, Indians travelled abroad and their lifestyle, tastes & preferences also changed. Film makers made strategies to accommodate such audience's tastes and preferences by concurrently mixing local with the global. Such strategies are labelled as Glocalization for Bollywood audiences. The film industry located in Mumbai. The term Bollywood has come to refer to the roughly 1000 Hindi films that roll out each year from the city's studios. From 1991, Globalization also impacted the scenario of Indian media. Many new international channels such like Hong Kong based Star TV, subsidiary of News Corporation and CNN enter in India. It was also supported by government's new "Open Skies Policy". It has also encouraged regional language channels, foreign language channels and Hollywood movies in India (Hasan & Nika, 2014).

2.7 Conclusion

The nature of cultural imperialism and western cultural hegemony has become both more pervasive and less visible because it is based on clusters of values and behaviours, such as McWorld and McDonaldization, which penetrate cultures in different institutions including business as well as media. It is so omnipresent in many western countries that it is truly 'taken for granted' and therefore almost invisible. The coexistence of both homogenization and hybridity, as Appadurai noted in 1990, persists. Homogenization is a consequence of a new kind of hegemony which can lead to 'faceless' products and narrow cultural choices; hybridization in the face of increasing cultural diversity on the interpersonal level expands cultural choices and behaviour (Crane, 2010).

In view of the process of globalisation and its consequences on cultural exchanges and cooperation worldwide, Europe is required to take up its moral responsibility to contribute to a strengthening of a intercultural dialogue among equals in a globalising world, while firmly supporting its commonly shared values at all possible policy levels. The maintenance and promotion of the global common good of a culture of peace and development worldwide, the common practice of mutual learning and the centrality of the individual citizen as a person within a Community structure are to be Europe's guiding principles in promoting globalisation with a human and cultural face (Bekemans, 2002).

Chapter -III

Cultural Globalisation and Nepali Community of Sikkim:

Adaptation and Resistance

3.1 Introduction

This core chapter discusses the cultural globalisation with a focus on India. Then, the chapter briefly discusses the cultural globalisation in Sikkim, like, how do Sikkimese understand about cultural globalisation as an aspect of culture? The chapter also examines about culture and Nepalis in Sikkim. It analyses the responses of Nepali community of Sikkim to the forces of cultural globalisation and various aspects of cultural adaptation. An analysis of the field observations on cultural issues and exchanges of western and other cultures in Nepali community of Sikkim has also been done in this chapter. Lastly, this chapter has been addressed various kinds of Nepali ethnic organisations/associations to resist the forces of cultural globalisation. It also examine the various initiatives of Sikkim Government for preservation of culture.

3.2 Cultural Globalisation: The Indian Scenario

The term ‘Globalization’ is self-explanatory. It is an international platform for maintaining evenness in the living mode of the people all over the world. Globalization is the result of the interchange of culture everywhere around the world. This is the means for providing the international arena for intermingling of people from different sectors, culture and dialects and learns to move and approach socially without hurting and affecting each other’s prestige. Instead of destroying some cultures, as others predicted, mass media assists in the revitalizing and restoring of cultural preservation of nations (Ginsburg, 2002).

Economic, social, cultural and political life today is rapidly drawn into much wider and faster networks of ‘virtual localities’. As a corollary, individuals, groups and communities, irrespective of their cultural or geographical boundaries, are progressively drawn into networks beyond time and space. Globalization is ubiquitous in the contemporary world even though we often criticise or oppose certain processes associated with it. Interestingly, persons opposing globalization constitute a part of it

and they do so by being empowered with technology, which is a product of globalization itself. In this sense, technological globalization appears to be irreversible.

3.3 Cultural Globalisation in India

Indian society with its enormous socio-cultural and regional diversities represents certain challenges to the social scientists to grasp the exact nature of cultural changes. Indian society is most popularly characterized as a mosaic society of rich cultural heritage nurturing “unity in diversity” (Gosh, 2010). The People of India (POI) Survey¹ has identified 91 cultural regions within India, almost each state having plural cultural regions. The survey has also noted that the consumption pattern of people belonging to 4635 communities in the country belies the stereotyped image of India as being engrossed in “other-worldly asceticism”² (Singh, 1992:53).

Apart from cultural diversity and a huge population base, understanding changes in the symbolic aspects of our culture is an uphill task as “cultural lag”³ may generate claims and counter claims. There are also certain other methodological issues concerning the impact of globalization. In spite of such limitations, certain broad features of cultural changes can be identified.

Globalization expands the scope and speed of cultural interactions across societal boundaries; the incidence of migration and emergence of the cultural diaspora bring about intense cultural, social and economic interactions. Yogendra Singh (2002) therefore, acknowledged that Indian society has entered a qualitatively new phase since the introduction of economic reforms in early 1990s, and the current phase of global capitalist development is bound to generate several new cultural challenges for us. This

¹ The Anthropological survey of India, launched a project on the people of India on 2 October 1985. The objective of the project was to generate a brief, descriptive anthropological profile of all communities of India.

² It is a lifestyle characterized by abstinence from sensual pleasures, often for the purpose of pursuing spiritual goals. Ascetics may withdraw from the world for their practices or continue to be part of their society, but typically adopt a frugal lifestyle, characterised by the renunciation of material possessions and physical pleasures, and time spent fasting while concentrating on the practice of religion or reflection upon spiritual matters.

³ The term cultural lag refers to the notion that culture takes time to catch up with technological innovations, and that social problems and conflicts are caused by this lag. Subsequently, cultural lag does not only apply to this idea only, but also relates to theory and explanation. It helps by identifying and explaining social problems to predict future problems.

is both due to substantial changes in the social structure of the society and also its processes.

Singh divided the post-globalized changes occurring in Indian society into two categories: first, those which concerns the substantive structures of culture and its relationship with social institutions; and second, those which refer to the processes of change in culture, especially engendered by the forces of globalization, telecommunication revolution and the emergence of market economy in a qualitative new form. The structural issues of change, for Singh, refer to the a) impact of globalization upon local culture, b) the nature of cultural identities at the local, regional and national levels and the extent of their inner resilience to withstand the forces of globalization, c) the emerging popular culture in India and its impact of different segments of Indian society. The other substantive issues relate to the processes like nation building, language as a marker of cultural identity, growth of ethnicity, changes in community structure, changes in leisure activities, etc. (Gosh, 2014; 247).

3.3.1 Spread of Consumer Culture

It has been argued that contemporary globalization represents a major break even in the history of capitalism. This is because of globalization now represents an economy that is dominated by services. Consumption rather than production has become the major force of social change today. The process of conversion of culture into commodity is due to information-entertainment revolution on the chariot of market capitalism in 1992. Today there is perceptibly a shift towards a buying culture with more and more stress on commodity consumption in urban and semi-urban areas. Even in rural India, the ethos of consumerism has reached an all-time high and villagers are now more a part of the global market place than ever before (Gosh, 2014).

There is a trend towards commercialization of village fairs and festivals. As a corollary, market impulses were fast encroaching upon the cultural landscape of rural India. Later on, better roads and improved communication have removed territorial distances among cities, towns and villages. In the pre-liberalized period, a customer has to wait for several months, if not years, to purchase a car or two-wheeler. But now, in the consumer economy, competing private entrepreneurs would push prospective customers to purchase these goods. Travelling is now very fast and cheap and this has

allowed expansion of the network of even well-known fast-food, leather and jewellery industries to suburbs and semi-urban places (ibid).

In the Indian context, the massive entry of electronic media and communication technology have introduced many changes in the traditional modes of cultural expression, relations and usages of language and communication at local, regional and national level (Johnson 2005: 41). It encourages new waves in fashion by organising “fashion shows” and emphasizing on ethnic designs, artefacts and instruments of leisure along with a new “ideology of emancipation”. As a corollary, our cities and large towns are witnessing a rise in shopping malls or Big Bazaars and the youth particularly are finding them the idle place to hang out. Apart from the increasing influence of market in our lives, niche marketing also ensures that consumers are even more strongly attached to their cultures and become less open to external cultural influences (Panini 2008).

3.3.2. Media, Internet and Popular Culture

The role played by mass media (print and visual) in popularizing a consumer culture is no less significant. The increase in the number of newspaper and periodicals at both national and local levels over the last few years is just mind-boggling. According to the National Readership Study 2006 (NRS 2006), the reach of the press medium (dailies and magazines combined) has increased from 216 million in 2005 to 222 million in 2006 (NCAER, 2006). As a proportion, however, press reach has stabilised in urban India at 45 per cent and in rural India at 19 per cent (NSR, 2006). Similarly, television coverage and cable network along with facilities like telephone connectivity, cooking gas etc., have extended sharply particularly after private participation in these endeavours in the post-liberalized Indian economy. Nearly half of our population today has direct access to television programmes and in urban India alone such access is much greater. There were just about 50 TV channels in 1996, but the number is more than 100 in 2008 operating with nearly 15-16 companies. There were 415 million TV viewers in the country by the end of 2007 and this is amongst the world highest. The numbers of TV sets and cable connections have increased respectively from 70 million and 25 million in 1998 to 119 million and 62 million in 2005 (Gosh, 2014:7).

Television and computer network have given people greater access to information and allowed them to see a far greater variety of forms of life than previously possible. As a result even global or national issues/events like World Cup Cricket or Soccer, global warming, elections in Nepal, Pakistan or USA, Olympics in China, share prices, violence in Iraq or Afghanistan appear to concern us over and above the local or regional issues. The role that our media has played in popularizing, for instance, anti-human trafficking actions in the country, is praiseworthy (Gosh, 2014).

Mobile phones, computers and Internet connectivity today offer wide range of options to their users. Apparently, the use of new technology has positively contributed to quick dissemination of knowledge and information so vital in today “information society”. But a deeper analysis would reveal that the impact of new technology on human desires and human relations has also led to Singh termed as “decontextualization and displacement of meaning and values of cultural objects” (Singh 2000: 35). In India the number of cell phones, computer and Internet users are increasing very rapidly. As per the Telecom Regulatory Authority of India (TRAI) statistics, there were 100 million cell phone subscribers in the country in 2006. But in July 2008 the figure rose to 296.8 million apart from 39.18 million land phone users. Due to fall in the price of the instrument as well as charges, the growth of the mobile telephony in India just over the last five years has been phenomenal. Thus, during July 2007 to July 2008, more than 103 million new cell phones were subscribed in the country and it has estimated that in 2010 more than 40 per cent of Indian had come under the coverage of such service (Johnson, 2005:40).

Similarly, the rise of popular culture in social life today, argued Singh, derives impulse from the urge to manipulate or engineer people’s motivations to augment the market forces for profit. Visual media normally reproduces the culture of dominant section of the society in taken-for-granted way and thereby promotes ‘cultural hegemony’. Across the Indian nation, the lifestyle and leisure time activities of people have changed dramatically changes in Indian culture.

Films have played a very important role in India and it is a popular form of entertainment and recreation. Today due to technological changes, it has become very easy to export Indian films world-wide. The effect of globalization of Indian cinema is

applicable not only to the *Bollywood*⁴, but also to the regional film industries of the country. For the public or the investors alike, the entry of the cinema industry into our private space has offered more options. Thus, the frequency and varieties of films shown in different competitive channels has gone up many times.

Singh (2002) saw films playing a crucial part in promoting educational and reformative values. Additionally, due to technological changes, quick viewing of films now has also made it possible to spread the social message of films rapidly. One must have noticed that of late many Hindi and regional films have been able to provoke public attention at national level on impending social issues like faulty education system, parental pressure on children, and bureaucratic approach to rural development, spread of corruption and violence etc. On the whole, therefore, globalization has led to increasing coverage of film industry both socially and economically (Gosh, 2014).

Simultaneously, there have been revolutionary changes in music transmission following the introduction of new technology and coverage of mass media including FM radio brand. During the last one-decade or so there has been tremendous resurgence of public (and business) interest in music. CDs, DVDs, Mobile phones, i-pods, computers, televisions and FM Radio have made it possible for us to listen to a wide variety of music as and when required. For many of us today, therefore, leisure time and even working time is a time for music. No doubt, such changes have several positive implications. Interestingly, in spite of a plethora of new varieties of Hindi songs, classic Hindi film songs are all over radio and television, wooing young and the old alike. In certain instances, classic songs are being reissued by “music industry” because of their huge demand in the market. This proves that ethnic and traditional aspects of our culture are also finding sponsors in the media. For instance, there is a spectacular growth of regional music over the last two decades. It should be noted that even some folk songs today punch preludes and interludes on electronic guitar, saxophone, synthesizer and the like⁵ Singh was right to argue that these new forms of creolized art, music and culture have made them global on the one hand; while at the

⁴ Popular name of Mumbai based Hindi film industry in India

⁵ A usually short simple play or dramatic entertainment. It's a musical composition inserted between the parts of a longer composition, a drama, or a religious services for example violin, guitar, etc.

same time generated a renewed 'sense of belonging' at the local level. In this sense globalization has facilitated our tradition rather than demolishing it (Gosh, 2014:10).

