

A Study of Folk Songs Found in Bhojpur Districts

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Abstract

This research article, entitled "A Study of Folk Songs Found in Bhojpur District" explores the types of folk songs, major themes, their importance, and the impact of modernity on folk songs. The required data has been collected from all communities and gender as respondents. Mainly, the data has been collected from the field visit through interviews, questionnaires as research tools under primary sources and the library as secondary sources. Descriptive and analytical methods have been applied to analyze the data. Bhojpur district as a study area and folk songs as content have been chosen as study area. It is based on a quantitative research design. This study revealed that Balam, Chandi, Selo, Silok, Shyabru, Teek, Deusi-Voil, Sangini etc. are the major folk songs of Bhojpur District which is connected with human life, nature, environment. These folk's songs reflect the suffering, discrimination, happiness, separation, and religious beliefs of people. The study is important for all readers and policymakers to preserve it for future generations.

Key Words: Classification, themes, influence of modernity

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Introduction

Folk song originates among the people of a country or area, passed by oral tradition from one singer to the next, often existing in several versions, marked by stanzas, narrative verse. Folk music is a music genre that includes traditional folk music and unknown composers (Nitra, 1907, p. 6). Folk music has developed with the development of human beings. Folk song is the feeling and emotion of people. It has life (Tamang, 2077, p. 1, my trans.). The word 'folk' comes from the German word 'Volk'. The word "Volk" means people. So, it is the song of people which is performed on different occasions like festivals, marriage, agricultural works, and funerals, etc. It carries symbolic meaning for the community. It is like a poem and has a tune which is repeated several times. Every line is interrelated. The authorship of a genuine folk song is seldom known. People must not pay attention a lot to singing it. More practice is not needed to sing these songs (Acharya, 2062, p. 5, my trans).

It is transferred orally from one generation to another. It was the means of communication in ancient times. It makes people aware of the contemporary issues of society and nations. People share their feelings and experiences through these songs. Balan, Gothale, Haakpare, Selo, Chandi, Voilo, Dheusi, silok, Sorathi, shyabru, Sangini etc. are the folk song. It is sung playing Dhol, Jhaymta, Damphu, Madal, Basuri (flute), Binayo, Murchunga, Sanaie (Bandhu, 2071, p. 10, my trans.). People of Bhojpur have different cultures, languages and religions. This is why folk song differs as per the caste, religion, geography, experiences and circumstances accordingly. Its melody, tone, music, and lyrics are different. People sing these songs to express their suppressed and bitter feelings while harvesting and going forest (Tripathy, 2071, p. 2). All people like professors, businessmen, lawyers, civil servants, and

farmers are enchanted towards these songs due to their magical power. It has the features to sing together due to its simplicity in language and melody (Ghimire, 2021, p. 20).

Bhojpur District is a very fertile place for folk songs because of the presence of different religious groups as well as various communities like Rai, Chhetri, Brahmin, Sherpa, Gurung, Magar, Tamang, Jogi, Bhujel, Newar, and Dalit residents. They have their own cultural folk songs. Every community's folk songs have their own characteristics and thematic contents. These communities perform or recite songs on several occasions, like marriage, festivals, agricultural work, death ceremonies, etc. Every folk song has its own themes. Folk songs, which are performed at marriage and festivals, carry romantic themes, but the songs performed at the Death ceremony carry sadistic themes. All these folk songs are informative. It gives a kind of message to the people. It has the voice of the people. It is sung lyrically. Due to its simple word choice and melody, all people, whether literate or illiterate can sing it. It is performed turn by turn in a conversational way (Lamichhane, 2078, p. 14, my trans.). Only data is presented here, and these data are analyzed in detail in the discussion and results section. Data collected from different places and the community of Bhojpur district are as follows:

Tamang Selo

Look at the bird on the Damphu
 Look at me with a bird's eye view
 The circle of Damphu with mud
 From childhood sadness (My trans.) - Jitbahadur Tamang, Ramprasadrail R.M.-1
 Temke, Selme, Kapase
 we meet definitely
 Hungry due to love (My trans.). -Fulmaya Tamang, Ramprasadrail R.M.-1

Sake Sang Santanu Kirtu mathungo
 Aakhe Me Me Tanbala
 Ganba Gansung La Lo Mo
 Kirtu Yanu Majungo
 Lama Lonsung Ganbala Tanbala
 Ritila Thitila Chalchalan
 Yesari Hamile Karmala (my trans.) -Birbahadur Tamang, Ramprasadrail R.M.-1

