

**Unravelling Indigenous Pedagogy:
Tracing Dances and Songs of Dangaura Tharus**

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Abstract

This paper attempts to explore the underpinning pedagogy in Tharu culture – songs and dances of Dangaura Tharus- performed in various feast and festivals. Along with this, my study focused on examining the connections of the Tharus' pedagogies with that of the formal and non-formal schools. I employed interpretivism as a research paradigm and ethnography as a research design which includes focus group discussion, observation and interview with Chairperson of Guruwas (Tharu Priests), 4 Morihyas (leader of Singer), 4 Barghars (village Chief) and 4 Tharu social elites of the Kailali district of the Far western province as methodology. I interpreted the pedagogy embedded in Tharu dances and songs; interconnected to western learning theories, Gardner's multiple intelligence theory and Aboriginal pedagogy. I theorize the objectives, contents, teaching methods, evaluation process and revision process embedded in Tharu songs and dances. I concluded that each culture has its own pedagogical process and pedagogy embedded in any culture can be applied for learning in formal as well as non-formal education systems. It is where I expect that the present study is of substantial importance for the teachers, educational planners, policy makers of formal education.

यस अध्ययनले डंगौरा थारु संस्कृतिका नाच तथा गीतहरू कसरी शिक्षण कलाको रूपमा प्रयोग गर्न सकिन्छ भन्ने बारेमा अनुसन्धान गर्ने प्रयास गरेको छ । यो मेरो खोजले थारुहरूको अध्यापनकला र औपचारिक तथा अनौपचारिक शिक्षा बीचको सम्बन्धलाई पनि दर्शाएको छ । यो अनुसन्धान एथनोग्राफी डिजाइनमा आधारित

रहेर गरिएको छ जसमा मैले सुदूरपश्चिम प्रदेशको कैलाली जिल्लाका गुरुवाको अध्यक्ष (थारु पुरोहितहरु), ४ जना मौरियाहरु (गायकका नेताहरु), ४ जना बरघरहरु (गाउँका मुखिया) तथा ४ जना थारु समाजका अगुवाहरूसँग छलफल तथा अन्तर्वार्ता लिएको छु । थारु संस्कृतिका नाच तथा गीतमा भएका शिक्षणकलाहरु तथा पश्चिमी शिक्षा सिकाइका सिद्धान्तहरु गार्डनरको बहु बुद्धिमत्ता सिद्धान्त तथा आदिवासी शिक्षाशास्त्र बीचको अन्तर समबन्धीत छ । मैले थारु गीत तथा नृत्यका उद्देश्य, विषयवस्तु, शिक्षण विधि, मूल्यांकन प्रक्रिया र परिमर्जनका प्रक्रियालाई प्रस्तुत गरेको छु । सबै संस्कृतिका फरक फरक शिक्षणकलाहरु हुन्छ र तिनिहरुलाई औपचारिक तथा अनौपचारिक शिक्षण सिकाईमा प्रयोग गर्न सकिन्छ भन्ने यो अध्ययनको निष्कर्ष हो । यो अन्वेषणले शिक्षक, शैक्षिक योजनाकारहरु, औपचारिक शिक्षका निति निर्माताहरुका लागि महत्व राख्छ भन्ने अपेक्षा गरेको छु ।

Keywords: Dangaura Tharus, learning theories, Tharu dances and songs, Indigenous Pedagogy.

As a Tharu, this article is the re-observation and reflection of my experience in daily life. As a qualitative researcher, I self-consciously drew my attention in this enquiry (Denzin & Lincoln, 2008). I also sought strategies to make connections among lived experiences, larger social and cultural structures. It is where, I am eager to analyze the pedagogical practices envisaged in Tharu culture by linking them with western learning theories like behaviorist theories, Vygotsky's social theory, pragmatists' learning theory and Bandura's social learning theory as well as aboriginal pedagogy.

Tharu, the oldest and largest inhabitant of Terai, is one of the 59 indigenous people of Nepal. They are mostly concentrated in the Mid-western and Far-western Terai regions (Central Bureau of Statistics, 2012). The famous Nepalese anthropologist Bista (2004) was the first one to describe the Tharus of Nepal in his book *People of Nepal*. Then, Rajaure (1981), McDonough (1984) and Krauskopff (1989) explained the vivid aspects of Dangaura Tharus of Dang district. Similarly, Krauskopff (1989, p. 49) focused on the relationship between hereditary priests and their clients, on which, she argues, the Dangaura social structure is built. Guneratne (1994) focused on subjects such as ethnicity, class and the state of the Tharus of Chitwan district.

Bista (2002) argues that the Tharus can't be compared with the Rajput Tharu women who have been living in Nepal since five hundred years ago. They (indigenous Tharu) have a very long history”

(Bista, 2002) together by a common fate over a period of a thousand years or more.

There are numerous arguments about the origin of Tharus of Nepal. Each group with its origin has different sub-groups with distinct cultures. Despite this difference, all the Tharus are highly influenced by the Hindu culture. And yet there is no agreement among scholars as to the origin of the Tharus. This needs a great effort in order to make a detailed and systematic study of the Tharus, as they have not been given much attention by either foreign or native sociologists/anthropologists like (Guneratne, 1998; Majumdar, 1944; McDonagh, 1989; Patel & Arti, 2016; Srivastava, 1958). This study is one of the efforts to explore the pedagogical practices of Dangaura Tharu culture in which I belong.

