



Studying the Folklore of the Chepang an Indigenous People of Nepal

Rishiram Adhikari, PhD

Adhikari has been teaching Nepal Sanskrit University since 2012. He completed his PhD degree from Tribhuvan University in 2013

Email: adhikaririshiram45@gmail.com

Phone: +977-9869199576

Abstract

Chepang is one of the indigenous nationalities living in centre hilly region of Nepal having rich folkloristic tradition. The study analyzes the Folklore of the Chepang including both tangible and intangible, verbal, non verbal folkloric practice in the Chepang. The aim of this study is to examine the folklore of the Chepang community, emphasizing its present status, types, and basic classification. To analyze the folklore of the Chepang, the study utilized a qualitative approach and followed an interpretive framework of research design. Both primary and secondary source of the data were used in this study. Primary data were collected through in depth interview and secondary data were gathered from books, articles, and research reports. Secondary data were hoard from library and internet research. Findings and conclusion of this study is based on data analysis. On the basis of data interpretation, it is found that traditional folklores of the Chepang are going to change with shifting socio economic and cultural situation of them, however, respected members of the community, along with folklorists and activists, are working attentively to preserve the folklore of the Chepang.

(Keywords: Chepang, culture folklore, orality and ritual)

Introduction

Chepang is one of the indigenous nationalities of Nepal having rich folkloristic tradition. The settlement of the Chepang is scattered in hilly region of Nepal mainly Chitwan, Makawanpur and Dahding district of Bagmati province and Gorkha district of Gandki province. National population report 2021 showed 84368 total population of the Chepang. (National Population Report 2021, p.122). Traditionally their settlements are

located at elevations ranging from 800 to 1500 meters in the rugged and partially forested hills. However, in recent years, there has been a trend of migration towards the plains. The physical features of the Chepang is no different from other indigenous people as Gurung (1995) noted, "A flat and short nose, a round face, a dark to brown complexion, medium-sized ears, dark eyes, and prominent eyebrows"(6). The physical features of the Chepang is similar with other indigenous people like Tamang and Rai however, their folklore is different from other that play important role to construct, present and maintain the traditional identities of the Chepang. After established the National Foundation for the Development of Indigenous Nationalities (*NFDIN*) in 2002 in Nepal, the Chepang is considered as indigenous nationalities because still the live style of the Chepang share the value of indigenous people. According to the NFDIN act, "*Aadibasi/Janjati* means a tribe or community as mentioned in the Schedule having its own mother language and traditional rites and customs, distinct cultural identity, distinct social structure and written or unwritten history".(2.,a). The Act categorizes 59 communities as the indigenous people. As per the Act, the indigenous people possess:

- i. own language, religion, tradition, culture and civilization.
- ii. A distinctive collective identity.
- iii. own traditional egalitarian social structure.
- iv. traditional homeland and geographical area.
- v. written and oral history.
- vi. having we feeling.
- vii. Has to do decisive role in the politics and government of modern Nepal.
- viii. who are indigenous or native people of Nepal? And,
- ix. who declares itself as '*Janajati*' (2)

The provision focuses on the primordial theory of ethnic identity which emphasizes the fixed entities of ethnicity which Hutchinson, Smith and Erikson have used them to define ethnic people. John Hutchinson and Anthony D. Smith state, "Ethnic groups undergo many transformations and adopt multiple identities due to interactions of individuals with other kind of groups as gender, ethnicity, race, religious belief. Rituals and cultural practices as well as overall day to day activities" (56). Ritual and cultural practices are the important entities of folklore so that folklore play important role to construct the identities of the Chepangs in their day to day life.

There practice of two types of folklore in day to day life of the Chepang one is known as tangible folklore and another in known as the intangible folklore. Chepang folklores are

mainly categorized verbal and non verbal based on expression, customary, ritualistic and material folklore on the basis of its performance and used. In this regards Adhikari (2024) notes:

Generally folk song , dance , narrative riddles oral poetry are known as verbal folklore of the Chepang and their ritual based performance like marriage , death ritual are known as ritual based folklore and folk material like their art, paintings, ornament, vessels, house all these are known as material folklore of the Chepang.(p.34)

There is long folkloristic tradition of the Chepang however, still there has not systematically study of the folklore of the Chepang. The study focused on the situation and types of the Chepang folklore that practices in the life of the Chepang.

