

## I. Introduction

This research focuses on the interpretation of the term "nationalism" in the present socio-political context of Nepal through different icons that represent Nepali nationality. This study is a critical discussion of Unnati Bohara Sheela's lyrics in the light of how different casts; ethnic, political and regional groups represent their nationality in Nepal. The mixed representation of the Nepalese people is the central focus of the study. Sheela presents the picture of modern Nepalese consciousness in her lyrics. Being the native writer Sheela believes that Nepal is the land of peace and unity though recent years have been proved to be critical. The images in Sheela's lyrics raise the national consciousness among the people from different diverse groups as well as region whether they are inside or outside the state, therefore, these images become icons that stand for Nepali nationality.

A nation is a large body of people sharing common genealogy, language, culture etc. and nationalism is a way of dealing with culture and religion as Radhakrishnan says: "nationalism is disrepute the world over" (21). Unnati Bohara captures the images and symbols in her songs which are not only associated to the common territory of Nepal but also recognize the consciences of nationalism: "it's the beauty of this album that the team has worked in tandem to forget a marked difference in the music of patriotic substantiates the clarion call for (Stapit iii). Stapit views that her patriotic feelings and call for peace transcend the narrow bounds of tribal law and encompasses the consciousness the consciousness of nationalism. Stapit further states:

Group song "Bolcha itihās" is replete with the nationalistic feelings and pride in Nationalism that are well emulated by its music characterized with gallantry and valor. *Nepali jhanda* is an example of how gallantry and valour can come to life. As it projects the glory of

Nepali flag, which is world famous for its unique shape. It's the group song led by veterans like Premdhaj Pradhan and Yougesh Vaidya (iii) "Nepali jhanda", "Mt Everest", "Buddha" become the icons in her songs because they do not lose connection with its citizen when the Nepalese citizens leave the borders of the national territory. The migrated Nepalese people feel sense of belongingness even when they leave this territory. These icons their belongingness is not associated with Himalayan for Mt Everest and peace or certain religion for Buddha, but these icons raise their consciousness of nationalism. "*Mutu Bhari*" is a touching song that effectively describes feelings of a Nepalese who're seen doomed to immigrate to a forcing land to earn his livelihood. He would wallow in a pleasant nostalgic of his childhood amid" (Staphit iii). As a result, a sense of nationalism becomes the protector and saviors of the Nepalese unity whether they are in Nepal or anywhere else.

The consciousness of nationalism must also be associated with the community that should offer the cultural and religious protection of its members. Although the nationalism is a symptom of the incompleteness of the development of the nation, for the state is an indicator of the existence of irresolvable cultural conflicts, usually class conflicts within the community, and the nation is only fully mature where it is able to solve the internal conflict through the consciousness of nationalism. According to Ashcroft, Bill et. al:

Constructions of the nation are thus potent sites of control and domination with modern society. This is further emphasized by the fact that the myth of a nation , tradition is employed not only to legitimize a general idea of a social group(a people) but also to construct a modern idea of nation state , in which all the instrumentalities of state power

(eg, military and policy agencies, judiciaries, religious hierarchies, educational systems and political assemblies or organizations) are subsumed and legitimized as the 'natural' expressions of a unified national history and culture. (150)

The consciousness of nationalism ceases self of particular communities and creates a common feeling. As Thakur Amgai feels the patriotism in her songs; "the songs in this albums include the themes of love and devotion, frustration, women's sentiments and patriotism" (24). As Amgai has suggested, Bohara views that the patriotic feelings can combine the people of disparate tribes as in the case of Nepal.

Thus, this type of unity is achieved by the state by driving the great figures as other important images into icon which may represent our nationality and unite the people from diverse groups. It is necessary to avoid foreign domination because the forceful imposition of foreign culture, power, and domination can be avoided by the national consciousness that paves the way for nationalism.

Multitalented, Unnatis recently released album *Pharki Aau Shanti Teme* (2006) has yelled the contemporary condition of Nepal. This album carries humanitarian values, class consciousness and patriotism. Destruction of weapons and restoration of peace is the message Bohara tries to convey through the songs in this album. 'Pharki Aau Shanti Timi' sings the song of Danfe, Munal and Rhedendron as the creation of nature for the restoration of peace. Melodies have worked well in *Rangi Birangi Phul*, an ode to the motherland and her diverse culture and rich heritage. *Yahi Dharti*, the song sung by lyricist herself, also has come up as another ode dedicated to the motherland.

The same also applies to group song *Jahan sun-ka*, and *Gyanu Ranas* solo *Nepali bhai*. It is in group song 'yuva' that the lyricist senses the need of the hour, and

aptly makes an appeal to the youth to take up the onus of nation building. '*Mutu Bhari*' is a touching song that effectively describes feeling of Nepalese who've been doomed to immigrate to a foreign land to earn their livelihood. They would wallow in a pleasant nostalgia of their childhood amid songs which could otherwise be bland and mission-specific.

Title song "Pharki Aau Shanti Timi" 'Kanla Kanla' also has the rustic settings. The music tinged with folk fervors improvised with 'wailing violin pieces beautifully emulates the songs pathos. In 'Yo Deshko Maya', composer Shambhujit has added a sentimental and sensible song to his repertoire, whereas he's known so far for romantic singing alone. As a lyricist, Unnati Bohara 'Sheela' has established herself as a lyricist writer who would not dwell in any world of fantasy and imagination. Instead, she steers her writings in the path of some 'mission'. "After going through her lyrics in album "Pharki Aau Shanty Teme" Unnati now can be explored as a true nationalist. Who loves own nation and glorifies its beauty and tries to establish nationhood by means of words and writings" (Nepallipatra, 2062 20<sup>th</sup> jesh). Bohara's devotion towards nation, her willingness to live and die for the nation is reflected through her song. National consciousness and humanism is the central theme of her writings. Both in her lyrics and poems patriotism, motherland, nature are used as way of expression. When the nation falls in bloodshed, violence she calls Lord Buddha, Himalayas, Mountains, Danfe and Munal.

