



Understanding Modernization and Cultural Resistance in Sikkim: A Sociological Analysis of Folk Music

Manger Amit

Department of sociology, sikkim university-737102, INDIA

Available online at: www.isca.in

Received 31st March 2015, revised 25th April 2015, accepted 10th May 2015

Abstract

This paper “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 peoples’ consciousness of their culture has a direct linkages with their diffusing identity. The aim of this paper is also 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.

Keywords: Modernization, changes, cultural resistance, traditional folk music and community.

Introduction

Sikkim is a melting pot of various cultures. The culture is represented by its lively people, devoted religion, jovial language, indigenous art and crafts, and its music. 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. The projection of modernization brought about the development in Sikkim and has provided skilled and unskilled job to local unemployed in the state and has helped to reduce their woes. 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 behaviors. 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.

Even modernization has very serious impact on traditional folk music. Some anthropologists have suggested that music is an art central to human evolution and human survival and this can be understood in several basic ways. Music, dance festivals, and other public expressive cultural practices are primary ways that people articulate the collective identities that are fundamental to forming and sustaining social groups, which are in turn, basic to survival and Through music individuals or group can manifest their emotion between themselves and divine to celebrate wedding and to sustain friendship and community and also to

inspire mass social and political movements¹. In 1954 the International Folk Music Council (IFMC) has defined Folk Music as the product of a musical tradition that has been evolved through the process of oral transmission, a process entailing continuity, variation, and communal selection. Folk music stressed its value as a representation of a special kind of community, one imagined to exist among a homogeneous group of non-elite people within a peasant, working- class ethnic or regional community². Modernization leads to serious threats to the folk music of the local communities. The local communities of Sikkim have also been adopting the exotic musical culture which facilitated by the modernization. Sikkim, a tiny state in the Indian sub-continent, has been witnessing a remarkable change that has been taking place with regard to its traditional folk music. This is due to various factors which broadly includes the mold of liberalization and globalization. Because of these, the indigenous folk music has been greatly influenced by the western music. People have become more inclined towards modern form of music and have started giving importance to it. As a result they remained detached from their own traditional form of music in which their indigenous culture, history, land and its people has been attached.

Ethnic communities of Sikkim have given preference to the modern music and instrument which has had negative consequences to the folk music of local community and changes the traditional form of music too. Due to rise of mechanical reproduction, the broadcast media and the entertainment industry during 20th century has led to serious impact upon the traditional form of music³. It has been replacing the traditional culture of folk music and has been also driven away the economic sources of communities whose livelihood is based

upon the folk music and musical instruments making. Thus, modern music leads to changes in the traditional occupation of the local community, and also diminished the demand and scope of traditional folk music in the society. In Sikkim there is still an existence a section of people whose livelihood is based upon the musical demonstration and making musical instruments.

However, in somehow people become aware and conscious about the preservation and conservation of their folk music and customs. The newly emerging concept of revivalism and revitalization through which they can revive or revitalize their endangered indigenous and traditional form of music. It took a considerable time to evolve an idea of revivalism among the people of Sikkim with regard to their traditional folk music. This paper basically tried to understand the changes and continuity of traditional folk music among the three main ethnic group of Sikkim in the era of modernization. And also witnessed the initiatives that has been adopted by them.

Modernization and its Impacts on Folk Music: The newly emerging institution as education promoted by the state government is also hampering the traditional folk music and instruments to some extent by breaking the socialization process of the village communities. However, such institution came into existence for the better cause. Now the parents have been sending their children to the urban center in search of quality education which is far away from village community. It does not directly sidelined their community folk music and instruments but it changes the entire cultural value system in which their identity is rooted. There are few who has born into a family with a long musical tradition and they could not attached with folk music and instruments because more children are spending the better part of the day in school and are being attracted by other activities. And as a result there is less opportunity among the children to understand and exposed towards their traditional folk music.

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 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. There are various emerging factors that are responsible for such changes. It includes from the influx of various community (Bhutia, Lepcha, Nepali) in Sikkim to the rapid growth of urbanization and industrialization process, and acceptance of modern technology, these are the products of modernization. Due to such evolution in Sikkim has created

opportunities among wide population and the transformation has begun in the rural village, where the folk music is blossomed.