Conceptual Reviews

In this study concept of folklore developed by UNSCO 2003 is used as theoretical guideline that focused on the important safeguarding of intangible cultural heritage. Like that other concept of the folklore expressed by the writers like Bronner, (2007), Dundes (2007), Philip (2010), Truscott (2012) and Smith, (2024) also used as theoretical guideline of the study.

In 1985, UNESCO released a document called, *Recommendation on the Safeguarding of Traditional Culture and Folklore*, which emphasized the urgent need for international efforts to protect folklore from various identified threats. The General Conference of the United Nations Educational, Scientific and Cultural Organization convened in Paris from September 29 to October 17, 2003, during its 32nd session defines intangible cultural heritage as, "the intangible cultural heritage means the practices, representations, expressions, knowledge, skills as well as the instruments, objects, artifacts and cultural spaces associated therewith that communities, groups and, in some cases, individuals recognize as part of their cultural heritage"(p3). The definition of the intangible cultural heritage also highlighted the concept of folklore which is similar with the concept of Dundes, & Bronner, (2007) as, "The concept of folklore is adaptable, encompassing a nation, as in folklore, or even a single family. This broader interpretation of folk allows for a wider range of materials to be classified as folklore artifacts, including "verbal lore" (p.39).Dundes and Bornner assert that folklore plays a crucial role in shaping

contemporary society. It is believed that folklore acts as a conduit for passing down vital beliefs from the past to future generations, thereby impacting societal norms. Folklore covers a diverse range of components, including myths, legends, folktales, proverbs, songs, dances, and rituals. These components function as vehicles for communication and storytelling, enabling individuals to convey their experiences, values, and cultural traditions. Smith (2024) notes, "Folklore is influenced by the collective experiences and viewpoints of the general populace within a society" (p. 145). Folklore is not merely a collection of stories or practices; rather, it is a living, evolving body of knowledge that is passed down through generations by using morality. In this regard Dundes (2007) suggested that, "Folklore's roots lie in oral tradition, indicating that it was originally communicated through spoken word and continues to embody the traits of oral storytelling" (p. 59). This characteristic is essential for folklore's ability to convey these ideas. Philip (2010) describes, "Folklore as an all-encompassing term that includes customs, beliefs, traditions, stories, magical practices, proverbs, songs, and similar elements; in essence, it reflects the collective knowledge of a culturally cohesive and unsophisticated community" (p.65). He talks about the various forms of folk literature and folklore like narratives, proverbs, sayings, spells, songs, incantations, and other linguistic forms, all primarily conveyed through spoken language. Truscott (2012) notes, "Folklore, often described as popular knowledge, embodies the shared experiences, insights, and practices that humanity has accumulated over time, setting it apart from scientific knowledge"(p.34). Folklore includes a comprehensive list of its various forms, which can deepen our understanding of the concept. Truscott (2012) further argues that "Folklore encompasses a diverse range of elements, such as myths, legends, folktales, humor, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue-twisters, and expressions for greetings and farewells" (p.45). Folklore includes a diverse array of cultural expressions, such as traditional attire, dances, theatrical performances, folk art, belief systems, traditional medicine, instrumental music, and folk songs.

Above concept of the folklore notes that it is used as umbrella term and covers the diverse field of study including overall life style of the people that play role to construct, present and continue the overall identities of the a group of people. In the

context of the Chepang folklore is only the tool that maintains the traditional identities of the Chepang.

Literature Reviews

There is no long history of studying about indigenous people. Hodgson (1857) described about the Cheapngs and their language for the first time. According to him, “Interesting tongues of a genuinely aboriginal characters, which are spoken in the East of the Kali by the certain forest tribes existing in scanty numbers nearly in a state of nature such as the *Chepang* and *Kusanda*”(1236). He further describes Chepang ethnologically:

Amid the dense forest of the center region of Nepal, to the westward of the great valley, dwell in scanty number and nearly in state of nature, two broken tribes having no apparent affinity with the civilized race of the country, and seeing like the fragments of an earlier population. (36)