It appears that commerce is gradually tapping into human needs to create and sustain even artificial demands. For instance, Valentine Day (and similar other occasions like New Year's Day) has become so popular among our younger generation that Hindu fundamentalists have started asking people to boycott such practices borrowed from "foreign culture". But it would be difficult to resist the impulses as younger boys and girls today find it better to celebrate such occasions. The impact of the entry of such consumption in contemporary social life is deep and wide (Gosh, 2010).

3.3.3. Food Diversity and Festivals

Indians have always celebrated their food diversities and never before in our social history ready-made, fast or junk food had found so much popularity. It must be noted here that on an average, Indians spent a lot of money on food and festivals. Globalization has made it possible for the 'food loving' Indians to look for myriad quality options from within the country while at the same time opting for cosmopolitan food. Hence, soft drinks, pizza, noodles, burger, roll, pastry etc., dominate the food choices of our younger generation. According to Singh observed that the practice of non - vegetarianism and alcoholism has also intensified. In unison, the shift for him is towards consumption of milk, poultry and meat. The rapidly spreading fast food and beverage outlets, lounge and bars, resorts, clubs or restaurants have offered such options to urban Indians and particularly young generation. Ever-increasing shopping malls and multiplexes have further contributed to the spread of western culture.

Changes occurring at the socio-structural level of Indian society have added fuel to the flames. Fascination for food is a new cultural high point due to the intervention of 'television cooking shows' in India in recent times. Cooking has never been a matter of intense public scrutiny in India cutting across sex and age even a few decades back. This is more so for the urban Indian who are getting addicted to eating outside. Singh agreed that such shifts in choices "are not only a reflection of increased prosperity; rather food preferences have been changing overtime. There is ample evidence about a change in the people's tastes in matters of consumption" (Singh 2000: 52).

Apart from some major players like McDonalds, Nirulas, Pizza Hut and Domino's Pizza, local and regional fast food chain also witnessed dynamic growth during the period. It should also be kept in mind that ethnic food items like *Dosa*, *Samosa* or *Hydrabadi Biryani* have also become global. Both these tendencies are towards globalization and ethnicization of the consumption pattern in India. Singh writes, "within India, the trend to consume and patronise food items of other regions and its culinary practises by members not belonging to that region is now growing fast due to increased inter-regional migration" (Singh 2000: 101). Consequently, many foreign food manufacturers operating in India today stress on 'Indianization' of their food items to suit indigenous tastes. At the same time, it may be argued that notions related to body or sex is profoundly invaded by the influence of science and technology today. Hence, our younger generation is gradually coming under the grip of "eating disorders" in order to remain slim and this surprisingly coincides with the globalisation of food production. Such contrasts connote plurality of our existence to a large extent today.

Similarly, in the fields of many rituals and religious observations too, inter-regional homogenization takes place. For instance, *Durga Pooja* (the worship of the icon goddess Durga) which a few decades ago was confined to West Bengal, Orissa and Assam, has now spread to entire Bihar and Uttar Pradesh, besides being patronized in most cities throughout the country where ethnic groups from these regions have migrated. Singh has also noticed popularization of North-Indian festivals like *Chatt Pooja* (the worship of Sun god) in Bengal. Again, *Ganesh Pooja* is not merely a prerogative of the people of Mumbai now. Very often, such celebrations go beyond the limited circle of religion and community as in the case of Id-ul-Fiter or Christmas and they explain the age-old tradition and mosaic character of Indian civilization. When a cultural style or practice extends its reach, the ethnic or religious group originally attached to it finds satisfaction in such globalization. At the same time, such homogenization leads to celebration of local identity and culture at global level. Singh argue that globalization has also contributed to a rise in the influence of religion in public sphere in recent times. An increase in the number of religious institutions and large scale participation of people in religious festivals like *Makar Sankranti*, *Pongal*,

Sabarimala, Ganga Sagar Mela, Sangam Mela etc., are also indications of the greater hold of religion on society (Gosh, 2014:11).

3.3.4. Western Fashion, Dress and Body Look

Along with changes in the food habits and consumption style, significant changes in the pattern and style of particularly women's wear and use of cosmetics can be noticed today. Though majority of Indian women still wear traditional costumes such as *Sari, Salwar-Kameez, Ghagra-Choli*, the number of companies popularising new variety of dresses including ethnic ones has swelled tremendously in the past few years. In several of the beauty pageant contests, fashion shows and media projections over the last two decades, the "show of skin and beauty" have attempted to build up a new concept of femininity in Asia. The use of cosmetics, soaps and detergents has reached all sections of the people of India. The market and media today transcends the territorial, national and cultural boundaries and offer individuals enormous amount of choices in matters of cultural and ideological preferences (Gosh, 2010:12).

While discussing such changes we should keep in mind two important factors. First, we earlier lived in an era of shortages. But today consumers have choices and international competition has brought down prices of goods while increasing the quality of services. Second, the average urban child in nuclear families today is brought up amid luxuries and they are allowed more freedom to take decision at a younger age. Hence they readily accept a norm that the market popularises and is being introduced in the peer circle. Both these factors have resulted in changing the choices and mentality of our younger generation very fast. A cursory look into the dress style of the college and university students in country I may prove this point. Among the boys, there is craze for ready-made dresses from reputed foreign companies, attractive 'body-look' and 'short' casual garments designed by MNCs. Women's wear follow two distinct styles: First, unisex apparels and particularly jeans pant with T-shirt are more fashionable among the urban teenage girls. Second, the concept of ready-made *Salwar-Kameez* or *Churidars* has become obsolete, as today's girls favour body-fix tailor made dresses. All these do not of course mean that *Sari, Kurta-Pyjama* or other traditional dresses have no takers. During special occasions and festivities, people are still fond of

ethnic dresses. And the demand for ethnic and/or 'glocal' dresses has certainly shot up after globalisation and exposure to 'other' culture (Gosh, 2010:13).

Apart from modern or ultra-modern dresses, today's boys and girls attach importance to body look by becoming a regular customer of gym or beauty-parlour. Everybody seems to be careful now about his/her look. The penetration of media and market in to our social life has also compelled the older generation to accept such changes. Even the rural people cannot escape the thrust. Being slim and fashionable rather appears to be normative now. It appears that in a society where fast food is available in plenty, we are able to minimize the impact of over-eating by designing our bodies in relation to our life styles. Hence, morning walk, jogging, aerobics or laughing clubs are becoming regular feature of our daily life. That is also a reason for which it is not difficult to locate a gym, Beauty-parlour or health club in many semi-urban areas. When men become concerned about the careful cultivation of their body, the muscular body is the ideal. For many boys of this generation muscle building is as addictive as eating disorder for women (ibid).

Hence, globalization does not only mean Coca-colonization or McDonalidation as, for instance, *Hydrabadi Biryani* or Indian *Yoga* has also become 'global'. The new means of communication also augment and empower these local communities, local cultures and minority sects by extending the reach of their interactions. Sharing of cultural traits by diverse communities and growth of bilingualism are definite expressions of 'creolisation' of culture in India (Gosh, 2014).

3.4 Cultural Globalisation: The Sikkim Scenario

Globalisation has transformed every country from the perspective of economy, culture, and distance being remote and restricted to integrated, inter-related global system. Globalisation is a process by which the world becomes a 'global village' and it assimilates economy and communities through the spread of information, technologies and people across different countries (Jain N. et al. 2006). Every human society has its own particular culture which people's knowledge, belief and behaviour. The history of mankind reveals that there has always been a process of cultural interchange, cultural flow and cultural stimulation between societies of adjacent countries. Such occurrence is manifested in the cultural evolution of Sikkim (Choedon, 1988).

Baudrillard argued that we have moved from a capitalist-productivist society to a neo-capitalist cybernetic order that aims at total control through simulations and consumerism. In the consumer society controlled by code, signs and images, human relationships have been transformed into relationships with objects, especially the consumption of those objects (Baudrillard, 1988). The entry of market forces in these peripheral societies, with its neo-liberal ideologies, have not only changed socio-economic institutions but have also led to increased opportunities by integrating the local with the global society. One of the major bottlenecks in this regard is the access of local goods to the global markets due to lack of information, communication and existence of intermediaries. For instance, huge varieties of food, art, music, designs, creative literature, dance forms, folk instruments of the mountains regions should get easy access to the global market (Lama P. et al. 2012:37).

Culture is changing. People make culture, culture makes people (Tomlinson, 1999). The cultural activities of the major ethnic groups in Sikkim - Lepchas, Limbus, Bhutias and Nepalese - have distinctive hallmark of their origin. However, due to the shift of the power from one group to other, the comparatively docile and minority groups have lost much of their originality. For example, the Lepcha culture is partially assimilated with the Bhutia culture and partially with the Nepalese. In Sikkim, world culture like Christianity has been influenced by the Christian missionaries of western countries. Those Lepchas who have adopted Christianity in the twentieth century are highly influenced by the western culture (Singh, 1993). Some Nepali community of Sikkim, both Indo-Aryan and Mongoloid, have also adopted Christianity.

One of the noticeable changes is seen in the life-style of the people of Sikkim is that they follow higher standards of living not only due to development activities but also to liberal aid given by the central government of India. In fact there is air of affluence in the society. They have westernized in their style of living. They have changed their food habits as well and the Chinese, the Indian and western dishes are quite popular nowadays. Some of the ladies still wear their traditional dresses but males, their traditional dresses have become only ceremonial dresses (Choedon, 1988).

Indians have always celebrated their food diversities and never before in our social history ready-made, fast or junk food had found so much popularity. Today soft drinks, pizza, noodles, burger, etc., dominate the food choices of our younger

generation (Gosh, 2010). In people of Sikkim also has changed the taste of food habits. Young generation of Sikkim have preferred the alien (western and others) fast food tastes like KFCs, pizza, coca-cola, mukimzi (Korean dishes), etc. and dislikes the traditional cuisine.

Westernization and Modernization of our socio-cultural life since mid-18th century also led to large-scale diffusion of western institutions and values to societies of the Third World. In other words, processes and dynamics related to globalization of ideas, institutions, products, objects and values are not new in human society. For many of the multi-cultural societies of the east, globalization of culture does not necessarily constitute a threat to their socio-cultural identities, which have been evolving through assimilations and acculturations. For instance, the tribes of India have had the experience of cultural exchanges with non-tribes for several centuries (Gosh, 2010). Globalization has tremendously affected the rural folk in Sikkim since 1975-76, after the integration of Sikkim into Indian Union. Thus most of the rural folk of Sikkim, especially from the Nepali ethnic group generally prefer to dress in Western fashion (Subba, 2009).

In urban areas of Sikkim, people wear clothes influenced by western fashion. The men prefer to dress suit-pant, shirt, waistcoat, coat, necktie, leather belt, suitor, muffler, etc. while the women prefer to dress sari, blouse, shawl, Salwar-Kamiz, Chunni sandals etc. They occasionally prefer to dress their community functions like Bhanu Jayanti, Pang-lab-sol, Tendong- Lho Rum-Faat, New Year Day of Limbus, Gurung, Tamangs etc. (Pradhan, 2016).

The range of performing arts, genres, and styles are enormous in Sikkim. Globalization of mass media (TV channels, cinemas, pop songs, classical songs and dances etc.), have changed the tastes of the young generations. Access to new technology, and new performing arts patrons, are profoundly transforming the performing arts of Sikkim in other parts of India as well. Political and economic changes have transformed social relationships between the performing groups and their patrons. Many performs arts such as folk songs, folk music, folk dances and folk musical instruments associated with various communities of Sikkim, and are disappearing with the passage of time along with the people of older generations, day by day (Subba, 2008). As a consequence of rapid development, the influence of western

culture is increasingly felt in recent years in Sikkim mainly due to the expansion of modern education and exposure to mass media (Choedon, 1988).

The acceptance of the modern technology is a demand of modern era and it is one of an undeniable product of the modern world. Due to acceptance of such products by the communities, the genesis of folk music and instruments of the community is losing its value and significance gradually. The youth of Sikkim are very interested on western culture instead of their own because they are familiar with modern technology (television, CD, DVD, Cell Phone, etc.) that leads to the promotion of the alien culture. Younger generation is under the influence of western culture which has alienated them from their traditional folk music and instruments in which their real identity is hidden. Since last few decades Sikkim has been witnessing the changes in their folk music (Amit, 2015).