The album justifies itself for it is an album for 'peace' that has come at a time when the entire Nepali society is beset with the series of violence and murder. The peace has been badly hit because of the series of violence perpetrated by the rebels and the states counter-actions to contain it. In deed, rapprochement between the warring parties is not impossible either, as the history is witness.

In period of civil war actually Nepali nationality was in crisis and citizens were really suffered and were in search of peace and their identity as Nepalese. So Bohara in the period of conflict and war tried to create and unite Nepal and its identity through her writing. Loss of life, houses, family and peace because of conflict was the reason nation being in crisis. Bohara has tried to present Nepalese identity in different forms.

Patriotism, romanticism, humanitarian, brotherhood, are main essence of her writings. Patriotism fascinates Bohara. So her writings glorify the nation. Destruction caused by civil war and the blurred image of nation always hurts Unnati. Bohara being nostalgic is lamenting on the loss of peace, unity, brotherhood and patriotism and is insisting in the reconstruction of nation. (Regmi 3)

It shows that, whatever be the socio-political cause, sensitive human beings like music artistes see no justification in perpetrating violence and murder. Therefore, the realization of a rational citizen has inspired this poetess to take the initiative for making a musical call for peace.

Proud of being Nepalese, awareness towards the nation, humanism, optimism towards life, wish for peace, love for motherland, are the values of Sheela's lyrics. Her lyrics are the product of national awareness, so these are the national songs, songs of real patriots, which awaken the citizen. There is no denying that Nepal is beautiful land that, in the universe that, boasted of a history of peaceful, harmonious living which witnessed any colonial rule. Artist and the creators-the sensible and sensitive lots – are naturally touched by the perpetual violence and murder in this land of Lord Buddha. Then naturally does a result to make a clarion call for giving peace a chance.

In this backdrop, Sheela's attempt surely represents the public will for giving peace a chance. Her songs represent different diverse groups as well as region whether they are inside or outside the state. Sheela has succeeded in expressing her deep respect towards Nepal. Being away from cheap popularity and thought she has filled life to her lyrics with wisdom. Sheela believes: "artistes need to come out of their closets and do something for society and nation"(The Himalayan Times, March 19, 2006).

Glorification of ancestors and their deeds shows Bohara nostalgic too. In her lyrics she has valorized the deeds of martyrs and wished to follow their path as guideline. Her writing shows awareness towards the maintenance of peace prosperity among Nepalese. Sheela's anxiety and future Nepal can be felt in her lyrics. Search for Peace, prosperity, tradition, culture as well as attempt to create nationality in her lyrics is symbolic search for prosperous Nepal. Bravery, typical Nepal, Nepali religion and culture are the main themes of her lyrics.

Specially being focused on the nation and its prosperity, Bohara seems to be engaged in developing the sense of brotherhood and empathy among citizens. She would have loved to write about love and feminine sentiments, but "peace and security are the need of the hour and it's impossible to enjoy the bliss of life while naked terror stalks your corridors" (The Himalayan Times, march 19, 2006). In the contemporary time when she published her lyrics in the form of songs with beautiful music composition these songs helped to unify the nation in a sense of longing for the peace. In the period of civil war Sheela's lyrics gave solace to the peoples. Her lyrics with the diverse culture and unity among Nepal and Nepalese represent the cultural importance and try to establish it. Nepali flag, terrace land, crops of gold, "danfe", "munal", are used as strong image to establish patriotism and Nepalese identity. Description of

rustic life, sense of awareness toward nationhood, in her writings shows her patriotism.

Images like – “Buddha”, “Nepali Jhanda” and “Sagarmatha” in Bohara’s not only stand for particular religion, statehood and geographical space respectively but also helps to raise the sense of unity within the people from different ethnic, religious and community groups. Conflict among the citizens of the same nation may create a crucial condition where the foreigner may earn profit. Sheela's lyrics not only try to unite the Nepalese who are inside the nation but also those who are in foreign land. By creating a imaginary boundary she has unified the Nepalese all over the world. Hence, these images become incomplete in its interpretation when they are not assumed as the indicator of national consciousness. Sheela's lyrics served as the uniting factor and raised the sense of brotherhood. Various images in her lyrics represent the whole Nepali nationality geographically and historically. Danfe, Munal, Sagarmatha, Buddha, triangular unique nepali flag, and other images in her writing helps to unite terai, pahad and madhes.

To show the national icons as connecting factor for nationality in the lyrics of Sheela, this researcher has divided this dissertation into four major divisions. The first chapter has given the introduction of this research. Second chapter establishes theoretical modality to this research in which the prime focus is given to the concept of nationalism. Third chapter is all about analysis of Bohara’s lyrics. Finally, the fourth chapter conclude whole dissertation.

## II. Nationalism

“Nationalism, in modern history, is a movement in which the nation-state is regarded as paramount for the realization of social, economic, and cultural aspirations of people”. Nationalism is characterized principally by a feeling of community among people, based on common descent, language, and religion. Before the 18th century, when nationalism emerged as a distinctive movement, states usually were based on religious or dynastic ties; citizens owed loyalty to their church or ruling family. Concerned with clan, tribe, village, or province, people rarely extended their interests nationwide.

Historically, the tendency toward nationalism was fostered by various technological, cultural, political, and economic advances. Improvement in communications extended the knowledge of people beyond their village or province. The spread of education in vernacular tongues to the lower-income groups gave them the feeling of participation in a common cultural heritage. Through education, people learned their common background and tradition and began to identify themselves with the historical continuity of the nation. The introduction of national constitutions and the struggle for political rights gave people the sense of helping to determine their fate as a nation and of sharing responsibility for the future well-being of that nation. At the same time the growth of trade and industry laid the basis for economic units larger than the traditional cities or provinces.