Pemdorche, who is hunting
 in the upper parts of the hill
 killed a ghoral and dear with horns
 Made Damphu with its skin
 Dhamphu was made of Bamboo
 Dear was of thirty kilos
 who made such Damphu? (my trans.)-Lakh Bahadur Tamang, Ramprasadrail R.M.-1

Nice city Indrachowk
 With the love of this little one
 Makes me sleepless at night without hunger
 Look at the bird on the Damphu
 Look at me
 with a bird's eye view. (my trans)-Jit Bahadur Tamang Ramprasadrail R.M.-1

SAHAYAATRA (सहयात्रा), Vol. 8 (1), वर्ष ८ (१), May, 2025

Temke and Selme
Will definitely meet
Temke and Selme hillside
Love makes me hungry.
Sun shines on the river.
Love takes work
The sign of the phoenix is not visible (my trans.) Fulmaya Tamang Ramprasad 1

Sakela/Sakenwa

Sinkeulee Seulee Selele
Let's dance in line
Ani lai lai ho Baari lailai
Soi soi la
Ho soi soi la

Even outside
The three-story house,
I am here
With the love of you
Shoi Dhole shoi
Where gone another player of Dhol?
The Dhol is played with sticks well
Let's sing, dance and enjoy well
Soi Soila ho
Soi soi la (My trans.)- Mankumar Rai Saktiraj Rai Temkemaityung R. M-4

Playing Dhol by Sticks,
Let's dance and go, my dear
Flower of Vines everywhere
The daughter and sister
Let's dance and go my dear
Soi Dole Soi (My Trans.)-Man Bahadur Rai, Ramprasadrail R.M.-1

Red deity of Machindranath
Came here with love
Red deity of Machindranath,
One festivals come within six months
Three-story house's
Upto Bim
Gathered from different places
With love
Dhol played with sticks

With the love of god of Chandeswor (my trans.). -Tham bahadur Rai khena

Dheusi Song

Tell me brother

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Tell me brother -dheusiri.
Say it better,
With better voice-dheusire.
Coming this time
The roof of Tin-Dheusire
On arrival next year,
A roof of gold -Dheusire. (My trans.)

Sorathi Song of the Magar Community

Kulara Hawache Laampate vena
Tori Gaan Demache
Nihu matra Hola
Sali ki Humache-Lata magari Ramprasad.

Translation into English

Where are you going brothers-in-law?
Where are you walking?
Perhaps, you are going there to look sister in law (my trans.)
Nepal is full of Nepali clothes
Saraswoti protects everyone
Hope, there be many cattle (my trans) -Dambar Bahadur Rajan Magar, Ramprasadrai R.M-
2

Shepherd's song

You will go away after picking the seeds of rice
corn and coriander, choosing another
Eating green sisnu in a mountain hut and ploughing with plow
And singing this song (my trans.)-Tikabhadur Karki, Ramprasadrai. R. M-3
Nepal is full of Nepali clothes
Saraswoti protects everyone
Hope, there be many cattle (my trans)- Dambar Bahadur Rajan Magar, Ramprasadrai R. M.
-2

Silak

Let's have a big he goat
Black clouds of Selme
Bhadra birds cry
They are the shepherds
They are farmers
They are my friends (my trans) -Tika Bahadur Karki, Ramprasadrai R. M -3
Hey Ram Ram Sijoka
These people of the marriage ceremony
Are of Yesterday
Came with the bride
Came line by line
And gone dancing and singing
With bride
Temke Sigane
Bamboo of Change

SAHAYAATRA (सहयात्रा), Vol. 8 (1), वर्ष ८ (१), May, 2025

Bim of Harkate forest
 Say say silake brother
 what a nice voice (My trans..) -Rewat Bishowkarma, Ramprasadrαι R. M.- 1
 Lai Lai ho Hatuwa Bena
 I thought we would meet again (my trans.).
 It is not a cow. It is an ox.
 I don't know who are you (my trans.)-Tika Bahadur Karki, Ramprasadrαι R.M -3

Sherpa Shyabru

Che Gyagara Penje
 Pola katinje
 Pema june
 Kola Te do me- Rinju Sherpa, Bhojpur Municipality-9

