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Nepali Folk Songs in the Context of Transnational World

**A Thesis Submitted to the Faculty of Humanities and Social Sciences,
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Degree of Masters of Philosophy in English**

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Letter of Recommendation

Mr. Kabindra Subedi has completed his thesis entitled “Nepali Folk Songs in the Context of Transnational World” under my supervision. He carried out his research from May, 2014 to August 2018 and completed it successfully. I hereby recommend his thesis be submitted for the final *viva voce*.

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Letter of Approval

This dissertation “Nepali Folk Songs in the Context of Transnational World” submitted to the Central Department of English, Tribhuvan University, by Kabindra Subedi in partial fulfillment of the requirements for the degree of M. Phil in English, has been approved by the undersigned members of the Research Committee.

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Abstract

This research explores how Nepali folk songs create a nation through different media from the country to transnational spaces. The folk songs can be regarded as important sites where nationalism comes to be sung and performed. These musical narratives have become the means of carrier of a nation with migrants, travelers, or artists into different geographical locations. The research takes theoretical insight on nationalism, trans-nationalism and diaspora, and analyzes the nine selected Nepali folk songs which sing the sense of belongingness, glorify history, celebrate unity in diversity, and provoke national integrity projecting social, economical and cultural changes, and different political movements in Nepal. On the basis of three different transitions in the trajectory of Nepal's history—end of Rana oligarchy in 1951 and beginning of Democracy, end of Partyless Panchyat system and re-establishment of Democracy and end of Shah Dynasty and beginning of Republic Democracy in 2006—folk songs reflect the socio-political and cultural changes happening in the country and transcending them into transnational spaces. This research, thus, reveals that Nepali folk songs embody the socio-aesthetic values with different cultural and political transformation and project people as effective mediums in promoting nationalistic identities within the country and beyond.

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I. Nation, Trans-nation and Nepali Folk Songs

This research aims at exploring the interconnection between Nepal and her folk songs in relation to their global effect. Folk songs are generally believed to be the cultural expressions of the past and of the remote areas. They have been seen as one of the parts of folk culture. This research regards to contend that folk songs need to be seen as narration of nations; they are highly influenced by mobility of people to transnational spaces. They should be taken as “socio-aesthetic mirror” to borrow a term from Victor Turner, the famous anthropologist. To explore this issue, this study also aims at revealing a fact that folk songs are able to create a nation in diverse localities. For this, the research has taken Nepali folk songs of three different phases starting from 1950s, even before the establishment of Radio Nepal, as subject of interpretation. Much concentration has been given to the folk songs, which have the strong sense of national values and identities. The research also explores the significant roles folk songs play in creating a nation even in the transnational world. The researcher, as a folk singer, believes that the market as well as public sphere of Nepali folk songs has expanded and this should be studied in terms of the movement of Nepali people across the globe.

The central concern of this study is to regard folk songs as important sites where nationalism comes to be sung and performed. For this, the research reviews three generations of Nepali folk songs: the early phase is represented by the folk songs composed and sung by Dharma Raj Thapa, Lok Bahadur Chhetri, Jhalak Man Gandharba - as the era of the end of Ranaocracy and beginning of Democracy when “Radio Nepal was established in 1951, after democratic forces put an end to the century-old rule of Rana oligarchy” (Onta 1); the second phase is represented by the folk songs composed and sung by Narayan Rayamajhi, Hari Devi Koirala, Pursottam

Neupane, Bima Kumari Dura and other some popular singers and composers- as the era of 'Partyless Panchayat Democracy' and 'Multiparty Democracy,' and the third phase is represented by the songs sung by Pashupati Sharma, Kabindra Subedi, Bishnu Majhi, Sita K. C. and few others- as the era of Federal Democratic Republic Nepal.

The foremost contribution of the research is mainly to unfold the various ways of understanding the sense of nationality among people by means of Nepali folk songs and their transformation. First, this study examines and interprets some selected Nepali folk songs, which perform nationality. Second, it explores the nature of Nepali folk songs in reference to "general politics of social transformation in Nepal" (Onta 7), and people's compassion to their nation in different territories not in common understanding but in specific variations. And it also examines the historical relation of folk songs to political changes and their transnational qualities in the mobile and global world with how such songs along with the traces of nationality emerge sense of belongingness in the behavior of people who are living inside and outside Nepal.

This study makes significant use of the perception developed by the Nepali artists, folk critics and nationalist scholars; it does not offer a comprehensive analysis of one by one Nepali folk songs and their role in creating a nation to promote nationalism. Rather it uses Partha Chatterjee, Benedict Anderson's concept of "nationalism" along with David Ludden's concept of "mobility" and some folk criticisms which help to analyse the selected Nepali folk songs as they transcend national identity to different places with their global nature. It also incorporates the ideas of nationality with respect to the ideas developed by B.P. Koirala, Abhi Subedi, Sashi Prava Mishra, some Nepali folk artists, nationalist writers and some others who developed some ideas on nationalism and trans-nationalism seen in the Nepali folk

songs to evoke nationhood. And it also points out the essence of the Nepali folk songs accordingly three different time frame that reflect the sense of nationalism; however, the change of musicality is taken for granted.

There are some selected texts of Nepali folk songs along with Dharma Raj Thapa's *Nepalile Maya Maryo Barilai*, Lok Bahadur Chhetri's *Aama Rundai Gaubeshi Melaima*, Narayan Rayamajhi's *Bola Maya*, Pasupati Sharma's *Malai America Yahi*, and some other songs which appear as appropriate texts for the critical readers to study how Nepali folk songs have been influenced and hence affected by the recent trend of mobility and globalization that helps people to feel and establish the nation as their own in different countries. However, it is very unfortunate to say that it is very hard to get the critical readings on the texts from such perspectives. In the context of Nepali folk songs, very few researches have been carried out about folk music, their nature and possible extension along with the impact to other related genres. Because of the usage of new technologies in the music and experiment of newness in various cultural performances, people visit different places with different purposes; however, the ultimate target of them tends to develop the economic status in their communities. In this regard, Richard L. Brinkman and June E Brinkman state that "technological advance, as a process of economic development" manifests the cultural essence that "accounts for the dynamic of culture evolution" (425). By these cultural changes people assimilate foreign customs, fashion, taste, accent, and rhythm along with the sense of nationality as migrants develop in the abroad spaces. Hence, folk songs and their cultural impact to people can also be transferred in different countries along with Nepali people where they migrated, and settled.

In the response to this transformation, Nepali musical tradition leans a head coining various changes in tunes and rhythmic expression as global and local

practices that prefer folk songs as a part of people and their nation. Folk songs, the creative impulses of the tradition, chain every individual of certain territories to be united wherever these practices turn out to be common, popular, and sentimental too. The continuity of some tradition, up to now, and pieces of rhythmic genre as creative forces work for the communities to provide harmony; maintain peace; and comfort people of different backgrounds of divert consequences; however, there are many catastrophes. Folk music, a popular culture in Nepal, was an oral composition. With the passage of time, it becomes a part of life of people and subject of art and literature through recordings and live performances. A research is a must on dimensional changes of folk songs from history up to now making some delimitation of their vast area in order to familiarize the songs, their way of presentation and changing modes, and their relation to politics. This research, hence, has selected these Nepali Folk Songs to prove their transformation with national identities from Nepal to the international spaces through the insight of nation, and nationalism.

Folk songs and nationality are intertwined in concern of creating a nation. Folk songs inculcate the sense of nationalism in the mind of people; however, the forms of movements and purposes of people might be diverse. Folk songs are the mediums of changes to surpass and develop the sense of nationality among people when they involve in any programs where they are in the role of audiences or performers in any territories. However, “Folk music is disappearing as a traditional art where it is the product of a musical tradition that has been evolved through the process of oral transmission” (Karpeles 1). The cultural transformation and political changes make the society and its people rational to create new situations to preserve such traditional art i.e. folk music; artists’ performances that affect the understanding of people and involvement of audiences directly. This rationality of musical

expression can only preserve the “sense of nation and nationality as the ideological forces” (Goehr 101) in diverse situations, too.

