

Traditional communication systems in Nepal: Functions, types, and challenges in the digital age

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Abstract

Traditional communication systems in Nepal have long served as vital mediums for information dissemination, cultural preservation, and social cohesion. They have been operating independently of modern mass media systems such as radio, television, newspapers, and the internet. This paper explores the diverse and culturally rooted methods of communication across Nepal's multiethnic and geographically diverse communities. Through qualitative analysis, the paper examines key traditional practices such as oral tradition (storytelling, chanting, singing, Katurwal, etc.), instrumental music (PancheBājā, conch shell blowing, horn and Ghantā sounding, etc.), visual communication and symbolic messaging systems like Paubha (religious scrolls, Thānka), performing arts (Sorathi, Ghātu, etc.), postal service, inscriptions and manuscripts. Furthermore, the paper sheds light on the role of social gatherings (Rodhi, Pandherā, Parma, Chautāri conversations, etc.), and religious activities in facilitating public communication. However, with urbanization and technological advancements, many of these systems are declining, risking the erosion of Nepal's traditional communication systems with their rich intangible cultural heritage. The paper argues for the documentation,

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revitalization, and practice of these traditional methods as part of Nepal's cultural sustainability efforts. By projecting these practices within broader discourses on traditional communication systems, this study underscores the values of these traditional methods as tools for culture-friendly community-based communication in Nepal.

Keywords: *Traditional communication, social cohesion, oral traditions, Nepal, cultural heritage, community-based media.*

Statement of the problem

For centuries, Nepal's diverse ethnic and cultural landscape has been woven together by a rich collage of traditional communication systems. These systems—ranging from oral traditions to postal service—served as the fundamental pillars for disseminating information, preserving history, reinforcing social norms, and maintaining communal cohesion. They were not merely tools for message transmission but were deeply embedded in the cultural, spiritual, and social fabric of the nation, acting as vital repositories of indigenous knowledge and cultural identity (Acharya, 2008; Regmi, 1969).

However, in the contemporary era, these traditional systems face a crisis of relevance and survival. The rapid proliferation of modern digital mass media has caused a profound socio-cultural shift. Furthermore, traditional communication systems remain an understudied area; only a few researchers, such as Dura (2011) and Dura (2013), have partially examined them. In this context, this paper aims to explore the status, functions, and challenges of Nepal's traditional communication systems in the digital age. This exploration is vital to the understanding of their potential role in community communication and cultural preservation.

Research questions

- What are the dominant forms of traditional communication systems and their communicative functions in Nepal?

- What socio-cultural, technological, and policy challenges threaten the preservation and modern relevance of traditional communication systems in Nepal?

Research objectives

- To explore the dominant forms of traditional communication systems and their communicative functions in Nepal.
- To analyze the contemporary challenges facing these systems and to propose recommendations for their revitalization and integration into modern communication policy.

Background of the study

Traditional communication systems likely began at the dawn of human civilization and continue to prevail even in today's digital age. Their lasting significance lies in their deep roots within our culture and history. For instance, we still rely on human chain of communication to maintain personal connections—bridging families, friends, and close communities—while fostering immediate feedback, face-to-face interaction, trust, empathy, and social cohesion. After all, the human chain of communication remains indispensable. Even in today's dazzling digital age, the practical and academic importance of traditional communication systems remains intact and valid.

Traditional communication systems have evolved significantly over centuries, beginning with oral traditions, where stories and information were passed down verbally (Vansina, 1985). Early civilizations used symbols, cave paintings, and smoke signals for long-distance messaging (Schmandt-Besserat, 1996). The invention of writing systems, such as cuneiform in Mesopotamia and hieroglyphics in Egypt, marked a major shift (Robinson, 2007). In Asia, the Chinese developed paper and woodblock printing (Tsien, 1985), while the invention of printing press in the 15th century

revolutionized mass communication in Europe (Eisenstein, 1980). Indigenous cultures relied on drums, horns, and messengers (Innis, 1950), while postal systems and newspapers later standardized information dissemination (John, 1995). These methods laid the foundation for modern communication technologies.

Known by various names such as old media, pre-mass media, indigenous media, traditional media, indigenous communication system, local media, grassroots media, alternative media, group media, primitive communication systems, and early communication methods, traditional communication systems refer to culturally rooted methods of exchanging messages using oral, symbolic, and some other instrumental modes.