Sanginee song

Today's time
 Two lamps lighted
 Saledo salala
 Very ancient times
 And a slightly bitten rice
 Will be soaked in milk
 A stranger's daughter
 I am in someone else's house
 How can I adjust
 There lai lai (my trans.) Narmada Bhattraī, Ramprasadrαι R. M. -4

Comic Songs

Sirima sote
 Garland to the goat
 Innerwear for a hen
 Busy in work at a young age
 Mind was not diverted onto love (My trans.). Kumari B.K., Ramprasadrαι R. M. -4
 The place to keep, Sampat
 Ran away fast from the main road
 By leaving the main road
 With the field of paddy
 Ramkumari used to
 Tell me to go and take her
 In the field of pumpkin
 The day we left,
 In the middle of forest (my trans.)-Jit Bahadur B.K., Ramprasadrαι R. M. -2

Song related to Discrimination

The fruits of life
 Grow on a path
 Mashing the fruit
 We die of hunger and drought
 A bunch of paddy dancing
 here and there

The exploiter kills us
 Getting fraud
 Getting trapped
 Let's dance, sing and laugh
 Eliminating social evils
 The queen of the forest
 Dwells in Khumaltar
 Who can explain the darkness in our minds?
 Who understands our sorrow, poverty and pain?
 Getting flown away with tears
 But,
 Nobody understands our pain
 And the sadness of people. (my trans.)- Jit Bahadur B.K, Ramprasadrai R. M.-2

These songs are on racial exploitation, discrimination and social domination, the suffering of shepherds, farmers, poor people and women. It carries the suppressed voice of the Dalit community. We have the same blood but have different feelings and experiences due to various discrimination, like racial, social, and political discrimination etc. If racial as well as other discrimination exist, society cannot go forward or develop. These folk songs have carried such political, social and economic themes. These songs inform about the Dalit community. They need freedom, equality, etc. to be happy. So this song is the mirror or reflection of the Dalit community. The words tear, darkness, exploitation, starvation have been included in these songs.

The new generations do not practice singing it. They are attracted to English and Hindi as well as modern or Nepali pop songs. So it is necessary to preserve it as documentation. These songs are the property of our nation, so it is the duty of all Nepalese to protect these songs (Evan Joy, 2024, p. 1). Folk Songs vary from one community to another, and different names are given for each culture's folk Song. It gives a kind of information and message for the people (Upreti, 1971, p. 4). It is the song of illiterate people because they can sing it. It is a song of river, hill, forest, air, food, and water. It is the voice of the people. It is the creation of people, a village or a society. It is the creation of a long practice of human civilization. It is like the water comes from Den. It means it does not have a composer or musician. It has been orally handed down from one generation to the next. It spreads awareness among the people and educates them. People sing it individually and in groups as a duet or as a conversational way, playing the flute, Dhol, Jhyamta, Madal, Leaf of Tree, Damphu, Binayo, Damaha, Sanai, etc. These traditional musical instrument gives sweetness to the songs. It is our identity. The new generation has to preserve it for the next generation because its importance is degrading nowadays due to the impact of modernity, like the advancement of communication, technology and globalization. many Researches have been conducted on folk songs but the folk songs found in Bhojpur district have not been researched in terms of categorization, themes and influence of modernity on these songs in depth yet. Thus, I have chosen this topic.

Research questions

1. What types of folk songs are found in Bhojpur District?
2. What sorts of themes do these folk songs carry?
3. Why are these folk songs important, and how does modernity influence folk songs?

Objectives of the study

- To find out and classify the type of folk songs found in Bhojpur District.
- To explore the main themes of the folk songs.
- To find out the importance and effect of modernity on folk songs.

Limitations of the study

Only the Bhojpur district has been selected as the study area. This study is limited to folk songs. Rai, Chhetris, Tamang, Brahmin, Dalit, Bhujel, Magar, and Sherpa people have been chosen as respondents purposively.

Methods and Materials

This study is based on the qualitative research paradigm and is followed by a descriptive research design. Bhojpur district has been selected by purposive sampling methods. All communities living in Bhojpur have been selected as respondents. Altogether, more than 20 respondents have been included in this study. Data has been collected through interviews. The library has been used as a secondary source as per the need. The whole information has been collected through face-to-face interviews reaching in the study area to ensure reliability and validity of the information. The collected data has been edited, classified, analyzed, and themes have been generated to draw meaningful results.