Musical change must be given a special status in studying social and cultural change, because music's role as mediator between the nature and the culture in man combines cognitive and affective elements in a unique way. Music is the best-equipped among the performing arts to express both the ever-changing realities of biological and social life and the continuity of the concepts on which human societies depends for their existence⁴.

Sikkim is located in a strategic location, surrounded by Nepal, Bhutan, Tibet, Bangle, Burma and China. It resulted into an influx of peoples from different parts of the world such as Bhutia, Nepali, and other community along with the Lepcha an original inhabitant of Sikkim, during different historical period. When the people of different background migrated into Sikkim they came along with their musical genres. This resulted into shaping and reshaping the musical genre (Traditional) of Sikkim. Man's mobility or migration not only influences the alien community but also the music genres of various communities belonging to different historical background. It is on the move and is never the property of any particular place or community. What is developed in one place will be diffused to other places, and in this way the place of origin loses its ownership of its musical creation. Once they have migrated to new places, they will be- reinterpreted and utilized in new ways in new place. As Mireithe Helffer and Carol Tingey⁵ both point out, the Damai wedding orchestra is just a local version of the *naqqarakhana* or *naubat* orchestra which originated in Persia or central Asia and was used as a symbol of feudal power in the day of the Delhi Sultanate and the Mughals. Kishor Gurung⁶ has noted, even the landed symbols of Nepali's indigenous traditional- the four strings *Sarangi* fiddle and *Madalare* found over a large areas outside Nepal. Changing the boundaries of group membership from national to transnational cultural, ethno-linguistic, geopolitical, and affinity groups results in changing notions of which music "belongs" to whom and who has the right to perform and alter a musical tradition⁷.

Folklorists ascribe the decline in traditional music to a variety of causes. The most frequently mentioned are education and literacy, the disruption of the continuity of community through improved communications and transportation and influx of extraneous cultural material in the form of modern amusement and mechanical music. A traditional society in the process of change can be clearly defined as a historical and geographical situation. The old music is considered socially inferior, dated and primitive. Tribal traditions suffer when personal adjustment is made to the multi-tribal town society, and longer urban residence leads people to despise their tribal past and aspire to western way of life⁸.

Such influx among the communities result into acculturation, it can be considered as one of the most common method of observing the situation of changes that has occurred. Most

documented cases of changing repertoires and musical style are probably due to contact among people and cultures, and the movements of population which are one cause of such contact. Peoples leaving side by side influence each other and tend to become similar through assimilation. The disintegration and disappearance of indigenous music happens most frequently in non-literate societies. However, a musical style no longer serving a particular function is necessarily discarded, but may be adapted and utilized to fulfill another function often entertainment. Alan Lomax (1969; 173) has underlined "only the most profound social upheavals the coming of a new population, the acceptance of a new set of mores-or migration to a new territory, involving complete acculturation, will profoundly transform a musical style"

The folk music has been in close identification with social life. The performance of ceremonies and rites, and the celebration of time hour festivals are contribution of folk music and instruments in modern Sikkimese society. Existence of folk and modern music as a product of coexistence of two unlike minded generation who has different musical background i.e. old and new generation. The choice of music always depends upon the social milieu and socialization. The present status of music in Sikkim is in an antithetical stage in which is neither completely changed into modern or western forms nor does it exist in its traditional form.

The changes that have taken place in folk music of Sikkim indicate the growing acceptance of the material culture of the West and of a number of western institutions. The impact of the west can be seen in the growing adaptation of some of the instruments of western industry now available in shops. The western guitars, key board, drum sets and other instruments have been adopted for playing traditional folk music.