Wilson (1987) defines traditional communication systems as a form of media that encompasses the communication systems that existed before the advent of mass-produced, industrial media like newspapers, radio, and television. He further notes that these systems are deeply rooted in local culture and social conventions, and they served as the primary means of information dissemination, cultural transmission, and social cohesion for centuries. According to Ugboajah (1985), traditional communication systems are indigenous methods of transmitting information, ideas, and cultural values through oral, written, or symbolic means like storytelling, drumming, smoke signals, town criers, and folk media.

Similarly, Warnakulasooriya (2021) defines traditional communication systems as methods of conveying information that existed before the rise of modern mass media like television, radio, and the internet. Warnakulasooriya further states that these systems are deeply rooted in a society's culture and are often characterized by their reliance on human interaction, cultural symbols, and established community networks.

Traditional communication systems transmit messages through diverse modes –including, but not limited to– oral traditions,

talking drums, tinkling cymbals, conch and horn blowing, whistling, flag signaling, puppetry, street theater, spiritual and extra-mundane practices, handwritten manuscripts, stone inscriptions, graffiti, smoke signals, rituals, and face-to-face interactions. These modes of communication are closely associated culture, heritage, and everyday lifestyles.

There are notable conceptual differences in how "traditional media" is understood between Eastern and Western culture. In the East, "traditional media" often refers to pre-mass communication forms, such as oral traditions, traditional performing arts, woodblock printing, handwritten manuscripts, visual storytelling, etc. In the West, the term typically denotes industrial-era mass media—newspapers, radio, and early cinema. The understanding of "traditional media" differs due to historical context. The West sees it as industrial-era mass media (newspapers, radio), born from its own technological revolution. The East, with longer continuous civilizations, perceives it as pre-industrial, cultural forms like storytelling and folk art embedded in its ancient heritage.

Traditional communication systems, traditional media, and folk media are often used interchangeably. However, they differ in important ways. The key conceptual differences in the understanding of "traditional media" between Eastern and Western cultures have already been discussed. Now, let's clarify what folk media is. It is a subset of traditional communication systems. Gender Study (2024) defines folk media as performance-based, deeply rooted in community culture, and uses storytelling, drama, song, dance, and other art forms as its primary vehicle, reflecting the lived experiences and values of local societies.

Traditional communication systems possess several socially beneficial characteristics. They often rely on oral traditions, multichannel and participatory communication, and non-technological, community-based interactions. These systems

emphasize face-to-face, localized interactions using verbal, symbolic, and nonverbal modes of communication.

According to Mathiyazhagan et al. (2015), traditional communication systems are flexible yet culturally rigid. Despite their limited reach, these systems strongly influence audiences through communication that is appealing, clear, and persuasive. The authors note that traditional communication systems offer several advantages: they deliver culturally relevant content, facilitate instant face-to-face feedback, and enjoy widespread social acceptance.

Traditional communication systems serve several essential functions in society. According to scholarly research, their major roles include cultural preservation and transmission (Tham-Agyekum & Loggoh, 2011), social integration and cohesion (Melkote & Steeves, 2015), education and socialization (Tutupoho et al., 2021), entertainment and artistic expression (Nwosu, 2013), mobilization and advocacy (Ilo, 2011), participatory communication (Fraser & Restrepo-Estrada, 1998), information dissemination (Nwanne, 2006), and the promotion of social and political consciousness (Ilo, 2011). In these ways, traditional communication systems are fundamental to the functioning of society.

The philosophical foundations of traditional communication systems involve various dimensions: a collectivist worldview, oral epistemology, phenomenological transmission, value-laden content, holistic ontology, and participatory praxis. Likewise, these systems rest on the principles of human reason, embodied social experience, tradition, collaborative meaning-making and reflective generalization. Together, these principles underscore the unique role of communication in forming culture, transmitting values, and shaping individual and collective identity.

Various scholars have shed light on the philosophical grounds of traditional communication systems. Mowlana (1996) observes that these systems are rooted in collectivist philosophies emphasizing

community harmony and shared knowledge. Ong (1982) argues that their epistemological foundation lies in oral traditions and experiential wisdom, where truth is socially constructed through communal interaction. Schutz (1967) notes that this reliance on shared, lived experience results in a distinctly phenomenological approach to knowledge transmission, valuing direct engagement over abstract mediation. Servaes (1999) highlights the axiological dimension, which prioritizes cultural preservation and moral education by embedding ethical values into narratives and rituals. Asante (1987) claims that underpinning this framework is an ontological assumption of an interconnected worldview, where communication maintains cosmic and social order.