Result & Discussion

People living in Bhojpur district sing different types of folk songs by different community like Chandi song by Rai, Selo by tamang, Balam, Sangini, Dheusi, Voilo, Silok, Ashare, Teej by kshetri and Bramin, shyabru by sherpa and sorathi by magar community etc. These songs are related to the ups and downs of people. It is sung on various occasions like festivals, marriage and death ceremonies. People sing it to express their suppressed feelings and experiences. So, it is the song of revolution and awareness. It is performed as a conversation like Juhari, Dohori in a group or as a single or Duet form. Folk songs are related or attached in our daily life, experiences, lifestyle, birth, death and entertainment (Rawal, 2076, p. 7). It is the music of the common people which expresses emotion and the daily activities of the people. These songs have been categorized as follows.

Types of Folk Songs***Festival songs***

Rai community sing chandi song playing Dhol and Jhyamta. This song has its own philosophy. It describes about river, forest, sky, water, harvesting, snake, birds and nature, the sufferings of farmers, daughters and sisters (Mukarung, 2079, P. 2). All people sing it together twice a year. Udhauli and Uvauli are the types of Sakela. Males and females dance together, singing this song without discrimination. This song presents the agony, suffering of the sister and daughter. They sing it whole day until it finishes. This song is related to Sumnima and Paruhang, love, agriculture, introduction, happiness, and description of God. They pray to God for the power to be healthy, happy and be free from starvation, wishing for good harvesting.

The Tamang community sing the Selo song at festivals like Lhosar. They share their feeling, experiences on it. They sing it like a conversation. One party questions, and another party answers as per the question. It can be very long while singing turn by turn. Deusi and Vailo are another festival song which is sung by all community in Tihar. It is played for

entertainment. It is played in every house, and money, bread, as well as other things, are offered to them, and Deusi players offer blessings where they play. It is celebrated once a year (Rawal, 2076, P. 3). Sakela and Deusi-Vailo are sung melodiously, playing traditional musical instruments like madal, Dhol and Jhyamta, etc.

Ritual folk songs

The Tamang community sing Selo folk songs on the occasion of marriage, festivals. The old generation sings it in their own language, but the new generation can't sing it in the Tamang language. The new generations also sing it in the Nepali language. The new generation can't speak their own language. Most of the Tamang people have forgotten their own language. So, they can't sing it in their own language. The song tells all the Tamang people to save their own language and culture by being united. This Selo informs all people to follow, respect the Tamang culture and worship God. Lama and common people have to play a vital role in saving the Tamang culture together. The new generations have to protect these songs for future generations, which have been preserved by our ancestors for us (my trans.).

Historical songs

Tamang Selo tells the history of Domphe and how it is made. It is a historical folk song which tells the history of Domphe, played by the Tamang community. This song gives historical information about Domphe for future generations. It tells how it is made. Therefore, folk song is a part of history. People sing such a song for the whole day or for a long time, individually and in groups, turn by turn. They sing it melodiously. It can be satirical, humorous and metaphorical. People sing such historical selo folk song playing Domphe. Domphe gives Taal and melody to the songs. It's like a Madal in the Tamang community. It makes the song attractive and melodious. They sing these songs at festivals and marriage ceremonies (my Trans.).

Emotional folk songs

Tamang, Rai, Magar, Chhetri, Brahmin, Sherpa, sing Selo, Sakela, Sorathi, Shyabru folk songs that describe love and emotion. These songs are concerned with love and divorce. They sing such folk songs in the forest, river, agricultural work, marriage, describing their love affair and the relationship of husband and wife. They express their feeling, dissatisfaction, happiness, and sufferings through folk love songs. Above mentioned folk song mentions divorce, sadness and dissatisfaction in love between the beloved and lover. Symbolic, ironical and metaphorical sentences and words have been used. Magar song and Tamang selo both are symbolic. These songs are lyrical, melodious and simple in diction.

Occupational folk songs

Gothale Geet, Sorathi and Silok folk songs describe agricultural work, animal husbandry. These songs prioritise labour, production and agriculture as well as animal husbandry. It teaches us to be independent of food production. It teaches to be independent in all things. The community sing various folk songs. Those folk songs can be categorised in terms of community. Rai, Brahmin, Sherpa, Chhetri, Tamang, Magar and Dalit have their traditional folk song. The Magar community sing the Sorathi song in every house, demanding money, bread and rice like Deusi and Vailo. After receiving the demanded things, the sorathi singers give blessings to the members of a house, appreciating their farming and livestock.