The process of urbanization and industrialization are prime example of such profound social upheavals, and might be expected to affect the inheritance, cultivation and transmission of traditional music. These two major areas of change have received little attention in folk life studies. J.H. Nketia⁹ (1959) has suggested that urban-rural relations might be fruitfully viewed in terms of geographical contiguity of different cultures, and the impact of industrialization as the imposition of an alien culture, urbanization and industrialization may be seen as a form of forced acculturation. Fischer¹⁰ (1963) says that increasing industrialization irrevocably destroy folk music art, traditional music, it seems unable to withstand the pressure of complex industrialize societies; the defensive power of indigenous music is weak against the strong offensive power of cultivated urban music. Seeger¹¹ (1949) comments that where industrialization has been limited, slow and gradual there may have been minimal disturbance of traditions of folk music. But where it has been extensive, rapid and uneven the disturbance has been maximum. Lamant's passing of traditional way of life deals that, it is surprising and sad to find how quickly the instinctive

culture of the people seem to disappear when once they have been brought into touch with modern civilization.

Methodology and Field Account on Changes Witnessed in Folk Music:

The study is based on both primary and secondary data, and qualitative and quantitative data. The observation (both participatory and non-participatory observation) is been used as a primary methodological tools to conduct this present research. Musical festivals and concerts which were held in Sikkim also have been observed to explore the changes which are taking place in the folk music of different local ethnic groups of Sikkim. To conduct this study Observation is used an important methodological tool which provided direct access to the social phenomena through which researcher observed and recorded the behavior of the people within situation. the study is field based research in which the samples has been collected from the different parts of Sikkim including West, East and south from different ethnic groups including LepchaBhutia and Nepali. The total sample size is 84 and out of that 40 has been taken from Lepcha, 24 and 20 from Bhutia and Nepalie respectively. From the Nepali community the sample has been taken from the Damai community who has traditionally hold the occupation of folk musician. They are associated with the Nepali music and instruments such as *Pancha Baja* (a family of five folk musical instruments of Nepali which comprises; Damaha, Temko, Jhyali, Narsingha and Sahanai)and*Naumati Baja*(it is an additional version of Pancha Baja comprises of nine folk musical instruments including; couple of Sahanai, couple of Narsingha, Damaha, Bangtal, Tamko, Dholaki and Jhayali). This is the only ethnic group of Sikkim who has its own particular sub-community that represent the folk music for entire Nepali community. Now in place like Sikkim it is very hard to find such musician who has been holding their old age traditional occupation as folk musicians, due to changing socio-cultural and economic pattern of society. The Bhutia of Sikkim is considered as the second largest ethnic group of Sikkim and who became the inhabitant of Sikkim during the 17th century along with their religious faith Buddhism. Most of the ceremonies and rituals of Bhutia is conducted by the *Lamas*(Buddhist monk) and in most of their rituals and ceremonies they used religious folk musical instruments such as *Gyaling*, *Ragdong*, *Khangling*, *Thung*, *Rolmu*, *Nga* etc. which has its own significances and only played by the *Lamas*. Hence, in this study some of the Lamas has been incorporated as a respondents to understand their religious folk music and instruments among Bhutia. Despite that the sample also taken from the Bhutia plebeian who can knows and witnessed the changes happening to their traditional folk music. Lepcha were the original inhabitant of Sikkim, who has always been rich in traditional cultures including folk music and instruments. Their music lies in its sweet melody instead of combine orchestral effect of the musical instruments and their envioning enthralled with the delighted sweet melody that make their place as somewhere in paradise. Neither do the Lepcha have particular institution (religious institution) like Gumpa (Buddhist monastery) as the Bhatia's, nor do they have a particular group