Nepali context

The precise timeline of traditional communication systems in Nepal is unknown. However, their lasting legacy suggests they existed even in ancient times. They appear to have been sophisticated, diverse, and multifaceted—adapted to the challenging geography and deeply integrated into the socio-political structures and cultural fabric of the time. They relied on a blend of human communication chains using mainly auditory, visual, and written methods.

Ancient Nepal's communication system was an integrated network. The state relied on the formal, hierarchical structure of *Dhawāks* (runners) and inscriptions for administration, while society depended on the organic movements of public, traders, pilgrims, and local *Katuwals*. The mountainous and difficult terrain made communication slow and arduous by modern standards. Nevertheless, the development of these specialized and reliable methods was essential for maintaining the cohesion of the state, the flow of commerce, and the exchange of messages across the country. The following sections discuss the various forms of traditional communication systems that existed in Nepal.

Oral traditions

Oral tradition is the oldest and most pervasive form of human communication. It encompasses storytelling, proverbs, songs, chants, riddles, and other essential verbal forms of cultural expression. Scholars generally agree that in purely oral and indigenous cultures, it accounted for the overwhelming majority – often estimated between 70-90% – of all communication and knowledge transmission prior to widespread literacy (Havelock, 1986; Ong, 1982).

As a society with deep historical roots and many indigenous cultures, Nepal possesses a diverse and rich reserve of these oral traditions. These include folk songs, chants, invocations, blessings, curses, jokes, folk poetry, oaths, riddles, idioms, proverbs, myths, legends, folktales, fairytales, fables, hearsay, and others.

These deep-rooted oral traditions transmit moral, social, and historical messages to a vast society in indirect and informal ways. Furthermore, they communicate fundamental concepts of the lifeworld, the afterlife, cosmology, and a shared worldview. Chemjong, (2003) and Subba (1999) note that the Limbu and Rai communities have a rich oral tradition called *Mundhum*, which encompasses their creation myths, cosmology, history, worldview, and rules for social and religious conduct, recited by their priests.

The folk song is another vital form of oral tradition in Nepal. Accessible to all regardless of literacy, it serves as a means of entertainment and a vehicle for transmitting socio-cultural values and practical knowledge. The genre encompasses a diverse range of types, including *Dohori* (antiphonal song), *Bhajan* (hymns or devotional songs), farming songs (*AāsreGeet*, etc.), harvesting songs, festival songs (*Teej*, *Malsiri*, *Deusi-Bhailo*, *Holi*, etc.), lullabies, *Karkhā*, (an eventful song sung by Gandharvas regarding the topsy-turvy lives, or struggles of kings or top figures of the country), and others.

The communicative roles of folk songs have been extensively studied and analyzed by the scholars such as Alan Lomax (1968), John Blacking (1973), Ruth Finnegan (1989), A. L. Lloyd (1967), William Roy (2010), and Turino's (2008). The communicative functions of folk music, as theorized by foundational figures like Lomax (1968) on style and social structure and Turino (2008) on participatory culture have been richly explored in Western contexts. However, the application of these specific theoretical lenses to the diverse folk music traditions of Nepal remains an underexplored area of academic research.

The *Katuwal* was an important oral tradition in Nepal. The term refers to both the tradition of oral messaging and the person who delivered messages of public importance to villages. It is functionally similar to the concept of a "town crier" in the West, acting as a living, oral notice board. My own observation demonstrates that the *Katuwal* delivered messages in a melodic way. This performative aspect ensured the message was interesting, engaging and memorable. This oral notice board played a crucial role for a society that was largely agrarian and lived in a geographically complex terrain without modern communication facilities. Rokaya (2021) has studied the *Katuwal* tradition that existed in the Doti district.

Along with afore mentioned modes, the wide range of oral traditions serve to preserve and transmit a culture's knowledge, history, and socio-cultural values; educate and socialize members through moral lessons and norms; reinforce collective identity and worldview; provide entertainment and artistic expression; and act as a medium for social sanction, critique, and ideological communication, thereby ensuring cultural continuity and cohesion.

To summarize, these diverse oral forms served not as mere entertainment but as the primary mechanism for intergenerational encoding of social norms, historical memory, and cosmological worldviews.