Moreover, nation and nationality have also an unavoidable relation that ties people with ideological flow of narration. Nation is defined as a place where “all individuals have many things in common” (Renan 11). It is considered as any individual’s behavioral practices, social laws, historical aura, and personal and mass belief as a whole. In this regard, in the time just before “nations were not so much the product of specific sociological conditions, such as language, race and religion, but were imagined into existence” (Chatterjee / David 183) . This imagination creates a space for migrants to think of their country of origin. On the other hand, “nationality not only links an individual to a state, it also links individuals to international law” (Baubo et al.16). To establish a nation in foreign territories, people must have a common sense of feelings with national practices. They practice a law of commoners that has the strong connection with people, nation and folk songs which are globally identified as common genre.

The contemporary world of today is the world of movement of people from common places to opulent places in search of prosperous life. In the context of Nepal, many people migrate in different places from their hometown “to construct a new home, a new identity, abroad” with different purposes; however, they have the concept of compassion for nation that articulates the sense of nationality among them (Hutt 195). Moreover, some Nepali folk artists visit such several places to perform their performances to please people who are living as immigrants. The positive impact of such programs helps to develop the sense of belongingness to the migrants to create a nation as their own in such places, and build a “musical understanding” (Goehr 101). In today's global world, the core transmission of folk culture with nationalism

should be broadly understood on its diverse forms not in a parochial way as it was understood in the past. So there can be a study about how these national values and the values of folk songs, today, manifest in diverse forms in the behaviour of people who are living in different countries of the universe and surviving as strangers in such places. Why are folk singers invited for live performances? Why have words and expressions in Nepali folk songs got changed? Who are the main target listeners or audiences of these songs? Why have the tunes and words of folk songs in Nepal been changed at this socioeconomic juncture? What sort of political changes take place and what effects are reflected in the folk music? And how do they help the people to develop the sense of nationalism, thus, they love nation although they are in foreign territories? These are some of the questions; the researcher explores some remarkable changes in the folk music with glocal transformation in the context of Nepal and her folks.

It is a pertinent issue to observe how people are being fascinated towards the global culture and how they accept new cultural values and assumptions by forgetting their own culture. However, the sense of nationalism can be developed when they attend cultural programs conducted and performed by Nepali folk artists in different territories. To make a sense, Geoffrey Jones opines about the technological advancements contained by “multinational system, the fact that some multinationals employ far greater numbers of people and sale far more products and services outside their home economy than within have all encouraged the hypothesis of a borderless world” (149). Such new technologies have a crucial role in the production and distribution of goods to such places where employees promote a nation with new experiences of diverse culture. People go across the border because of the trend of mobility and globalization acts to create a borderless world in terms of economical

transformation. In this regard, Francisco Entrena claims, “ease of communication tends to make us forget what is happening on our doorstep and turns our attention to what is going on thousands of kilometres away” (221). When people think of such economical and cultural reform of their localities, it happens more and more linked to what is distant and alien, and more and more detached from what is near and familiar. The situation exists only by the influences of mobility and the trend of globalization. To concern with, when the national agenda and the study of specific culture are marginalized, people imitate foreign cultures as their own, not as totally but partially, that cannot lead them into any sensitive height of their thought as they experience their own nation.

Nevertheless, a sense of nationalism strongly appears when an individual feels to be dislocated in the strange world. Such individuals can often think to raise the sense of nationalism even if they meet any individuals of their culture, nation or even with accent. This dislocation brings the sense of nostalgia for home and home country; as a result nationalistic senses intensely reverberate in them. In this regard, Prema Kurien states, “relocation to a different context frees people” from social, cultural, economical, and mental burden that makes people be “at home, and also forces the imagining and articulation of personal and group identity” (6). Immigrants thus often grip wider identification in the territories where they survive than at home. At that time folk songs help them to form such a community which creates cultural and national harmony in this transnational world. With the help of such practices, the immigrants can minimize distress of alienation and dislocation that makes them feel as happy as they used to be in their home country.

The concept of nationality resides in the consciousness of people even in the alien world. Regarding such awareness of nationality, Chatterjee restraints how

immigrants imitate western practices. He writes, "In the material domain, the greater the need is to preserve the distinctness of one's spiritual culture" (27). It is the hidden thought of an individual that gives him/her cultural and national identity. However, the sense of nationality and humanity do not lead them into the success in such territories. In spite of these facts, generations after generations have migrated over centuries in urban and opulent places. All human beings desire to have better life with economically and academically sound social prestige. People eager to have a good social response, thus, migrate to different places that "social mobility typically leads people from poorer to richer place, on routes from village and town to the city" (Ludden 1065). Mobility ignores geographical boundaries and transforms territory into transnational. Hence, mobility has changed whole natal regions and countries into the imaginary homelands of the immigrants only because of their belief on material prosperity in the developed cities.

The world where the different personalities from different territories meet each other and try to set their present and future is only the means of globalization. However, when the thoughts of nation and nationality appear in them, they become somehow exclusive in order to create their own 'imagined community' which is expected to be limited and specific. Regarding the views that creates a nation having people the sense of nationalism, Anderson asserts, "nationalism is not the awakening of nations to self-consciousness: it invents nations where they do not exist" (vii). Thus, nation can exist in any places where the human beings share the common socio-cultural sentiments. Therefore, it proves that the sense of nationality cannot only manifest in diverse forms in the activities of people living all over the world rather through the medium of Nepali folk songs and their global nature; however, it is

difficult to get the immigrants relaxed and be freer in such places, where trans-practices occur.

The conceptual space with global and local practices confronts with cultural, linguistic, historical, and religious images and symbols etc as the new form in everyday work and public spheres of human practices is a trans-national location. These new public spheres which transcend the boundaries of the nation-state exist only through the combination of electronic intercession and mass migration as social stigma. Transnational issues are carried a project on a global state in relation to “social networks, families and households, ethnic communities and associations, power relations surrounding gender and status, religious institutions and practices, patterns of economic exchange, and political structures” (Vertove 971). These social changes manage to lessen the pain and suffering of immigrants in such space avoiding nostalgic imagination and creating imaginary home land. In the case of particular research that concerns global interconnections, some theorists attempt to understand broader or deeper shifts in social, political and economic organization. It becomes hard to get the finding unless the study of folk music as institutions that evoke the sense of nationality in the mind of people who do not follow the social conventions and different movements. However, migrants have been sorting the sense of nation and nationalism in their places unknowingly. Hence, nation folks and the folk songs travel through different media articulating a nation that manages pain and suffering of people.

In this regard, nowadays folk songs deliver the message as nation has been built and established in the mind of people with the sense of nationality in foreign territories only because of the consciousness of them and their attachments rather than the geographical boundaries created by rivers, mountains or any specific space like

border. Nepali folk songs create a nation in different territories through different mediums as “a place which is loved and liked by the people” (Koirala 289). Such nationality exists in the different foreign territories or a specified nation with different means and medium. Therefore, in order to make a significant study of Nepali folk songs and music marking the traces of nationality in the behaviour of the globally mobilized people, this study analyzes the selected texts of folk songs, their dynamisms, people’s aspirations with respect to the existence and emergence of nationality in the form of a nation.

Nepali folk songs construct the nation which reflects the thought of people born in Nepal but have been living in the foreign land transforming the sense of patriotism as co-existing phenomenon. Every creation has different motif to make a sense into the targeted audiences or interpreters in relation to nation building. Consequently, the folk creations are the composition of glorified history, victory, reward, or any sort of achievements, and the act of soothing the hardships, tragedy, poverty, or domination and oppression. Such folk expressions concern the behavior of people and their existence with diverse cultural practices. In this regard, Moses Asch, founder of Folkways Records, opines, “Folk expressions are in fact so identified with the people who use them that they express conscious and subconscious feelings and experiences” (29). Such identification of human creations or imaginations are controlled, reflected as well as expressed in the songs which create a common space for individuals.

Folk songs are deeply embedded with the cycle of life. It is obvious for the people to celebrate the birth and conduct death rituals following cultural imperatives. A universal cycle of life- birth, marriage, begetting a child, and celebration of some happy occasions, and death rituals differ according to the societal and cultural

practices. In relation to this thought, Asch further writes “Naturally in each homeland the people express attitudes and emotions regarding this life cycle in their own way, and similarly their folk music reflect the people's culture, heritage, and character” (29). As expected in such places people express their behaviors, sentiments, efficiency and glamour through songs regarding this existence which does not limit an individual's country rather becomes a global issue.