from their community as Nepali's Damai (a musical community) which help to safeguard and promote the Lepcha traditional folk music and instruments. In absences of such institution and musical group, Lepcha has been taking care of their traditional folk music and instruments voluntarily within a community. Most of the respondents were male because in the society like Nepali, Bhutia and Lepcha most of traditional music and instruments is associated to the male member of the society. So, males have the broad knowledge about their folk music and instruments. There are various folk instruments and ragas that have been witnessed by the respondents in the field but such folk instruments and ragas has no more existence any more to the life of local communities. From the field it has been found that 90.5 percent of the total respondents from the different ethnic groups (Lepcha, Bhutia and Nepali) have witnessed that major changes are taking place in the folk music of their respective community. The remaining respondents who does not witness such changes belongs to the age group of 18 to 24 years and is unable to trace the changes that has been going in the folk music and instruments. And besides these respondents there were some *Lama* respondents also included in the sample who have been unaware of the changes in the religious music of the Bhutia. But those who can trace such changes belonged to the older generation. This difference in perception regarding the situation of folk music, among the two generation can be due to the fact that the older generation was witness to and socialized with the folk music but the process of change has been taking place for long time therefore the younger generation did not have any exposure to the folk music. They have explained that the modern mass media including television, sound system and projection of modernization development such as modern educational system, communication development and construction of project like hydro power projects in place like Dzongu, North Sikkim are some of the important factors, highlighted by the respondents which are responsible for changes brought in the traditional folk music of the local communities. They also highlighted upon the issue related to the new generation who are very much inclined towards the modern and western form of music due to changing occupational pattern to socialization process. Although, the new generation is considered as the transmitter of the tradition and culture of the community to another but unfortunately they are less careful and do not bother about their traditional folk culture including folk music, instruments, dance, songs etc. and this will led the biggest threat to the survival and continuities of folk culture of Sikkim in the future.

Community Initiatives: All the local communities in Sikkim has been witnessing the changes in their traditional folk music and to overcome this issue they also have been taking. From the field it was came to known that out of 40 Lepcha respondents, 65% of them stated that their community has been taking initiatives regarding protection and promotion of their traditional folk music through Association and NGOs by imparting workshop and training, as well as distributing traditional music instruments (*Po-lit* and *Tumbub*) to their youth

trainee. Lepcha of Rey East Sikkim has an association called "*Sikkim Lepcha Association Rey, Mindu, Timpyang Branch*". Rey, Mindu and Timpyang are the name of Lepcha villages that consist around 300 Lepcha households. And in case of Dzongu North Sikkim there is also a Lepcha NGOs called "*Motanchi Lamal Shezum*" which is working for the protection and promotion of the Lepcha traditional culture and folk music. The initiatives of Lepcha toward protection and promotion of their traditional culture is much wider and visible as compared to Bhutia. From the field survey, it has been found that Bhutias residing in the villages of East Sikkim reported that they do not have community based association and NGOs to protect and preserve the folk music and instruments of the community. 30% of the Nepali respondents said that their community is taking initiatives for the preservation and promotion of their traditional folk music and instruments by imparting training to the youth with their established association such as "*Kanchandzonga Naumati Sasnth*" which is established in the year 2007 in Burmoik West Sikkim.

Community Strategy to Preserve the Folk Music of Sikkim:

The growing trend of folk music revivalism in Sikkim has been reflected by the various initiative proliferated by both the governmental and non-governmental organization for the protection and promotion of traditional folk music. Now the local community also has been welcoming more traditional folk musicians in auspicious occasions and festivals and that shows the growing interests among the community towards it.

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 to their traditional folk culture including folk music and instruments. But, recently the communities have become conscious regarding their endangered traditional folk music and instruments, as a result they are taking initiatives to preserve and safeguard it and 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 present context we see that the entire world is dominated by the Western music and instruments due to technological advancement and level of their promotion. Under such influence the small local communities like ours are losing the indigenous folk culture associated to music and instruments. Though, initially communities have blindly welcomed western or modern culture of music and simultaneously kept aside genuine folk music 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 and as result the conception of preservation and promotion among the local communities have emerged.

Society has been changing briskly and the cultural assimilation is taking place everywhere and as a result some popular culture ruled over others marginalized. The old traditions of folk music connected with rituals, beliefs and ways of life which belongs to

an older generation are the most rapidly disappearing beyond recall¹². Discovery of unknown traditions leads to decline in the local folk culture but besides such disadvantage discovery of unknown culture also brings about a kind of new evaluation by defining their particular musical traditions as worthy of being kept alive, of being protected, cultivated, documented, and studied and promotion in order to save them from extinction. The value attribution to vanishing musical traditions was often categorized as good because these traditions were identified as historically old in opposition to increasing industrialization and to an acculturating and rapidly changing world. The traditional folk cultures are worth safeguarding in order to protect them from becoming lost forever. Communities are still interested to attribute value to their old and orally transmitted cultures.