Former Governor of Sikkim BP Singh accompanied by saying that the globalization denotes integration of economics and societies through cross border flows of information, ideas, technologies, goods, services, capital, finance and people. And also added that the special focus on mountain regions is quite justifies as hills cover 22% of global land surface and 12% of the world population where these areas provide fresh water to half of the world's population. But the primary concern arises from the fact that poverty is wide-spread and deep seated in the mountains and there are estimates to indicate that nearly 80% people are living below the poverty line in these areas⁶. Adding further, Governor said that the globalization has taken the centre stage in recent years primarily with the rise of global communications, which make people feel that connections across the world are more strong and steady and are becoming more democratic and inclusive. Sikkim is no exception and where the globalization has come as a major boost to the aspirational society in Sikkim. Latest electronic gadgets, fashionable clothes along with all other assortments of modern comfort are all on offer in Sikkim.

Tourism in the State of Sikkim is growing at a rapid pace in a very well thought of and planned manner. Sikkim now has become one of the best sought after hill

⁶ Sikkim university international conference, 12th December 2011, 'Globalization has come as a major boost to the aspirational society in Sikkim'-Governor SU (Sikkim University) organizes International Conference on Globalization and Cultural Practices in Mountain Areas, *Sikkim mail, Gangtok*.

destinations at the global level. The leadership is very committed and the State Government has been very effective and successful in educating and guiding the people regarding tourism on the basic principle of Sustainable Development. There are certain very strong steps which have been taken up to preserve culture, tradition, heritage and environment /ecology of the State (Sikkim tourism policy, 2010). Tourism in Sikkim is also a main factor to recognise at international level and global level. Today, tourism is like a cultural globalisation for the people of Sikkim to pursuing local cultural heritage, festivals, rituals, customs and some traditional entities.

3.5. Nepalis in Sikkim Cultural Aspects

Sikkim is one of the most peaceful States in the country and the ethnic groups with their own distinct languages, dialects, cultural backgrounds live in total harmony, symbolizing the essence of unity in diversity. Like the rainbow with its beautiful multicolour shades, the people in this small Himalayan State have set an example as to how different ethnic groups can coexist and mingle with each other in total peace and tranquillity (Dorjee, 2003) .

Communities, cultures, religions and customs of different hues intermingle freely here in Sikkim to constitute a homogeneous blend and present a kaleidoscopic picture. Cultural diversity in Sikkim is vast, as people of different culture lives here. Sikkim promoting cross cultural relationship with the other North-East of India. Sikkim being small state though, Sikkim has a diverse communities, cultures and customs. Cultural diversity is very rich and it is pride and identity. It is a very unique in its own way and shows unity in diversity. There is immense cultural diversity in Sikkim because there are three ethnic groups i.e. *Nepali*, *Lepcha* and *Bhutia* and each ethnic group has its own culture and traditions. The urban areas have many plainsmen- *Marwaris*, *Biharis*, south Indians, Punjabis who have also settled and they are mostly engaged in business and government service (Verma Rajesh, 2012).

3.5.1. Nepalis in Sikkim

The Nepalese appeared on the Sikkim after the *Lepchas* & *Bhutias*. They migrated in large numbers and soon became the dominant community. In the present day, the Nepalese constitute 70% of the total population of Sikkim. They introduce commenced terrace farming in the state. Cardamom is an important cash crop that was cultivated by

the Nepalese. Except for the *Sherpas & Tamangs* who are Buddhists, the Nepalis are orthodox Hindus with the usual cast system and tribes like *Bawans (Brahmans)*, *Chhetries*, *Gurungs*, *Tamangs*, *Rais*, *Limbus*, *Magars*, *Damais*, *Kamis* etc.⁷

The division of Nepalis in three caste groups- high, middle, and low – is rather crude because there are hierarchical differences within the first two groups and sometimes even within a caste. The Nepalis are divided into two major racial groups, viz., Caucasoid and Mongoloid. Linguistically, the Caucasoid have no other language except the Indo- Aryan Nepali language, while the Mongoloids have a large number of Tibeto-Burman languages which are mutually unintelligible (Sinha & Subba, 2003).

As the table below indicates, many Nepali castes are Indian in origin. They had immigrated to Nepal during the fourteenth century when the Muslim power was on rise in India (Bista, 1980; 2, Sharma, 1982: 81-82).

Table 1. Socio-cultural fabric of the Nepalis.

History	caste	race	language	religion
Immigrants				
Bahun Thakuri Chhetri	High Low	Caucasoid	Indo-Aryan	Hindu
Kami Sarki Damal				
Immigrants				
Newar				Hindu/Buddhist
Tamang Sherpa Yolmu	Middle	Mongoloid	Tibeto-Burmese	Buddhist
Rai Limbu Yakha Mangar Gurung		Tribal/Animist		

⁷ <http://www.indyatour.com/india/sikkim/people.php>

Sikkim is a multicultural society cohabited by a multiple cultural-linguistic groups of the Lepchas (also called Rongs/Monpas), the Bhutias (also called Denzongpas/Lhopas) and the Nepalis (also called Gorkhas/Paharias) from major communities in Sikkim. Lamaist Buddhism and Hinduism are the two major religions and apart from it, we find Christianity also. Besides, a small group of the population still practices animism found particularly among the Lepchas and mongoloid stocks of the Nepalis (Gurung, 2011).

Nepali is not a complete homogenous group like that of the Lepchas. It is a conglomeration of different and distinct tribes and communities which can be broadly classified under two basic groups (mongoloids and Aryans). There is a lack of cohesion between “those who considered as Nepalis” and “those who consider themselves as Nepalis”. For example, the Limboos in Sikkim are called Nepalis but they themselves do not consider so. Similarly, Sherpas or yolmus are subsumed constitutionally as Bhutia group but they acknowledge themselves as Nepalis. An identity of a Nepali cannot be established only because he speaks Nepali language. A Bhutia or Lepcha or Marwari may not know any language other than Nepali yet he is never considered as Nepali but a Limboo or Rai or Gurung may speak no Nepali but his own language or dialect, yet he is a Nepali to the outside world. So Nepali identity is not just linguistic, but racial and above all historical (Sinha & subba, 2007).

Similarly, the Hindu religious festival has shaped the Nepalese culture to a great extent. The animistic traits of the Lepchas and the Limbus have curved out an altogether different culture that helped them reviving and maintaining their cultural identity (Singh, 1993). The indigenous Tsong or the Limbus is exhibiting signs of cultural revivalism. Like Lepchas, the Buddhist and Hindus too influence Limbu people. The influence of the Hindu Nepalese on the tribe is far deeper than that of the Buddhist. Nowadays, the ethnic Limbu organizations ‘Chumlung’ arranges most of the cultural activities of the Limbus. Chumlung means a body of like-minded people who assemble to express their views and it has always been an integral part of Limbu culture.

The cultural activities of the Limbu are based on ‘Mundhum’ or ‘Muddum’, as the Rais calls it which are the collection of oral narratives on nature, man, customs, traditions, rites, rituals, crops and almost all economic pursuits of man. ‘Mundhum’ is

recited by the Phedangma (a Limbu priest) during the Limbu rituals and ceremonies. Ritualistic group dances, especially paddy dance (Dhan Nach) at the time of harvest plays a conspicuous role in the cultural activities of the Limbus

The Bhutias, Lepchas, Tamangs, Sherpas, and Gurungs are the practicing Buddhists. Among these communities, the Bhutias have the largest share of followers of Buddhism with 42.49% followed by the Lepchas with 22.32%, the Tamangs with 19.44% and the Gurungs with 13.36% (Tshering, 2011). The religious practice within each community shows that a large percentage of the Gurung community has recently converted to Buddhism for socio-political reasons with 67.15% of this community now practicing Buddhism. The Tamang community has shown similar trends with 85.01% now practicing Buddhism. Hinduism is practiced by most Nepalese community with the chettri community leading with a share of 19.89% followed by Limboo with 13.15% and Bahun with 11.35% within the community (ibid). Chettri and Bahun have the largest number of followers of Hinduism. Followers of Hinduism are also numerous among the non- Nepalese communities. Christianity is practiced by several communities with Rai community having the largest percentage of 28.59% Christians followed by the Lepchas with 12.99%. However within the community, sarki has the largest percentage with 19.64% of its members practicing Christianity (ibid).

With regard to religion, a common misbelief held by many in India and elsewhere is that they are Hindus. Though it is difficult to define who is Hindu is, it is perhaps incorrect to consider all of them to be Hindus. In the strict sense, the actual Hindus are the members of the high and low caste groups only, but the Tamangs, Sherpas, Yolmus and a section of the Newars called Buddhamargi Newars are Buddhists while the religion of the Rai, Limbu, Yakha, Manger, Gurung, etc. may be called 'tribal' or 'animist'. In their religious system, Brahmin priests, temples, idol worship, sacred texts, etc. have little or no significance. They have their own priests and own system of propitiating the God or gods and goddesses. Their religious beliefs and values are passed on from one generation to another orally, through certain specialists who become so not learning or by birth but by the will of some supernatural beings. If their religion is called 'Hindu' all tribal religions of Northeast India or elsewhere should perhaps be called so (Sinha and Subba, 2007).

Most Nepalese are Hindus or Buddhists. Some of them have also adopted Christianity. The Hindu Nepali populace of Sikkim follows the ethos which governs its counterparts elsewhere in the country. The Rais, Limbus, Magars, Murmis, Tamangs and Gurungs have somewhat similar physical characteristics in as much as they are all Mongoloid. But each group has its own distinctive culture. These ethnic groups have been known for their bravery and a large number of them have served as soldiers in the British and Indian armies. The major festivals of the Hindu Nepalese in Sikkim are Dasain, Teohar, Makar Sankranti and Baisakhi, etc.⁸

The traditional Nepali dress for males comprises a long double-breasted garment flowing below the waist along with a trouser known as 'Daura Suruwal'. The traditional dress for females comprises of a double breasted garment known as 'Chow Bandi Choli'. The shawl wore by them is known as 'Majetro'. 'Khukri' is a heavy weapon that is carried in a wooden or leather case known as "Daab".⁹

3.6. Major Festivals of Hindu Nepalis

Hinduism almost certainly has longer list of festivals as compared to other religious tradition. Some of the festivals celebrated in Nepali community of Sikkim are as follows:

3.6.1. Maghey Sankranti: Maghey Sankranti is observed on first day of uttarayana. A fair is held on the day at the confluence (Beni) of the rivers Rangit and Teesta near Melli, West Bengal, where people congregate to offer prayers and to take holy dip at the confluence. This is a major festival celebrated by the Nepalese of Sikkim and its surrounding areas (Manadhar, 2002).

3.6.2. Kusey Aunsi: Father's Day, observed by several Nepali communities on Bhadra (new moon in August-September), when fathers are worshipped by children and given presents to their fathers. It falls on the dark fore night of a month in the hindu calendar (Sinha, 2015)

3.6.3. Dashain: Dashain is the most important of all the festivals of the Hindu Nepalese of Sikkim. The festival is celebrated in the month of (September- October) according to the Nepali calendar to worship Goddess Durga. The day is celebrated in all Hindu-

⁸ C.K. Dorjee, 2003, the ethnic people of Sikkim, *News editor AIR, Gangtok.*

⁹ <http://www.indyatour.com/india/sikkim/people.php>

dominated areas with great fervour. Among the fifteen days on which it is celebrated, the most important days are the first, seventh, ninth and the tenth.

3.6.4. Bhimsen Puja: Worship of Bhima is performed by the Sunuwars¹⁰ at the time of Dasain. The puja is performed in jungle or in front of a stone and a hen is sacrificed. Bhimsen is the deity of commerce and industry, and of fortunes. The Newar community in general and the business community in particular revere the deity for good business (Subba, 2006).

3.6.5. Tihar: Nepali festival, corresponding to Diwali celebrated in other parts of India, when Goddess Laxmi is worshipped. The festival is observed in the month of *Kartik* (October) according to the Nepali calendar (October-November). The Tihar continues for five consecutive days, one day each dedicated to crow (Kag Tihar), dog (Kukoor Tihar), cow (Gai Tihar), ox (Goru Tihar) and brother (Bhai Tika).

3.6.6. Bhai Tika: A ceremony for brothers when sisters apply *tika* of sandal wood paste on the forehead of their brothers wishing them a long and happy life. *Bhai Tika* is ushered by *Dewsi* when groups of young boys visit houses in the neighbourhood and sing *Dewsi* songs to collect money.