“Nationalism is a modern thought, rooted in dynastic, religious and ethnic community based on common values”. The beginning of modern nationalism may be traced back to the disintegration, at the end of the Middle Ages, of the social order in Europe and of the cultural unity of the various European states. The cultural life of



Europe was based on a common inheritance of ideas and attitudes transmitted in the West through Latin, the language of the educated classes. All Western Europeans adhered to a common religion, Catholic Christianity. The breakup of feudalism, the prevailing social and economic system, was accompanied by the development of larger communities, wider social interrelations, and dynasties that fostered feelings of nationality in order to win support for their rule. National feeling was strengthened in various countries during the Reformation, when the adoption of either Catholicism or Protestantism as a national religion became an added force for national cohesion. The rise of nationalism coincided generally with the spread of the Industrial Revolution, which promoted national economic development, the growth of a middle class, and popular demand for representative government. National literatures arose to express common traditions and the common spirit of each people. New emphasis was given to nationalist symbols of all kinds; for example, new holidays were introduced to commemorate various events in national history.

The penetration of nationalism into colonial countries was hastened by World War II. The British, French, and Dutch empires in eastern Asia were overrun by the Japanese, who widely disseminated the nationalistic slogan "Asia for the Asians." The colonial powers were weakened further by the military and economic consequences of the war and by the expansion of Soviet power. In its propaganda, the Soviet Union emphasized mainly the right of the colonial countries to national self-determination and independence. Britain, influenced by the liberal tradition in politics, willingly granted independence to India, Pakistan, Ceylon (now Sri Lanka), Burma (now known as Myanmar), Malaya (now part of Malaysia), and the Gold Coast (now Ghana). Similarly, the U.S. granted independence to the Philippines. The Netherlands relinquished control of the Netherlands Indies, which became the Republic of

Indonesia. France lost possession of its colonial empire in Indochina. By 1957 nationalism had asserted itself throughout Asia, and the colonial empires there, with the exception of that of the Soviet Union, ceased to exist.

In the postwar period nationalist movements developed and won many successes, particularly in Africa and in the Middle East. By 1958 newly established nation-states in those regions included Israel, Morocco, Tunisia, Libya, the Sudan, Ghana, the United Arab Republic (Egypt and Syria), and Iraq. In the 1960s and '70s the Algerians, Libyans, and many formerly British, French, or Belgian colonies in black Africa became independent. As the 1990s began, nationalism remained a potent force in world affairs. Competing Jewish, Arab, and Palestinian nationalist aspirations continued to generate political instability in the Middle East. In Eastern Europe, where nationalist passions had largely been held in check since World War II, the decline of Communist rule unleashed separatist forces that contributed to the dissolution of the Soviet Union, Yugoslavia, and Czechoslovakia and threatened the integrity of other countries.

### **Nepalese Nationalism**

The ‘ unification ‘ of Nepal by king Prithvi Narayan Shah of Gorkha and his successors in late eighteenth and early nineteenth century was in the first place a straightforward military conquest: there was certainly no demand for unity of the kind expressed by many Germans and Italians before German and Italian unification was achieved. Nevertheless there were certain common factors distinguishing the Hindu population from Kumaon eastwards through the Himalayan foothills from Hindu elsewhere in south Asia. There was a shared sense of being Paharis ( hillmen) as opposed to plains dwellers, a continuum of dialects classified as the Pahari division of

Indo- Aryan, and a discernible Pahari culture, marked by features such as a less rigorous regulation of caste and sexual life. The Nepalese are not a race, but a multilingual and multiethnic population who are in the evolutionary stage of becoming a nation. So far in the process, Nepal has kept itself untouched by the separatist tendencies that its neighboring countries have experienced. This, however, did not mean that Nepal did not have to face some sort of ethnic and linguistic conflict in the course of the development of a nation. But the problems experienced by Nepal's neighboring countries and some other African and Asian countries, did not affect Nepal as much today's Nepal was inhabited by the people of a similar kinship (at least the Khas, Chhetries and Brahmins of Nepal later influenced the tribal people – Gurungs, Magars and Newars with Hinduism) as such they became a separate entity in the Himalalayan region.

It is common to regard 'Nepali nationalism' as simply a borrowing in this century, via the Indian nationalist movement, of a nineteenth- century European ideology. This is perhaps true if we are looking for the origins of the sense of the political identity which is the key characteristics of groups, we recognize as 'nations,' is certainly right in discerning a connection between industrialization's need for an homogeneous workforces and the acceptance of the integrated nation-state as a political ideal, but industrialization deepened and accelerated an existing trend rather than producing an entirely new phenomenon. Cultural amalgamation and the growth of a sense of identity between hitherto disparate elements was molding nation- states in Europe long before the industrial revolution, and in Nepal a some what similar, though more limited, process was underway before the importation of western political ideas could play any significant role.

It's only the middle class who are really concerned about Nepal. The poor are just interested in getting enough to eat and the very rich people around the palace are only worried about getting more money. Being Nepali, then, means different things to different Nepalese and we need to be constantly aware of the gap that may exist between official aspirations and the actual feelings of a population divided along ethnic, caste, and class lines. That does not, however, mean that we are wrong to take the Nepali state and groups occupying the most central position within it as the starting point in any discussion of Nepali identity. The consolidation of much older nation- states has involved the diffusion to a wide community of sentiments originally confined to a much smaller circle. We need to examine the undoubtedly strong feelings of 'Nepaliness' which are so evident amongst educated members of the dominant Parbatiya castes (Thakuri, Chetri, and Brahmins) and then look at how they have spread, or are spreading, to other groups in the population

Regarding the Nepalese tribes and their religious practices, Christopher van further asserts that: the organized gorkha power led by the khas, chhetris and the Brahmins not only stimulated a feeling of nationalism, but also introduced war techniques in Nepal. Prior the expansion and victory of the gorkha power, the tribes who had settled over the Himalayan region of Nepal had lived in peaceful, closed, rural communities. This fact is evident from the life style and practice of the newars who settled in Katmandu valley.