My review shows that most of the studies done on the Tharus are sociological/ anthropological in nature. Some deal with the marriage system while others with culture, feasts and festivals and Kamaiya pratha. But my major aim is on exploring the pedagogy of Tharu culture. I realize that Tharus are rich in pedagogical practices as well but they are not documented in written form. When I saw the one of the Tharu songs i.e., Kathghorik Naach Songs written by my grand- father, the words of the songs I couldn't read fluently and accurately. But my eldest uncle could read it easily with correct rhythm, however some of the words are missing too. In this situation, I felt that he learned it from his ancestors. I, being a Tharu, became unable to do this, why? Are there any pedagogical differences in our culture? Self-aroused questions like these made me curious to explore the underpinning pedagogy in Tharu culture – songs and dances of Tharus- performed in various feast and festivals. Along with this, my study aimed at examining the connections of the Tharus' pedagogies with that of the formal schools.

Chaudhari (2014) has studied Saptari Tharu's womb to tomb practices and tried to figure out the pedagogical practices in them. He illustrated the pedagogy of rites and rituals among Saptari Tharu on the basis of curriculum, contents, method of instruction, evaluation system, teacher, and students in a holistic way. However, my study focuses on the objectives, contents, teaching methods, evaluation process and revision process of Tharu songs and dances (of them). It is where I expect that the present study is of substantial importance for the educational planners, policy makers of education.

In any social system, culture serves as a perceptual framework that guides the interpretation of interactions and the construction of meanings (Cortazzi,1993). This means after understanding the pedagogical practices in Tharu culture, it will provide the basis for the curriculum developers as well as the teachers who implement the equity pedagogy in the classroom. In this sense, it is supposed to be supportive for the preservation and conservation of the Tharu culture.

Theoretical Literature in western learning theories

Tharus have many more seasonal and feasts and festival-based dances and songs. They have vividness in their nature and features. So, I have interpreted them with lances of many western learning theories to theorize the Tharu pedagogy in dances and songs of Dangaura Tharus of Nepal.

Manain ke Buddhi ek se ek ratha (Human beings have various minds). Each person has its contextually constructed wisdom is the Tharu proverb which indicates that people have multiple intelligences. But Gardner (2011) in the west developed a theory of multiple intelligences in which he discussed eight types of intelligences - verbal-linguistic intelligence (reading, writing and speaking), mathematical-logical intelligence (use numbers and logic), visual-spatial intelligence (shapes, images, pictures, graphs, and textures), bodily-kinesthetic intelligence (motor skills), intrapersonal intelligence (self-reflection), interpersonal intelligence (person-to-person communication), naturalist intelligence (learn easily from the external condition of the environment) and musical-rhythmic intelligence (learn through sound and vibration).

Tharus learn many things through their behavior. "karbo to janabo" (if you do, you learn it) is the indication of the connection between and among the former learning. But connectionism is the western term as a learning theory based on behaviorism i.e., the learning theory based on learners' formation of associations or connections between stimuli and responses. Hilgard (2007) illustrated that this theory is the association between sense impression and impulse to action. Such an association is known as a "bond" or a "connection." For the formation and breaking of habits these bonds or connections become strengthened (p.15). In addition, Thorndike considered the trial-and-error method useful in the formation of appropriate associations between stimuli and responses.

‘Khitakali manai (Active people) knows more’ is the proverb which signifies that learners should be active. The base of operant conditioning is the Khitkali. Skinner (1937) theory of operant conditioning focuses on learners’ behaviors conditioned by the environment. The psychologist applied the concept of operant conditioning to an educational area, and demonstrated that learning is a set of particular behaviors (Hilgard, 2007).

"petem dharbo to janabo" (keen observer learns easily). This saying indicates that people learn social things through observation. The Observational Learning Theory is the theory demonstrating the transition from behaviorism, the oldest approach to a human learning process. As Weiten et al. (2014) underlined that the Observational Learning Theory was first proposed by Albert Bandura. As Bandura’s brainchild, the Observational Learning Theory (sometimes called Social Learning Theory) was formulated in the time when psychologists investigated the foundations of human learning.

Positive reinforcement occupies an essential place in understanding of Bandura’s learning theory. According to Bandura (1995), the presence of positive reinforcement plays a significant role in the formation of individual motivation for displaying certain behavior observed in others. Observers need to have a strong motivation to copy others’ behavioral patterns; hence, positive reinforcement from an external environment is essential (Bandura, 1995).

"Mann ke sukha dil ke dukha" (reduce the need/wish to be happy) connotes Hull's Theory of Learning which believes in drive reduction. According to Hull (1974), he attempted that the organism finds itself in disequilibrium with its environment, that is, it finds itself deprived of something it needs. It is just like a physiological need for food. Drive causes the organism to become active i.e., energized. This active organism produces its own stimuli and its own responding. In this process, a state or condition is attained that reduces the drive by satisfying the need. The word used to define this final process is reinforcement. The reinforcement of a response causes it to be learned (Anderson, 1974).

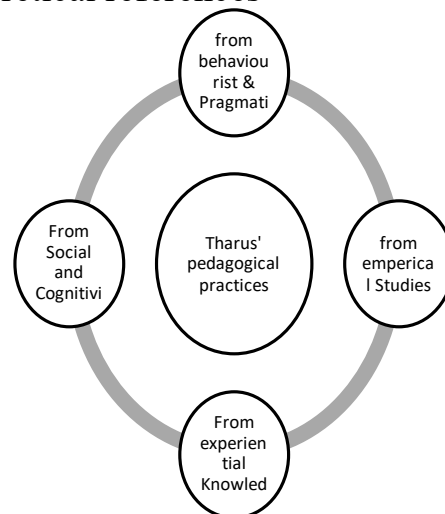
Pung na puchhar ko kura (root or shoot less talk) is the culturally embedded saying of the community. This saying indicates Dewey's pragmatism. Dewey (1997) is one of the pragmatists who believed that learning occurs through individual experience. Dewey claims that new knowledge is constructed on the basis of existing

knowledge. The components shaping Dewey’s learning theory include knowledge, judgment, impulse, and observation (Kolb, 1984). To be more specific, learning transforms all these components of the previous concrete experience into higher-order purposeful action (Dewey, 1997 as cited in Ord, 2012, p. 57). As a result, he claims that an individual takes advantage of reflective experience and reflective thinking by integrating the previously learned things (Ord, 2012). Henceforth, learning can be achieved through a complex intellectual process which allows the making of a conversion from previously gained experience to a new one.