3.6.7. Rangey Mela: a little known festival, it is unique to Namchi. Held in the month of July, an effigy of Rangey bhoot (ghost) is burnt at Namchi Bazar, a day before the Mela (Verma, 2012).

3.6.8. Tamu Losar:

Tamu Lhosar, that is, “Gurungs’ New Year,” is one, and this New Year falls in the Nepali month of *Poush*, that is, December /January. *Tamu Losar* is celebrated on every 15 *Poush* of the Nepali calendar (in December/January). Every year *Losar* is on 30th December. On this New Year, the government of Nepal declares public holiday. *Tamu Lhosar* marks the beginning of the *Tamu Sambat* or Gurungs’ Calendar Year, and in the *Tamu Lhosar*, Gurung communities organize rallies in the traditional attires and perform cultural dance. They also visit the Buddhist shrines and monasteries and gather

¹⁰ Sunuwars are one of the indigenous peoples of Nepal and some areas in India. Hinduism influences the tribe. They speak sunuwar language. Sunuwar people are rich in their traditional cultures. They have more than hundreds of traditional feasts and festivals. Every traditional feast and festival has its own objectives, characteristics and system of celebration

in a commonplace to take part in different processions and enjoy the feast of *Sel roti* (Nepali Bread) and *Achaar* (Nepali pickles)¹¹.

3.6.9. Sakewa: An important festival of Rai community, celebrated to involve the goddess *chandi* for a good harvest, *sakewa*, which falls *baisakh purnima*¹² coincides with the sowing season around the 15th day of the fifth month of the Nepali calendar. The day is observed with offering of a variety of sweets and food grains to the deity of food and wealth, *kubera*. During *sakewa*, women perform a folk dance “*sakewa sili*” as their prayer to earth wishing good cultivation. The Rais are mainly cultivators who consider themselves as the off springs of *Paruhang* (the Rai god) who is believed to have dwelled in the Himalayas¹³.

3.7. Food Culture

Food culture of Sikkim is directly related to the pattern of food production in state. It has evolved as a result of traditional wisdom and experiences of generations over a period of time. It has been based on agro-climate conditions suitable for cultivations of different crops species such as cereals, pulses, oilseeds, fruits, vegetables, spices and availability of wild edible plants, ethnic belief system and preferences, socio-economic development status, regional and cultural practice etc. (Tamang, 2005).

3.7.1. Traditional Foods

Traditional foods are generally categorized into fermented foods and alcoholic beverages, produced by microorganisms, and non-fermented foods. These inexpensive, culturally accepted traditional foods provide the basic diet. Pickle, confectionery, condiments and alcoholic beverages supplement to enhance the level of nutrition with palatability, wholesomeness, flavour and texture. ‘*Kinema*’¹⁴ and ‘*Maseura*’¹⁵ are two

¹¹ <https://www.acethehimalaya.com/tamu-lhosar-the-greatest-festival-of-gurung/>

¹² ‘Baisakh’ means in the month of April, ‘purnima’ means full moon day in the lunar Nepali calendar.

¹³ A team of experts, 2018, *Sikkim: GK and current affairs*, J & C Newspaper group.

¹⁴ *Kinema* is a popular Gurkha food consisting of soybean that has been naturally fermented by *Lactobacillus* bacteria. In Nepal, Sikkim and Darjeeling, the slimy odorous product of fermentation is prepared traditionally into a soup that is taken with rice, but also can be turned into a savory dip or a pungent side dish to accompany rice or bread. The word *kinema* is believed to derive from tribal Limbu or Limboo word ‘*Kinambaa*’ where ‘*ki*’ means fermented and ‘*nambaa*’ means flavor.

¹⁵ *Maseura* is an ethnic fermented black gram product of Darjeeling hills, Sikkim and Nepal (Tamang, 2000). It is cone shaped hollow, brittle, and friable product used as a condiment or an adjunct in cooking vegetables. It is commonly prepared from split black gram or green gram.

most important fermented legumes; ‘Gundruk’¹⁶, ‘Sinki’¹⁷, ‘Mesu’¹⁸ are important fermented vegetables; ‘Dahi’¹⁹, ‘Maohi’, ‘Gheu’(butter), ‘Chhurpi’²⁰ (hard), ‘Chhurpi’ (soft), ‘Chuu’, ‘Somar’, and ‘Philu’ are fermented milk products; ‘Sukako Maacha’, ‘Gnuchi’²¹, ‘Siddra’, and ‘Sukuti’ are fermented fish products; ‘Marcha’²², ‘Kodo ko Jaanr’ or ‘Chyang’²³, ‘Bhaati Jaanr’ and ‘Raksi’ are the alcoholic beverages; and ‘Dheroh’, ‘Phulaurah’, ‘Momo’²⁴, ‘Thukpa’ or ‘Gyathuk’²⁵, ‘Pakku, Kodo ko Roti’, ‘sael roti’²⁶, ‘Phapar ko Roti’, ‘Chambrey’, ‘Achar’, ‘Su Zom’, ‘Po Ngu Zom’, ‘Wachipa’, ‘Alum’, ‘Foldong’, ‘Falki’, ‘Chhwelaa’, ‘Kwanti’, ‘Chatamaru’, edible ferns, etc. are some of the traditional Non-fermented foods of Sikkim (Tamang, 2005).

3.8. Dress Culture

Since the state does not produce dress materials of their own except a few traditional dress materials, the dress culture of Sikkim is largely influenced by the availability of

¹⁶ Gundruk is an ethnic fermented vegetable, a dry and acidic product indigenous to the Nepali living in the Himalayan regions of India, Nepal and Bhutan. Gundruk is generally produced during December to February when large quantities of leaves of mustard, rayo-sag (local variety of mustard), radish, and other vegetables pile up, much more than people could consume fresh. The word Gundruk has derived from the Newari dialect *gunn*, meaning dired taro stalk.

¹⁷ Sinki is a fermented radish taproot product; it is prepared by pit fermentation in the Himalayas. It is usually prepared during winter.

¹⁸ Mesu is a traditionally fermented bamboo-shoot pickle with sour-acidic taste. The word mesu is directly derived from the Limboo language in which means young bamboo shoot and su means sour (Tamang, 2008).

¹⁹ Dahi is fermented milk product, which is thick and non-alcoholic beverage. Average consumption of Dahi in Sikkim is 61ml/captia/day. In the local vegetarian meal Dahi is served as a side-savory drink.

²⁰ Churpi (hard) is a traditional cheese consumed in the Himalayan region mainly in Nepal, Sikkim and Tibet. There are two varieties of churpi –one is soft variety consumed, as a side dish with rice and other one is hard variety chewed like a betel nut.

²¹ Sukako Maacha, Gunchi, are typical smoked and dried fish products prepared and consumed in eastern Nepal, the Darjeeling hills and Sikkim by Nepalis and the Lepcha, respectively. Sidra is a sun-dried fish product consumed by the Nepalis living in the Eastern Himalayan region of eastern Nepal, the Darjeeling hills and Sikkim and Bhutan.

²² Marcha is a traditionally amyolytic starter used to produce sweet-sour alcoholic drinks commonly called Jaar in the Himalayan regions of India, Nepal, Bhutan and Tibet.

²³ Chang (thomba) is a local beer which is made by fermenting millet using yeast. It is sipped from a bamboo receptacle using a bamboo pipe. The receptacle which has millet in it is topped with warm water a couple of times until the millet loses its potency. Chang can sometimes be strong and very intoxicating indeed.

²⁴ Momo is a very popular Tibetan delicacy in Sikkim. It is prepared by stuffing minced meat, vegetables or cheese in flour dough and then moulding them in the form of dumplings. These are then steamed for about half an hour in three tiered utensil that has bone or tomato soup in the lowest compartment. Steam from the boiling soup rises through the perforations in the containers above and cooks the dumplings. Momos are taken alongwith soup and homemade chilly sauce. It is available in most of the local restaurants (verma, 2012).

²⁵ It is noodle soup with vegetables. Thukpa is readily available in most of the local restaurants.

²⁶ This Nepali cuisine is prepared by grinding a mixture of rice and water into a paste. The paste is then poured into hot oil and deep fried. It is normally eaten with potato curry. Normally not available in restaurants but is widely prepared during parties and occasional festivals.

dress materials in the market. The Nepali ethnic group prefer to natural fibres like cotton, silk, and wool materials for traditional dresses available in the market from Nepal, as it matches the traditional dress design and colour of the choice. (Subba, 2008).

Generally, the Nepali ethnic group has adopted the traditional dress of Khasas (Bahun, Chhetri, Kami, Damai, Sarki) in the rural areas of Sikkim. Hence, most of the rural folk dress adopted by the men is '*Dawra, Suruwal*'²⁷, *Patuka*, (waist belt) *Thutey-Suruwal*, *Dhaka-Topi* (cap), waist-coat (coat), *Golfan* (muffler), *Moja* (Socks) and *Labarkojutta* (wellington). They also wear *Sirupatey Khukuri*²⁸, *Sunako Aunthi*, *Sunako-chain* and *Sunako kundal*. Most of the rural women are dresses in *Fariya*, *Chaubandi-Cholo*, *Hembari*, *Mujetro*, *Patuka*, *Moja* and *Labarkojutta*. They may also wear *Chepti –Sun* (ear ring), *Dhungri* (nose pin), *Bulaki* (nose ring), *Kalli* (thick heavy payal made of silver), *Reji*, *Potey-Mala* (married women necklace), *Aunthi* etc. the traditional dresses of the other communities of Nepali ethnic group of Sikkim such as Limbus, Gurungs, Khambus, Rais, Sunwar, Yakhas, Tamangs, Bhujel, Thami, Mangar etc. are mostly used in their special festivals, and their stage performing arts. They do not dress their traditional dresses regularly in day –to-day life in the rural areas of Sikkim (Subba, 2009). The traditional dress of the Gurung male consists of a garment made of pale rough cloth called a *bhot*, *phaso*²⁹, *phodi*³⁰ & *malku*³¹. Women wear a *cholo* (blouse), *nguye*³², *kramu*³³. The Manger males wear a vest-like dress known as *bhoto* (daura), over which a waistcoat is worn. A dhoti-likecloth, known as *kachad*, is held tight around the waist with a long cloth called *patuka*. Over this ensemble, the males wear *michamjok* (turban), a bag-like attachment called *bhangra*, and they always carry a *heja*, a khukuri (kind of knife) attached to their belt. The females wear *chaubandi chola*, a kind of blouse; *gunyu*, a kind of sari; *lorphu*, *hapa*, *barak* (kinds of scarves), *patuki*, *tikki* and *ghalek*. They carry a *khurpeto*, a kind of sickle tied on to the *patuki*. The prominent necklaces of the females are *naugedi* (*mighatiwang buchey*), *munga jhul*

²⁷ Dawra Suruwal is a traditional and former national costume of Nepal worn by men. It is also worn by neighbouring Indian people of Sikkim and Darjeeling. The outfit dates back to approximately 150 years.

²⁹ As a lower men (gurung) garment, men wear a loincloth called *phaso*.

³⁰ Phodi, a multi-coloured belt, keeps the kas in place around the waist.

³¹ The men traditionally wear a cap called a kule or malku made of wool, while the community elders and priests don head ear called rhenga or urgyan.

³² Lower garment, called *nguye*, made from a long rectangular piece of cloth, covers the body from the waist to the ankle. A large square light cloth called *pro* covers their body from the knees to the chest.

³³ *kramu*, a delicate stretch of cotton, is worn over the head down to the shoulder.

(*munga mala*), *jantar*, *athani-charani*, *tilahari potey* and, *kantha*. Rai males wear *sayabung* (head gear), *lokchham* (daura like shirt), *langsup* (trousers), *fenga* (sleeveless coat).

A large knife called *betho/dabey* also forms a part of the male dress. Female dress is comprised of *tangdoma* (shawl), *yamlung* (blouse), *tamphy* (sari), *hembari* (waistband shawl), and *chhakchhima* (waist sash).

3.9. Folk Culture (Songs and Dances)

3.9.1 'Khainjari Bhajan' and 'Balun': The *Khainjari* and *Balun* dances of the Higher *Khasas* (Bahuns and Chettris) contain verses of the Ramayana and the Mahabharata. These dances are performed by 5 to 15 numbers of male members, during the religious and social festivals when the episodes of the epics are recited to the rhythmic, beating of small hand drum called *Khainjari*. *Balun* is generally staged in an open space so is the *Khainjari*. Before the performances of these dances the names of the gods and goddesses are invoked. Long bamboo poles are fixed on the courtyard. Earthen lamps are lit on the sacred papaya fruits, which are hung on bamboo poles before the performance of the dance. Each man in pair move round the poles narrating the Bhajan to the rhythmic beats of the drum, comes forward and goes backward touching each other's back. In the case of *Khainjari Bhajan* there is a leader of the group who narrates the verses of the Ramayana and asks others of the group whether it is true or not? (Gurung and Lama, 2004).