Slok is performed by the Chhetri and Brahmin communities in a marriage ceremony, mentioning the bride and bridegroom and the participants in the marriage ceremony. They can raise the issues of farmers face in agricultural work. This folk song expresses that farmers should work laboriously and birds, animals and the forest are the friends of farmers. They talk and share their feelings. Farmers do not have a gigantic building to stay but they are happy. People can be happy living in a small cottage. Big houses are not needed for happiness and to be pleased. These songs tell that happiness, pleasures and satisfaction are within us. It is not obtained from big houses. Labour songs co-exist with the work, action and struggle of workers.

Ritual Folk songs

Sakela, Sangini, Shyabru, and Silok are the ritual folk songs found in Bhojpur. Shyabru is the folk song of the Sherpa community. People sing it while dancing with their feet. It is a footwork dance. They sing it to welcome the guests and relatives. The word 'shyab' means leg. It is sung in the taal of leg. It is a popular folk song in the Sherpa community. It is performed in a group. So it develops the harmony between people. It is performed in marriage (Sherpa, 2079, p. 2). The words used in Shyabru song describe about nature, mountain, god, father, mother, ancestor, lama and gumba. It gives knowledge about morality and religion. People sing it at festivals like Losar. Its music is a little bit different due to geography. It has its own music. Tungna is used in the Shyabru song. According to Tham Bahadur Rai from Khen, people sing Sakela folk songs twice in a year, i.e. in Uvoul and Udhauli. On this day, the Kirati community thank and prays to god for a good harvest and water. They share their feelings, experiences, anxiety, agony, etc. Above mentioned song describes about Dhol and Jhyamta and God. Chetri and Brahmin sing these Silok in a marriage ceremony. This song is performed in a conversational way. One group question and another group answers the question.

Introductory Folk Songs

People start singing a folk song from the introduction at the beginning. They question about their name, father's name, maternal uncle's name, address, and race. Another party answer the questions. They get more information about the concerned person through folk songs.

Comic Folk Songs

People living in Ramprasadrai Rural Municipality sing humorous folk songs in agricultural work, the forest, festivals, etc. These folk songs give not only entertainment and make us laugh, it tell the real voice of the people metaphorically. Male and female sing it as a conversation, or it can be sung individually. Simple words are used, and sentences or one line are repeated twice. Many people can sing together. It is also the expression of the feelings of people. Such comedy songs refresh people. It is metaphorical and satirical folk songs.

Tragic folk song or a folk song related to discrimination.

Folk song is related to racial exploitation, discrimination and social domination. This song carries the suppressed voice of the Dalit community. This song tells us that we, all people, are the same. We have the same blood but have different feelings and experiences due to various discrimination, like racial, social, and political discrimination etc. If racial as well as other discrimination exist, society cannot go forward or develop. This song has carried such political themes. This song informs us that the Dalit community is not happy with such

discrimination held in society. They need freedom, equality, etc., to be happy. So this song is the mirror or reflection of the Dalit community. The words Tear, Darkness, exploitation, starvation give a negative meaning in this song.

Themes

Agriculture

The folk song found in the Bhojur district mentions the harvest, animals, weather, water, and forest. It describes the sufferings, anxiety and happiness of farmers. The farmers sing songs of the forest, river, water, sky and harvest. If the weather is against the farmers, they worship God. They express the suffering they faced in agricultural work.

Emotion or love

These folk songs express love affairs between the lover and the beloved. They express their daily inner feelings, attachment, love, sufferings and divorce. They sing such folk songs in the harvesting period, at marriage, festivals, going into the river and forest. They get satisfaction by expressing their optimistic and pessimistic feeling of love through folk songs.

Agony of Daughter and sister

When daughter and sister meet with their brother, relatives, parents, and neighbours in festivals and marriage, they exchange their experiences, feelings faced by them. They express feelings of the agony of separation and the absence of their brother and parents. As they go to the house of their husband, leaving their birthplace and house, they face many problems. Sometimes, they will not be satisfied with the husband, father-in-law, or mother-in-law. They don't adjust to the environment of their husband's house. Sometimes, husbands beat them. So they express all the agony, suffering and dissatisfaction through songs.

Entertainment

Folk songs provide entertainment for us. It releases the suppressed desires of people. Sometimes, people sing humorous and ironic songs. It makes us laugh and makes us happy. It makes our mood fresh and tension-free. So the folk song is the source of entertainment.