Dhyaunti kheti and ghokanti bidya (rote for learning and attention to farming), this knowledge is related to cognitivists' understanding. The research evidence suggested that numerous constructivists made their contribution to the development of this learning theory. Piaget and Vygotsky have the valuable contribution for education and psychology under this cognitivism. Piaget (2003) was the first who offered the term “schema” or “schemata” for identifying an innate structure or structures that help an individual to perceive the world (p. 26).

By investigating the developmental and learning peculiarities of children, Vygotsky (1986) concluded that human development always precedes learning, since a child first needs to meet a particular maturation level before learning can occur. The theorist was a founder of social constructivism based on the idea that a human being may construct knowledge only within a certain culture and particular society to which he or she belongs.

Figure 1: Theoretical references



Note. This cyclical without any directional arrow shows that four theoretical lenses were the basis for analysis and interpretation in various ways below or above, to and fro in any direction etc.

Collected information was analyzed by using multiple theoretical lenses to make a clear concept on Tharus' pedagogical practices in cultural aspects. I used different theories at a time to understand particular phenomena found from the research process. Along with this, the collected information was analyzed from my own experiential knowledge and empirical sources. Thus, multiple theories as cited above were used as the theoretical reference of this study.

Empirical Literature in Tharus' pedagogies

Bainbridge (2013) developed a pedagogical model designed for an open university in Nepal, based on the geographical, regional and linguistic diversity of Nepali learners including Tharu. The main contribution to knowledge he assessed that the factors like geographic, regional and linguistic backgrounds of Nepali learners and the online learnings of Nepalese students. Besides, the major contribution of this study was providing the first pedagogical model of open university in the context of Nepal in which Tharus are the relevant one.

Neure (2014) notifies that eastern Tharus had their own teaching learning strategies that were used from generations. They generally used storytelling, demonstration, questionnaire, discussion, and deductive methods by considering children's level, nature of content, etc. to teach diverse indigenous knowledge, skills and values rooted in Tharu community. Likewise, Tharu learners used observation, trial and error, memorizing, action, reflection, dialogue, etc. as their learning styles to obtain various knowledge, skills and values embedded in the community.

Chaudhary (2014) has studied Saptari Tharu's womb to tomb practices and tried to figure out the pedagogical practices in them. He focused on only how the Eastern Tharu people transfer their rites and rituals from one generation to another. He illustrated the pedagogy of rites and rituals among Saptari Tharu on the basis of curriculum, contents, method of instruction, evaluation system, teacher, and students in a holistic way.

Research Gap

Empirical studies notify that most of the research was carried out on the eastern Tharus' social norms and values, rituals and rites. Along with these, the studies inform that indigenous learners have different learning styles by which they learn different aboriginal knowledge, skills and values rooted in their community. Generally, they learn many things from observation, interaction, action, imitation, role play, etc. Likewise, parents, elder brothers and sisters, relatives, peers, etc. play a vital role for passing on various knowledge and skills to the learners. Thus, there have not been studies that endow(s) the cultural aspect of Dangaura Tharus and pedagogy envisioning the dances and songs of Tharus in Kailali district – the prominent gaps, the study proposes to plug.

Methodology/Conceptual Framework

As Mautner (1996) claims that perception, memory, proofs, evidence, beliefs and certainty refer to the epistemology (p.132). My study believes Guruwas, Barghars, Morihyas, Tharu Elites sayings, and other documents as the sole sources of knowledge. So, I tried to synergize their individual knowing as epistemology of my study. He indicates the theory of reality that deals with the most fundamental concepts – reality, existence, substance, causality, etc. The ontology of this study refers to those things which were rooted in Tharus' beliefs, culture, experience, understanding, and soon. As Mautner (1996) focuses on theory of value - By considering the axiological orientation, I have maintained ethics and values of research. The study attached positive values to those things to which the Tharus conceive positively and attached negative values to the things that Tharus perceive negatively.

As stated by Denzin and Lincoln (2005, p. 375) I involved in participant observation of each and every dance and songs performed by the Tharu people of Kailali districts, I collected the experienced realities of the people i.e., Narration of the Guruwas, Morihyas and my self-reflection as I related with the same culture; and as theory I analyzed and interpreted the gathered data from the lance of the multiple western learning theories and Aboriginal pedagogy of the indigenous people which helps to reach the objectives of the study.

Ethnographic study like this demands to achieve information like their mythical story, songs, dances, dialogue, painting architecture, activities of feast and festivals. As Atkinson and

Delamont (2009, p. 834) I focused on how Tharus actually do social life and sustain social entities transfer their culture from one generation to another. It provided me processing ideas how to start, how to precede what sensitivity toward are sincerely adopted. I have made relations with informants. Moreover, I talked about the issue and got some clues to make further observation and discussion. The field experiences guided me repeatedly. Analysis was started in the beginning with coding and phasing during the data collection.

I adopted an interpretive Paradigm, which demands natural setting and focuses on empirical inquiry. More emphasis was given to the field study. For the convenient coverage of maximum information, interviews and participants observation were applied. More time was given for the collection of data and for analytical and critical interpretation. This study followed ethno- methodological technique while analyzing data. The dialogue (connected talking or discourse) and observation among the Tharus became the primary tool for soliciting their knowledge on pedagogy.