Similarly, David Henderson, a folk researcher, claims, “I know about songs through singing, listening, and talking about songs in Nepal, giving shape to a sense that words are not just artifacts-song texts, transcriptions, or translations” (441). In the real practices, Nepal is a multiethnic country where language affects the songs. What a common among them is musical instruments and an image created in the brain by using all sensual stimuli. Henderson further states, “Words are interlopers between singer and listener, ethnomusicologist and informant, American and Nepali that engage uniquely with the minds, hearts, and lives they enter” (441). Ethno-musicality of folk creations ties everyone in the world with national practices. And people from their own origin explore their cultural artifacts, heritage, and experiences among multicultural ethnic groups through musical performance. Asch further argues, “Folk music often retains the character of the people who created or nourished it. Sometimes, however, folk music transcends political and language boundaries” (31). He finds many variations in cultural character, customs, and behaviour in many places of the world. Every nation state is governed with different ethno-cultural, politico-aesthetic, and socio- linguistic power. This transcendence of folk songs becomes a universal bonding to each immigrant as new identity in that transnational space.

Nepali folk songs vary according to different ethnicity and cultural existence. Historically, folk songs emerged in the 1950s, pioneered by Dharma Raj Thapa and

Jhalakman Gandharwa. Nepali folk songs replicate Nepal's alpine cultures, existing in metropolis to rustic setting. Then artists add contemporary as well as traditional instruments, and disseminate them through radio, and television to the local and global audiences. *YouTube* in the contemporary world has become a swift medium to make such songs accessible throughout the world. If the fact is drawn from the history, Ingimar Grandin states that folk songs were “initially cultivated at state-sponsored institutions such as Radio Nepal and Ratna Recording Trust, and the purpose was to foster a sense of a distinctively Nepali identity that all could share”(qtd. in *Asian Music* 47/48). Radio Nepal and Ratna Recording Trust (now, Music Nepal) popularized Nepali folk music or songs from narrow space to an open and wide areas. And then emerging recording studios and Frequency Modulations and other different channels enable to promote Nepali folk music into various parts of the world. These institutions extend the commercialism in music through multilingual and multicultural aspect.

Similarly, Anna Stirr, a researcher of Nepali folk music, asserts, “The *lok* or folk genres of Nepali poetry and song emphasize the sounded aspects of language. And folk songs dominate both the worlds of rural performance and the commercial music market in Nepal” (4). With the change of different political aligns in Nepal, people from rural areas migrate into urban areas in search of material prosperity. With this mobility the rural practices come into the forth in urban areas and abroad, too. Folk artists compose the songs which are highly influenced by modern technology but to target both: rural and cities audiences. Similarly, Maud Karpeles claims, these compositions signify “folk music as a live social and artistic manifestation” (309). Such artistic expressions in the songs reflect the different practices of people along with the changing socio-cultural paradigms in the diverse locations.

Moreover, folk music becomes a cultural, social, ritual, economical, political and religious performance in most of the part of Nepal; however, in the highly developed cultures, it does not only possess the social stratum but reflects an aggregate of the musical expressions in different layers. Felix Hoerburge, in this regard, states:

First there must be the study of social organization is so important in a society in which the strata are, because of the caste system, so strictly separated from one another and second the musical performances are on the basis of the outcome of such experiences that is why, socially conditioned musical characteristics can be discerned more. (146)

This recognition immortalizes the sentiment of people who are whether inside or outside the country with the sense of nationhood. Hence, social and cultural form of practices determines the transformation of songs in new spaces as musical culture.

In this regard, Abhi Subedi, a Nepali critic, argues that “the contradiction between entertainment and social segregation of musicians is at the core of Nepal’s musical culture” (1). Sometimes an unwritten history about Nepali folk songs and singers is thought to be a part of in-depth investigation and research. It prompts researchers to think about the history of certain group of people or caste who have been involving in these musical expressions. Subedi further argues, “After 1950s, some artists, poets, and singers have broken the silence and illuminated the interstices by singing out this contradiction. The late Jhalakman Gandharva and poet-singer Dharmaraj Thapa are two powerful examples” (1) as the historical figure. As argued by Subedi, Thapa’s few songs have still the record as they are popular and representing the complete image of social realities; however, few songs are hardly found. One such song is about the Buddha’s birth in Nepal. Now, in the issue

“Buddha was born in Nepal” many individuals-most of migrants- conduct different programs where they sing Nepali folk songs which have strong feelings of nationalism. That is why, Subedi claims, “This song is a powerful fusion of visuality, spatiality, commonness, love, and bonding. The song progresses in the subtle and melodious voice of a singer from Lumbini singing to the architectural sites, Chaityas of Kathmandu and monasteries in the Himalayas and Bhot” (1). These performances do not only limit in local places but also expands all over the world. And this spirit of consciousness in people and musical performances of folk songs arise a sense of nationalism.

At present, some traditional or historical songs become popular only after singing them by different artists in many programs conducted in National or international spaces. In concern with this musical transformation, Karpeles writes, “folk music has been enjoying a wave of popularity during recent years and it is no longer the hidden treasure that it was at the beginning of the century” (313). When people with cultural mobility, personal feelings of nation, and opportunities with new technological advancement, they try to assimilate their folk experiences in such new spaces as ‘musical travelogues’ based on their everyday life. In the context of Nepal, not only before 1950s but also up to now, few people from certain ethnic groups or castes are supposed to play the musical instruments in different functions. Although it has been illegal since the execution of *Muluki Ain* (Country Code) to discriminate on the basis of caste, these people are still called as the *Gaines*. The majority of this caste population of Nepal lives in and around Pokhara. Focusing on the singing culture of this caste people, Henderson writes, “Such musicians travel extensively, singing songs from village to village in exchange for food or money. Other musicians have

moved into the Kathmandu valley and other best cities for more permanently in search of work, musical or otherwise” (161).

In the same manner, the different aspects of living of individuals and Nepali folk songs project the shift of people along with transformation of cultural practices from villages to urban areas or from the country to abroad. After this musical and cultural shift, Kathmandu has become the business hub for folk songs. “Apart from the fact that the inhabitants themselves speak of 'going to Nepal' when they mean Kathmandu; the fact is that, as far as culture is concerned, the Valley is the heart of the country” (Bake 313). It is proved that many migrants in Kathmandu valley celebrate their special cultural fest and festivals in different places at their dates, for example Tudikhel, an open space in the midst of valley, becomes a common space for every individual not only befits for people’s morning exercises and children’s play ground but also a theatre for artists. These performances are conducted in their local or Nepali language both; however, “dimensions of contrast vary and include the musical, the textual, and the social-contextual, among others” (Henry 73). The social, political or religious context varies according to the time and group of people. The effect circulating through many media campaigns makes it easier to reach the audios and videos of the songs as national cultural heritage from the original country to the communities in different places in foreign spaces.

These communities preserve their culture and national identities in their mind as well as in heart as strong they are surviving as in their local spaces. Robert T. Anderson and Edna M. Mitchel claim that cultural theory in music industry “gives attention to the various factors that may inhibit or facilitate modernization, but characteristically dismisses with little or no comment the factor of political intervention from outside of the local community” (247). In the context of Nepal, with

the establishment of the constitutional monarchy, the government seems to have woken up with a political consciousness to relay the importance of outlying provinces. In the feudal days, such “practices were really only good as a place of banishment for courtiers in disgrace” (Bake 50). Then after, the developments of such folk movements become possible in the context of nationalist movement: decentralization with a powerful centre policy. With this change, folk songs get a high privilege with the theme of diversity in unity at recording, unlike; they were collected, composed and released in the historical practices.

