

Nepalese Folk Culture

Compilation of Research Journals

Original Title: Nepalese Folk Culture (First Edition, 2014)

Publisher:

Nepal Music Center Trust Pingalasthan, Kathmandu

Copyright © Nepal Music Center Trust 2014

All rights reserved.

Computer Setting:

Nepal Music Center Trust

Cover Photo:

Stuti Sharma

Graphic Design:

Stuti Sharma

Address:

Loksanskriti, Nepal Music Center Trust, Kathmandu Phone
Number: +977 01 4465463

Email: nmc@nepalmusiccenter.com [http://
www.nepalmusiccenter.com](http://www.nepalmusiccenter.com)

Contributors

Conception - Santosh Sharma

Coordinator

Jyoti Ghimire

Culture Authors

Late Ratnakar Devkota

Padma Raj Joshi –Prabhat|| Kanchhi Maharjan

Bina Sinha

K. B. Simple

Shiva Raj Panthi

Devika G.M.

Hansabati Kurmi

Prof Dr. Chudamani Bandhu

Dr Jay Raj Pant

Dr. Badri Sharma Binadi

Yamala Ghimire

Sabitri Malla Kakshyapati

Dr. Motilal Parajuli

Tulsi Diwas

Beni Jangam Rawal

Rambharos Kapadi Bhramar Kanjok Lama

Nirmal Kumar Bhandari Tiraskrit' Janardan Dahal

Chandra Kumar Hatuwali

Ram Saran Darnal

Krishna Prasad Parajuli

Dr. Bishnubibhu Ghimire Kusumakar Neupane

Dr. Jibendra Dev Giri

Haridev Koirala

Sushila Ghimire

Tulasa Waiba

Dilendra Rai

Dil Bikram Angdembe

Dr. Madhav Prasad Pokhrel

Dr. Hansapure Subedi

Dr. Shiva Prasad Paudyal

Dr. Bishu Raj Atreya

Guddi Panta

Advisors

Satya Mohan Joshi Janakabikeshari Dharmaraj Thapa Prof.Dr.
Chudamani Bandhu Prof.Dr. Abhi Subedi
Prof.Dr. Madav Prasad Pokharel Krishna Prasad Parajuli
Dr. Ramdayal Rakesh

Chief Editor

Dr. Govinda Acharya

Editor

Sandhya Pahadi

Editorial Team

Prof.Dr.Motilal Parajuli Prof.Dr. Jayaraj Pant Anil Poudel
Bamkumari Budhamagar Gita Karki

Regional Representative

Bulu Mukarung (Eastern) Beni Jangam (Centeral) Durga Rayamajhi
(Western) Ashok Tharu (Midwestern) Padmaraj Joshi (Far Western)

Translation

Mahesh Poudel

The Importance of Selo in Tamang Community

By Tulasa Waiba

Tamang community is a community living in Nepal, from Hilly region to the mountains. A high density of Tamang community can be found in Sindhuli, Dolakha, Sindhupalchok, Kavrepalanchok, Dhading, Rasuwa, Nuwakot, Makawanpur, Kathmandu, Bhaktapur and Laitpur districts. Russian archaeologist Sehete argues that Kathmandu Valley is the place of origin of the Tamangs. He states: –Tamang, an ethnic community of Kathmandu Valley, has a great link with the ancient era.||

The densely populated Tamangs, who also have their own native language, and had a state of their own before the unification of Nepal, are, of late, demanding an independent state, circumscribing the districts mentioned above. As the Interim Constitution of Nepal has accepted Federalism as a new mode of administration, the Tamang community is likely to get its state back. Besides the districts mentioned above, the Tamang community is also scattered in Solukhumbu, Bhojpur, Khotang, Ilam, Jhapa, Sunsari, Udaypur, Mahottari, Sarlahi, Chitawan, Nawalparasi, Kaski, Gorkha, Kanchanpur, and Banke districts. The Tamangs also live in regions like Darjeeling, Sikkim, Burma, Hong Kong, Canada, England, Australia, Assam, Manipur, Meghalaya, and Mizoram etc, outside Nepal

Out of the enlisted 59 ethnic groups in multi-communal, multi-lingual, multi-religious, and multi-cultural country set up of Nepal, the Tamang community is in the highest

number. The community is one of the oldest ones of Nepal. The Tamangs are known mainly as having their own language and following Buddhism. The musical instruments damfu, tungna, murchunga, binayo, and the tune 'Selo' belong to the Tamang community. The Tamang nationality can also be identified as having its own expertise in tasks like making syama (a kind of long dress), gya (a kind of gown), other typical cultural gowns like gavariko, gya-tokorok, wool blanket, pakhi syoldo, surkaee and fenka, and having the skill of making Nepali paper as well as nanglo (shieve), doko, thunse (panniers), namlo, thanka (head-strips to lift weight), mask etc. as their basic professions.

The Tamangs are spread from mountain to the hilly areas and can be found in most of the parts, and thus, they can be called the inhabitants of hilly region. There are a lot of debates about the name 'Tamang' but the word denotes an ancient and historical tribe of Nepal.

The Tamang community, living since ancient times, is quite rich in its culture. The Tamangs have their own language, culture, living style, feast and fiestas, customs etc. According to Gopal Gurung, —After being appointed in Gorakha Bhasha Prakashini Samiti, Rammani Acharya (1913), the closest person to Chandra Shamsheer (one of the rulers of Rana Regime), began to destroy the archives of most of the ethnic groups in Nepal. He launched a campaign to ruin all the historical archives like genealogy, carved copper slates and carved stone slates. Even he searched for the books about cultural significance, language, script, religion etc. in a staggering number of around 3000, and destroyed them in fire.|| It can be said

that those cruel leaders destroyed the archives of the particular community to continue in power for a long time and to keep ruling the Tamangs.

Their genealogy, history and archives indicate that in spite of being known as porters from the beginning of the modern time, the Tamangs been involved in various professions with their good skills. Researches indicate that during the Lichchhivi Regime, the Tamangs were involved in army as well. Parshuram Tamang writes in his Tamang Sanskar: —In ancient times, the Tamangs were buffalo feeders.|| Writer and linguist Ajit Man Tamang writes in his Nepalko Purano Jati Samudaya Tamang: —After the unification of Nepal by Prithvi Narayan Shah, the Tamang community was highly dominated and suppressed, as the king imposed one-language state policy. It has been essential to find out the real facts about the Tamang community living in Nepal for more than 6000 years.||

One of the richest assets of the Tamangs has been Selo – a typical Tamang folk melody. It represents the entire culture of the group, and therefore deserves a detailed study.

2. The Origin of Selo

The history of Selo is as old as the history of the Tamang community. Therefore, Selo stands as the original identity of the community. On the way of conserving its culture, the Tamang community has always been conserving the Selo as a communal identity. And obviously the Selo can be found everywhere sung by even non-Tamang communities. Especially the Tamang community expresses its cultural details, rituals and philosophy of life with the help of the Selo. Due to its development with their culture and tradition, Selo is their collective property.

To read further contact nmc@nepalmusiccenter.com