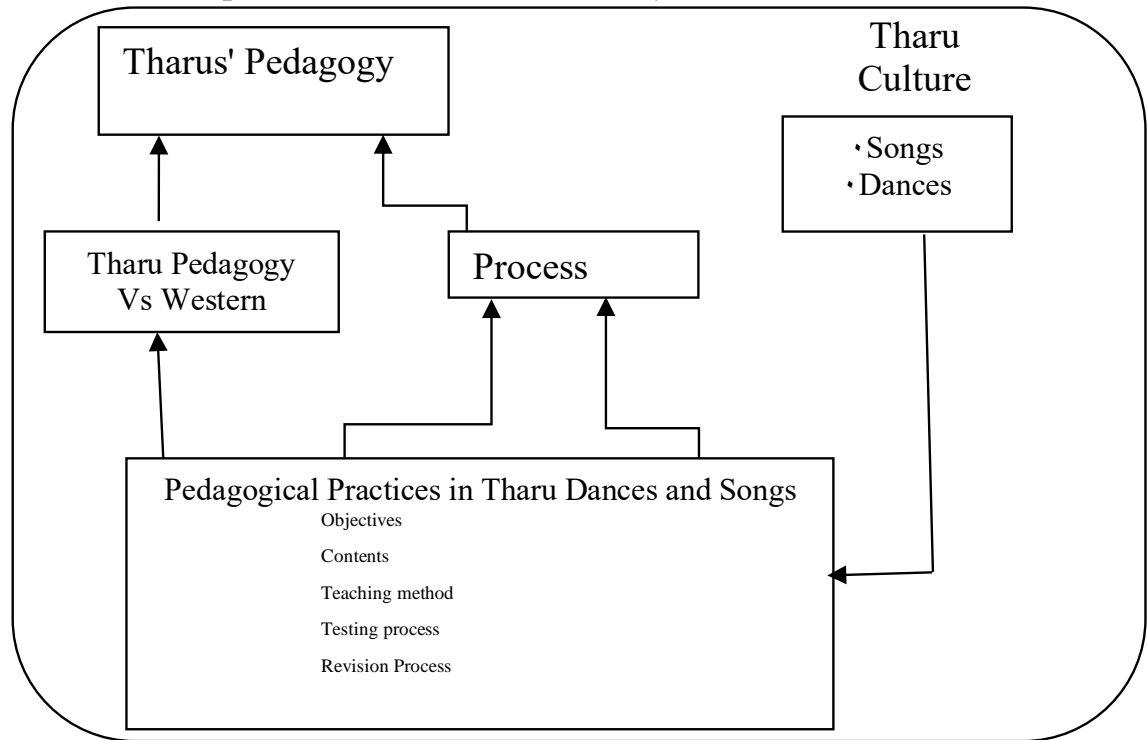
The Tharu community of Kailali district was my study population. I selected this specific geographical location because the Tharu population of this area is fairly dense and large. The villages were selected deliberately i.e., through the purposive sampling. One chairperson of Guruwas, four Barghars, four Morihya and four social elite informants were chosen purposely. In addition, their experiences were discussed. I did not categorize the informants with gender perspective because these informants have sufficient information about the cultural knowledge regarding fairs, festivals, dance and songs of the Tharu community. Along with this, the informants that I selected were mostly male in the Tharu community of Kailali district because of the continuity of Male Barghars in the community throughout the generation and in some village, selection of female Barghars are exceptional.

I was aware that the ethnographic study adopts many methods of inquiry (Denzin & Lincoln, 2005). I, as an ethnographic researcher, used participant observation; focus group discussion and in-depth interview for achieving the goals.

Conceptual Framework

Reflecting over the theoretical approaches above, I followed the ethnographical understanding which is applicable to my local context. Then I developed the following conceptual framework.

Figure 2
Conceptual Framework of the study



Note: This framework shows the road map for unravelling the indigenous pedagogy embedded in Tharu dances and songs.

The aforementioned framework shows that grounded theory was applied for data collection and pedagogical theories were used for the interpretation of information about the Tharu dances and songs. It also shows that every activity was looked at in natural setting. The conceptual framework also shows that I used qualitative tools like participant observation, in-depth interview, and focus group discussion for gathering information about the Tharu culture. The practices of dance and songs were observed in natural settings and I applied multiple learning theories like behaviorist theory, cognitivist theory for the interpretation of the data gathered. Along with this, I analyzed and interpreted the collected information in the form of narration with multiple intelligence theory, various learning theoretical perspectives. This made me suitable for production, description and explanation of the pedagogy (objectives, contents, teaching learning methods, improving process and testing process) embedded in the Tharu culture.

Major findings

Tharu is one of the major groups on the basis of population, culture and time of living in Nepal. Tharus have their own cultural habits. They celebrate various fairs and festivals from generation to generation. The informants accept the cultural identity of Tharus. *Guruwa, Morihyas*, Social elites and *Barghars* agreed about forgetting the culture, though they indicate that Tharu culture is being changed. Songs and dances are the social identity and ancestors' traditions which should be preserved and transferred from one generation to another through re-educating the youths. I found that most of them focused on documentation and management of the songs and dances of Tharus' in a scientific way.

The Tharus have a large and rich collection of songs. They do not have any formal categorization. However, they can be categorized into devotional/ religious songs, life cycle ritual songs, and festival songs and others. They are *sumrauti, Badhai, satti, Mangar, Holi geet, Maghauta songs, Mungrahwa songs, Hurdangwa songs, Kathghorik naach songs, Sajana, Barkimaar, Barmasya songs*.

The Tharus have numerous indigenous dances popular amongst themselves because of their love for singing and dancing. They are *Sakhiya Naach, Mungrahwa Naach, Kathghori Nach, Maghauta Naach, Hurdangwa Naach [Bhuwar Bihan (Dawn), Bihan (early in the mornning), Din (noon), Sanjh (evening), Addharat (mid night) and Bhinsahra (When Cock Started to shout)], Jhumra Naach, Barka Naach*. All of these dances are performed on the occasion of major fairs and festivals of the Tharu community like *Maghi, Dashya* and *Dewari*.