Hodgson’s description mainly focuses on the language as it was based on the mission of collecting language spoken in different parts of Mahabharata range. He was very much interested in Chepangs and asked the government of Nepal about their identities whilst Nepalese government answered, “Oldest people living in Nepal” (Adhikari, 2023, p.3). It makes clear that Chepangs are one of the oldest communities having separate ethnic identities. As Rai (1985) has mentioned:

The region seems to have been controlled by pretty kings of small area, offended mentioned in local legend. The southern part of Dhading was taken over by Ram Shaha (1605-33) of Gorkha, while the neighboring the domain of the *Sen* Kings of Makawanpur until unification of Nepal. (3)

The Chepang community has no specific description or recorded history, leaving their original location uncertain. However, they are recognized as one of the oldest communities in Nepal, located in the central southern region. Bista (1967) mentioned about Chepang in his book *People of Nepal*. His descriptions fulfilled the long gap of study although his interpretation about Cheapngs is similar to that of the western researchers. He identified Chepang people, “Chepang are one of the least known minority groups of Nepal and little former study has been made them” (91). He also used the same adjectives to address them which foreigners have already used while writing on Cheapngs. In this regard, he says:

They speak their language, Tibet Burman dialect which is quite different from the language of Tamang living close to them in the same area. I do not know if the Chepang language has any affinity with Rai language of further interest is the similarity of marriage practice of Chepang and Tamang. (91)

Bista wrote few sentences about Chepangs and their identities and established new landmark for further study. In the periphery of the time, many western researchers studied about Chepang for various purposes. Caughley (1982) is one of them who studied Chepang language and their overall perspective of life, he opines:

At times, the Chepang must have come into contact with the totally nomadic Kusanda, a hunting people whose language affiliation is unknown. The Chepang traditionally regard them as hostile, saying that the Kusundas would shoot them on sight. Within living memory the Kusunda have not been found in the main Chepang territory and the few remaining survivors of the Kusunda live today across the major rivers to the north and west. If there was indeed inter-marriage between the Chepang and Kusunda then traces of this relationship may be still present in the two languages. (10)

Caughley's idea is more relevant on Chepangs and this replaces the nineteenth century sketchy descriptions and brings significant turning point of the study on Chepangs. Caughley (2000) further remarks about the origin of the Chepang, "The folk etymology of the name refers to an origin myth in which their first ancestors emerge cracks in rocks (ban) meaning rock plus *Cyo* means top" (1). In same way Dhungel writes, "That the word 'Chepang' has originated from the original word '*Che-Wang*' the word "*Che*" means dog and '*Bang*' means stone in another set of meaning '*Che*' means bow and ban means 'arrow' collectively that produces a combined meaning of an ethnic community living in the top of mountains and hunting with dog, bow and arrow. So that those who live in the cave or stone with dog or arrow are known as the '*Chewang*' ultimately that appears as word '*Chepang*'" (67). Many scholars from home and abroad identified Chepang from its etymological meanings. These sets of meanings reflect Chepangs identities as form of conjectures. Similarly, Thapaliya (1987) and Dhungel (1995)

identified them as people living in stony land. Besides this, there are many myths and conjectures of origin of Chepangs. Bayju (1977) relates the origin of Chepang with sage 'Chewan' and writes, "The Chepangs are the progeny of a holy man called 'Chewan' and that later the word 'chewan' is pronounced 'Chewang' and ultimately becomes 'Chepang'" (10). This identification may be wrong in the present context because there is no place of sage Chewan in Chepang culture. Even, they do not mention the name Chewan. Similarly, some anthropologists also regard the Lohari and the Kushari myths as the sources of origin of Chepangs. There are greater versions of the *Lohari* and *Kushahari* myth. One of them the below:

The Chepangs are thought to be descendants of Lohari, Sita's son from the Hindu epic Ramayana. During her exile, Sita lived in a hermitage by the Narayani River, where she gave birth to Lohari. One day, moved by the sight of monkeys with their young, she took her child to the river without informing the sage Balmilki. Worried about the baby's absence, the sage created a new infant from 'Kuss Grass' that resembled Lohari. Upon her return, Sita was surprised to find another baby in the cradle, and the sage explained what had happened. The Chepangs strongly believe they are the descendants of Lohari, Sita's firstborn. (Adhikari 2006, p. 3)

Many senior scholars such as Caughley, Bista, and Adhikari have mentioned the Lohari and the Kushari myths as the origin of the Chepangs. Adhikari (2013) highlighted the importance of Chepang folk literature in preserving their ethnic identities in Nepal, asserting that it is "the only living tool to sustain the indigenous identities of the Chepang residing in the central hilly region of Nepal" (p.104). Similarly, Aryal (2022) discusses the folkloristic tradition of the Chepang; they relied on hunting and foraging, with tradition playing a vital role in maintaining their identity (p.77). Aryal's book delves into the primitive identities of the Chepang as expressed through their folklore, including songs, dances, myths, and rituals.