3.9.2. Yagrangsing Lang: It is a ritual dance of the Limboo tribes. It is performed on the full moon day of 'Mangsir³⁴ Purnima', which falls during *Mangsir* (December). The dance is performed as a worship of the gods and goddesses mainly the Almighty God *Tagera Ningwaphuma*, and Sam Sires - the incarnate Deities of the five incarnate priests (*Muhikkum Ongshis*, *Phejiri Phedangmas*, *Samboko Sambas*, *Yeboko Yebas*, and *Yeboko Yemas*). They offer newly harvested rice and other cereals, Piuna (satabew-palabew) (all kinds of cereals, pulses, oilseeds etc.), *Thi-sook* (freshly fermented millet bear out of the newly harvested millet, marigold flowers, bird-meat, chicken, pig etc. and express their gratefulness of sending them to this earth (Iksha Khamber) for

³⁴ Mangsir is the eighth month in the Bikram Samwat, the official Nepali calendar. This month coincides with the mid- November to mid-December of the Gregorian calendar.

protection of the society. The entire Limboo community come with the freshly harvested crops and fermented millet beer for offering (Subba, 2008).

3.9.3. Phedangma Dance: These are the trance dances performed by the Limboo shamanistic priests namely, '*Muhikkum Ongshi*', '*Phejiri Phedangma*', '*Samboko Samba*', '*Yeboko Yaba*', and '*Yeboko Yema*', etc. for divination, cure of illness, warding away of evil spirits etc. in the community people. During these dances, the priests become possessed, shriek with excitement, beat the '*Niyara Hongsing Ke*'³⁵ and brass plates in a frenzied state and dance vigorously. They become temporary embodiment of either a spirit or a deity (their own incarnate Sam Sire³⁶) to perform the job assigned to them. The recitation of '*Mundhums*'³⁷ and utterances of spells at this moment are rather different than on other occasions. Usually, they perform such dances moving around the *Pengiri Pengkesing*, *Tongsing* or any other altar (Lasso). Such dances can be observed in '*Phungsook Timma*', '*Tongsing Tookma*', '*Sitongsing Khema*', '*Nehangma*', or any other occasion where such trance dance is required to perform the shamanistic functions for the people of the community (Subba, 1999).

3.9.4. Lakhey Mask Dance: In the Newar category, dances are numerous and these have been amply described in connection with the Newar festivals. These dances take the theme of the fight between the gods and the demons and idealize the triumph of virtue over evil. In the field of songs, music, dramatics and dances, the Newars are equally skilful. The Newars have their own "*Nasa-Khala*", an association to train the boys in singing, dancing and music. The Sikkim Newar Sangathan³⁸ has established an Institute of Newar language and culture to train the Sikkimese Newar boys and girls for different aspects of Newar language and culture.

³⁵ Niyara Hongsing Ke is one of the folk musical instrument of Lokpha Temba and Hongpha Temba brothers, who danced around the main pillars of the new house to protect the newly constructed house from the evil spirits.

³⁶ Sam Sire is another category of Sammangs. They are actually the Sam Sires and master spirits of Phedangma. They are the souls of departed persons- incarnation possessed for life and the Master spirits. They are the source of power for them and without their support in due time, they cannot perform the rituals. They are the sources of power for the shaman priests and without their support they cannot perform shamanic rituals.

³⁷ Mundhums consist of legends, folklores, prehistoric accounts, sermons and moral or philosophical exhortations in poetic language. Generally it is a narrative oral poetry. There are several Mundhums, they are the source of inspiration, information and enlightenment for the Limbus and the way of their life, customs, rites and rituals.

³⁸ Khagendra Pradhan of Turung South Sikkim heads the Sikkim Newar Sangathan. Sangathan means association of particular group of people.

3.9.5. Maruni dance:

This dance is the most popular dance of the entire Nepali Ethnic communities of Sikkim. Although this dance is associated with the festival of Tihar meaning “festival of light”, because of its popularity it is performed even on occasions like marriages. Tihar is celebrated to mark the return of the Hindu god Rama from exile. During this festival *maruni* dancers richly dressed in colourful costumes and resplendent with ornaments and nose rings called “*dungris*” go on a house to house visit. The dancers are usually also accompanied by a clown called “*Dhatu warey*”. Sometimes *Maruni* dances are performed to the accompanied of the nine instrument orchestra known as “*Naumati Baja*”.

3.9.6. Dhan Nach – Khas:

It is the most popular dance among Limboo community. It is a harvest dance in which teenagers to late adults of both sexes participate enthusiastically in this dance. The dance is usually organized at night during the paddy harvest season. Nowadays, it is organized in daytime in any festive occasion such as marriage, Maghey Mela, hat days, or as item of entertainment. The dance is followed in rhythm of songs known as *Pallam* and steps. Musical instruments are not used, as it is not possible in the real life situation. The dance also provides forum of courtship for the young boys and girls as they sing love songs and express their feeling through love songs one after the other. Number of dancers depends on the availability of space for dancing, which varies from a male and female to even hundred in a row (Pradhan, 2016).

3.9.7. Phasala (harvest) dances

More than 70% of Sikkimese people are engaged in cultivation for centuries (Subba, 2008). Agricultural operations are associated with rituals and festivals (Utsavas). The Limboo community of Sikkim believes that soybean was the first crop given by their Almighty Goddess for their survival to the human beings for cultivation. There was no other crop, and hence they eat its pods raw, after boiling in water, dry-frying soybean (Bhute ko Bhatmas), by dry -frying and by crushing (fando sumbak/curry or fanda achar), boiling in water (Karih), fermenting or in a variety of ways which led to a variety of food items including a fermented product now known as the Kinnema. Later on the Goddess also gave the Finger Millet and other crops to the people. Hence, they offer the newly harvested crops especially finger millet to the Goddess during Kok Phekla

Lageng (which coincides with Mangsir Purnima) every year. The soybean is offered as Piuna (Satabew-Pallabew) along with various crop seeds, without which the Piuna (Satabew-Palabew) is incomplete. This is also a very good example of conserving agrobiodiversity by the community. Dance is a part of the ritual or of the Utsava. Right from the time of preparing the field for sowing seeds to the end of harvesting, during each stage of agricultural operations, various kinds of dances are performed (Subba, 1999).

3.10. Nepali folk songs

3.10.1. Dohori songs

Dohori music is a form of Nepali folk songs. *Dohori* means from two side or a debate. This debate is in rhythm, and involves quick and witty poetry. The two teams in *Dohori* usually involve boys in one group and girls in the other. And also both boy sides and both girl side if there are only boys and only boys. The song is started with a question, usually from the boys' side. The girl follows the question with a quick response and continues the musical conversation³⁹.

3.10.2. Gurung songs & dance

Gurungs have an ancient tradition of *Rodhi* where young people meet, sing and dance to folk songs, and share their views. Young men and women at *Rodhi* often sing call-and-response songs called *dohori*, which are largely improvised. Some musical dances like *Ghantu* and *Chudka* are still in existence, and are still performed in many Gurung villages. These dances are hundreds of years old, and are performed either solo or in a group. Music also plays a big role in the Gurung ritual of *Argum*, which is performed when someone in the community dies.

3.10.3. Kirat song:

The Yakthungs (Limbu) have various forms of dance, songs and musical instruments. Of them, *Dhaan Nach* (paddy dance) and *Chya:brung* (Dhol Nach "drum dance") are popular symbolics. Khambu celebrate Sakewa, a dance performed during the occasion of "Udauli" and "Ubhuali" which is the greatest festival of Khumbu (Rai, kirat⁴⁰).

³⁹ https://en.wikipedia.org/wiki/Music_of_Nepal

⁴⁰ T.B Subba's 'politics of culture' (1999) his attempts to unravel the genesis of Kirati politics in Sikkim and Nepal, particularly the identity consciousness emerging among the three Kirati tribes namely Limboos (Tsongs), Khambus (Rais) and Yakhas (Dewans). He shares his view with Michael Foucault

Sakela which are sometime wrongly referred as *Chandi Naach*. Chandi is a Hindu goddess and is not related in any way with Kirat culture. Many forms of their dance involve rituals or religious offerings towards *Mundhum* (native Kiranti religion). Traditional dance and songs are also practiced for weddings, festivals or gatherings.

3.10.4. Manger Song & Dance

Mangars are gregarious and fun-loving and frequently engage in music and song. Their main musical instruments are the *madal*, the common two-headed cylindrical hand drum, *khajiri* and *machunga*. To accompany the *madal*, a percussion instrument known as a *jhyali* is used.

They also use flutes. Some of the popular dances performed by the Mangar community are *ghatu*, *sorathi*, *thali*, *hurra*, *juwari* and *kauda*. *Kauda*, which means ‘we have arrived’, is one of the major folk dances of the Mangar community of Sikkim.

3.10.5. Tamang song: The Tamang community is well known for *Damphu* (small handy drum made by animal leather), a traditional instrument. Tamang Selo song is based on the usage of *Damphu* and *Tungna*⁴¹. This song is basically seen during the festival time of tamang (sonam loshar).

2.11. Language and Literature

From 1901 to 1931 Census, the Nepali language has been known as Eastern Pahari, Naipali, Parbatiya, Gorkhali, Gorkhali (Gorkhi or Gurkhiya), Khas Kura as per return. After that upto 1981 Census, Nepali has been appearing as Gorkhali/Nepali. Since 1991 Census onwards, the language name is appearing as Nepali which includes Gorkhali also. According to Grierson. G. A, (LSI (linguistic survey of India), Vol IX, Part IV, 1916), the terms ‘Gorkhali’ and ‘Nepali’ were introduced by the Europeans, while the natives used to name Newari to their own language. In fact, Newari is a Tibeto-Burman language as the study reveals in LSI-Sikkim (Part-I). On the contrary, the Aryan language (Nepali or Gorkhali) was called by them as ‘*khas kura*’ or ‘*khasa*’, speech or

(1980) and considers Kirati consciousness for identity as “insurrection of behind the surge of Kirati identity though due to prevalence of overlapping identities and regional variations within the larger Kirati groups, and uncertain about the future of the Kirati politics subjugated knowledge”. He believes that political transformation in both Sikkim and Nepal has been crucial.

⁴¹ Tungna is a plucked string instrument made by a single carved piece of wood and topped with a skin.

'*parbatiya*'. Grierson while describing Nepali in LSI Vol-IX Part-IV has used the term '*khas Kura*'⁴².

The first three main languages of the Sikkim state are Nepali, Bhutia and Lepcha. Nepali is spoken by the majority of the population and is the lingua franca of Sikkim. One common variety of Nepali is found in use throughout the State. The language is represented in Devanagari Script. The written stock of Nepali language in Sikkim comprises of Literature-original as well as translated, religious teaching and preaching. In Sikkim, the weekly, fortnightly and monthly periodicals name in Sikkim are *Choti, Dundheri, Kshitig, Nawagiri, Nawajyoti, Nawapath, Naya Disha Pratibimb, Siddhi*, etc. Movies are also produced in Nepali language. Being the official language, Nepali is the medium of instruction in educational and social activities along with English. Being the official language, Nepali is the medium of instruction in educational and social activities along with English. Nepali, being an official communicative language in Sikkim, is used in Government offices like Municipal, Village Administration as well as business and other commercial Establishments⁴³.

3.12. Nepali Medical Practices

Lepchas, Bhutias and Nepali, three ethnic groups of Sikkim practicing traditional medicines have a strong belief of different supernatural and deities. *Nepalis* believe that supernatural forces are involved in the creation of illness. *Dami* and *Jhakries* are performed during the *puja* (worshiped) for physical and mental diseases and *Phedangba* in particular for the *Limboo* community. Folk uses of herbs such as *Oroxylum indicum* (hypertension), *Fraxinusk floribunda* (gout), *Panax pseudoginseng* for longevity, *Ephedra gerardiana* for asthma, *Elshcolzia blanda* and *Mahonia nepalensis* in eye-trouble and eczema, and of *Urtica parviflora* (young inflorescence) as a clearing and invigorating agent after child-birth by local women folk, are of great value. Rhizome of Budo-okati⁴⁴ (*Stible rivlaris*) is

⁴² Khas people (Nepali: खस) also called Khasias (Kumaoni/Garhwali: खसिया) are an Indo-Aryan ethno-linguistic group being the native speakers of the Khas language (modern Nepali language) are found natively in present-day Nepal as well as Kumaon and Garhwal regions of Uttarakhand, India. They were also known as 'Parbatiyas' and 'Paharis'. The term "Khas" has now become obsolete, as the Khas people have adopted other identities such as Chhetri and Bahun, because of the negative stereotypes associated with the term Khas.