Origin of life as well as love and Tharu's occupation and daily life activities can be seen among these songs. The major objectives of these songs are to convey the messages about life, duties, responsibilities, love between husband and wife, natural things, entertainment as well as seasonal activities of farming to the future generation. The contents of these songs are related with the all-around development of the child such as emotional development, physical development, cultural, creativity as well as social development. The teaching methods are observation, oral as well as dialogical with social relations. The testing process and improving mechanism can be seen by the elders, villagers, friends as well as family members individually or collectively.

Cultural aspects of Tharu community are unique in nature though differ in the eastern and western Tharu. Culturally rich Tharu people celebrate many more feasts and festivals since the development of civilization. They perform dances and songs on the occasion of feasts and festivals accordingly. Lack of documentation of songs and way of celebration of festivals is the major concern of Tharu community. Due to this reason most of the cultural aspects of Tharus are in a declining stage. Dances and songs are changing gradually. Indigenous knowledge is dynamic. Most of indigenous knowledge has changed, modified and disappeared due to formal education, media and fear of punishment, modernization and globalization UNESCO (2007, as cited in Chaudhary, 2014). If the cultural pedagogy of the Tharu community is adopted in formal schooling, then it becomes a vital motivational factor for learning in formal school. Not only this, documentation of these songs and dances can also enhance the learners to preserve their identity hidden in the culture.

Multiple ways of learning dance and songs, feasts and festivals are the specialty of Tharu people. They transfer the respective aspects of culture from generation to generation orally and informally. The mechanism hidden inside the pedagogy of Tharu people is related to their social life. I found that the objectives of performing dances and songs are related with spirituality, duty and responsibility of daily life, social awareness, entertainment, maintaining better health and life as well as forgetting sorrows of life with love. The contents including within them are related with religious events as in Barka naach, social struggle as in Story of Hitwa in Anatta; Social awareness as in songs of Mungrahwa naach, love and peace as in songs of Sajana; Mangar, Health and Physical education as in Mungrahwa dance; Human relations and brotherhood as in Maghi. All the contents are theoretical as well as practical in the form of songs and story. I found that the songs are written in Devnagari script but the words were of Tharu which can't be read and bring out the meaning of them by the scholars of formal degree holders as shown below:

There are multiple ways of teaching methods included in the cultural schooling in Tharu community. The teaching methods embedded in Tharu community are distinctly different from formal and non-formal educational systems. They use diversified teaching method to transfer their culture (songs, dances, fairs and festivals) on

the basis of age, sex and maturity level of the learner, nature of contents, context of the learner etc. from one generation to another generation. Guruwa (The priest), Morihya (leader singer) and Mirdangya (Musical leader) play vital roles for transferring the dance and songs as a teacher/facilitator whereas Barghar (villagers' leader) and elders have a supportive role for organizing them systematically. The table gives the findings related to the research questions that I set.

Table 1: *Matrix of research questions and study findings on them*

Research Questions	Findings
How do Tharu people perceive their dance and songs?	The social identity and ancestors' traditions which should be preserved and transferred from one generation to another through re-educating the youths.
How do they practice in their daily life?	Most of the dances and songs are performed on the occasions of particular Tharu festivals and fairs. Some of the dances like <i>Kathghori</i> dance and <i>Barka Naach</i> are performed on the special program only if it is organized by any institutions or industrial fairs.
How do Tharus transfer their dance and songs to the next generations?	Imitation, participation, Observation, Rehearsal, imitation of elders' behavior, role play, peer group discussion. Dialogue, Empirical, learning by doing.

<p>What are their mechanisms to ensure that the new generation learnt it?</p>	<p>Objectives: to explain daily life activities, to provide entertainment, to share experiences and feelings of happiness and sorrows, to maintain social relationships, to aware people and to develop spiritual manifestation.</p> <p>Contents: Culture, Traditions, social relationships, Arts, Music, Health and physical, food, dress, lifestyle, indigenous skills, knowledge, values and norms.</p> <p>Teaching Method: Oral conversation, Imitation, Observation, Discussion, Dialogue, Songs, Role play, learning by doing, Trial and Error, Peer group, Practical and empirical Methods.</p> <p>Testing process: Performance Based Evaluation i.e., Practical demonstration and Rehearsal of songs and dances.</p> <p>Revision process: Feedback of elders, counseling of experts (<i>Morihya, Guruwa, Mirdangya</i>), Guidance of colleagues and family members individually as well as collectively.</p>
<p>What kinds of methods are adopted/adapted for revision and improvement of knowledge, attitude and learnt behavior?</p>	<p>- Self inspirational, guidance and counseling of elders, family members, colleagues. -based on performance of the learners providing feedback by the knower people according to gender individually /collectively.</p>
<p>What are the methods that can be used for formal schooling?</p>	<p>Way of observation and imitation, the way of self-participation, the way of oral conversation as well as the dialogical process embedded in the Tharu community can be included in formal schooling. This makes learners motivated for effective and meaningful learning in the formal education system.</p>

Discussion over Findings

The data collected from the participant observation and in-depth interview depicted that the teaching method embedded in Tharu

community are listed in the paragraphs below with their short description:

1. Role Playing

Role playing is another popular method adopted in the formal as well as non-formal schooling system. According to Mangal and Mangal (2009)(Mangal & Mangal, 2009) "Role playing is a teaching learning techniques or strategy in which a well-planned situation is dramatized by a group of students by playing specific roles, under the direction of a teacher for deriving useful educational experiences" (p. 451). In the Tharu community, during the process of interview some of the respondents said that dance and songs couldn't be learned without rehearsal of that with peer groups under the guidance of *Morhiya*. At the time of participant observation, I also found the following situation:

It was the participant observation of Mungrahuwa dance performing on the occasion. I saw that the leader (Mirdangya) of the Musical instrument (Madal) was absent. In that situation who took his role was the major concern of that day and one of the musicians was ready to play the role of that leading musician. At first, he hesitated to perform the activity and gradually his peer group encouraged him for better performance. All the participants accepted his role without any comment. Suddenly, the main musician reached there and praised him by watching his successful and effective performance. Then, the learner who was playing the role of the leader handed over the Madal to the main musician.