These folk songs and their melodies are regarded as a living art in every individual’s practical life. Annie W. Patterson argues, “We accept the extremes ... melodic as harmonic sequence-the 'forms' of the universal Tone-Speech are more or less similar among civilized nations” (455). However, It becomes conventional to establish common, and the dominant chords as the ‘ground work of composition’, when musical words obey the laws of design and rhythm that germinates a catchy tone in songs to tie each listener in to the singer or musician. This relation between the artists and audiences exists not only into opulent cities but also in the remote areas of the country. Patterson further claims, “Folk-Music reads like a romance; but it is, nevertheless, a living art reality that, as we hope presently to show, has interpenetrated the music of other countries” (455). To preserve the distinctive qualities of folk songs, the penetration is livelier than the involvement of an individual in the international music in future. Moreover, the folk music is highly affected with the political changes in the country and foreign affairs policy in relation to other countries. “The tendency to neglect political factors in culture change research represents an imbalance. So too does the tendency for them to neglect music and the arts” (248). That is why, the denying the study of Nepali folk songs in relation to the

changing paradigms of Nepali politics cannot study the transformation of folk music: songs and artists, in relation with nation, nationality, and trans-nationalism.

As per the change of time, theoretical debates on nation, nationalism, and trans-nationalism intensely become frequent in the contemporary world. Nation and nationalism are entangled in mystifying contradictions that is intricately related with historical developments; however, trans-nationalism is emerging as a new paradigm. These concepts are at once organized as they bring together people of one land-unit to live in bond of solidarity and troublesome: since they thrive by sustaining difference from and hatred against the other. As time goes the sense of patriotism thrives in people and places as per the historical changes in the nation. In this regard, Anderson asserts that “Nation, nationality, nationalism—all have proved notoriously difficult to define, let alone to analyze” (3), and makes it easier to make a sense in every definition and explanation. These three terms to which Anderson also defines the cultural artifacts has their own origin.

In concern with these ideas, nation is a state of understanding of the people of the country in relation to their home practices. The scholar Renan argued that it is ‘will’ which makes a nation. A nation is a moral consciousness. It is community with the common memory—a people which has suffered and conquered together. Renan defines nation as a “soul, a spiritual principle” (19). For him, the essence of a nation is that its people have much in common and have forgotten much. The only two things: “a rich legacy of memories; the other is present day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form” (19) constitute the nation. This common space to different people becomes a shared form of strong belief about nation and national identities.

Similarly, nationality exists and thrives with the sense of belongingness as a legal bonding in a nation where people have faith on their rational practices. The rights and responsibilities of people vary state to state only because of its relation to an individual person. Nationality exists as an understanding that affords to the nation's jurisdiction over an individual and the person's protection of the nation. In the prefatory note of *Nations and Nationalism: A Global Historical Overview*, Guntram H. Herb and David H. Kaplan claim, "Nations and nationalism have found a bewildering range of expressions across the world and through time, and it is this geographic and temporal variation that we seek to address in a systematic fashion" (XI). Transcendence in culture, life bonding, and participation in different practices are the major indications to prove that trans-nationalism has a universally shared proposition. It refers to the same idea and course of action: to pursue a transnational approach means to go beyond the borders of the nation-state as a subject of analysis.

Moreover, in some research works the modern term trans-nationalism is taken and developed as a form of diaspora; however, Thomas Faist writes "although both terms refer to cross-border processes, diaspora has been often used to denote religious or national groups living outside an (imagined) homeland" (9). It has been seen in some folk songs which are created, composed, recorded and released from the foreign cites; whereas trans-nationalism is often used in a narrow sense to refer to migrants' involvement across the globe; and, in general, to capture not only communities, but all sorts of social formations, such as trans-national institutions, active networks, groups and organizations. Furthermore, the revitalization of the notion of diaspora studies as "the advent of transnational approaches can be used productively to study central questions of social and political change and transformation" (9). The adverse political changes affect the folk creations which reflect the then social and cultural changes.

In this regard, Nepali folk songs in relation to several political changes reflect their transformation from the country of origin to trans-national spaces. “How different social, cultural and political theories explain the formation of diaspora and the emergence of trans-nationalism” (10). The political and policy debates in academic research, diasporas and trans-nationalism are considered as the concepts to identify the politicized notion and transnational approaches into public debates to same extent, “while diaspora is a very old concept, trans-nationalism is relatively new” (11). Moreover, the notions of diaspora and trans-nationalism are very intimate to glocalisation, “which combines the notions of globalisation and localisation” (16). Obviously, the process of globalization extends the local practices to the places of migrants through folk songs to examine socio-cultural adjustment of people.

Here, the critical study on folk songs in relation to politico-cultural changes marks the national identities in diasporic values or transnational practices. Faist further claims that “both diaspora and trans-nationalism deal with homeland ties and the incorporation of persons living ‘abroad’ into the regions of destination. Diaspora approaches usually focus on the relationship between homelands,” (20) and the country of people’s origin. There are few aspects to make each differ than other: “First, ‘trans-nationalism’ is a broader term than ‘diaspora’ in two respects . . . Diaspora relates most often to religious, ethnic and national groups and communities, whereas transnational approaches connect to all sorts of social formations” (21). In concern with the diasporic feeling, individuals retain a close set of cultural affinities and tie with their natal place, where they hope to go back with a full of happiness. If not possible, by listening music or participating in cultural programs, people try to comfort themselves and lessen the diasporic feelings. Sometimes cultural mobility, political aligns, social media campaigns, extend folk presentations and performances

to make people feel as they are not very far from their country of origin. Similarly Michael D. Levin states, “effects of global cultural flows in creating a transnational public culture, and trans-migrant practices emphasizes the creation of social net works across borders through the daily practices of travelling migrants” (6). In concern with the transformation of folk songs, folk artists: singers, musicians, composers, dancers, and comedians, go to abroad for their performances as travelling migrants. These people create a nation in such places through their cultural and musical performances.

In response to the trans-national study, Gert Oostindie, Prof. of colonial and postcolonial history, asserts that the migrants who maintain a range of relation between the countries of their origin and their host countries as they try to adjust in new cultural practices. Oostindie claims, “This leads to ‘social spaces’ that transcend geographic, cultural, and political borders, involving and changing not only the migrants, but also those who stay behind.” Those migrants do not only send money ‘home’; “there are also political, social, and cultural remittances” (163). These remittances reflect the essence of folk music and songs. It works at the level where mobility and globalization exist in their daily practices. Migration, as a performance, deals with the flow of people from their original place into different places as a mobile force. Janine Dahinden writes, “Mobility is to be understood here as the physical movement of people in transnational space” (51). These people intend to use their knowledge and experiences in their own country, and “what counts is that mobility is used here in order to improve lifestyle and social standing at home” (63). Mobility in transnational spaces makes people get some new experiences that they can implement in their country of origin. In this regard, folk songs are transcended as an national identity from one place to another with full of transgression.

In these trans-national spaces, migrants mix up their cultural practices of the country of origin into the host country, where this practice becomes a glocal phenomenon. With a response, Rubin Patterson, a critic from University of Toledo, states, “Trans-nationalism is an emergent field of study with a focus on citizens who, though migrating from poor to rich countries, manage to construct and nurture social fields that intimately link their respective homelands” (1891) and their prospect new home land. Moreover, Arif Dirlik, a US historian of Turkish origin and critic, states that “trans-national practices in their more prolific deployments combine the crossing of national boundaries, with the generation of new differences in the form of grounded, localized, identities” (13). In that borderless existence, “transnational is easily translatable into "translocal," spatially and politically” (14). These trans-local practices are reflected in Nepali folk songs which minimize the pain and suffering of individuals within or beyond the nation, where trans-national practices become a part of people’s struggle and their identities.

Apart from the thought of diaspora and trans-nationalism, William Pfaff, a critic of American foreign policy, offers a neat genesis of what is known as nation today in *Wrath of Nations*. For him, nationalism is usually thought a primordial historical phenomenon, the emotional binding by which political communities originally emerged, and through which the ethnic community finds its historical expression and maturity. It also is usually taken to be an essential but passing stage in the march of history, necessary in producing the modern nation, but also to be left behind as more rational and progressive forms of political society take the place of the more backward. For Pfaff this is not true. He further claims “Nationalism is . . . a political consequence of the literary-intellectual movement . . .” (14). Pfaff believes that in the past “there were local loyalties to place and clan or tribe, obligations to lord

or landlord, dynastic or territorial wars, but primary loyalties were to religion, God or god-king, possibly to emperor, to a civilization as such” (17). There was no nation. The nation-state itself is modern. Tracing this history, Pfaff gives his definition of nationalism: “Nationalism is a profound, if often malign, expression of human identities, a negative force, but also a positive one. It is an expression of love as well as of hate,” (13) and folk songs affect the sentiment or perception of people in relation with modern political practices and international relations.