⁴³ http://www.censusindia.gov.in/2011-documents/lsi/LSI_Sikkim_Part%20-II/Chapter_II.pdf

⁴⁴ A few pieces of fresh rhizomes are used either for infusion, or poultice or as powder for the treatment of toothache. The application is done till recovery. A decoction is also prepared from a few pieces of

considered to be good for lumbago⁴⁵. It is crushed and taken as decoction after boiling in water or chewed like betel nut for relief of body ache. Flowers of *Pandanus nepalensis*, said to be aphrodisiac and induce sleep, are found in Sikkim up to 1752 m altitude and worn by girls in their hair to win their lovers. The plant's roots taken with milk are used to prevent abortion; the flowers are said to remove headache and weakness, and their seeds to cure broken hearts. The healing practices of these three ethnic groups are a mixture of personality and naturalistic theories of illness. According to healer's theories, illness may be linked to transgressions of a moral or spiritual nature. They may involve inappropriate behaviour, violation of social norm, or breaches of religious taboos on the part the patient. Naturalistic theories view illness as a disharmony between the person and the environment. Perception of illness is highly culture related⁴⁶.

3.13. Impacts of Cultural Globalisation in Nepali Community of Sikkim

The new innovations, especially communication technologies, play a crucial role in the intensification and expansion of social relations and consciousness across 'world-time' and 'world-space' (Steger, 2009). Images, information and commodities from any part of the earth are more easily and rapidly available, at any place, at any time, which profoundly impacts —the way people experience their everyday lives (Martin Albrow and Boli, 2008: 136). In the globalised world, through adaptation people from different cultures can harmonise different aesthetic, social, and belief systems, creating fusions or hybrids that are whole and unified, because an adaptor is not a passive element in accomplishing the double process of receiving and creating; instead he/she interprets, adds and then creates a new work. By this token, adaptation offers a good model, or blueprint, for cultural interactions under the conditions of globalisation, because it does not privilege one culture's texts over another.

rhizomes and is taken 1-2 times in a day at a dose of one cup to treat body pain during childbirth; it is continued for a few days till cure. The decoction is also taken for 1-2 days to check internal bleeding as well as pain. It is generally prescribed to mix 1 teaspoon of ghee with 100 gm. of rhizomes and taken 1-3 times in a day and continued for 3 days during childbirth to induce uterine contraction.

⁴⁵ Pain in the lower part of the back is commonly referred to as Lumbago. It can be defined as mild to severe pain or discomfort in the area of the lower back.

⁴⁶ Ashok Kumar Panda and Sangram Misra, 2010, Health traditions of Sikkim Himalaya, *journal of Ayurveda and integrative medicine*. Web- <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3087370/>

3.13.1. Field observations

These have made use of different tools to understand the adaptation of globalisation in Sikkim especially among the Nepali community of Sikkim. Different tools used are open questionnaires and open interviews which made responses of Nepali community of Sikkim about adaptation of globalisation. The following are the analysis and findings arrived at from the responses of people about the forces of globalisation and its effect on cultural diversity of Nepali community in Sikkim.

The cultural diversity of Nepali community has been heavily dominated by the Western and American notions precisely because we are living on “Global Village”. And there is nothing called purely ‘local’ but everything is under “Glocalization”. The Heterogeneous culture becoming new form of homogenous culture in today’s world. There is complete ‘Hybridization’ of culture takes place which is visible everywhere in Nepali society.

In Sikkim, when the state shifted from monarchy to democracy, the cultural identities of Nepali community has been shunned. In the name of modernization and democracy, there are so many traditions, customs, cultures, languages, etc. are fading away in Nepali community. While, people have welcomed western and American market it caused traditional dress, cuisine, local language, values and ethics to vanish. The globalization has a major impact on cultural identities of Nepali community in Sikkim. The opportunities created by globalisation is a challenge. The popularity of folk dances and songs (*Khainjari Bhajan, Balun, Yagrangsing Lang, Lakhey Mask, Dhan Nach, Phasala, Dohori, gurung, manger, Kirat song,*) and traditional literature (*khas Kura, parbatiya*) has been rendered negligible and families and societies are getting fragmented. The traditional way of Nepali families’ structure is a joint family. They used to live together in the same house, in Nepali language it is called “*mul ghar*”. But subsequently families are fragmented into pieces according to their own desire. Every son wants to settle to his own separate land and house. Now people want to live independently and children treat his/her grandmother or grandfather like guests, visitors. Most of the educated sons and daughters are running away from their home to other places in searching of jobs and to maintain their living standard. They are getting far relationships with family’s love, joy and togetherness.

Respondents argued that young generation - youths and kids – are unaware about their traditional dresses like *bhot, phaso, malku, nguyee, kramu, michamjok, heja, hemabari, fenga, tangdoma*, etc. but they are conscious about latest fashion in and around the world. They only prefer western dress such as tight jeans, skirts, etc. rather than traditional costumes.

Nepali people are adopting foreign moral ethics and festivals like Christmas day, mother's day, valentine day, New Year day, while disappeared traditional values and identities such as *rangey mela, bhimsen puja, kusey aunsi*. The younger generation have started to neglecting the Nepali traditional cuisine such as *thukpa, niguru, sael roti, sinki, churpi, gundruk, thomba, sisnu, dharow, kinama*,. The traditional Nepali men dress are *dawra suruwalal* and *topi* and nepali traditional women outfits dress are *kurta suruwal, shari* have been replaced by western dresses. Young generation kids are unaware traditional way of greeting system (*Namaste, sewangi(Rai), chhyaajalo(gurung), fhabulo(tamang)*) to elders and their grandparents.

The main language that people speak in Sikkim is Nepali with *Devanagri* script. The great Hindu epic Ramayana has been translated to Nepali by Bhanu Bhakta who lived in the nineteenth century. People used to celebrate the birthday of this great intellectual Nepali poet but this celebration is now going to die and very few places people are celebrating this day.

Similarly, the Nepali community has many sub caste groups and each of them have their own script and languages like *Rai, limboo, tamang, newar, manger, gurung*, etc. but people hardly speak their own languages. This generation adults, teenagers, and children are only focused on speaking English rather instead of their own language. Nepali people are practicing traditional (healers) medicines which have a strong belief of different supernatural and deities such as *dami, jhakries, phedangba*, etc. According to the respondents, after 2000s, these traditional practices are become disappearing due to the large scale advent of pharmaceutical companies.

Today, it's a homogeneous culture in this world. The factors that are helping commercialization of western foods, dressing, language, music, internet, social media- Facebook, twitter, etc. which in turn making our people to shun the cultural values and traditions especially in the case of Nepali community of Sikkim. In Nepali community,

influences of various new cultures, be it religion, culture, dresses and language, are very much visible.

According to the main objectives of this study, questions were asked to one hundred respondents. This analysis involves examining the interviewee's responses to such questions. The following five questions were asked to the respondents of the study from where the conclusions are drawn.

1. What do you understand about adaptation?
2. How do you understand adaptation of globalisation in today's world?
3. What do you see about the new forms or types of cultures in Sikkim?
4. What do you think about cultural adaptation in Sikkim - religious faith, shared languages, shared culture, shared tradition, shared dress, etc. in a case of Nepali community of Sikkim?
5. What are the factors that Nepali community of Sikkim has more conscious about the western and American sense of commercialization such as food, dressing, music, etc.?

3.13.2. Results

In relation to each of the questions asked about adaptation of globalisation and responses of Nepali community of Sikkim, I found similar themes among the answers of the respondents. The results are supported by direct quotations from the interviewee's responses.

Q1. What do you understand about adaptation?

All the respondents says that adaptation is '*Anukulana*' which means something which can be borrowed from outside. It means that something import from other countries which is suitable to co-existence. For example language, culture, religion, etc.

Q2. How do you understand adaptation of globalisation in today's world?

All the respondents gave similar answer to the question on adaptation of globalisation. The reflections of people are as follows; Globalisation makes world as a "Global Village". It is because the theory of globalisation is the integration of all divisions under one wing. Globalisation has played an influential role to

connecting people from all over the world. Adopting one homogenous culture in today's world can well unite globally. The presence of global brands like coco-cola to Facebook can be seen and felt around the world. According to them, tourism also play an influential role in adaptation of globalisation in Sikkim. There is a technological advancement in social media. Most of the respondents said that they have an account in all popular sites like Facebook, YouTube, twitter, Gmail, etc through which they are getting connected with outside world. It is precisely because individual of society and community are more conscious on adapting the sense of commercialization. In short, globalisation has created a great impact on culture of Nepali community in Sikkim, the inter-connection with other parts of the world has made a sense of adoption of new culture and life style. The adoption of western culture in day to day life is making Sikkim Nepali to move away from their indigenous cultural practices.

Q3. What do you know about the new emerging forms or types of cultures in Sikkim?

According to the respondents, there are many types of new cultural forms has been seen in Sikkim and they heavily influence Nepali community of Sikkim. Examples for such new cultures are Pentecostalism, Korean restaurants, western dresses, English language, Bollywood, Hollywood, pop culture, etc. These new kind of cultures where influencing people of Sikkim as well.

Q4. What do you think about cultural adaptation - religious faith, shared languages, shared culture, shared tradition, shared dress, etc. - in the case of Nepali community of Sikkim?

In case of Nepali community, people are diverse. Respondents says that there are many groups come under Nepali community. So that they could hardly preserve their culture and language because they share religions, languages, cultures, eating habits etc. Many Nepali groups (including both Aryan and Mongoloid) are now following Christian faith including different Christian churches like Pentecostal, and Roman Catholic. Pentecostalism is most influential within Nepali community in Sikkim. Most of the Respondents says that every districts of Sikkim has good presence of Pentecostalism in Nepali people. So that adaptation of Pentecostalism

is heavily influenced the culture and believe system of Nepali community of Sikkim.

Similarly, many respondents argued that the young generation Nepalese dressing like Korean and try to speak Korean language. This is also an indication of a new socio-cultural transformation of young Nepali people in Sikkim. Respondents said that speaking English is like a fashion. In Sikkim, most of the Nepali children in urban areas speaking English. Hardly anyone speaks their own language like Rai, manger, tamang, limboo, etc. Some elder respondents argued that “English is just a language but not a knowledge”.

Some respondents pointed out the influence of Hollywood culture among Nepali community of Sikkim. Many youngsters are preferring Hollywood movies and Hollywood drama. Similarly Bollywood is also popular because every Friday new Hindi movie is released in Sikkim and many people watch it. Besides, Hindi serials and Hindi dramas are very famous in every Nepali household of Sikkim. The increasing presence of Korean restaurant and art forms in Sikkim is also an indication of cultural adaptation

Q5. What are the factors that Nepali community of Sikkim has more conscious about the western and American sense of commercialization such as food, dressing, music, etc.?

According to the respondents, the main factors that Nepali community of Sikkim has more conscious about the western and American sense of commercialization such as food, dressing, music, etc. could be effects of T.V, social media, and English language. It brought influence of western culture. People are becoming more educated, free minded/open minded. There is no restriction from family or society on what we eat and how we dress. Respondents argued that western community has shown us easy ways to get things done from food to dressing. In place of traditional foods that used to take hours for preparation, new food can be prepared in lesser time. Fast Foods like Tibetan momo, Chinese noodles, Korean foods, American fast food like pizza, and some other fast food are available in Sikkim. This fast foods make very convenient to everyone including children. Therefore, this generation

people are much unknown about taste of Nepali cuisine like *sisnu*, *ningru*, *sinki*, *kinema*, *dero bhaat* etc. Nepali traditional dresses like *dawra surawal*, *Dhaka topi* and *Fariya*, *Chaubandi-Cholo*, *Hembari*, *Mujetro*, and some ornaments like *dungris*, *bulaki*, replaced by many new western brands like Nike, Rebook, woodland, adidas, puma, Levis etc. Causal clothes like tight shirts and blue jeans are the famous clothes in Sikkim. It is also pointed out that youngsters are now listening different genres of western music like heavy metal, blues, jazz, pop, and some other like Korean song (K-pop⁴⁷). While, Nepali youths replacing Nepali classical folk songs like *dapa*, *selo*, *bhajan*, *rodhi*, *dohari*, *adhunik sangeet*, etc. whenever listen Nepali classical folk song, there always be fusion of western musical bits.