On the basis of the above citation, each and every learner can learn dance and songs if he/she gets the opportunity to perform the activities. *Khitkali manai* (active people) can perform the dance and songs and after showing the right response he/she becomes praised or rewarded and learning takes place as in Skinner's operant conditioning theory. In another perspective, this is the representative event of a role-playing method to learn and feel the experiences of being the leader musician. This role-play method not only helps the learners to learn certain knowledge and skills but also enhances the confidence level of the learner. In this regard, Mangal and Mangal (2009) stated that this role play method increases the students' interest, motivation and efforts for learning about a subject or phenomena.

2. Observational Method

Observation is the typical method for learning cultural phenomena embedded in the Tharu community. They use this method to obtain various contents of related fields which are presented by the parents, elders or *Guruwa* and peer group etc. This made me refer to Bandura who stated that the repeated demonstration that people can learn and have their behavior shaped by observing another person and even film has tremendous implications for modifying tastes and attitudes (as cited in Ornstein & Hunkins, 2004, p. 103). As mentioned by Bandura's observational learning theory, Tharu dancers and singers also learn by observing the steps and rhythms of the specific songs performed by the seniors. In this regard, the learner actively performed the observed dances and songs for achieving the needs with satisfaction as Hull claims the drive reduction theory of social learning. This theory can be realized in learning dances and songs in the Tharu community.

3. Dialogical and Oral Conversational Method

Dialogue and conversation are another popular method in cultural schooling of Tharu. Dialogue means '*Baatchit*' in Tharu language. All the respondents indicated that *batchit* is a universal teaching learning process embedded in Tharu community. Vigotsky argues that humans possess unique mental activity as the result of social learning that has occurred within an evolving cultural setting. Thus, human mental development is a socio-genetic process shaped by the individual interactions, 'dialogue' and 'play' with the culture (Ornstein & Hunkins, 2004). When I was interviewing with *Morhiya*, a dancer came there and I started to talk with him also about teaching learning phenomena of dances and songs, which is elaborated below:

When I was in the process of interviewing *Morhiya* (Head Singer) in his own home, suddenly, a Tharu dancer came there and I started to talk with him also. He replied in Tharu language "hamre kono fen geet chahe naach sikhke ber Mirdangiya o sanghariyan se batchit karthi ". This means they learned any songs and steps of dances by conversation or dialogue method with *Mirdangiya* (Head Musician) and friends.

From the aforesaid narration, I found that the dancers and singers of Tharu songs indicated that they improved their performance by interacting with their peer groups. In this way, Tharu people transfer

their cultural aspects by dialogue or conversation method from one generation to another generation.

4. *Dekhaina and Kaina Method: Demonstration and learning by doing method*

Dekhina equates to a demonstration method in Tharu language. It is the traditional way for transferring the specific skills practically to the offspring in the Tharu community. One of the experienced and skilled manpower of specific areas shows that skills to the learner and learner understand and grasp the skill conveniently. Demonstration is the visual presentation of the action and activities or practical works related to the facts and principles of the delivered lesson in front of the learner (Mangal & Mangal, 2009). Similarly, Tharu people also grasp the skill and contents mostly in the dances and songs by the demo of the *Mirdangya* and *Morihya* of related dance and songs.

Kainaa equates to doing actively in Tharu language. As Dewey (1997) claims that learning by doing in a social context is the method to learn dances and songs. This method helps the learner to remember for a long time to use them in a practical way. The ninth day of the *dasya* the villagers started to show the *Hurdangwa* dance, one of the singers had done the mistake and what happened is elaborated as follows:

It was the day of pittar asrain (ninth day of Dashain), I was at the research site and the time was 3 o'clock, the villagers (both male and female) were enjoying the festival near the river. They were wearing the tharu typical dresses but some are in modern dress. One of the youth participants started to sing a song in his own way and then morihya of the songs stopped him to sing and he sang the song with physical gestures in attractive way like this "kehwei bole kaag kabuttar kehwei bole maur ho" i.e., somewhere crows crow and somewhere peacock. Then, the youth singer started to sing the songs with joyful manner.

The above paragraph is the representative event of showing the demonstration method in teaching cultural activities by the Tharus. My informants agreed that this method had been in practice from ancient times to teach various aspects of culture. Tharus' *dekhaina* can be related to Gardner (2011) who explained that the learners who have musical intelligence enjoy learning various musical instruments and singing songs like playing various tunes of madal, listening and

singing varied songs and so on. Further he stated that those learners who have bodily-kinesthetic intelligence easily learn various physical movements like dancing steps by observing attentively. In this regard, the informants of focus group discussion claimed that Tharu learners tried to learn songs and dance by their own style but they learned the desired contents and skill after the demonstration of the dance and songs by the *Morihya* and *Mirdangiya*.

5. Imitation Learning Method

Imitation is the most popular learning method embedded in the Tharu community. According to social learning theory of Bandura (1995), learning involves four separate processes i.e. attention, retention, production and motivation. Similarly, Morgan (1978) stated that "A person watches or hears someone else say or do something, then attempts to copy it" (p.104). Most of the informants whom I consulted claimed that imitation is the major method of learning dancing and singing activities done by the *Morihya*. When I was watching the *Sakhya* dance in a village, what I saw is elaborated as follow:

When I was watching the *Sakhya* dance in Durgauli VDC, young tharu girls (*Bathainiya* in tharu language) were performing the dance in two rows. The young girl who was dancing in the back of the row made the mistake. Then, she herself watched the *morihya's* steps of dance and then corrected her steps at once. Similarly, the typical *sakhya* songs were also copied by the other groups.