Inscriptions and manuscripts

Various traditional methods were used to communicate, preserve, and document legal, literary, and religious texts in the ancient period. Niroula (2024) notes that *Tāḍpatra* (palm leaf manuscripts), *Bhojpatra* (birch bark manuscripts), *Tāmpatra* (copper plate inscriptions), *Shilāpatra* (stone inscriptions), and *Swarnapatra* (gold plate inscriptions) were all used to document legal and religious texts throughout various historical periods.

In this regard, Slusser (1982) notes that for proclamations of lasting importance—such as royal edicts, land grants, and decrees—written communication on durable materials was used. These documents, often sealed with the royal seal, were inscribed on copper plates to function as legal instruments before being distributed to local administrators or temples for preservation and public reading.

Likewise, public announcements, donations, and commemorative records were carved into stone and erected in public squares, near temples, and at water spouts; these stelae served as a permanent public record of a king's deeds, laws, and charitable works, communicating effectively with both the literate elite and the broader public through intermediaries who could read them aloud (Regmi, 1969).

This wide variety of inscriptions and manuscripts communicated legal, historical, and spiritual messages, bridging generations and geographies.

Trade routes and pilgrimage connections

Communication flowed through informal channels such as trade, religious networks, and direct people-to-people contact, which exchanged news, views, and ideas across political boundaries. Gellner (1992) argues that before a formal postal service, the primary source of news from distant places—including India and Tibet—was

traders and pilgrims. These groups acted as vital informal channels for information about politics, markets, and events in other regions.

When modern communication facilities were absent, a robust human communication chain was essential. Regmi (1988) observes that the extensive trade networks linking Nepal with Tibet and India served as vital channels. Merchants acted as informal carriers of news, gossip, and information about politics, famines, and events in far-off lands.

Pilgrims and *Sādhus* (wandering ascetics) were regular channels of information, as they traveled to sacred sites like *Pashupatināth*, *Swayambhunāth*, or to India for the *KumbhaMelā* (festival of the pot) and exchanged news and stories from their places of origin. Monasteries and religious hostels (*Mathas*, मठ) served as nodes where travelers would gather and share information (Slusser, 1982).

Similarly, *Lāhures* (army personnel), *Muglānis* (people who leave their home country for work), and *Bhariyās* (porters), along with various other forms of migrant workers were sources of information and gossip from far-flung areas.

Instrumental music

Instrumental music serves as a vital form of ritual and ceremonial communication in Nepal. This function is supported by ethnomusicological theory. For instance, Nettl (2005) argues that music was a functional communication tool, accounting for a significant portion of traditional messaging systems. This theory seems aligned with its vital role in ritual and ceremonial communication in Nepal.

This is exemplified by auditory symbols like the *Ghantā* (bell) and the *Shankha* (conch shell), which play a crucial role in various practices. The ringing of a bell in Hindu temples and Buddhist *Gumbās* (monasteries) can serve multiple purposes: as a call to prayer, an

act of prayer in itself, or a signal marking the start of a ritual. The blowing of the *Shankha* can mark the start of an important event, such as a worship ceremony or even someone's death. Moreover, in both Hinduism and Buddhism, its sound is considered profoundly sacred.

The *Panche Baja* is a culturally important means of communication, comprising a set of five musical instruments: the *Narsingha* (a long, curved, s-shaped copper trumpet), the *Damāhā* (bowl-shaped, hemispherical, consists of a hollow, bowl-shaped metal body), the *Sanai* (a double-reed wind instrument), the *Dhalaki* (a cylindrical, two-headed drum played horizontally with one hand and one stick), and the *Jhyāli* (a pair of large, flat Nepali cymbals). It is primarily played during weddings, welcome ceremonies, and other joyful events.

Traditionally, the different instruments of the *Panche Baja* are also used separately. In the past, the *Nagarawas* played by the *Damai* (the tailor and musician caste) to mark the *Dashain* festival or to make official announcements. Tingey (1990) has studied various dimensions of *Panche Baja*.

Linking this to a broader historic context, Gellner (1992) observes that the *Karnāl* and *Narsingha* were used on important state occasions, religious ceremonies, and to announce major news. Gellner further notes that the deep, resonant sound of the *Karnāl* could carry for miles, signaling everything from the beginning of a festival to the arrival of a royal entourage or a call to assemble.