3.14. Resistance to Cultural Globalisation

In the last few decades Sikkim is on the path of modernization, urbanization and industrialization. This changes the outlook and perception of the local communities along with their traditional folk culture. But, recently the communities have become conscious regarding their endangered traditional culture. As a result, they are taking initiatives to preserve and safeguard it which provides a unique identities to them. People have finally realized the value and importance of their original culture under which their history is rooted. In the present context, we see that, the entire world is dominated by the Western culture and instruments due to technological advancement and level of their promotion. Under such influence, the small local communities like are losing the indigenous folk culture associated to history and traditions. Initially communities have blindly welcomed western or modern culture and simultaneously kept aside genuine folk culture and instruments. But now they have realized how the acceptance of western or modern culture is diverting and threatening local communities from their traditional folk culture (Amit, 2015).

To overcome the growing challenges that are faced by the traditional folk cultures, communities have started taking initiative to preserve and promote their

⁴⁷ K-pop is a music genre originating in South Korea, characterized by a wide variety of audio-visual and video-visual elements.

culture. There are few nongovernmental organizations and community associations which have come into existence for the preservation and promotion of traditional folk culture including music, dance, songs, musical instruments, attire so on and so forth. Moreover, the state government is also taking this seriously and has started a separate department, Cultural Affairs and Heritage Department, to promote and preserve the cultural heritage of the state.

3.14.1. Ethnic Social Organizations of Nepali Community of Sikkim

In a multi- ethnic society, the community relationship often exhibit in dominant-dependent scenario. The sense of being dependent also breeds a feeling, real or imaginative, of marginalization or alienation among minority groups. This stimulates strength for resistance and asserts distinct identity challenging the process of assimilation under a dominant discourse. It reflects or produces deep emotional feelings, exhibits wider political ramification based on the ideas of freedom, pride, equality and justice, and emphasizes need for preserving primordial symbols. This creates an atmosphere in which the government policies or that of a dominant group, which might affect their cultural identity, is viewed with apprehension; it unites them to act against such policy or development. Hence, the formation of organizations and their style of functioning reflect group's desire for identity in the changing political scenario. They articulate political demands and very often act as pressure groups intending to influence or alter political decisions of the concerned group/groups (Gurung, 2011).

In Sikkim, we see that there are many Nepali social organisations who are actively playing crucial role for the preservation and resistance of their ethnic identities. Each ethnic group has created social organization for their own separate identity. There is collaboration among Nepali communities to function as a political pressure group along with maintain their Nepali culture, tradition and identity for various other trends like cultural globalisation.

Following are some Nepali social organisation in Sikkim which have been very curious for the ethnic mobilization. They address issues like ethnic rights, political involvement, and maintain or preserve Nepali culture as well as their own community group.

3.14.1.a. Sikkim Nepali unity (SNU)

The Sikkim Nepali unity was established on 20 January, 1997 at Namchi. Initially it was consisted of a ten member organizing committee headed by Shri Pradeep Yonzon. The principles and objectives of the organisation were: SNU stands for the unity of Nepalis community. It takes up issues for the safeguard of the rights and privileges of the community including Rai, Limboo, Tamang, Gurung, Sunuwar, Chhetri, Bahun, Newar, Kami, Damai, Majhi, Sherpa, Jogi, Sanyasi, Bhujel etc. The organization believes in the protection and safeguard of benefit and right of all minority communities who are living in Sikkim. It also believes that mutual cooperation amongst all the communities of Sikkim and mutual respects for each other's tradition, culture, social customs and religion. Hence, the rationale behind the formation of the SNU was essentially to emphasize unity among various sections of Nepalis, to protect political, cultural identity and gathered strength to fight against the anti- Nepalis forces of various kinds (Gurung, 2011:385-387).

3.14.1.b. Gorkha Apex Committee (GAC)

The enactment of the Scheduled Castes and Scheduled Tribes Orders (Amendment) Act, 2002 and constitution of a five member State Delimitation Commission as mandated by the Delimitation, 2002 necessitated formulation of corresponding changes in the existing political administrative setup. This was followed by an atmosphere of political uncertainty, intimidation and allegation pertaining modalities to be adopted for seat reservation. It was formed in May 2003 at Singtam under the leadership of Shri G.M Rai, one of the founder member of the Sikkim Democratic Front (SDF) party. It was a non- political organisation of the Sikkimese Nepalis (Gorkhas) intended to work for the fulfilment of the some objectives: to bring awareness among the different sections of the Gorkha community, emphasize on the need to live in peace and harmony, duly recognize the democratic values of equality- social., cultural, economic, to safeguard the sovereignty and integrity of India; to safeguard the rights and liberties of the different sections of the Gorkha community and to move the appropriate forums for seeking redressal, if necessary; to initiate, assist and promote schemes and programmes for the upliftment of the Gorkha community (Gurung, 2011:390).

3.14.1.c. Akhil Sikkim Kirat Limbu chumlung:

This organization was formed on 23 May 1973 at Tharpu in West Sikkim. Its first general meeting was held at Soreng bazar in West Sikkim on 19 July, 1973 under the chairmanship of Shri H.D. Chong. The organisation stood for keeping a separate identity for the Limboo community other than Nepali and a resolution declaring Limboos as one of the indigenous tribes of Sikkim was passed in this meeting. The organisation also supported the demand for declaration of Sikkim as tribal state. The Sikkim Democratic Front party, which came to power in 1994 after a brief period of political instability, was sympathetic towards the demands of Limbu organisation. In a memorandum addressed to the Prime Minister of India, P.V. Narshima Rao, Chief Minister of Sikkim demanded for Scheduled Tribe status for the Limboos, recognition of Limboo language in the Eighth Schedule of the constitution, restoration of seats in the State Assembly and setting up a language development fund in the state for the development of various languages, including the Limboo language. At present the organisation has confined its activities in the development of the Limbo language and culture rather than in political affairs of the state (Gurung, 2011:393-394).

3.14.1.d. Sikkim Limboo- Tamang Joint Action Committee (SLTJAC):

The Sikkim Limboo- Tamang Joint Action Committee (SLTJAC) was formed in 2003 with an objective to work for the reservation seats for the Limboo- Tamang tribal communities. It is to be noted that, unlike the normal practice, the two communities were recognized as scheduled tribes in January 2003, though without specifying the number of seats to be reserved for them in the legislative Assembly of Sikkim.

3.14.1.e. Sikkim Limboo Tamang Tribal Forum (SLTTF) The Sikkim Limboo Tamang Tribal Forum (SLTTF) led by Birbal Limboo also expressed resentment over the discriminatory treatment meted out to the Limboo and Tamang tribal communities by the government of India (Gurung, 2011:380-381). This organisation is still going through for the separate reservation of seats in the state Assembly for Limboos. This organisation is still actively working for tribal political rights. Its emphasis over the ethnic mobilization and identity for the tribal communities of Limboo and Tamang.

3.14.1.f. Akhil Kirat Rai Sangh Sikkim

This is a social organisation of the Kirat Rai (including *khambu* Rai and *yakhas* Rai) community. The aims and objectives is to protection of Kirat Rai language, kirat Rai culture, kirat Rai script and development kirat Rai language in Sikkim. The organisation is to promote Rai goddess i.e. *Paruhang* and *Sunima*. During *Sakewa* festival people are engage with Rai songs and Rai dance for promotion of Kirat culture and identity.

3.14.1.g. Khanchendzonga Naumati Sanstha:

Khanchendzonga Naumati Sanstha is an independent organization of Damai community of Burmoik West Sikkim, which was established in 2007 with the goals of preservation and promotion of traditional folk music of *Damai* (Nepali) community. There are total twenty eight members in this *Sanstha* (association) who belongs to the *Damai* community. At present the culture of *Naumati Baja* and *Panchai Baja* is almost vanishing from the Sikkimese society due to the proliferation and acceptance of modern technology which helps in the proliferation of western music. There are a handful of people in the society who are interested in such folk music and instruments. The reason behind the decreasing traditional folk culture among the community is due to the lack of interest among the youth population, who are more close and familiar to western or modern culture of music instead of folk music and instruments because western and modern music has been sufficiently exposed and brought into each and every individuals life world through media like television, but in case of folk music it is just reverse.

To cope with the crisis that is being faced by the folk musical culture related with *Naumati Baja*, people from the community came voluntarily and formed an organization to preserve and promote the traditional folk culture of *Naumati Baja*. *Khanchendzonga Naumati Sanstha* is a one such effort of the *Damai* a local community of Sikkim particularly Burmoik West Sikkim. With the help of this *Sanstha* *Damai* have been reviving and promoting the culture of *Naumati Baja*. This *Sanstha* is basically targeting the coming generation of local *Damai* community by imparting training and workshop concerning traditional folk music and instruments (Amit, 2015).

3.15. Initiatives by the Government

Besides the initiatives by individual communities, the Government of Sikkim has also taken initiatives for the preservation and promotion of the traditional folk cultures of the different communities of Sikkim. State has established a separate department called Cultural Affairs and Heritage Department to look after the three main sections that include songs and Drama unit, Archives and Archaeology, and the state libraries. Songs and Drama unit is exclusively for the preservation of folk music and instruments and the promotion of performing art, particularly the folk songs and dance, music, drama etc. The folk artists are sent to the cultural tour to outside states for the promotion of Sikkimese folk music, songs and dance. Different folk dances are presented at the food craft festivals and tourism festivals and the dance and musical festivals for the young artists are organized. The department of Cultural Affairs and Heritage has constructed community centres as well. It is extending financial assistance to different NGOs and Associations for organizing culturally significant fairs and festivals related to different local communities (Amit, 2015).

3.15(a) Festivals and Programmes for popularising culture

To take forward its mission in the promotion and development of performing arts, the Song & Drama Unit has been organizing several programmes within and outside the State in collaboration with Eastern Zonal Cultural Centre (EZCC)⁴⁸, Kolkata and various communities and non-governmental organizations (Cultural Affairs and Heritage Department, Government of Sikkim, 2016).

- Suraj Kund Mela-2002: Altogether 90 participants from Sikkim including that of members from local NGOs displayed the cultural and religious diversity of Sikkim in the prestigious Suraj Kund Mela- 2002, which is held annually at Surajkund in Haryana. Sikkim was the Theme State in 2002.
- A cultural troupe of 44 artistes including those from NGOs represented Sikkim on the occasion of “Sikkim Week” in Kolkata during November 30, 2001 to December 7, 2001.

⁴⁸ The Eastern Zonal Cultural Centre (EZCC) is an autonomous organization under Ministry of Culture, Government of India covering the states in eastern India. Sikkim is a member state of both EZCC and NEZCC.

- A cultural troupe each representing the three ethnic communities sent during the Literacy Day function on March 24, 2002 in New Delhi, which also marked the completion of 10 years of Nepali Bhasha in the Constitution of India.
- On the request of Sangeet Natak Akademi, New Delhi, a troupe from Sikkim performed ethnic dances / music and displayed musical instruments of all communities. This was during “Brahadesi Festival” of Regional Music, North Eastern Region in Guwahati from February 17-20, 2002.
- On the occasion of Buddha Mahotsav-2002, the artistes of Song & Drama Unit performed ethnic dances at Bodh Gaya in Bihar during November 30, 2002 to December 2, 2002
- Organised Sakewa, an indigenous Rai Festival in association with Akhil Kirat Sangh on May 11, 2004.
- Organised the celebration of Birth Anniversary of Teyongsi Sirijunga on December 26, 2004 at Hee-Bermiok, west Sikkim in association with Limboo Literary Organisation.
- Showcased Sikkim culture in Cultural Programme organized by Western Zonal Cultural Centre, Udaipur, Rajasthan from December 24 – 30, 2005, in New Delhi.

3.15 (b) Autonomous festivals of Nepali

- Maghey Sankrati:** It is celebrated all over Sikkim as one of the major festivals of the Hindu community. However, it is not confined to only one religious group. People of different religions come together to take part in this festival. There are fairs in almost all parts of Sikkim. People gather to take a holy dip in the rivers of Teesta and Rangit. One of the biggest celebration of this festival is in Jorethang, South Sikkim, which lies on the banks of river Rangit. The main activities during this fair are sale and exhibition of local handicrafts and handlooms, floriculture and horticulture products, cultural programme and competitions in local dance and music. The festival carries on for almost a week. People from neighboring State as well as tourists from all over the country as well as abroad visits Jorethang during this festival. Some of the adventure activities which are popular in this area are paragliding and angling.
- Ram Nawami (Chaitey Dasain):** This is one of the most auspicious festivals of Sikkim and is observed in the honor of Lord Rama. The grand celebrations commemorate the birth

of the virtuous king Rama who is universally adored for his flourishing and righteous sovereignty. People from all over the state gather together to celebrate this festival with much excitement and vigour. Also known as Chaitey Dasain it is also celebrated as tourist festival. Devotees hike towards Tendong Hill, South Sikkim for offering prayers.