As forth, a reading of history about Nepali nationalism in relation to other countries makes it easier to understand the transformation of national identities through folk songs. However the history of nationalism begins from, for Anderson, the development of the printing press and the standardization of languages, which followed, made possible “imagined communities” much grander than the actual ones which existed before, and for this reason the modern nation developed, and with it national consciousness, and eventually nationalism. He further claims that the rise of nationalism has coincided with the decline of religion as a social force, but this seems misleading in its implication, since the decline of popular religious belief in Europe occurred during the late nineteenth and the twentieth century, while nationalism first gained force in the early nineteenth century, and remains particularly powerful in the regions of western and Southern Europe the least touched by disbelief and secular ideas. And another critic Ernest Gellner draws a sort of parallel with Anderson’s two antecedents in theoretical models that he calls “Anglo literate society” and “Advanced industrial society” (105). For him the journey of nationalism began in Anglo literate society and has arrived in advanced industrial society, where, he contends, nationalism takes modern shape like as the history of Nepali folk songs. When these songs are considered as the narration of nations, Homi K. Bhabha advances the role of

imagination and narration in the conceptualization of nation. Breaking the autocracy of grand narratives of nation, Bhabha adds is 'not simply' the 'selfhood' of "nation as opposed to the otherness of other nations we are confronted with the nation split within it, articulating the heterogeneity of its people" (148). These diverse practices have a common space i.e. nation.

In response of the critics and their theoretical standings cited in this work leads us to another dead-end in search for one modular and fit-for-all sort of definition of nation and nationalism. There is no forceful conclusion of the discussion other than the fact that it is hard to define the criteria of a nation and nationalism. For the first thing, there is no overarching definition. And secondly, the theoretical modal originated in one historical time and space fails to take into account the complexities of nation elsewhere. Only solution to theories is continuous critique of the idea that keeps the discourse vibrant and living. Yet one thing can be fairly established about idea of nationalism: it is a recent phenomenon. Though nation and nationalism existed in one form or the other from the middle age itself, it is only a two century old academic exercise. However, there are some fundamentals on which nationalism of all eras and all nations depend. They are people's sentiment, identity and self-esteem reflected in folk songs. Culture, identity, spirituality, and nationhood go together with nationalism, all serving as a supplement to making the growth of other.

In the context of Nepal, nationalism is a complex phenomenon, complex not because it has complex origin, complex in a sense it is born out of the situations that, generally, stand as barrier to its birth. Nepal was kept completely insulated from the foreign influence during the Rana rule of one hundred and four years. And this sealed the nation from industrialization which prevented the rise of the middle class. Rise of the middle class and market economy are considered, by Sashi Prabha Mishra, as two

essential conditions of nation building. Mishra makes a compelling observation about the nature of Nepali nationalism, “The rise of Nepalese nationalism defies the general pattern of nationalistic upsurge all over Asia. The feeling of nationalism in other Asian countries emerged as part of their struggle against the colonial powers”. It defines that Nepal has multi-religious and multiethnic and multilingual societies where people “attained a degree of territorial and administrative unity as a result of colonial rule and started a search for their identity and freedom with the help of an ideology inspired by western social-political thought” (26). Mishra’s analysis clarifies that birth of Nepali nationalism does not follow the principle of necessity. The middleclass people with educational development and industrialization gave rise to the birth of Nepali nationalism; furthermore, the practices and experiences of such people are also collected and recorded in folk songs.

Aforementioned discussion reveals that the Rana rulers were infamously intolerant to Nepali people’s exposure to foreignness. However, this western liberal idea reached this section of the Nepalese society during the first half of this century. Mishra accounts that the wave of national consciousness emerged after democratic upsurge of 1950s. She writes, “The repressive politics of the Rana and the impact of Indian nationalist movement generated democratic upsurge in course of time and also gave rise to national consciousness” (27). Misha’s analysis can be understood to mean that Nepali nationalism is a modern phenomenon. Other important feature of her argument is that the nature of Nepali nationalism is such that it is hard to define and describe. To tread on this ‘hard-to-define’ territory of Nepali nationalism this research relies on the prescription of Anderson who claims “to understand nationality, nation and nationalism” appropriately, a consideration must be needed that “how they have come into historical being, in what ways their meanings have changed over time, and

why, today, they command such profound emotional legitimacy” (4). Nationalism, thus can also be understood, explained or evaluated by relating it to the folk songs and their historical context.

To examine and ensue the essence of the research, the next chapter critically operates the function of Nepali folk songs and their impact upon the thought of people, staging into three phases- early phase, middle phase, and modern phase. Taking the theoretical insights of nationalism, trans-nationalism, and diaspora into consideration, the upcoming chapter revolves around how folk songs play pivotal role in creating a nation in different territories.

II. Nepali Folk Songs: Diversity in Nationality

Nepali folk music and songs offer a new area of historical study with the transformation of different political practices in Nepal. Before the establishment of Radio Nepal, the folk songs existed in the nook and corner of Nepali society as an oral performance. This oral transmission has been changed as popular culture in Nepal through different recording studios staging in various historical events; however, it has evolved as an even-changing genre in the mainstream of the folk literature. This research studies the selected folk songs taken from three representative eras of Nepalese history: end of Rana Oligarchy in 1951 and beginning of Democracy, end of Partyless Panchayat system and re-establishment of Democracy, and end of Shah Dynasty and beginning of Republic Democracy in 2006.

This research has analyzed only nine Nepali folk songs based on these political changes including Dharma Raj Thapa's *Nepalile Maya Maryo Barilai*, Lok Bahadur Chhetry's *Aama Rudai Gaubeshi Melaima*, Jhalak Man Gandarwa's *Babale Sodhlaan ni Khoi Chhora Bhanlan*, Haridevi Koirala's *Aau Hai Pharkera*, Bima Kumari Dura's *Chadai Pharka Saihilo Dai*, Sharmila Gurung's *Pharka Muglaani*, Pursottam Neupane and Hari Devi' Koirala's *Phulako Basana*, Pasupati Sharma and Sita K.C.'s *Malai America Yehi*, and Narayan Rayemajhi, Prakas Saput and Shanti Shree's *Bola Maya*, to establish that folk songs become the means of transformation of national values and identities from home country into different transnational spaces through various mediums aiming at nation building. The recognition of these songs in creating a nation image among people articulates the ethos of nationalism in many ways; as they indicate the national unity and national consciousness. The representative folk artists, who the world has some aspirations at, sing these songs that represent the political, economical and social changes projected on citizens, in

societies and even in the country. Along with this epochal representation, these selected folk songs become the appropriate texts which clarify the relation of folk songs to nation, trans-nation, and diaspora in everyday practices.

In the context of Nepal, folk songs are generally considered as traditional songs; however, there are many changing paradigms in the history of Nepali folk music. Along with the socio-aesthetic, politico-cultural and techno-material shifts, these songs make some changes in rhythms, melodies, tunes, recordings and in the way of performances. The dynamisms of Nepali music affect the musical industry tracing the impact of ancient or modern trend among Nepali people. The goal of singers at that time was to collect actual folksongs from Nepal's different cultures and languages, translate them into Nepali, added different instruments, and distributed them; therefore, they became popular. The songs were sung in every community and societal spaces as a mirror reflection. At that time, most of the songs were about going to *Muglan* (foreign land) but for some, they did not come back home for a long time; the situation is expressed in folk songs like *Nepalile maya maryo barilai*.

In this competitive world, people migrate not only to make their life better but also to experience adventure. People even dare to go through hardships and crucial or critical situations to bring change in their lot. Looking back at Nepal's history, it can be witnessed the recruitment of Nepalese youth in the National Army of India and Britain (it is still a process); people treated such jobs as lucrative one. The songs selected and analyzed in this category embody the pang of the separation of these lads with the family. With these themes, folk songs are believed to be emerged in the 1950s, pioneered by Dharma Raj Thapa, Lok Bahadur Chhetry and Jhalak Man Gandharwa.