Contemporary world has become conscious about their indigenous culture including folk music and instruments. The existing communities of Sikkim have also not escaped from such task of preservation in which entire world is engaging. There are various independent Associations and Non-governmental organizations emerging in Sikkim in order to protect and promote the traditional culture of the local community. Now people have been more serious and conscious about identity which is directly proportional to traditional folk culture.

The tradition of folk music is being foster through various public programs in the community, state and national level. Today the traditional folk music shows tendencies, the ideas of preservation, protection and cultivation because of the shift from the agrarian to the industrial society and now to the media-dominated society which produces the debates between interests and needs; local identities vs. global identities, preservation strategy vs. developmental strategy, folk cultivation vs. commercialization, folk rituals vs. leisure time and entertainment¹³.

Role of Non-Governmental Organization: In the contemporary era each and every community is concerned about their specific traditional folk culture which has been degrading and is threatened day by day due to growing intervention from the western part of the world. So, it becomes one of the biggest issues that community should address and be concerned seriously. The communities are trying to cope up with such increasing situation of changing traditional folk culture in the wave of modernization. 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 were voluntary societies which were interested in cultural preservation and development. For instance, in Kumasi there was a museum of art and a culture for the teaching and cultivation of drumming and dancing. They giving recognition to cultural activities and ensuring that they were passed on to others⁹.

To overcome the growing challenges that are faced by the traditional folk cultures, communities have started taking initiative to preserve and promote. There are few non-governmental organization and association which have come into existence for the preservation and promotion of traditional folk culture including music, dance, songs, musical instruments, attire so on 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.

Sikkim Lepcha Youth Association (Rey, Mindu & Timpyang Branch): There are some organizations and associations in Sikkim that have been truly working for the preservation and promotion of traditional folk culture. In case of East Sikkim there is Lepcha villages called Rey, Mindu and Timpyang located at Ranka area under which there are around total 300 Lepcha household is exist. The Lepcha community of that area has now understood the value and importance of the traditional folk culture. So, keeping this in mind they have established an association called as "*Sikkim Lepcha Youth Association Rey, Mindu, Timpyang Branch*". This association is working very hard for preservation and cultivation of Lepcha traditional folk culture among the Lepcha community of Sikkim. This association basically indulges in tasks related to impart training to the Lepcha youth through organizing musical workshop in which the elderly Lepcha person who is an expert on folk musical instruments and music provide lessons to the younger generation. Along with such training they also provide musical instruments as *Panthong Palit* and *thumbub* so that the young trainee should keep in touch with musical instruments and continue their practices and get more perfection on such instruments. The targeted population of this association is particularly young generation, who will become the future of society. This association is imparting training especially the main Lepcha traditional musical instruments which include the *Po-lit* (flute) and *Tumbub* (string instrument) which is closely attached to their traditional folk culture and history, though Lepchas have some others musical instruments like *Satsang* (string instrument have five string), *Tang Dar* (A small round drum), *Sahnai* (A kind of Sahnai), *Popotak* (Bamboo wooden instrument, produced sound by rubbing two piece of bamboo), *RiboPalit* (Double barrel flute). The secretary of "*Sikkim Lepcha Youth Association Rey, Mindu, Timpyang Branch*" Prem Tshring Lepcha has said that; the Lepcha traditional culture almost disappeared from the society before the establishment of this association. But when we established and started working on it we saw the changes, now most of the Lepchas have been wearing their own traditional attire during occasions and festivals. The Lepcha get familiar with their traditional folk music and instruments. Traditional folk instruments were impossible to get in a house of Lepcha of this area but not we can get it easily due to the exposure provided by the association.

Motanchi Lamal Shezum (Dzongu): Huge number of Lepcha population has been residing in Dzongu, North Sikkim. This

place is exposed since the last decade due to the emergence of hydro power projects and road connectivity. Such developmental projects have brought large number of people from outside and as well as destroyed the landscape of the Dzongu. Both of these factors have strongly impacted upon the existing traditional folk culture of Lepchas. The Lepchas of this part of Sikkim have experienced the changes and threats to traditional folk culture that is because of the imposition of modernization by the state. To encountered challenges and to resists the cultural changes the Lepcha people of Dzongu particularly Pasingdang started NGOs called "*Motanchi Lamal Shezum*" and its main objectives is to preserve and cultivate traditional folk culture of Lepcha as a Lepcha association of East Sikkim. *Motanchi Lama Shezum* is helping to (re)shape the Lepcha traditional culture through organizing various community initiative programm. It has tried to bridge the gap between the Lepcha population (young generation) and their endangered traditional folk culture by imparting training and workshop.