The ethnic backbone of the new state was formed by the Parbatiya or 'Hill People; both they and their language were, and occasionally still are, known as Gorkhali. They have a simple caste system consisting of Brahmins (Bahuns) and Kshatriyas (Chettris) at the top and three or four untouchable artisan castes at the bottom. In addition there is a small royal caste, called Thakuri. The Chettris used to be

known as Khas and the language was therefore known generally considered somewhat insulting in central Nepal but versions of it continue to be used in other Nepalese languages. The Gorkhali, Parbatiya, or Khas Kura language is now known as Nepali.

It also needs to be noted that the difference of scale has important consequences. Successful nationalisms acquire an institutional backing which allows them to be imposed on, or at least to impinge upon, large number of people. Ethnic movements, on the other hand, may be wholly cultural in intent, without any aspiration to national status, as the Newar example clearly shows. This implies a completely different relationship to the state: ethnic movements may only seek recognition, and perhaps financial support, from the state, whereas national movements seek their own state or at least their own administrative unit within the state. Most nationalisms build on the ethnic identity of the majority while rejecting or containing minority identities; but some nationalist ideologies, particularly in classic 'pluralist' societies such as Switzerland, Kenya, Trinidad, or Mauritius, attempt with greater or lesser success to build a sense of national identity on the basis of the equal treatment of all constituent ethnic identities (Erskine 116-18).

In Nepal too, both before and after 1990, the dominant political discourse marks the English word 'nationalism' as entirely positive, and the terms 'tribe' and 'communalism' as negative. Foreigners taking an interest in minorities are often suspected of encouraging backward-looking allegiances. By contrast, it would be unthinkable for any political party to be *against* 'nationalism'. 'Nationalism' (*rastriyata*), 'democracy' (*Prajatantra*), and 'development' (*bikas*) are the three holy mantras of Nepalese politics. Politics always claims to be building them, and always accuses their opponents of undermining them.

For the last forty years it has been a cliché of Nepalese politics and the tourist brochures that the many different castes, religions, language, and ‘races’ of Nepal live together in tolerant harmony, without the violent conflict which has blighted the other countries of south Asia. The harmony may have been exaggerated Bhattachan (1995:125) condemns it as a “Blatantly manufactured myth” of the Panchayat period –but it is equally true that ethnic violence has so far been avoided. Understanding how this has been achieved, and how it can be perpetuated, are questions which rightly concern Nepalis and all those who study Nepal. NCP (UML), in its manifesto of 2065 has asserted its concerns in the following words: “Nepal is a multilingual, multi-cast based and multi-cultural country. Multiplicity will be taken as base for the formation of future Nepal. This issue will be granted as a major factor while forming new state-system and constitutional system” (my translation 11). It is true that no one can deny the unity that has been established among the multiplicity in Nepal; but it is also true that unequal distribution of power has become the major source of disturbance in unity. So, major political parties are focusing on this issue.

During the election of constitution assembly, major political parties of Nepal have presented their manifesto regarding nationality and their future planning. Similar to UML, NCP (Maoist) has also recognized multiplicity in various aspects such as language, ethnicity, and culture and so on. Its manifesto reads: “federalism will be the major focus without denying multiplicity of language, culture, religion and ethnicity. We believe in federalism which also equipped with the right of self-decision (my translation 15). The issues like federalism, proportional representative system and fresh delineation of constituencies according to population have been major focus of all parties.

In the wake of political reforms instituted in 1990, non-Khas nationalities began asserting their own national identities within the boundaries of the current state. A new constitution was introduced that year, confirming Nepal as a multinational ( *bahujati* ) and even multilingual ( *bahubhasika* ) country. The constitution, however, retained the Nepali (Khas) language as the official 'national language' and Hinduism as the sole 'state religion'. Although the constitution provides liberty for ethnic non-Khas and non-Hindu religious communities to express themselves - against the domination of the 'one nation, one language, and one religion' policy of the government - minority languages and religions remain without legal protection. The major demands of the non-Khas nationalities in Nepal are: the right to autonomy; political representation in the central government; equal rights for their languages in the courts, in education, and in local and central administration; and an end to the domination of Hindu religion and culture. The 'All Nepal Nationalities' Organisation' (Akhil Nepal Janajati Sangha), a Maoist sister organization to the Communist Party of Nepal, has presented the most radical demands, including the right of secession for all nationalities in Nepal. The influence of the Maoist Party, engaged in a violent 'people's war' for more than six years, is increasing throughout the country and threatening its stability. As the ruling class manipulating state institutions, Brahmin-Kshetris are the target of other nationalities' criticism. The latter find it insulting to be categorized alongside low-caste Hindus. Mainstream scholars also define these groups as 'tribes'. Most groups in Nepal including the Newars, Tamangs, Magars, Gurung, Sherpa, Limbu, Rai, and Tharu, do not accept the labels 'ethnic groups' or 'minorities'. They prefer to be called 'nations' and believe they fulfil all the criteria of nationhood: language, religion, culture, territory and a history of independent statehood, which would be achieved again if rights to secession were granted. All these groups now

accept the Nepali word *janajati*, translated as 'nationality' in English. In 1990, when eighteen of these groups gathered to create a forum called Nepal Janajati Mahasangha, they translated it as the 'Nepal Federation of Nationalities'; and only after this the search for 'national identities' was geared by all political parties. This issue is also supported by another prominent political party, Nepali Congress. In its manifesto of 2064 it has declared that "representation of unity among Nepalese people will not be a single person, rather all inclusive constitutional federalism will be" (my translation 18).