One of these legends, Dharma Raj Thapa, who was born in 1981 B.S. at Batulechaur, Pokhara, has served in Nepali Folk music as a litterateur, lyricist and singer. Thapa's popular songs are: *Nepali le maya maryo barilai*, *Hamro Tenjeen Sherpale chadhyo himal chuchuro*, *Hariyo danda maathi halo jotne saathi*, and so on. He was honoured by *Madan Puraskar*, *Indrarajya laxmi puraskar* and given the honour of *Janakabi Kesari* by the then King Mahendra in 2013. Thapa's songs advocate the real practices of folks bridging the cultural identities of an individual to the host country. Thapa glorifies the history of climbing the Mt. Everest by Tenjing Sherpa as a real document of Nepalese brevity. As argued by Anderson when Mt Everest is used in the lyrics, it unites people with a common image as 'we are Nepali' and 'Mt. Everest' is our great property. The agricultural practices with the peasant folks' hardships in the country become a common practice among most of the people who live in countryside. The song makes people forget their pain while working in the field: *Hariyo Danda Maathi Halo Jotne Saathi*; in most of the places a person with his other friends ploughs his field in the green mountain side. So this image becomes a common identity among Nepali people.

Thapa's another song *Nepali le Maya Maryo Barilai* sings not only the song of awareness for the people, and satire to the trend established in Nepali politics; rather it extends the sense of brotherhood, feelings of nationalism, and stories of Nepali migrants. This song is indicative the plight of many Nepalese who have left their country due to their obligations or even by their interest. As Thapa's lyric goes:

Nepalile maya maryo barilai...2

Janmeko deshlaai Nepali bheshlaai, Nepali le maya maryo barilai

Hideko bato, aaliko mato

Hansiya namlo, makai ko aato

Banako sitthi, melaki thiti

Aiselu dana diusoko khana

Nepalile maaya maryo barilai. . . 2 (1-7)

(Nepali has forgotten (failure to love) *Barilai*./Of their motherland, of Nepali dress-up/(tropes), Nepali has forgotten (failure to love) *Barilai*./Walked path, damped-soil of edge of field/Sickle, rope, corn dough/Whistle in jungle, a young lady in celebration/Grain of *aaiselu* a day meal/Nepali has forgotten (failure to love) *Barilai* . . . 2) (My translation)

The only one word ‘Nepali’ is enough to prove that this song consists of certain traits of Nepalese nationalities related to topography, life-pattern, food-stuffs, and bond among the people. Nepal is largely a hilly land where different practices of folks are concerned. After some political changes and economical reformation occurred in the country, people used to migrate from the mountainside to the plain areas (Terai) or urban areas or to India for their easy survival. A long time after their migration, people seem to have forgotten the natal practices; as a result, the song articulates this experience of migrants as it reminded everyone about his/her national practices. In concern to the lyrics of this song, the typical words *aali* (edge of the plain), *Hasiya naamlo* (sickle and rope) *aato*, *banako sitthi, melaki thiti* etc. create a different sentiment on them as these words reflect the life of rural people based on peasant folks. The migrants have forgotten these typical practices of the countryside where they used to grow and follow. The word *aato* refers to the traditional food which makes people survive with a great struggle. *Hasiya* and *naamlo* signify the life pattern of the villagers whose daily routing is to feed their animals in relation to their survival; whereas, factories and industries are unknown for them. They make money with the trade of animals and live their life working hard; however, the great source of

entertainment is folk songs. *Banako Sitthi* (whistling at jungle) represents the life struggle of Nepali people who do not work only in the field but have to go to jungle to collect grass, woods, and other things which have a direct effect to their life. It originates the culture of Nepali people, who are the true advocates of nationalism, and becomes heart of music industry to establish the sense of brotherhood among Nepali. Needless to say, the lyric sounds a complete folk's feeling that makes an appeal to remember the origin to the people who have migrated to the foreign states and settled themselves. Hence, folk songs preserve the national identities and cultural heritage as the part of people's life.

In this regard, the trend that people try to follow becomes culture in a nation. Moses Asch argues that "folk music reflects a people's culture, habits, and expressions, so also can it reflect an historical sequence of happenings" (31). In the context of Nepal, after 1950s many people used to go to India through Gorakhpur for their easy survival. Most of the parts in Nepal, Gorakhpur was known as India, where a person used to go to join in Army or for other works e.g. security guard in company or at sheriff's building or working in hotels and so on. At that time, there were no any means of communication except writing letters and sent them with a person who came back to his natal village; it was only possible if someone was literate in their group. In the song, the tragedy takes place in the family due to their reluctance to get home, although the life in India was full of struggle. But people were used to going to many Indian cities as considered it became a part of Nepali culture. So that most of the folk songs, in that economical transition, advocate the hardship of people and the political changes in the country.

Another legend, Lok Bahadur Chhetry, who was born in 1960 in Gulmi and was killed in an accident when he was just 32 years old, has paved the new way in

music by capturing the socio-cultural changes in his folk songs. His popular songs are *Sahinlo dai kahan gayo pani khanda nyawli jhurayo, ama rudai gaun beshi melaima chhoro rudai Gorakhpur relaima*, and *Gaiko charana*. Despite his early death, he is still being praised as an icon in Nepali folk Music. His songs articulate a sense of Nepaliness with the real picture of the then people and their life; it befits even in this modern phase. When the poverty dominated the life of Nepali people, it compelled them across the country border for their material prosperity. They were always suffering for in search of work, money, and food. As Chhetry's song goes:

Aama rundai gaunbeshi melaima

Chhoro raundai Gorakhpur relaima. (1-2)

Mother is crying and working in the field (village-basin)/Son is crying and traveling in the train at Gorakhpur. (My Translation)

What became a compulsion for Nepali people who had jobs in India is to cry and remember their natal experiences, though they were thinking of the easy survival of their family at countryside. The time of Partyless Panchayat system, many Nepali people who believed in Democratic system used to go to different cities of India and worked as strange person (there was a fear of government threat at them because of their belief on democracy). To reflect this context, Chhetry's song becomes the real story of many people who survive through such difficulties. Difficulties and hardships become the lifestyle of people that make audiences sentimental; though, nostalgic. Now the limitation of Gorakhpur crosses each boarder of nation and exists in the transnational spaces with movement of migrants.

At the time of this socio-political trajectory, Chhetry's song was not only popular in Nepal but also became the favorite song among Nepali migrants in India. These migrants collected the nostalgic images in their mind working in the strange

places. To get relief from such difficult circumstances, they arranged some gatherings and enjoyed singing the songs. These practices, now, become popular and frequent in diverse localities. Along the practices organizing a program with great celebration among immigrants, folk songs unknowingly act at creating a nation in the new spaces. In a true sense, this song reveals the pain of the parents whose sons have been working in foreign lands as it appeals:

Aaja aaula bholi aaula barshaun biti gayo

Chhoro parkhi basda basdai aadhi umer gayo

Budha babu aochhyan bata timlai bolaudaichhan

Dajubhai didibahini timlai parkheka chhan.

He chhora pharkana abata

Budha baba ani aamalai samjhera. (3-8)

(Time has elapsed waiting for your presence for ages/An half of living life is in vain waiting oh!son/Your old father calls you from his bed/Sisters and brothers are waiting for you/ Oh! Son, come back, now/with the grace of your old parents.) (My Translation)

Appealing to be in the birthplace, waiting to be united in every celebration with a family bonding becomes the happiest moment for each Nepali individual who tries to live a very hard life without their children's presence. For instance, metaphorically, after the massive deforestation, black birds flew away to another retreat in search of warmth and secure settlement; so as this, people migrate from their place of origin to transnational spaces because of the hard survival; it represents the autocracy in Nepal. If no man works and heals the pain of family, such songs become the remedy to get relief from the suffering and suffocation to the victims.