Above mentioned writers and researcher talk about anthropological and linguistic issue of the Chepang, however, writing were found about folk literature that is not fulfill to highlight the situation of the folk literatures of the Chepang. So, the study presented the situation, types and its' roles of the preservation of indigenous identities of the Chepang

Methodology

The study followed the qualitative research design and interpretive paradigm. Both primary and secondary source of data were used in this study. Books, journals, articles, government reports were the main secondary sources of the data. Secondary data were gathered from library and internet search. Primary data were gathered from in depth interview and non participatory observation. Five individual including folklorists, Chepang shaman (*pande*) and activists were participated in the in depth interview. Three questions were asked to them related to the situation, types and the challenges of preserving the folklore. Five participants were selected by using convincing sapling method because the sampling method helps to analyze objective of the study. Pseudo name has given to the participants because they do not like to disclose their real name. In the course of interview P1 was used to address the first participant, p2 was to address the second participant, p3 was to address the third participant, p4 was to address the fourth participant and p5 was to address the fifth participant. Brief introduction of the participants are as follows;

P1: He is 45 years old have sound knowledge of the Chepang folklore, engaging in teaching profession. He passed master degree.

P2: She is 70 years old *pande* (female shaman). She have sound knowledge of traditional folk song, however, she is illiterate

P3: He is 60 year old has engaged in politics since 40 years. He passed SLC level and feels worried to preserve the folklore of the Chepang

P4: She is 40 years old and passed a bachelor's degree. For the last two decades, she has been actively engaged in numerous awareness based programs.

P5: He is 55 years of age and has completed his intermediate education. For the past 20 years, he has been actively involved in church activities. He participates in programs aimed at the socio-economic development of the Chepang community.

Study Area

Chitwan, Makawanpur and Dhading District of Bagmati province and Gorkha district of Gandaki province are the study area of this study. The following map shows the core settlement of the Chepang

in Nepali language. They express their happiness and sorrow from the medium of the songs.

Poetry: Shamanic poetry is important in traditional life of the Chepang. Shamanic poetry is recited by the traditional shaman of the Chepang known as *pande*. The poetry should recite by the *pande* to perform the rituals like birth marriage and death ceremony. Shamanic poetry is used to call gods, ancestors and gurus and request them to fight with malefic element. Shamanic poetry is important verbal folklore that can only be recited in certain ceremony by the *pande*.

Narratives: In Chepang community narratives are known as *winrai*. The *winrai* is recognized as a significant form of verbal folklore among the Chepang. There are various types of *winrai* practices in the Chepangs such as *winrai* of animals and plants, *winrai* of gods and demon, *winrai* of kings, queens and great person of the society, *winrai* of historical events of their community. It is found in both prose and poetry form, however, most of the *winrai* found in prose form.

Riddles: Riddles are also practice in the Chepang community as form of verbal folklore. They use riddle to check the knowledge of a person. The riddles are distinguished by their wit and playful humor, showcasing a unique blend of intelligence and amusement that engages the audience. Each riddle presents a challenge that not only stimulates critical thinking but also elicits laughter, making the experience both intellectually rewarding and entertaining.

Non Verbal Folklore

Known verbal folklores are known as material folklore like arts, architecture, monument and customary folklore such as dresses, ornaments jewelry, headpieces. More than those games, the traditional occupation skills like preparing food and beverage, crafting supplies all are known as the non verbal folklores of the Chepang.

Arts and architecture of the Chepang

The Chepang has own traditional art and architecture which is different from other people. They love to construct house by using stone, mud, woods and grass. They love to nature so that they do not like to make big building. Their art of making house is unique because they use stone in front of the house and make the wall by using small pieces of wood. Their architecture is strong to save from earthquake and other natural disaster.