Nepalese are not a race, but a multilingual and multiethnic population who are in the evolutionary stage of becoming a nation. So far in this process, Nepal has kept itself untouched by the separatist tendencies that its neighbouring countries have experienced. This, however, did not mean that Nepal did not have to face some sort of ethnic and linguistic conflicts in the course of the development of a nation. But the problems experienced by Nepal's neighbouring countries and some other African and Asian countries, did not affect Nepal as much because today's Nepal was inhabited by the people of similar kinship (at least the khas, chhetris and Brahmins of Nepal later influenced the tribal people- Gurung, Magars and Newars with Hinduism.) as such they became a separate entity in the Himalayan region.



### III. Study of Icon Nationalism in Unnati Bohara's Lyrics

The yearning for harmony and peace can be base for Nepali nationalism addressing its heritages, languages, races and memories by accepting pluralisms like hybridity, multiculturalism, and multiple ethnic and racial differences. Among such various people and places, the government, media, and entire political culture focus on the icons of the nation like song, bird, and animal. Though the problem with these icons is that they are concrete and may carry some debate along with them but in the context of Nepal where multiplicities are occurring in almost every factor, icons for common respect for nationality is must. To show how icons can represent nationalism, this researcher has studied icons used in Sheela's (Unnati Bohara) lyrics.

Nationalism, in modern history, is a movement in which the nation-state is regarded as paramount for the realization of social, economic, and cultural aspirations of people. Nationalism is characterized principally by a feeling of community among people, based on common descent, language, and religion. Before the 18th century, when nationalism emerged as a distinctive movement, states usually were based on religious or dynastic ties; citizens owed loyalty to their church or ruling family. Concerned with clan, tribe, village, or province, people rarely extended their interests nationwide.

Nepal has gone through ten years civil war and at present the Maoists have been brought into the mainstream in the sense that they have declared a ceasefire, are now running the government. A new interim constitution is introduced, confirming Nepal as a multinational (*bahujati*) and even multilingual (*bahubhasika*) country. The constitution, however, retained the Nepali (Khas) language as the official 'national language'. Although the constitution provides liberty for ethnic non-Khas

and non-Hindu religious communities to express themselves - against the domination of the 'one nation, one language, and one religion' policy of the government - minority languages and religions remain without legal protection. The major demands of the non-Khas nationalities in Nepal are: the right to autonomy; political representation in the central government; equal rights for their languages in the courts, in education, and in local and central administration; and an end to the domination of Hindu religion and culture. Despite such successes, Nepalese people are not able to breathe the air of peace. Being a citizen of this country Bohara has called for unity and common consent for nationalism. In her lyrics "Return! O Peace" she writes:

Return! O peace return  
 The rhododendrons call  
 Calling for your return  
 In tears the pheasants call. (my translation 1)

In this stanza, she has put forward first icon of Nepalese nationalism that is "rhododendrons". Though we belong to different races, classes and casts, the flower rhododendron is common sharing of our emotion for nationalistic feelings. So, by addressing our national flower, Sheela is trying to evolve common emotion that can bring peace and national unity.

Peace and national unity are the most required aspect of present time. Despite its urgency, many problems from within our country has appeared to maintain peace. Sheela also sees these obstacles for peace:

Beware you may be tainted  
 With sin of Buddha dear  
 You may be cursed, o peace  
 With the curse of the motherland

Return! O peace return

If not you may not be spared

By generation to come. (my translation 1)

Since then there has been violence, arson, strikes, demonstrations and vandalizing statues of different leaders and curfew has been imposed in many cities. Other indigenous groups and ethnic communities have also started their own protest programs which has paralyzed life in many Eastern Hill areas. These are the obstacles that hinder to maintain peace at present. Even though situation is intricate, peace is a must for national unity. That is the reason why all the people are yearning for it:

Widowed women eagerly

Await your return

Disabled and orphans also

Dream of your warm lap

Return! O peace return

If not you may be condemned

By mother Nepal's tears. (my translation 1)

Since Nepalese people are doomed to face the tyranny of war, many citizens have been affected by the civil wars. The victims of the war, civil societies, and all human beings are now demanding the peace. Many mothers have lost their children and many wives have lost their husbands. Because of the war prevalent in Nepal, we are suffering from not only economic crisis but also moral decay is taking place. We have lost faith upon each other. This situation ironizes the identity of Buddha's country. So, Sheela in her lyrics begs for peace for the sake of humanness that has been overshadowed by animal instinct in us.

Since our mother land is suffering; suffering from her own children, so it's our duty to respect our mother by uniting among ourselves. To bind ourselves we need to bring out icons of our nations which belongs to all ethnic groups, races, classes and genders. Searching such icons of nationalism, Sheela finds our national flag as common shared value for all its citizens. Sheela in her lyrics, "The National Flag" puts forward her words as:

Red is the color of our flag  
 The rhododendron's also red  
 Bearing the moon and the sun  
 Two triangles they share  
 Vermillion is also red  
 It's the color of our blood  
 The pride of all Nepalese  
 Our flag the tri-color. (my translation 98)

The blue border symbolizes peace and harmony that has been prevalent in the country since the age of Gautama Buddha, who was born in Nepal. The two triangles symbolize the Himalaya Mountains and represent the two major religions, Hinduism and Buddhism. The red triangular flag has been a Hindu symbol of victory since the time of Ramayana and Mahabharata. The depiction of celestial bodies represents permanence, the hope that Nepal will last as long as the sun and the moon. The moon symbolizes that the Nepalese are soothing and calm, while the sun symbolizes fierce resolve. The moon also symbolizes the shades and the cool weather of the Himalayas, whereas the sun symbolizes the heat and the high temperature at the lower part (Tarai) of Nepal. Another interpretation: The flag's shape symbolizes a Nepalese pagoda.

Putting a mirror at the side of the flag closest to the flagpole will generate an image of a pagoda.