Moreover, love to parents signifies the transformation of power from a person to a nation. Folk songs appeal at that level what changes a person to a strange individual with compulsion or his/her own interest, somehow. Ernest Renan writes, “Man is a slave neither of his race nor his language, nor of his religion, nor of the course of rivers nor of the direction taken by mountain chains” (54). Man is a unique creature with full of freedom if he is healthy in mind and warm of heart, having a kind of moral conscience. In this regard, every human expects something good and healthy in result. Wealth becomes the matter of achieving the goal; as a result, people eager to go abroad. However, political aligns change the aspiration and hope of people expecting the better future. In the context of Nepal, old people could go nowhere and could do nothing; they prayed to the God to make their son come back to his acquaintance. The eyes of these parents glanced onto the horizon, to the mountains from where their son could come back to their home. The song appeals as:

Danda pakha pakherale timrai bato herchhan

Timrai jahan pariwar samjhi roirahekachhan.

Danphe munal koili chari nauilo bhaka pherchhan

Timrai pirle din pratidin suk dai gayeka chhan. (9-12)

(Hills and hamlets waiting you to come /your wife, children and family members are crying with your memory/Different birds (lophophorus, peacock, cuckoo) sing with new rhythms. /your family members are dying of with sorrow day by day.) (My Translation)

Hill and hamlets are common everywhere as they mark the boundary or border of any specific place. As argued by B. P. Koirala there is no any boundary in nationalism; the image of peacock, cuckoo, and lophophorus become common images for all. So this song also becomes a common experience of everyone in the world not only where

these hills and mountains, landscapes, and these birds are familiar. These national identities cross the boundaries with the folk songs and remain in the mind of immigrants, too.

The act of nation building fosters the cultural identities that reflect the thought of people in relation to their communities, nations or nation-state. According to geographical locations, different ethnic communities, folk songs carry out the sentiments of people about tragedy or separation, death of someone or detachment of people from their work schedule or day to day practices. As lyric goes:

He babu pharkana abata

Matribhumi ani gharbara samjhera. (13-14)

(Oh! Lovely son comes back, now/Remembering your motherland and your family.)

While going abroad, a married person, promised to come back with enough money which provides happiness for each of the family member, has not arrived yet obviously signifies what extent the suffering is in the family. Here, *Matribhumi* stands as a family or homeland or the country of origin and *gharbar* refers to all accounts of the things what a person deals with including his wife who has been left alone in the village, might not recognize her own husband properly (the then period, there was a system of child marriage, however bridegroom is matured- 14/15 years old, but groom might be only 5 to 10 years old). The speaker of this song works as a messenger collecting message from village and sending it to the respective one with an appeal to come back his home, as Renan's idea, willing to live together with a spiritual soul, as a nation.

Chhetry's song also articulates the situation of old parents who are in the village hardly sustaining without any medical facilities that becomes an adherent

practice in the family. A nation does not exist as a nation where a family member remains very far from his natal space or a nation is not defined as a nation where the history is never shared with full of consciences to living together as argued by Renon.

As it continues:

Bridhha timro babuaama rogle pidit bhaye

Dinrat runda rundai aashun suk dai gaye

Gharbari gotha pani pahirole lagyo

Daiba pani hamlai matrai lage jasto bhayo

He babu phrkana abata

Timrai mukha deknalai banki chha. (15-20)

(Your old parents are suffering from disease/Tears have dried off crying day and night/Landslide swept away owned land and shed/God seems to be against of only us/ Oh dear son come back, now/we are alive only to see you.) (My Translation)

This last part of the story in the song deals the life struggle of the old parents who are in the verge of death waiting their son for getting *Sunpani* (sacred water) by him.

After getting water, their soul is believed to go to heaven after death. In Hindu mythology, sterile parents are considered as unlucky people even after their death because no one possesses the power and property of them, so as ends of lineage. As a result, parents expect to be their son at the time of their death. That is why the strong feeling of nationalism is germinated then, when a person collects memories of his family and of his past. Parents in the village have a hope to see their child if they are in problems or are in celebrations. At the time of autocracy, the socio-economic condition of people compelled them to send their son abroad, or across the boundary as they could hardly survive under poverty, but as a result, they could not survive nor

did they have their son with them. For their survival, these old parents must have gone to work in others field remembering their migrated young son. Even in this modern age, when these songs are played and sung in the translocations, migrants stand at the place of that son, then, seek their natal places, family members, and their cultural practices around them with a true sense of nationalism.

In the context of Nepal, Richard Widdes in *Text, Orality, and Performance in Newar Devotional Music* claims that “there are traditions of performance in South Asia ... where written documents, oral transmission, and performance co-exist; and traditions where the meaning of the words plays only a small part in the overall meaning of their performance” (231). The song of Jhalak Man Gandarva’s *Babale Sodhlaanni Khoi Chhora Bhanlan* is less the song but more the performance; a historical testimony: it has a strong story which might cover the stories of thousands books, films, songs, and dramas. As an epic in Nepali folk music, this song has given a certain height not only for the singer but also for the each who tries to become a singer. It is especially based on the way how Gandharvas, one of the castes, are singing. In the past, certain castes were categorized as they had authority to sing and play the musical instruments in different functions. Gandarvas promoted folk songs making some stories and relaying them from door to door through singing; however, what people gave to them (food) was not enough for their survival. The tough survival of Gandharva people begins the transformation of songs from village to city, city to abroad as the majority of Gandharva extensively singing from one place to another as argued by Karpeles. In the same way, they used to sing songs with glorified history, military experiences, loss of humans in accidents or incidents whether in natural calamities or any catastrophes.

None other than, Jhalak man Gandarva, who was born at Batulechaur, Pokhara, is known as another legendary figure in the Nepalese folk music's history. His songs are established as the root of folk songs which glorify the war, comfort people after losing the war or inform people who are unknown about the happenings all around the world. The song of Gandharva represents the life of soldiers who were recruited in to Indian or British Army, or even in Army or Police in Nepal, for their betterment; however, the survival was tough. As argued by Renan people within a country do have a shared history which is glorified in many discourses; this song is a historical document which is shared in the form of lyrical composition. As his lyrics goes:

Oh, respected mother don't cry more

I'll send the picture if I am alive

Oh! How has the God fortunated the fate on forehead?

Oh, father might ask where my son is

Tell him, he is winning the battle.

Mother may ask where my son is

Tell her, (Raja hai khulyo) the womb has already ruined.

Elder brother might ask where my brother is

Tell him, property has increased.

Sister-in-law might ask where the brother-in-law is

Tell her, sacrifice he-goat.

Younger brother might ask where my brother is

Tell him, he is trapped / captivated.

Elder sister might ask where my brother is

Tell her, maternal has decreased.

Younger sister may ask where my brother is

Tell her, Choli/cloth has decreased.

Son may ask where my father is

Tell him, take off the cap.

Daughter might ask where my father is

Give her Gold-Bangles.

Wife might ask where my husband is

Tell her, you are free.

Friends might ask where our friend is

Tell them, he is no more.

There is no palimpsest in four paisa of Batauli bazaar

When husband has died in the war; however, the wife is unknown about.

Father cries for one year, mother cries forever. (1-28) (My Translation)

From the perspective performance, there is no break in the song with some reasons: First, it represents the musical tradition in Gandharva people who glorify the wars, pain, sufferings, birth and death, rite and rituals, and political changes through music playing *Sarangi* without stopping unless the song completes. Second, it reveals a very interesting story about a person who is in the verse of death and about to say goodbye to everyone. If there is a stop there might be death and less possibility to relay the message to his family. So the song signifies the breath of a dying person. Third, it depicts the history of the people involved in the Second World War as *Gurkhas*; their stories are taken as the heartbeat of every individual. The song begins with the time from the battlefield where an Army has been fighting with his enemy and now unfortunately about to die. In last hour of his death, he remembers all his family members and informs them what to do as he might assume. He begins with his mother

from whom his life begins; so, tells her not to cry in the demise of her son. Second, it goes to his father who has grown him such confidence that he is fighting against his enemy. Third, it goes to an elder brother and sister-in-law; younger brother; elder sister; younger sister; his son; his daughter; his wife and to his friends, too respectively. The song reflects the experiences of armies and relates the situation of their natal village where their family live. The song indicates that the fortune is on the superior level that determines whether a person lives or dies; then the matter of his wish. Father always wants the winning position whereas mother always becomes worry of about her womb as she has bared such pain at giving a birth, feeding him and growing him older. The song further clarifies the relation of his family members and their general expectations. For instance, according to their rituals, after the death of a person, daughter is given gold bangles, son has to take out his cap if he gets a message of his father's death, the property of that dead person is added to brother and sister in law is generally said to become happy with that property. And his wife becomes free to go anywhere, as she does not have any restrictions to get another marriage; however, friends hardly meet another friend as he was. This reality in a nation does only limit within a place rather it becomes a part of nation where Nepalese go with the feelings of nationhood.