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 lifeworld 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.

Government Initiatives: Besides communities initiatives the government of Sikkim has also taken initiative for the preservation and promotion of the traditional folk cultures of the different communities of Sikkim. State has separately established a department called Cultural Affairs and Heritage

Department; it has been looking after the three main sections that include songs and Drama unit, Archives and Archaeology, and the state libraries. Songs and Drama unit is exclusively looking for the preservation of folk music and instruments and the promotion of performing art, particularly the folk songs and dance, music, dramatic etc. The state has been inspiring the folk music and dance through taking various initiatives programs. The folk artists are sent to the cultural tour 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 center as well as is extending financial assistance to Different NGOs and Association for organizing culturally significant fairs and festivals related to different local communities. These all are the strategy of government to preserve and promote the folk culture of the state.

Tourism and Cultural Revitalization: Sikkim has become a tourist destination, annually it attracts a huge number of population both from inside and abroad nations. As per the statistics report of Tourism and Civil Aviation Department of Sikkim 2011 and 2012, tourist arrival in the state of Sikkim is 576398 (552453 domestic tourists and 23945 foreign tourists) and 585027 (558538 domestic tourists and 26489 foreign tourists) respectively¹⁴. However, tourism is a recent phenomenon in Sikkim, it is essentially a modern western phenomena being closely related to the emergence of modernity with the concomitant emphasis on economic viability¹⁵. Indeed, since last decade this sector has been developing and emerging as an important economic source of the state which contributes 8.93% of the States Gross Domestic Product¹⁶. So, State has been intensely taking initiatives and showing great effort into it, through providing various awareness programs.

Apart from earning good revenue for the state, in some extent tourism also helps to preserve and promote folk culture of the local community. It is also important to note that tourism contribute extensively to the better conservation of the folk culture including dance, music, songs and so on, related to communities of specific region. Folk culture and tourism are interrelated and there is no tourism without culture. Tourism helps to reveals local cultural values, preserves and sustains traditions and makes possible a better understanding of global and local culture. During Manila Declaration of 1980, the world Tourism Organization stated the relevant influence of tourism on various aspects of progress with respect to political, economic, environmental and cultural sector. Tourism plays a relevant role in developing the cultural awareness of contemporary societies¹⁷.

Filipucci cited in Bennett (2005) stated the residents of Bassano, tourist town in Northern Italy observes annual street events such as the local carnival, engage in a spectacular celebration of their regional heritage and local tradition. The carnival thus becomes

an inter-subjective field in that it allows both local and tourists to engage in constructing narrative of place. Thus in fulfilling the desire of the tourist gaze, local also indulge in their own desire by presenting the carnival as an event in which the past is dramatically brought back to life and something essentially local is displayed.

In the wake of 21st century people are determined to find out the new ways to communicate with their past and tourism manages to established a wider relationship in this sense and enable tourists to acquire and experience its traditional value systems, styles and tests. This is a phenomenon which highlights the relevance of contemporary man's search for originality and identity. During tourist season local communities present the local traditions such as folk music, folklore, costumes of the area which concentrates on the ideas of the preservation of values of folk-art through the presentation of rural lifestyle characteristic of the region. Tourists attempt to integrate into local culture of their chosen destination and favoring accommodation belonging to local people. They have a greater tendency to assimilate by eating in local restaurants and drinking in local bars. Tourist often attempt to integrate into the local community by showing an interest in aspects of local culture and tradition. Tourism can be considered as an activity that involves respect and interest in the host culture. Each year Government of Sikkim has organized festivals in which provided the special platform for the folk music, dance, songs, costumes etc. of the local communities.