Traditional Occupation: Chepangs follow traditional farming system which is known as Khoriya cultivation system. The system is unique environment friendly as well as scientific in itself. The system follows certain calendar of clearing the land planting the grain and fruit protect the fertilities of the soil. They are expert on farming traditional grain like Pros-millet, millet and broom corn. Except farming they are involved in animal husbandry. They keep domestic animal in artistic shed that is made by wood and mud. They have knowledge of preparing healthy shed for domestic animal like pig, goat and chicken. Including faring and animal husbandry they also involved in hunting of bee and wasp insect. They have traditional knowledge to find out the hive of wasp and hunt it. They also hunt bat during winter season which is also based on indigenous skill of hunting birds .They never use chemical and modern weapon to hunt the birds, animal and insect. Still few are participated in hunting, as it is regarded as an unlawful activity.

Traditional Games: Traditional games are also known as important folklore of the Chepangs because it also reflects the traditional identities of the Chepang. Some traditional game is as follows:

Biting Tigers: The game plays among the trees. Players interact physically in the game. One player acts as the hunter, while another plays the tiger, trying to avoid capture. Players jump between trees and branches. The hunter should win the tiger by touching; otherwise, the tiger wins and bit the hunter.

Taking out Honey: In this game two players caught opposite way like left arm caught by right arm and right arm caught by left arm and made the hive of the bee. The third one put hand in the centre of the hive made by hands. The fingers that have made bee and bee hive tried to protect hive. For that they pinched the hand of third who tried to break he hive. After that the third makes smoke. Slowly honey hunter touch the hive and find out the situation of hive and finalizes the honey, larva and pupa after that he pushed hand to elbow and taking out the honey from hive. At that time bee and hive became narrow and pressed the hand of honey hunter. In this process if the beekeeper can hold the honey hunter's hand, they win; otherwise, if he can remove the hand, the honey hunter wins.

Holding Arms: The game centers on a strength contest where one participant grips the arms of another and tries to push them away. The winner is the one who pushes their opponent the farthest. Typically played on sandy or clay surfaces, two players face each

other, placing their hands on each other's shoulders to create a structure known as a "home." While in this position, they are considered the "home." A third participant, referred to as the "wind," approaches with the goal of shaking and breaking the home. If the wind succeeds in separating the home, they win; if not, the home prevails

Bow and Arrow Game: This game has been playing as the traditional game. In this game, mark has pointed in certain palace and players shoot bows by putting an arrow in a bow at a marked placed. The one who shoots more times or if others do not hit in marked place he wins. In previous days Chepangs used bow and arrow for hunting. Nowadays hunting is not in practice but this sport is played to keep it alive.

Bull Fighting: Two persons fight in this game. There makes a line and marked before are after the players. In game one hit another by head and pushed. If one pushed out the line he wins otherwise another wins.

Customary Folklore

Customary folklore is related the traditional dress pattern, ornament and paraphernalia of the Shaman. They love to nature so that they use quill of certain birds, leather of animals, leaves and fruits of some plants and some stone and metals are use as the form of customary folklore. These ornaments is unique and it has own spiritual and cultural value in their life.

Folklore based on Cultural Festivities

The Chepang celebrate many festivals in their life because they love to celebrate festivals. Swooveet (1993) notes, "In *jatra*, a special gathering for worshiping deities, young people come together to foster a joyful atmosphere"(129). They love to celebrate both traditional and modern festivals. Chonam (annual festival celebrates in the month of September) is the most important traditional festivals. During the festival they memorize gods and ancestors and offer agricultural product to the gods and ancestors. *Bhayar puja* (worship of Land god) , *Bayu puja* (worship of Air god), *Sime* (worship of water god), *Namrung* (God of hunting) and *tonkolong* (special ancestral cult) are the main traditional festivals of the Chepang. Including these festivals they also celebrate, Dashain (main festival of Hindu falls in the month of October), Tihar (the second main festival of Hindu occurs in the month of November).Like that some Christian Chepang celebrate Christmas and Easter.