Means of Communication

Folk song is not only for entertainment. It is the source of communication, too. It was used as a means of communication in ancient times when new technology, means of communication had not developed. At the present time, too, these songs communicate to the people. It gives messages and awareness to the people. It is the song of people where people's voices have been raised. This is why Folk song educates and unite the people.

Discrimination

The so-called upper caste dominates the so-called lower caste in the society. They have been dominated everywhere, like in the house, public places, feasts and festivals, politically, socially, economically, etc. The dominated castes express their suppressed feelings through these songs. They sing it for equality, equity and freedom. The folk song is the song of class struggle, Dalit and revolution. So, it is called a patriotic song too.

Nature

Folk song is the creation of the river, forest, hill, village and common people. Folk song is closely related to nature. They sing it appreciating, worshipping, and praying to nature.

Gender Discrimination

We find the suffering, agony of women in such folk songs. Women do not have equality in our society. They have been limited in the household work. They have been biased politically, socially and economically. So, they express dissatisfaction through such songs.

Historic importance and Agony

People express their sadistic feelings and suffering if they have lost their relatives, parents and near and dear. It tells the history of any caste and festivals. So it is historically significant.

Influence of Modernity

The folk song is the voice of every community or people. It describes the natures, people, occupations, and goods and tells the history of every festival and dance. So it is the unwritten documents of festivals. Even though it does not have an original composer or musician, it plays a vital role in preserving our cultures and festivals. It educates and makes people aware. It revolts against all kinds of exploitation. It makes people conscious of their rights. Being the song of common people, it makes the people free from anxiety, tensions. It makes us relax and happy. So, folk music is a therapy for people through which people express their suppressed feelings. It is our property. So, we have to preserve it for future generations. But the folk songs found in the Bhojpur districts have been influenced by modernization and Western culture.

Conclusion

The folk songs found in Bhojpur district are Chandi, Balam, Sebru, Silok, Selo, Sorathy, Asare, Teej, Deusi and Vailo etc. These songs, transferred from one generation to the next, have carried the voice of farmers, women, poor people, and shepherds. It is the song of the river, forest, hill and people. Such a folk song is the creation of a long practice of human civilization. The folk songs found in Bhojpur district carry themes like emotion, love, divorce, discrimination, suffering, happiness, etc. Such folk songs do not have any authorship or musician. It describes the historical importance of folk musical instruments like Dhol, Damphu, etc., harvest, river, hills, so it is taken as a means of communication. It is important because it makes people aware of social values and norms, and identity. We all have the responsibility to preserve it for future generations. Nepalese Folk Songs hold a distinct place among the music that circulates in every part of popular culture. Such folk Songs arouse awareness in people. These songs urge people to be alert against the conspiracy and authoritarianism to guarantee their sovereign rights. The song further includes the growing female consciousness. The spectrum of modernity has penetrated the folk Songs through multiple aspects. The relevant song in the past, Lok Geet was bounded with certain rules and regulations, chained with the stereotypical attitude of people, limited in the subject matters of god, goddess, king, queen, village, mountain, *daura*, *ghaans*, and *kuto-kodalo*. But, in present, the subject matter of Folk songs has changed. It is an impact of globalization and modernization. Nowadays, Folk song uses English words and phrases like "dollar", "color", "pizza", "I love you", "how you do in", which are normalized among Nepali listeners. Such terminologies carry the aesthetic cultural values of Western thought patterns. Due to the changeability of subject matter, modernity, way of presentation, increment of consciousness, use of words, music arrangement, and recording system, typical folk music has been influenced. This study is important for all readers, future generations and policy makers and local as well as federal government and all concerned communities should be responsible for preserving it from one generation to another.

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Schedule-1. Questionnaires

1. How do you define a folk song?
2. Are the folk songs sung by the Rai, Tamang, Kshetri, Bramin, Gurung, Magar, Sherpa and Dalit communities similar or different?
3. In your opinion, how many types of folk songs are in your village and when are they sung?
4. What is one folk song that you can sing in a moment of sadness?
5. Can you sing folk songs that are sung at weddings and festivals?
6. What message do such songs give to humans?
7. Have you heard singing old folk songs by today's new generation?
8. What positive aspects has modern science, technology and communication brought to and has it had a negative impact?
9. In your opinion, what actions and initiatives should the current generation take to preserve folk songs?
11. Can folk songs be linked to the promotion of tourism? If so, how?
12. What should be done to preserve folk songs?
13. Do you know the importance of folk songs?
14. Has modernity influenced the Nepali folk songs?