As mentioned in the above narration, I realized that most of the dances and songs are transferred through imitation. Not only this, informants of the focused group discussion also replied that they copied the major activities during the celebration of the dances and songs.

6. *Kosis Kaina*: the Trial-and-Error Method

Kosis Kaina is the method used by Tharu people in learning specific skills related to dance and songs. This method believes that each and every dance and song can't be learned without a series of efforts.

Kosis Kaina equates to Thorndike's approach to learning. Thorndike has developed three primary laws of learning: The law of readiness, the law of effect and the law of exercise (Aggarwal, 2013). In the same way, I found that Tharu learners who are ready to learn certain skills of dance and songs used this method. I observed most of the Tharu dances before performing in the certain festivals. Brief

description of learning process involved in *mungrahwa* dance is given below:

It was the month of September; the villagers were planning to perform the Mungrahwa dance in the coming Dasya festival. They decided to practice the dance at Barghar's home. The Tharu youths and children who had motives in the dance gathered and started to practice the dance. They tried the steps of dances according to the music of madal. They tried again and again in the same taal of madal until they were satisfied with their performance. I noticed that if they were perfect in one step then they practiced the next step of the dance. These activities were repeated for many days. If they have made errors in turning or any other steps, they minimized them in the next performance. On the final day of rehearsal, I observed that the dancers and musicians were wearing the typical Tharu dress and ornaments. They showed complete dance without any errors and enjoyed drinking 'chhanki' (alcohol). Thus, I found the trial and error method is the pedagogy embedded in that dance.

From the above discussion, I came to the understanding that skills of dances and music are learned by the trial-and-error method by the Tharu people. Most of the informants of FGD whom I approached during the course of my study accepted that this trial and minimizing errors is the best method for learning not only dance but singing songs also as Thorndike claimed (Hilgard, 2007). In this way, I found that the trial and error process of learning is the vital method for the Tharu learner who has musical intelligence higher as Gardner claimed.

7. Memorization and Rote learning Method

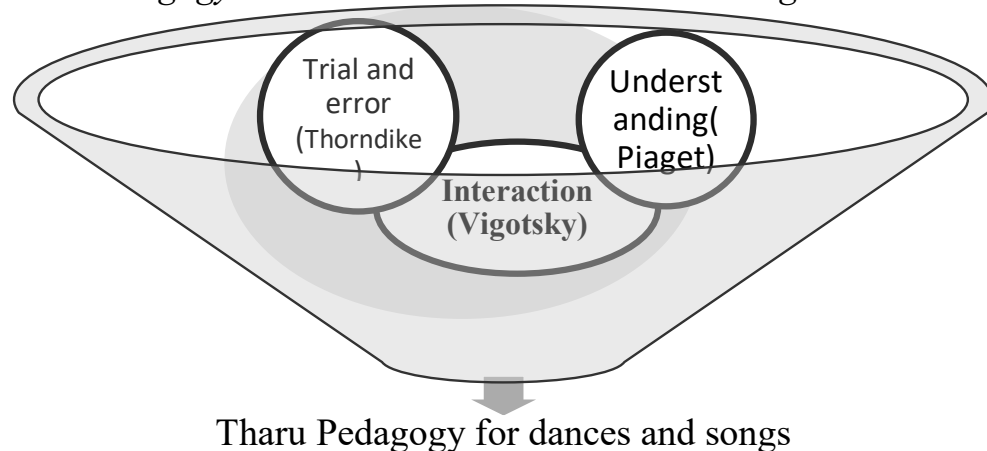
Memorization and rote learning are another style of learning embedded in the Tharu community. Tharus used this type of learning to get factual information, principles, songs, proverbs and so on. In this regard, Mangal and Mangal (2009) stated, "memory level of teaching is confined merely to the memorization of facts or associations related to the contents material of a subject" (p.155). Most of the informants indicated that songs, *sumrauti* (hymns), proverbs, poems, steps of dances and attitudes towards the dance and songs were learned by memorization and rote learning. As cognitivist Piaget (2003) claims that to learn something new the learner should

make the schema of a new thing and then after learning learn dances and songs.

I accept that the pedagogy embedded in Tharu cultures are somehow interconnected to learning theories like Hull's theory, Vygotsky's Socio-cultural cognitive learning theory, Thorndike's connectionism, Bandura's imitation learning theory, Piaget's theory and Gardner's multiple intelligence theory. But all of these aforementioned theories challenge me to accept teaching and learning at Tharu fairs, festivals, dances and songs. Each Tharu fairs and festivals requires dances and songs in the Tharu community. The knowledge, values and skills included in Tharu culture can't be transferred by any single learning theory. For this, I challenged the western learning theories as follows:

- a) Tharu dances and songs can be transferred by imitation/role model of Bandura with social interaction/ZPD of Vygotsky. I found that imitation with social interaction and Scaffolding is the Tharu pedagogy for fairs and festivals.
- b) Thorndike's laws of learning (law of readiness, law of practice and law of effect) are not sufficient for learning Tharu dances. It needs a role model of Bandura with connectionism of Thorndike and Dewey's learning by doing. Tharu dances can be learned by joint effort of these three theories of learning.
- c) For learning Tharu songs it needs Piaget's cognitive theory with social interaction theory of Vygotsky and trial and error theory of Thorndike. I found that these theories can't be identified identically in learning Tharu songs. Thus, the pedagogy embedded in Tharu dances songs can be seen as given below:

Figure 3: *Pedagogy embedded in Tharu dances and songs*



Theorizing Indigenous pedagogy embedded in Tharu dances and songs

Biermann and Townsend-Cross (2008) believed that indigenous pedagogy is based on indigenous philosophies, norms, process and values - relational worldviews which includes identity, relatedness, inclusiveness, reciprocity, nurturance and respect. Similarly, Tharu people learn dance and songs, process and procedures to celebrate fairs and festivals by the *Guruwas*, elders, family members, social elites and their colleagues. The Canadian Council on Learning (2009) claims that family, elders and the community plays a great role in the learning process of Aboriginal people of Canada. There are no predetermined methods to learn them but Yunkaporta (2009) claims an eight-way aboriginal pedagogy framework which includes-story sharing, learning maps, symbols and images, land links, non-linear, deconstruct/reconstruct and community links. However, I theorize the indigenous pedagogies embedded in dances and songs including objectives, contents, teaching methods, testing process and revision processes.