This national flag not only symbolizes peace but its citizens' bravery also. There is no denying that Nepal is beautiful land that, in the world, boasted of a history of peaceful, harmonious living which witnessed any colonial rule. Artists and the creators-the sensible and sensitive's lots – are naturally touched by the perpetual violence and murder in this land of Lord Buddha. Then naturally does a result to make a clarion call for giving peace a chance.

The symbol of our bravery

And our ancestor's legacy

Never will it ever stop

In time of tribulations

Flag! This is our national flag

The icon of our land

Flag! This is our national flag

The esteem of our land. (my translation 98)

The crimson red color is Nepal's national color, and it indicates the brave spirit of the Nepalese people. The national insignias are in a way theme of a particular nation.

These are the symbols and things that the inhabitant of that nation respect and want to be respected. In a way, these symbols are attached with the conscience of the citizens of that nation. Sun and moon as symbol shows the sense that this nation will remain as long as sun and moon will remain in the sky:

Forever it will flap and wave

On the summit of the world

With unwavering pledges

And bravery in every step. (my translation 98)

Along with flag, Sheela has associated Mt. Everest, “summit of the world.” So triangular national flag with sun and moon, and red, white and blue in color don’t belong to single group, race, ethnicity or religion. Because of this uniqueness this flag has become a binding factor among Nepalese. So the poetess has very honestly presented national flag as an icon of Nepalese nationalism.

In another lyric entitled “Colorful Flowers” Sheela is very sincere and devoted for national unity. She has analyzed various aspects of Nepalese people and has called for harmony because we Nepalese are children of a same mother:

We are flowers of the garden  
 Where multi colored flowers bloom  
 With the conviction of our culture  
 An imperishable race on the move  
 Fired with the feeling of love  
 Exuding peace: we’re the moon  
 Climbing hills or plains descending  
 Our hearts and minds still Nepali

Lets raise our flag: the moon and the sun. (my translation 31)

Though we belong to different group, race, gender, region and ethnicity Nepal is our common nation. The flag which symbolizes our attitude and our glory does belong to all of us. It is not the property of a single group. Whether people live in mountain or hill or tarai national icons, like national flag belongs to all. Sun and moon inhabited on the flag belong to all. So our responsibility as a Nepali citizen is to establish unity with harmony in any cost. By bringing this kin of feelings, Sheela is trying to arouse nationalism within Nepalese people:

There is no feeling of enmity  
 Children we are of the same mother  
 Love for the nation: our main mantra  
 Let us chant: all together. (my translation 31)

These lines with the diverse culture and unity among Nepal and Nepalese represent the cultural importance and try to establish it. Her songs represent different diverse groups as well as region whether they are inside or outside the state. Bohara's devotion towards nation, her willingness to live and die for the nation is reflected through her song. Nepali flag, terrace land, crops of gold, *danfe*, *munal*, are used as strong image to establish patriotism and Nepalese identity.

The fact that Nepal is one of the underdeveloped countries has caused much instability within Nepalese people that has caused migration, brain drain and fragmentation. These results have weakening the feeling of nationalism in its citizens. In this backdrop, Sheela has urged to respect own motherland because without her we could not have our identity as well as life. In another song "Born in this Soul" she has expressed her deep respect for her motherland as:

I was born in this soul  
 In this soul may I die  
 In service mother Nepal  
 My destiny I seek  
 This my desire  
 This is my sacred wish  
 And this my only thought. (my translation 87)

Perhaps nothing remains to add after reading this poem but yet there are some traitors who prefer more often than not to cheat their own country in lieu of some financial or

for that matter political gains. Being born in this country she shows her reverence for Nepal. In the above words she says that this is the very nation that gave her birth and now because of this she has got her own identity. She also urges that she would like to die in this very country. She wants to serve this country because what ever has got is because of this country. The poetess, at the same time, wants to aware her readers also that we need to respect our nation. We should sacrifice our life for the nation if needed. She further writes:

Open the eyes your mind  
 Heaven you will discover  
 Open the portals of your heart  
 Almighty you will meet  
 Show the seeds of love here  
 And reap celestial nectar  
 Write your songs in this soul  
 Waterfalls will fill the tune. (my translation 87)

In later five years, Nepalese nationalism has taken severe blows. Nobody speaks for the nation. Institutions like Monarchy, Army, religion and culture are being dismantled in a planned manner. The new movements could lead to separation and dismemberment. Sheela is filled with this pathetic condition of Nepal and calls for all youths for a movement that can only save our motherland. She believes that unless and until we don't become aware of our nationality and its importance Nepal cannot step towards its golden age.

Nepal's nationalism has its own internal problems rather than the external ones, at least at present. Nepali nationalism is not about resisting the domineering



west or resisting neighboring India and China. During the Panchayat Raj there were such voices but they were based on misplaced rhetoric. Nationalism now is trying to come to terms with nation as the site of peace and harmony out of the interior conflicts which raked the state for many years. In this background, the poetess through “History Speaks” throws lights to remind how our ancestors fought together with foreigners to save this nation and their dignity:

The history of this country speaks  
 The soil of this country speaks out  
 The blood speaks out: drop-by- drop  
 Of the sacrifice of our martyrs. (my translation 86)

Our forefathers kept the national spirit alive and we still hold our heads high. The independence which our ancestors preserved before the might of the British Empire might be compromised by the selfishness and greed of the present breed. Though at present we talk about multiple nationalisms Sheela focuses despite of varieties of nationalisms we should preserve our nation with strong nationalistic feelings. She inscribes:

This country: the dignity of all  
 Nationalism is our life  
 Together let's unite and save  
 The pride of our nation  
 This head never ever stopped  
 Nor did these steps retreat  
 In protecting the nation  
 Brave Nepalese never faltered. (my translation 86)

Although they sometimes used tunes borrowed from older songs, the lyrics of these songs were unique expressions of Nepalese culture, and their popularity suggests that by this time there was widespread identification with the activities described and the attitudes and values expressed in them. These lyrics included a strong sense of independence from any kind of totalitarianism. Such songs reflected elements of a national culture, and by 1980s they represented a fairly late stage in the emergence of a national identity.