- c) **Baisakhi Festival, MakhaTumin –Lingee:** Its Organised to herald the spring (April) season and the Nepali New Year. Cultural programme, traditional customs, local cuisines and other local activities can be experienced.
- d) **Sakewa festival:** Sakewa is celebrated with great fervour by all the Kirat Khambu Rai community. Also known as Bhumi/ Chandi Puja or land worshipping ceremony it is celebrated all over the State. It is celebrated at that time of the year when cranes migrate to the Northern Hemisphere this indicates sowing season of cucumber, pumpkin and other kharif crops. The festival begins with Shakti Puja at Mangkhim (temple) performed by a Chief Priest (Mangpa) for good harvest followed by the Shova Yatra. Various traditional dishes like *Wachipa*, *Bongchipa*, *Arakha Hengmawa*, *Baksa* and *Okrukma* are served.
- e) **Maniram Bhanjyang Tourism Festival:** This festival is organized for promotion of village tourism. There are number of homestay facilities available offering local cuisine and an experience of traditional customs and other local activities. It has promoting all the three ethnic group communities cultures and traditional activities.
- f) **Red Panda Winter Festival:** It previously known as Sikkim Winter Carnival is organized in the cold months of December/ January annually. Like most festivals, the Red Panda Winter Festival showcased the traditions and culture of the Sikkimese people. The festival integrates the locals as well as the tourists with events and activities themed on a typical Himalayan winter. From food stalls that serves exquisite and delicious cuisines of various ethnic tribes and communities, to cultural carnival showcasing diverse culture and traditions of Sikkimese people, flower shows, handloom and handicraft exhibitions, adventure sports, photography contests, rock –shows, karaoke and dancing and many more other interactions forms the affair of the festival.

3.15 (c) NEZCC

North Eastern Zonal Cultural Centre (NEZCC), one of the zonal centres under Ministry of Culture, Government of India is headquartered at Dimapur, Nagaland. Sikkim is among the eight constituent States of NEZCC and contributed Rs.1 crore as corpus fund to NEZCC. Under NEZCC, the State Cultural Affairs and Heritage

department organises different innovative cultural programmes, workshops, theatre festivals, Border Area Development programme, etc. It has schemes like Guru Shishya Parampara in folk tradition, theatre, arts & crafts. One of the components of NEZCC is Shilpgram in Guwahati, where there are eight pavilions, food stalls and four commercial shutters for every state including Sikkim. Sikkimese paintings and other artefacts are displayed at the Sikkim pavilion at Shilpgram (Cultural Affairs and Heritage Department, Government of Sikkim, 2016).

3.15 (d) Initiatives under Archives & Archaeology Section

To preserve the unique cultural heritage of the state for posterity, the department has made the beginning by identifying heritage monuments like premier monasteries of the state, private ethnic houses and other monuments having historical and cultural significance in technical collaboration with the Archaeological Survey of India and Indian National Trust for Art & Cultural Heritage (INTACH). Preservation and restoration work of various religious institutions were executed. The Archives Section has also been routinely weeding out and repairing noncurrent records and the documents are being kept in a file after proper fumigation.

It has also strived to showcase the history of Sikkim through old photographs and have taken steps to collect them from personal possessions. These photographs digitized, reproduced and framed, have been exhibited at various places within and outside the state. Grants provided in recognition of departmental representation for heritage preservation of the State under Eleventh Finance Commission had enabled the department to take up the preservation and restoration (Cultural Affairs and Heritage Department, Government of Sikkim, 2016).

3.15 (e) Culture based tourism and village homestays

Sikkim with its plethora of ethnic communities has tremendous potential for offering tourists a multidimensional cultural experience. At the heart of the rural experience are the homestays spread across the state which provide a glimpse into the village lifestyle and culture. Village based resorts catering to the high end

tourists are growing in number. Ethnic cuisine and food products, organic produce, ethnic songs and dances, traditional dresses, handicrafts, vernacular architecture, festivals, traditional medicines, folktales, are some of the items on offer in the cultural basket. There is a growing concern that rapid development and modernization is slowly eroding these cultural treasures and tourism can play a major role in its conservation. The Tourism Department's project to create over 1500 homestays in villages across the state and the State's organic mission shall support the culture and rural based tourism provided linkages are developed (State Tourism Policy, Government of Sikkim, 2017).

3.16. Conclusion:

Contemporary globalization has therefore left deep and qualitative imprint on economy, society, culture and politics of every region, country and social groups. The dictates of the market are being felt in each and every aspect of our life and it often appears that we are at the receiving end of globalization. To many, the quality of resilience that Indian culture had shown earlier is slowly diminishing now. Gosh argued so far, globalization is not a unidirectional process and there are several contrary trajectories, which have generated opposite reactions as well. At the same time, countries like India have had the experience of handling foreign culture for long. Hence, the logic of Indians suffering from any 'cultural shock' at the face of exceeding internationalization does not appear to be very appealing. On the contrary, the paradoxical features of globalization due to its positive and negative consequences have given rise to fear and hope, accretion and rejection. This is truer in the current context of global market recession and consequent 'collapse' of the market to dominate over the state and society (Gosh, 2010).

The development efforts and modernization brought about multidimensional transformation in Sikkim. The standards of living reflects in terms of per capita income, production of primary as well as secondary goods, spread of health and education services, widening of the network of communication, generation of power, etc. have all shown significant increase. These transformation brought about great impact on the traditional social systems and cultures of Sikkim (Choedon, 1988). Modernization brings changes in attitude and behaviour of local people and as a result they are forgetting their own traditional culture and are copying the

imported modern culture and behaviours. However, the basic goals of the modernization are maximizing the development and provide benefits to the local community but it has also affected the society in other ways too. Sikkim is a multi-ethnic, multilingual, multi religious state. Each has their own culture, norms, values, perspectives and perceptions (Amit, 2015). In society like Sikkim there is lot of changes and danger that has afflicted the traditional folk culture of the local communities and often resulting into total loss.

There are major social impact of cultural transformation has been seen in Nepali community of Sikkim. Though Nepali is a very rich cultural heritage including both Mongoloid and Aryans groups but due to advent of globalisation era, traditional entities has going to die. There are voluntary or ethnic organization societies and Sikkim Government policies which are implemented for cultural preservation and institution development. What we can see is that, the elements of both adaptation and resistance is evident in the cultural sphere of Nepali community in Sikkim in the onslaught of cultural globalisation.

Chapter – IV

Conclusion

In 1990s, India has experienced 'Liberalization'. There witnessed liberalisation in all spheres of economy and human life such as industrial sector, science and technology, Agricultural sector and employment sector. This development has obvious implications on Sikkim as it opened the state and its economy before the forces of globalisation.

Globalisation is an important development as it helps to understand the different languages and cultures of far away regions through interconnecting people and their cultures. On the one hand, globalisation brought about a great deal of comfort and luxury in different places. It also led to deterioration of moral values and value system such as honesty, simplicity, pursuit of learning etc. Influence of western culture is increasingly felt in recent years in Sikkim. It is mainly due to the expansion of modern education and exposure to mass media. In keeping with global trends youths from the region are also becoming more and more fashion conscious and they adore fashion related goods and services. This means, it triggers more to welcome global cultural invasion. New modern culture is coming up. It is the demand of new upcoming generation and invention of modern technology that make the vertical and horizontal spread of cultural globalisation much faster. Now a days, those belong to the young generation is fused with the western culture (including food, cloth, music, mass media, language, etc.) make a complete hybrid culture in places like Sikkim.

It is a fact that globalization cannot be ignored but it keeps changing in a life cycle or long process. Globalisation is the demand of time because individuals, societies and communities are more conscious on changes that happening around. A culture of commercialization is also growing along with and adaptation of different cultures by people all over the world. According to the Anthony Giddens' globalization has both negative and positive impact and it has double edged phenomenon. Sikkim also has victims of both impact since last decade, ever since the process of globalisation picking up momentum. As compared to two other major ethnic groups, Lepchas and Bhutias who have been working to preserve their language and culture, Nepalis in Sikkim, to a certain extent, have failed to preserve their culture. The significant cultural diversity within Nepali community may be a reason for the same.

As of now we can see the living example like how globalisation has influenced in Sikkim because there are MNCs, TNCs, and civil society has been emerged and these multiple

companies and organisation can work or function according to their desire and profits. Nepali people used to practice traditional (healers) medicines which have a strong belief of different supernatural and deities such as *dami, jhakries, phedangba*, etc. According to the respondents argued that after 2000s, these traditional practices are become disappearing due to pharmaceutical companies.

As we have seen in the chapters, the main language that people speak in Sikkim is Nepali. *Devanagri* script is used in this language. The great Hindu epic Ramayana has been translated to Nepali by a Nepali poet named Bhanu Bhakta who lived in the nineteenth century. Those were days when people have celebrated the birthday of this great intellectual Nepali poet but this celebration is now going to die and now in very few places people celebrating this day. Similarly, the young generation is unaware of their traditional dresses like *bhot, phaso, malku, nguyee, kramu, michamjok, heja, hemabari, fenga, tangdoma*, etc. but they are conscious about latest fashion in around the world. This Nepali (mongoloid & Aryan) in Sikkim generation only prefers western dress such as tight jeans, skirts, etc. rather than traditional costumes.

Though, the cultural forces of globalisation has played an influential role in the 21st century, it has also creating a huge gap between generations. It leads towards the fading Nepali culture as a way of old traditional and normative notion. Being globalised is good to some extent but being unaware of once own culture is problematic as it leads to loosing traditional value and identity. In Sikkim, people are getting into more and more materialistic and consumerist which make a complete homogenization of culture towards a consumerist culture.

There has been a phenomenal growth in the tourism sector of Sikkim for last more than a decade as a result of globalisation. Sikkim as a tourism destination and center of cultural heritage has been presented widely both at regional and international levels. Tourism is the main influential factor that brought people from different part of the world to Sikkim. The tourism department of Sikkim focus more on the promotion and maintaining of traditional symbols of customs, festivals, etc. The cultural tourism & village tourism projects should not be restricted only for tourists and also for special occasions, but it must be a regular activity which has implications on day to day life of people.

The tourism sector of Sikkim been associated to the life of different ethnic groups like Bhutias. Nepalis, Lepchas differently as each of them having a distinct language, culture, way-of-life, festivals, songs and dances. Most of these people have their own spring festivals. The songs and dances, display of colourful dresses, tasting of innumerable varieties of dishes mark

these festivals. The state's famous mask dances provide a spectacle, perhaps nowhere to be experienced in the entire world. Performed by lamas in the Gompa courtyard to celebrate religious festivals, these dances demonstrate perfect foot work and grace. Costumed lamas with gaily painted masks, ceremonial swords and sparkling jewels, leap and swing to the rhythm of resounding drums, trumpeting of horns and chanting of monks. The festivals like Saga Dawa, Phang, Lhabsol, Dasain organized at different intervals symbolize a victory of good over evil and represents communities, cultures, religions and customs of different hues intermingle freely in the state. Thus, all these could be not only a big tourism attraction in Sikkim, but also linked to the recapturing and sustaining of original cultural practices of people of Sikkim, especially the Nepali community of Sikkim.

As discussed in the chapter, various ethnic organisations have an important role to play in the preservation of culture of people. Social ethnic organisations have to work seriously for their preservation of their respective cultures and traditions. Organisations should work for ethnic mobilisation. The main focus must be on preservation of culture and identity because with the advent of globalisation, western culture has become dominant and overlapping over Nepali culture and identity. For example, Akhil Kirat Rai sangh organisation is only focused on their culture and tradition. There are many other communities like manger, gurung, yolmu and lower Aryan communities who has not form their organisation should participate more in the cultural spheres of the concerned community. Each ethnic Organisation have to be organised and participated for the revival of cultural and traditions.

To conclude, it is important that the Sikkim government also has to take initiatives by providing financial assistance for those who are doing specific research on Nepali literature. It should also be promoted to work more on each community by people belong to same community. As evident from the study, there is lack of skilled workers who can conserve and take forward this cultural legacy. There are many sub caste groups among Nepalis in Sikkim and they had their own script and language, and literature like *Rai*, *limboo*, *tamang*, *newar*, *manger*, *gurung*, etc. but nowadays, in Nepali community, people are not speaking their own languages. In the current generation, adults, teenagers, and children are keen on speaking English rather than their own language. Therefore, Government of Sikkim has to give utmost preferences to the conservation of Language, Literature and culture of people of Sikkim to resist the forces of cultural globalisation.

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