Historical evidence shows the *Jhyāli* was used for specific communicative purposes. For example, Acharya (2008) documents its use following the 1946 *Kot Parva* (Kot Massacre). After the bodies had lain in Kot until late afternoon, the new government sent soldiers through the streets beating drums and cymbals to announce that families of the deceased could claim the bodies for cremation.

Drums serve as another form of ritual communication. For example, *Jhānkris* (spiritual healers) use a single-headed, round-shaped drum played with a curved stick in their shamanistic ceremonies; the same type of drum also features in certain cultural death rites. The *Sanyāsi*, a community of Hindu yogis, practices another auditory tradition. On two occasions each year, they make nocturnal visits to homes, chanting mantras and blowing horns to invoke good fortune for the villagers.

Besides these, many traditional instruments in Nepal are primarily used for musical purposes. The *Mādal*—a cylindrical drum with a slight hourglass shape—is a double-headed hand drum used to accompany singing and is considered the rhythmic heartbeat of Nepali folk music. The Sarangi, a traditional string instrument, is played by the Gandarbha community. The *Bināyo*, a metal mouth harp, is used by the Kirant community of eastern Nepal, as is the similar *Murchungā*, a type of jaw harp used for the support of vocal music. Briefly, these instruments are powerful tools for communicating human emotions and mood.

Historical records suggest that the Rana rulers used the *Bigul* (bugle) to announce important events. Koirala (c. 2013) noted that the bugle was sounded from the *Dharaharā*(tower) when Chandra Shumsher became Prime Minister after forcibly removing his predecessor, DevShumsher. Similarly, the death of Chandra Shumsher was also announced by bugle calls from the *Dharaharā*(Pandey, c. 1987).

Visual communication

Visual communication in Nepal is rich, intricately woven into the country's religious, cultural, and social fabric. Before written text became widespread, visual forms of communication played a vital role in transmitting knowledge, tradition, beliefs, and history. These art forms remain vibrant even today, serving as powerful connections to Nepal's past heritage and continuing cultural identity.

Major forms of visual communication include paintings, sculptures, murals, puppetry, stone inscriptions, iconography, petroglyphs, ritual performances, and costumes. Likewise, it encompasses a diverse range of visual forms including *Thangka* (Buddhist narrative art); *Dhwaja* (religious flags); *Paubha*, a traditional religious painting on cloth; *Mithila* art; printmaking techniques like woodcut, etching, lithography, and screen printing; masked dances such as *Devi Gathu*, *Durga Nāch*, *Bahirav Nāch*, *Lākhe Nāch*, and *Kartik Nāch*, temple iconography; and smoke and fire signals.

Various scholars—including Regmi (1969), Slusser (1982), Jackson (1996), Jain (1997), Gregson (2002), and Hoek (2004)—have shed light on the visual storytelling functions of these art forms in their respective works.

Postal service

Postal service seems to have existed since ancient times, with indications that it was present during the Malla period. During the time of King Prithivi Narayan Shah, organized postal system began to take shape. Two types of postal services existed in his time: *Thāple Hulāk*, which was used for carrying goods, and *Kāgate Hulāk*, which was used for carrying letters and documents (Regmi and Kharel, 2002).

However, modern postal service in Nepal was formally established in 1878 when Prime Minister Ranodip Singh Rana established the Nepal Post Office (GPO), which was called *Nepal Hulāk Ghar* (Bogaty 2015; Nepali Times 2021; PPSMO, n.d.).

Although the postal service transmitted news and views for literate people, it impacted a vast array of Nepali society by sharing the latest situation on their loved ones in foreign lands. A letter delivered by a *Hulāki* (postman) could mean everything in their lives, as letters were the only means to bridge hearts and minds.

Other forms of traditional communication

Performing arts remain a crucial mode of traditional communication, serving a dual purpose. Art forms like *Gandarva* songs, *Ghāntu*, *Sorathi*, *Krishna Charitra*, and *Bālan* disseminated socio-cultural messages while simultaneously providing a space for the audience to interact with each other, sharing their sorrows, joys, and the latest happenings in their personal and social lives.

Jatra is another form of traditional communication system. In general, the term Jatra refers to a wide range of festivals, rituals, processions, performances, and celebratory events, primarily rooted in belief systems and historical events, or local legends. *BhotoJātra*, *BisketJātrā*, *IndraJātrā*, *GaiJātra*, *GhodeJātrā*, *RopaiJātrā*, and *RatoMachhindranathJātrā* are some forms of *Jātrā*. These *Jātrās* provide socio-cultural messages to the audience. Their shared experience and interpersonal sharing-grounded in local context-helps to fill communication gaps.