The issues have been federalism, proportional representative system and fresh delineation of constituencies according to population. However, the saddest part is that more than twenty-three people have died in the Terai. That number is greater than that of the casualties in People's Movement II which led to a change of regime. Over time, Nepalese human life is being more and more devalued except when politicians develop a cause to promote some to martyr status. Fourteen thousand deaths during the insurgency - one doesn't hear much about punishment for the killers except 49 rebels unaccounted for from a particular Army barrack. In "Looking for Peace", Sheela has tried to be inclusive in the level of geography to arouse unity among Nepalese people:

I looked around the slopes  
 And on the terraced land  
 Looking for you everywhere  
 Hills, slopes and every cranny  
 But you were no where to be found  
 Peace! You were not there. (my translation 86)

Destruction caused by civil war and the blurred image of nation always hurts Unnati. National consciousness and humanism is the central theme of her writings. Sheela,

herself being a mother, can experience the conflict among her own children the way mother Nepal is undergoing because of civil war on in this country. She searches peace everywhere. Hills, slopes everywhere she has searched for peace but in vain.

I looked in the lakes: Fewa and Rara  
 Rivers, fountains and waterfalls  
 The branches of trees in the green woods  
 And the songs of the cuckoo too  
 Peace you were not there  
 I looked in the caves and rocky dens  
 Horizons of the sky and below  
 In the heights and lowlands too  
 Rhododendrons and wild fruits  
 Peace! You were not there. (my translation 72)

In this backdrop, Unnati's attempt surely represents the public will for giving peace a chance. It shows that, whatever be the socio-political cause, sensitive human beings like music artistes see no justification in perpetrating violence and murder. Therefore, the realization of a rational citizen has inspired this poetess to take the initiative for making a musical call for peace. The peace has been badly hit because of the series of violence perpetrated by the rebels and the states counter-actions to contain it. In deed, rapprochement between the warring parties is not impossible either, as the history is witness.

However, there has been a tendency within this body of geographic literature to examine the ways in which nations are represented above all else or, in other words, how nationalist ideas are communicated or transmitted through a variety of

media. The impressive work that has been conducted by geographers on the importance of rural landscapes for the nation illustrates this point. In “Where Crops of Gold”, Sheela writes:

Where crops of gold sway merrily  
 Where the rainbow itself descends  
 Cheerfully the Danfe-Munal and nature blend in love  
 This is my land: my country Nepal  
 This is where the Buddha was born  
 Who taught peace to the world  
 Ascetics and sages in deep meditation  
 And spread the light of knowledge  
 Where the fragrance of sandalwood spreads  
 This is my land: my country Nepal. (my translation 92)

In this song patriotism, motherland, nature are used as way of expression. When the nation falls in bloodshed, violence she calls Lord Buddha, Himalayas, Mountains, Danfe and Munal because these emblems belongs to all Nepalese and hence arouse common feeling of nationalism. She further writes:

In daylight while the mountains smile  
 And rhododendrons bloom  
 The rivers pristine singing flow  
 In meandering melody  
 Where conch shells and ringing bells spread peace  
 This is my land: my country Nepal. (my translation 93)

She has obsession with rivers, national flower, and overall with Nepal itself. That’s why she cannot remain forgetting its natural beauty where ever she goes. This kind of

experiences is not only of the poetess rather each and every Nepali citizen feels the same. By expressing such feelings Sheela is provoking the hidden love for motherland from within Nepalese hearts not only from native people but also from migrated people.

By evoking nationalistic feeling in her songs, Sheela is also addressing our migrated brothers and sisters who are living outside the country for many causes. She asks the people whether living inside or outside the country to live with proud for the nation. "To Live as a Nepali" inspires every Nepalese citizen to life with respect to themselves and their nation.

To live as a Nepali  
 Protect your pride with zeal  
 To smile being a Nepali  
 Compassion you must keep  
 Give up greed and selfishness  
 This world is at your feet  
 Give up pride and you will see  
 That heaven's your destiny. (my translation 96)

She even asks people to be ready to sacrifice their lives for the sake of their nation. We must work hard for this nation and we must pay tribute for our motherland if we are truly true children of Nepal:

If you are a true-true son  
 Prepare to sweat and bleed  
 Let patriotism stand supreme  
 To save our sovereignty. (my translation 97)

If Nepalese youths are serious about charting the ways in which different groups of people – of different social and cultural standing – can help to reproduce nations, then it seems that there are manifold complex social and cultural geographies that need to be understood. Geography, in this sense, lies at the heart of the various processes that reproduce nationalism. To preserve nation in geographical term, Sheela gives responsibilities to youths.

Along with respect for motherland we should love our nation and must sacrifice for its all round development; “Love for Your Country” evokes this feelings. She writes:

How much love for this country do you have in your heart?  
 This life is nothing, be informed, more than my life is there  
 Always upright head held high that’s how the world knows you  
 Always ready for sacrifice if the country needs your blood  
 This blood also boils within at the thoughts of Kangada  
 Where did ancestor’s gift go when frontiers were demarked. (my  
 translation 100)

This song specifically celebrates a historical events and their heroism. A number of anthems are simply melodies without words, often no more than brief fanfares. The rise of nationalism coincided generally with the spread of the Industrial Revolution, which promoted national economic development, the growth of a middle class, and popular demand for representative government. National literatures arose to express common traditions and the common spirit of each people. New emphasis was given to nationalist symbols of all kinds; for example, new holidays were introduced to commemorate various events in national history.