Ritual based Folklore

Rituals ceremonies like birth ceremony, naming ceremony, marriage ceremony, death ceremony are the main source of folklore of the Chepang because there rituals play important role to preserve the traditional identities of the Chepangs. Presence of *pande* is inevitable to perform the rituals. Generally they have got marriage nearby the house and neighboring villages. They do not get marriage in same *thar*. In an arranged marriage, the groom visits the bride's home with relatives, bringing Pong, which includes bread, chicken, and liquor. The girl's father asks about the boy's character, and the girl responds positively or negatively based on her feelings. If she approves, the Pong is accepted, and they share a meal, after which they set a wedding date. On the wedding day, the groom arrives with his entourage, known as *janti* (member of the marriage or wedding party) to collect the bride. Her brothers perform a *tika* ceremony before she is taken to the groom's home.

Death Rites

Death ritual is one of the important folk rites of the Chepang which is unique and distinctive from other ritual. It is belief that the soul of the deceased one will wander the village until the final rites are completed. In the funeral process of the Chepang role of male is more; however, females also actively participate in overall funeral procedure. In funeral process *pande* (Chepang shaman) call the dead soul and request him/her to assimilate with other ancestor. At that time the *pande* performed certain poetry and dance which play role to preserve the identities of the Chepang.

Other Folklores

Except above mentioned folklore other folklores likes kill based folklore and treatment based folklores are also practice among the Chepang. These folklores are found in both verbal and non verbal form. Skill based folklores like knowledge of preparing folk materials are found in material form and chanting and therapeutic activities related folklores are found in both form.

Perceptions of Participants on the Folklore of the Chepang

Five individual were participated in this study and express their views about folklore of the Chepang. P1 notes that folklores of the Chepang are into the crisis because the life style of the Chepang, "Now lifestyle is changing so that some important folklore like

skilled based folklore, occupation based folklore and arts and architecture based folklores are fallen into the crisis"(Personal Interview, 2024). Due to modernization and influences of other culture they adopt new profession so that their traditional skill based folklores like making traditional basket, skill of cultivating in slope land is going to disappear from the Chepang village. In this regards p5 highlights to preserve these folklore based traditional knowledge and skill and says, "Local government and community peoples discourage local to continue traditional and encourage to adopt new profession and life style that create problem to continue the art and skill based folklore of the Chepang" (personal interview,2024). In the same way, p2 highlights "Chepang community adopt new and hospital based treatment pattern so that some treatment based chanting and preparing herbal medicine has been dying from the Chepang community" (Personal Interview,2024). She is worried about the preservation of folklore related to treatment. Like that p3 is worried on Christianization and its negative impacts on ritual based folklore of the Chepang," After adopting new religion there seems transformation on traditional beliefs and the new religious framework has been developed leading to the adaptation of certain practices and narratives. Christianity interpret many pre-existing rituals and modified it with Christian values" (Personal Interview, 2024). P3 is worried about Christianization among the Chepang and its effect on the continuation of existing folkloristic tradition of the Chepang, however, p4 is hopeful to preserve the folklores of the Chepang and notes:

Nepal Chepang association and other non government organization, community people, local government province government as well as federal government bring various programs to save culture and cultural heritage of the Chepang. Some of the verbal folklores like songs, narratives and poetry are documented in written form and preserve for future generation. Young generation of the Chepang community are also conscious toward the preserving the folklore of the Chepang. (Personal Interview, 2024)

P4 expresses a positive outlook regarding the preservation of the existing folklore of the Chepang community. This optimism is rooted in the recognition by both governmental organizations and local populations of the significance of safeguarding this cultural heritage. There is a shared understanding that the folklore not only represents the identity

and traditions of the Chepang people but also contributes to the traditional knowledge and skill of the region. As a result, collaborative efforts are likely to be fostered to ensure that these valuable traditions are upheld and passed down through generations, thereby enriching the cultural landscape and promoting a sense of pride among the Chepang community.

Except p4 other participants of this study feel worried about the future of the Chepang folklores because changing lifestyle of the Chepang forced them to adopt new culture and belief practice. They focused on modernization, influences of other cultures like Hindu and Christian religions based culture, impacts of modern education and political mobilization create pressure to transform from traditional to new one.