Result and Discussion

In present context of Sikkim there are various Associations and NGOs which has been emerging from local community level to protect and promote the traditional folk culture including folk music, instruments, language, attire etc. which is in the path of extinction due to the process of modernization. Beyond such community state is also helping side by side to protect and revive such cultural traits by providing various kind of initiatives through government schemes. However, the initiatives taken by the communities and state help to overcome such changes into some extent that are confronted by the local communities. But it will be very crucial interrogation, that such initiatives will be able to survive it in future and also to acquire the same privilege because on one hand western music has overturned folk music of local community rapidly and on the other the reproduction of the folk music itself is in a crisis situation because an old age people has been passing away gradually from the society along with their rich understanding of traditional folk music and instruments. There are various gaps that has need to be filled to rejuvenate folk music of the community. Firstly the local channels of radio and television should frequently telecast the programs related to folk music of local so that they could keep in touch with their tradition. Secondly, the culture of folk music should be added as a school curriculum activities and also in university level should enhance the local folk music as syllabus. So, that folk music of the local

communities get exposed beyond the community level.

Conclusion

There are various indicators that reflect the degree of modernization in society, music can be considered as one of the indicator through which people could analyses the degree or impacts of modernization on particular society. This study is an attempt to bring out the degree or impacts of modernization in Sikkim with the help of changing musical trend among the communities through adaptation of technology and mass media. The impact of modernization on community's folk music and instruments in Sikkim is very much visible. . It imposed the sophisticated musical genres to local communities and as a result their folk music does not get any platform as western and modern music. Folk music is confined to the limited boundary and population but the scope of western music is beyond such limit. This could be an important factor why folk music and instruments of the indigenous people is lacking behind day by day. However, despite such crisis there are still some community are present that has been giving their best effort to overcome such situation and for that they have been taking various initiatives to rejuvenate their lost traditional culture of folk music and instruments. Apart from them the government is also taking effort to cope up such crisis through organizing various programs and functions. The communities and state are now showing interest in order to protect and revive it through various means.

References

1. Turino, T. Music as a Social Life. London: University of Chicago, (2008)
2. Thomas A. Green Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music,, and Art. Calinformia: ABC-CLIO, Inc. (1997)
3. Denora, Tia. Music in Everyday Life. Cambrage, U.k. Cambrage university press, (2000)
4. Blacking J., Some Problems of Theory and Method in the Study of Musical Change. *International Council for Music*, 9, 1-26 (1977)
5. Tingey, Carol. Auspicious Music in a Changing Society: The damai Musicians of Nepal. *SOSA University of London*, 58(2), 395-396 (1995)
6. Gurung K., What is Nepali Himal, 8-11 (1993)
7. Hill J., Global Folk Music Fusions: The Reification of Transnational Relationships and the Ethics of Cross-Cultural Appropriations in Finnish Contemporary Folk Music. *International Council for Traditional Music*, 32, 50-83 (2007)
8. Elbourne R., The Study of Change in Traditional Music. *Taylor & Francis Ltd*, 86(3/4), 181-189 (1975)

9. Nketia, J. H. Changing Traditional Folk Music in Ghana, *International Council for Traditional Music*, **11**, 31-36 (1959)
10. Fischer E., The Necessity of Art: A Marxist Approach. Penguin Book Ltd. (1963).
11. Seeger, C. Oral Tradition in Music. Standard Dictionary of Folklore, Mythology and Legend. New York.
11. Funk and wagnalls, *Council for Traditional Music*, **16**, 15-18 (1949)
12. Holland P.C., Preservation and Renewal of Traditional Music, *International Council for Traditional Music*, **16**, 15-18 (1964)
13. Bauma M.P. Revival: Concepts Between Regression and Emancipation. *VWB – Verlag für Wissenschaft Bildung*, **38(3)**, 71-86 (1996)
14. C:\Users\Amit-pc\Desktop\29. 04.14\Tourism\Welcome to the Official Web Portal of Sikkim Tourism.htm (accessed. May 6, 2014)
15. Bennett, Andy. Cultural and Everyday Life. London, Sage Publication Ltd. (2005)
16. Annual Report 2010-2011, Government of Sikkim, Department of Tourism Gangtok (2012)
17. Zsuzsanna, The Role of Cultural Tourism in the North Hungarian Region. *Periodica Oeconomica*, 77-87, (2010)