Table 2: *Pedagogies embedded in Tharu Songs and dances*

Songs and Dances	Pedagogies		
	Objectives	Contents	Teaching methods
Maghauta	To maintain the social relations among relatives To provide empowerment to the Tharu community through sharing their experiences about life.	love, friendship, relations, traditions and identity of Tharu	-songs taught in a dialogical wearing typical Tharu dress ornaments - observation of elders' behavior while dancing and singing by children and other villagers including women

Mungrahwa	To make people aware about cleanliness and various epidemic diseases.	Physical exercises, neat and clean habit, dumping side, healing of diseases through awareness	-Rehearsal of dance and song groups. - dialogue and conversation (<i>Baatchit</i>) with colleagues.
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Hurdangwa	to provide the messages about the role and lifestyle of husband and wife. to explain the division of time period of 24 hours with special activities.	Division of time, role and responsibilities of husband and wife, love and daily life activities of tharu people.	One of the main singers (Motharu) started the song and others follow it in a group and most youth and dancer and music their dance with music whole day and night.
Kathgorik naach /Barka naach and songs	to explain the History about the lifestyle of the people.	One part of Mahabharat in which the Bharat king's activities.	In the dialogical way people sing and the dancers and musicians show their acting in the dramatic way and dance. These songs are imitated by the audience orally.

Table 3: *Pedagogies embedded in other Tharu Songs*

Songs	Pedagogies		
	Objectives	Contents	Teaching methods
Mangar	To explain the marriage ceremony in a typical way with entertainment.	Marriage, relationships, division of work and duties in marriage, arts of Tharu.	<i>Bhansariya</i> (ladies cook and <i>surahuwa</i> (male who works physical labour such as bringing leaves from the forests, Meat cutting and carrying the chandol /Doli etc.) and other friends of bride and bridegroom sing <i>Māgar</i> in which all the activities are explained serially with special situation. Interested women and men follow the songs in rhythmic way that mean orally and by imitation of experts before and during the marriage ceremony.

<p>Dhamar/ Sajana</p>	<p>To express the love and sentiments between girls and boys or husband and wife. to explain natural things with the roles of male and female.</p>	<p>Emotional development such as love, happiness, sorrow, role of male and female.</p>	<p>This song is also orally learned by singing along with people who know the song other times also</p>
<p>Barmasya songs</p>	<p>To convey the messages about the seasonal activities of farming and wild birds and animals.</p>	<p>Seasons, activities of wild birds and animals and farming.</p>	<p>This song has no special occasion. Through this song people learn about seasonal activities of farmers and other wild birds and animals orally</p>

There are many more Tharu songs which are practiced either individually or in groups. Some of them are sung at fairs and festivals and some are seasonal. The indigenous pedagogies embedded on some Tharu songs including objectives, contents, teaching methods, testing process and revision processes can be theorized in the table given below:

Conclusion

Tharus are the indigenous people of Nepal with their own unique cultural traits. Most of them are not documented in written form(s). These cultural aspects are transferred from generation to generation by the elders, *Guruwas*, social elites, *Barghars* and parents by their own style. But most of the feast and festivals, dances and songs are looming towards the declining stages due to the lack of their documentation, systematic orientation and awareness towards culture as well as occidental cultural impact. Spiritual beliefs, entertainment, social solidarity, social unity and brotherhood and sharing feelings are the major objectives implanted in the Tharu culture. The teaching learning strategies mostly demonstration, role play, memorization, discussion and imitation are found in Tharu culture. The improving and testing process are observation and providing guidance and counseling individually as well as collectively by the elders, peers or parents. That's why various pedagogical practices embedded in The Tharu community can be fruitful in formal and non-formal education systems.

Pedagogical Implications

The information collected from the research site indicates that Tharus have unique pedagogical styles that they use to convey their cultural knowledge. These pedagogies also have some educational implications in the formal education system. The major educational implications, drawn from the information given by the informants and collected from the research site are given below:

- the linkage between Tharu schooling and formal schooling will be one of the ways of problem solving in multicultural education.
- a teacher can use multiple methods of teaching at the same time to transfer prescribed content among the students, such as learning Tharu dances and songs.
- As in the Tharu community, various behaviors can be developed within the students enrolled at formal schools by showing model

behaviors by teachers and other administrative personnel working at the same institutions.

- As in the Tharu community, teachers can use this interest-based teaching method in the formal schooling process.

-As a Gardner **learner, having** musical intelligence became a success in singing and dancing. Nowadays, teachers apply the methods suitable for the verbal intelligence students only. In this regard, formal schooling teachers can also teach their students by identifying their intelligence for better results.

- As in the Tharu community, there can be managed time or environment for peer learning in the formal schooling system.

- As the flexible nature of pedagogy of Tharu dances and songs, the formal institutions should continuously change the curriculum and instructions to make it fruitful for the learners as the United Nations Permanent Forum on Indigenous Issues (UNPFII) highlights on mainly six issues like economic and social development, another one is culture including environment, education and finally human rights. Moreover, Indigenous people have collective nature in accordance with UNPFII.

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