Conclusion

Folklore is only the identity marker of the Chepang because the overall identities of the Chepang are existed in folklore. The Chepang community has its own rich traditional of the folklores including lifecycle ritual to arts and architecture. Traditional knowledge, wisdom, skills, arts and crafts are existed in the form of folklores. The folklores of the Chepang are found in both form verbal and non verbal form. Folk songs, folk narratives, poetry and riddle are the verbal form of folklore that are existed and transmitted through their own language and other non verbal folklores are existed as skills, crafts and belief pattern and practice in the community as form of profession. It is also emphasized on harmony with the environment, highlighting the importance of sustainable practices and respect for nature. Through these narratives, the Chepang people convey their knowledge of agriculture, medicinal plants, and wildlife, which are integral to their way of life.

Participants of the study expressed worry on the future of the folkloristic tradition of the Chepang because ongoing changing pattern of social status , economic situation cultural and religious belief forced to transform from old to new value system of life. The changing pattern of life style is the main threat of preserving folklores of the Chepang e.g. if the Chepang adopts Christina religion their ritual based folklore will automatically convert based on the Christianity. Except p4 all the participants are anxious about Chepang folklore. In my field visit , I have seen many churches in the Chepang settlement and I also perceive the changing pattern in social life that ultimately affect in the folkloristic tradition of the Chepang.

References

- Adhikari, R. (2024). *Folk Literature of the Chepang: A Report*. Nepal Academy
- Adhikari, R. (2023). Performative role of a Pande in the Chepang, *Hong Kong Journal of Social Science*. Vol.61, 2023(<https://doi.org/10.55463/hkiss.issn.1021-3619.61.23>)
- Adhikari, R. (2013). Impact of Ethnicity on the formation of Chepang Identities. *Phd Diss.* TU, Kirtipur.
- Adhikari, R. (2006). "A Sociolinguistic Survey of the Chepang Language of Chitwan District"
M.A. Thesis. TU Central Department of English.
- Aryal, S. (2022). *Folklores of Chepangs: A Study In The Performative Identity*. Novateur Publication
- Bista, D. B. (1967). *People of Nepal*. Ratna Pustak Bhandar.
- Byaju, B.G. (1977). "Chepang Jati ko Vikash". *PanchytDarpan*. Panchyat Training Centre, 8.1(1977):32-45.
- Caughley, R. C. (1982). *The Syntax Morphology of Verb in the Chepang*. Department of Linguistics, the Australian National University
- Caughley, R. C. (2000). *Dictionary of Chepang language: A Tibeto Burman Language*. Pacific Linguistics, Research School of Pacific and Asian Studies, Australian National University Press.
- Dhugel, R. M. (1994). *Chepang Jati-Ko Parichaya*. Sajha Prakashan
- Dundes, A., & Bronner, S. J. (2007). *The meaning of folklore: the analytical essays of Alan Dundes*. Utah State University Press.
- Dundes, A. (1980). *Interpreting Folklore*. Bloomington and Indianapolis, Indiana University Press
- Deundes, A. (1965). *The study of Folklore*. Englewood Cliffs, New Jersey

Government of Nepal. (2001). *National Foundation for Development of Indigenous Act (2001)*.

Nepal Law Commission.

Government of Nepal. (2021). *National Population Census.(2001-2021)*. Centre Bureau of

Statistics

Gurung, G. M. (1995). *Report from a Chepang Village*. SajhaPrakasan.

Hodgson, B.H. (1857). *Essays on the Language, literature and religions of Nepal and Tibet*.

Bharat Bharati Varanasi.

Philip, E. (2010). *Folklore and Oral Literature Defined*. Kenyatta University Department of

Literature.

Sapkota, S. and Uranw, R.K. (2013). *A Sociolinguistic Survey of Chepang*. Central Department of

Linguistics Tribhuvan University

Rai, N.K.(1985). *People of the Stones: The Chepangs of Central Nepal*. CNAS

Smith, T. (Ed.) (2024). *Encyclopedia Britannica*. Oxford University

Swoveet, P. (1993). *The Happiness in Wilderness the Chepang: A Wild Ethnic group with*

Interesting Culture. Bluerays Publication

Thapalia, B.(1987). *Chepang Jati EkParichaya*. GgopalThopalia.

Truscott, C. (2012). "Local folklore: A novel". *Master's thesis*. University of Cape Town.

<http://hdl.handle.net/11427/12297>.

UNESCO (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. United Nations

Cultural Organization

UNESCO (1985). *Model provision for national laws on protection of expressions of folklore*

against ILLCIT exploitation and other judicial action. United Nations Cultural Organization