Studies of nationalism have to a large extent been preoccupied with understanding the historical, political/ideological and social dimensions of nations. In terms of the history of nationalism, many classical theorists have sought to determine the modernity or otherwise of nations. Distinctions can be drawn between those who emphasise the modern qualities of nationalism, seeing it as a product of the material and discursive transformations that characterised the modern period, and the so-called ethnosymbolists, who stress the continuity between modern nations and earlier ethnic communities. Such work illustrates the overwhelming fascination within studies of nationalism with the ‘when of the nation’: its time of formation; its use of time; its use of history.

Historically, the tendency toward nationalism was fostered by various technological, cultural, political, and economic advances. Improvement in communications extended the knowledge of people beyond their village or province. The spread of education in vernacular tongues to the lower-income groups gave them the feeling of participation in a common cultural heritage. “The Youth” is all about provoking nationalist consciousness among Nepalese people, and Sheela finds youths as most striking means to educate people:

March ahead! Move forward youth  
 You are the nation’s might  
 The heart beat of the nation  
 Your steps have the energy  
 To scale the mountain peak  
 And in your heart and mind you bear  
 The picture of Nepal. (my translation 66)

Through education, people learned of their common background and tradition and began to identify themselves with the historical continuity of the nation. The introduction of national constitutions and the struggle for political rights gave peoples the sense of helping to determine their fate as a nation and of sharing responsibility for the future well-being of that nation. At the same time the growth of trade and industry laid the basis for economic units larger than the traditional cities or provinces.

In general, people of different origins within the country's borders continued to live together in peace over the centuries. However, this ended when groups began to feel discriminated against them by the state. The Nepalese government has taken few steps to fulfill ethnic demands. At present, all ethnic groups in Nepal feel they are overshadowed by Khas linguistic and cultural chauvinism. This situation can only lead to undesirable hostilities. A number of bloody incidents have recently taken place in eastern Nepal, in which local people killed Brahmins, burnt down their houses, and chased them away from their villages. Up until now, however, ethnic uprisings in Nepal have been peaceful in nature and, except in a few cases, violence has been avoided.

A small country with many nationalities, the government is unable to effectively address ethnic conflict. If ethnic uprisings are not handled with great care, Nepal may face trouble in the near future. To develop mutual understanding among the different groups in a multiethnic country like Nepal is a difficult task. The Maoists, forming the most powerful extra-constitutional political party, represent recent developments as the 'death of monarchy' in Nepal and urge the country to declare itself a republic. While nationalities remain suspicious of the present developments, they are speculating about possibilities for favourable change. Despite



its cultural richness, Nepal is one of the poorest and most underdeveloped countries of South Asia. Its people are facing various problems, including ethnic nationalism and a violent Maoist people's war. In this background, the poetess, Unnati Bohara "Sheela" sees threat for common feeling of nationalism for Nepal and hence tries to re-arouse that feeling by bringing national icons that can be inclusive and address all ethnic groups, races, casts and genders.

At present time, some social constructivist theorists of nationalism have emphasized the numerous social contexts within which nationalism, as a discourse, is produced, reproduced and consumed. Social constructivists have shown how classical theorists' understandings of nations as monolithic and uniform social groups are misplaced, given the way in which all nationalisms and national discourses are complicated and fractured by a variety of other gendered and ethnic identities. The personal attributes of different members of a nation – or, in other words, the 'who' of the nation – ultimately complicate any comprehension we have of a nation as a homogeneous group of people. But even then this researcher focuses that certain icons that represent the nation without referring certain group, class, gender, race and ethnicity can play a vital role for emerging common nationalism as a whole. Political scientists have attempted to chart the ways in which nationalism is employed as an ideology that structures political action, most specifically with regard to the state. Nationalism, therefore, is akin to a secular religion, which helps to provide a focus for individual and group identity.

#### IV. Conclusion

After the detail discussion and analysis of Unnati Bohara's lyrics, this researcher reaches to the conclusion that Sheela's aim is to outline the way in which a specifically common icons that can contribute to the resolution of a long-running debate with regard to the reproduction of nationalism as well as in reproducing nationalist discourses and practices. In focusing on this one specific issue, however, this researcher seeks to make a much broader claim concerning the value of adopting more geographical approaches to understanding the complicated processes that help to reproduce nations as meaningful communities of people. I seek to make more concrete these broader conceptual aims by examining how Nepalese nationalist discourse has been produced by a variety of actors in the town and villages in our political scenario. The above selected lyrics of Bohara illustrate how the relationship between national icons is supportive for the formation of nationalism.

Unnati has succeeded in expressing her deep respect towards Nepal. With genuine idea and thought she has filled life to her lyrics with wisdom. Proud of being Nepalese, awareness towards the nation, humanism, optimism towards life, wish for peace, love for motherland, are the values of Boharas lyrics. Her lyrics can be seen as the product of national awareness, so these are the national songs, songs of real patriots, which awaken the citizen. Boharas anxiety and future Nepal can be felt in her lyrics. Search for Peace, prosperity, tradition, culture as well as attempt to create nationality in her lyrics is symbolic search for prosperous Nepal.

Nepali nationalism is being challenged each day by internal and external factors. These factors are creating problems for this country and are working hard to divide the nation on communal grounds. Naked interference of foreign diplomats in

our exclusive internal affairs has already exceeded diplomatic limits. Only if we, Nepalese, unite such unwarranted activities could be controlled. Or else, we are sure to lose our glorious past. To preserve our nation as well as its heroic past, Sheela calls for common feelings of nationalism by forwarding national icons images like – “Buddha”, “Nepali Jhanda”, “Dafe”, “Munal” and “Sagarmatha” and these icons in Bohara’s lyrics not only stand for particular religion, statehood and geographical space respectively but also promote to raise the sense of unity within the people from different ethnic, religious and communities groups. Therefore, these images become icons that stand for Nepali nationality.

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