Social gatherings are a crucial form of traditional communication. In the context of Nepal, a social gathering refers to a communal assembly of people for cultural, religious, familial, or celebratory purposes. They can range from small family events to large public events. Gatherings for religious activities, the life cycle rituals, celebrations, festivities, and fairs are some of its major forms.

These gatherings play a crucial role in maintaining social bonds, reinforcing traditions, and fostering collective identity. In this scenario, Putnam (2000) concludes that social gatherings provide opportunities for interpersonal exchange, reinforce shared identities, and contribute to individual well-being through social connection.

Different public spheres have served as communication centers in rural Nepal. The *Pandherā* (public water tap), *PāniGhatta* (a traditional water mill used by the rural people), *Chautaārā* (a traditional public resting spot built along footpaths, at a crossroads,

or in the center of a village, often around a large tree such as a *Pipal* (a sacred tree) or banyan, and *Parma* (shared labor) served as long established traditional communication hubs. These places facilitated the exchange and dissemination of local information across rural communities.

In this way, oral traditions, inscriptions and manuscripts, trade routes, pilgrimage connection, instrumental music, visual communication, the postal service, and other forms of traditional communication served crucial communicative functions, crisscrossing all spheres of society.

Challenges of traditional communication systems in Nepal

Traditional communication systems in Nepal faced fundamental challenges that limited their effectiveness, reach, intergenerational transmission, and sustainability. These limitations were primarily rooted in the social structures and technological constraints of the time. Now, modern forces like globalization, technological change, and a shifting socio-cultural landscape are not only fueling these limitations but also eroding the cultural foundation upon which these traditional systems depend.

Along with this, a significant policy gap exists in Nepal's media framework, where the National Mass Communication Policy (2016) – the key operational document for the sector – completely overlooks traditional communication systems, despite the Constitution of Nepal (2015) implicitly mandating their protection through fundamental rights and state directives aimed at preserving cultural heritage. This omission creates a critical void, leaving these vital cultural practices without official recognition, state support, or a clear strategy for their preservation and integration into the modern media landscape. It hinders the fulfillment of constitutional principles marginalizing important community-based voices.

Traditional communication systems are now highly vulnerable to external influences and face a critical threat to their continuity.

In a global context, UNESCO (2011) warns that the forces of globalization, rural out-migration, and the shifting value systems of younger generations pose a major threat to the survival of these traditional practices. Often, modern media channels are perceived as more powerful, leading to the displacement and potential loss of traditional communication systems rooted in indigenous knowledge and cultural heritage.

Lastly, it is impossible to undermine the value of modern communications systems. However, this does not mean that traditional systems are valueless. The critical failure lies in the fact that policymakers often neglect to internalize the cultural, ethical, and philosophical values embedded within traditional communication systems. Therefore, the central challenge is to foster a broader appreciation for these traditional values while still respecting the indispensable role of modern technology.

Conclusion

This study highlights the lasting legacy and multifaceted nature of traditional communication systems in Nepal. Rooted in rich oral traditions, instrumental music, visual communication, manuscript transmission, postal services, and communal gatherings, these systems served as vital conduits for information, cultural preservation, social cohesion, and collective identity across Nepal's diverse ethnic and geographical landscape.

Despite their historical centrality, traditional communication systems face significant challenges amid the rapid modernization, technological change, urbanization, and shifting socio-cultural dynamics. These pressures have led to the decline in intergenerational transmission and social relevance of many traditional practices. Nonetheless, such systems remain culturally significant and provide valuable alternative paradigms for participatory, community-based, and culturally embedded communication in contemporary Nepal.

The findings compel a call for deliberate documentation, revitalization, and integration of traditional communication frameworks into Nepal's cultural sustainability efforts. Preserving these practices enriches cultural heritage and complements modern communication technologies by fostering inclusive, localized communication that strengthens social fabric and cultural identity.

Future research should incorporate empirical fieldwork documenting the practices and perceptions of traditional communication among diverse Nepali communities. Policymakers and communication practitioners can leverage these insights to design mixed communication models that blend tradition with modernity, ensuring the longevity of Nepal's intangible cultural heritage in an era of global change. Nepal must develop a specific policy to address and integrate these traditional communication systems.

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