The relation of this song to politics is obvious as Pratyush Onta has mentioned the great effort of *Gurkhas* in the Second World War with the reference of Laxman Gurung who was awarded the Victoria Cross for his bravery in the Burma Front in 1945. He is said to have lost his right arm but he did not want to surrender to his enemy in that war. Gurung is the representative character, however many Nepali lost their life in such wars. Gandarbha's song also satirizes the people, regime, and the culture what people have been following. The last expression of the song, "Father

cries for one year, mother cries forever” (28) in a true sense, father signifies as a ruler of the country where as mother is a nation. If a mother loses her son in the name of war, mother cannot bear the pain of demise forever but father might forget after one year; ruler is changed as per the change of political aligns in the country.

In relation to build a nation, folk songs and nationhood have an unavoidable relation. Folk music impulses in the heart of individuals as the text, in a common language of mankind which, once imprinted to soul, becomes a sort of image and never dies. In fact, folk songs have a great impact of application in human life and the society. Folk songs are not only a source of entertainment rather they penetrate in the body and soul of individuals as emotional expression, through communication, education and social integration. In the regard, folk songs; therefore, serve as efficient efforts in rebuilding the nation with national practices and identities as a new breed.

In concern to Nepali politics and Nepali folk songs, at the time of Partyless Panchyat system and reestablishment of Democracy, some common people continued to go to Indian cities to uplift their socio-economic status. Further the government did some treaties and negotiations with other Arabian countries, so working class people used to go, and up to now have been going to such countries for working. Not only in the trade and commerce but also it transforms in education sectors, and then many students used to go to European countries, Asian continentals and United States of America to get degree or for their advanced career. And at last, through the permanent residency card or diversity visa card, some Nepalese are being migrated to different countries as the trend sets as a culture, now. With the effect of these transmissions, Nepali culture and Nepali folk songs also have been transforming into such territories with national and cultural identities.

In the middle phase of politico-cultural changes in Nepali musical history, Haridevi Koirala, who was born in Pokhara, has contributed in Nepali folk music by singing many mono/ solo and duet folk songs. *Paaina Khabar*, *Sarumairaani*, *Aau hai pharkera* are most popular songs of her. Koirala's songs appeal the bond among family as they united after a long separation and as they grew up very far from their hometown. Sometimes her songs reflect the pain and sufferings of females in different parts of the country representing a universal characteristic of each woman. Another female legend Bima Kumari Dura, born in Bhangu, Lamjung, begins her career with the guidance from Devi Jung Dura, and is highly influenced with the songs which were sung in Shivaratri Mela at Karaputar, where I was born, and Chaite Dashain at Turlungkot. From the very beginning of my singing career I know her as I found Dura a simple and rich of soft and melodious voice. Among her popular songs *Ghar Parka Saahinlo Dai*, *Lamjung Turlung Kot*, and *Chino* create different impact on audiences.

As forth, folk music reflects people and their experiences allowing the attachment to their origin. Musical experience provides us with opportunities to know who we are, what our identity is and what we think to us and others. We do not know who we are prior to cultural activities. We get to know ourselves as groups and individuals through the musical practices and such music magnifies others feelings and emotions which are the common experiences in the society. So that, folk songs; hence, offer a self-definition and self-representation with the sense of belongingness. With this representation, folk songs create a nation along with the performances of different artists in abroad; however, the artists may not be popular in Nepal. In this regard, Karl W. Deutsch opines, "composition specifications are replaced by performance tests" (27). This performance trend changes the motif of various songs

but creates a hook to people from one ethnic group, culture, language, and religion to another.

Similarly, the changing paradigms in social and cultural performances reflected in folk songs determine the movement of people across the boundary from their country of origin. For an immigrant, the sense of nationalism emerges after listening or singing such songs as they appeal to a person to come back home not for individual survival but for living in a complete family as per the idea of Renan. As Haridevi Koirala's lyric goes:

Andhyaro bho yo sansaar saara

Kun muluka ma chhau mero piyara, Aau hai pharkera.

Ke gardaichhau hitaiko raja

Tadpi tadpi bancheko chhu aaja, Aau hai pharkera. (1-4)

(This world is full of darkness, in which land are you my dearest? Come back again./ what are you doing my lord? / I live with full of pain and suffering, now. Come back again.) (My Translation)

The world exists with full of difficulties if the wife of a person does not have an opportunity to live together with him. She feels everything comfortable in the presence of her husband. In the past, there were not any means of communication like now; for, people were unknown about their family members who used to go far from their home to earn money. This song articulates the issue of the then political system: Party less autocracy monarchy, where common people did not get any opportunities and they had compulsions to go to opulent places in search of money. Not only in that time, but also now, this mobility evokes a sense of patriotism in the mind of people who are suffering at their home a lot, so they appeal their people to come back their nation assuming that the migrant has been undergoing with difficulties. As lyric goes:

Timro pani man kati rundo ho

Ghar samjhera chhatpati hundo ho, Aau hai pharkera

Chhitai aauchhu bhantheu shir musari

Barsaun bite akalai yesari, aau hai pharkera.

Gaule pani bolchan ni hepera

Abalalai akali dekhera, aauhai pharkera. (5-10)

(How much you are crying/ the memory of home may suffer you./ come back again./You promised to come soon, years elapsed without you/Villagers also insult me, seeing helpless and lonely.) (My Translation)

Unwilling to say he becomes happy in the land where he works hard, is suffering from the memories of his home, family, and contemporaries. This line portrays a suffering in the person who exists in foreign territories with some nostalgic images. What was the promise and why did not he come to his natal space forgetting his love signifies the hardship and difficulties in the strange spaces; however he creates a nation in such strange territories as nobody survives erasing the memory of the place of origin. The family is a nation; it exists in the heart of everyone as lyrics goes:

Bho bho malai nadekhau dhan ko aash

Bhetdainauki pharkida mero sash, aau hai pharkera.

Debi deuta japdaixu ram ko naam

Tmrai kakhama ma paila marna paam, aau hai pharkera. (11-14)

(Please, don't put the hope of money; you might not meet my last breathe/ I'm praying gods and goddesses, god Ram; I wish I could die in your lap first.

/Come back soon.) (My Translation)

Wealth does not give happiness to people rather it makes them feel far from the family members if a person becomes materialistic. Here, the wife is appealing to her

husband that he has promised to come back when he leaves his home but in the absence of him, the wife becomes a subject of criticism in the society. Not to be proud of wealth and not to make people wait for a meeting otherwise there is a great loss, death of wife for husband; it depicts the social, political, cultural, and economical prospect of the nation. The dominated female in the society realizes that the material prosperity is never greater than the family bonding. When she becomes helpless in her society, she prays to God and wish her husband would come to home where she dies before the death of her husband. Here, as argued by Chatterjee, the material domain of husband is dominated by the spiritual appeal of wife as a collective cultural identity.

As per the change in socio-politics, the trend of Nepali migration has been reflected as not only people going to Arabian countries but also migrating to Europe and America. People now compare their social status with material success of one another. Simon Frith asserts “a particular identity is constructed by or through the music, and it is this that allows for the articulation of cultural values and the enactment of a collective commitment” (qtd. in Frith 136). A sense of realization is formed and constructed through the experiences in music. Particular musical codes, tunes and instruments reflect the particular social and cultural identities. The essential connection between musical sound and social identity reflects the compulsion of the society to send people to Arabian countries where they earn a bit more money (is not enough) rather than in India. In this regard, the trend of people going to India transformed in to Arabian countries for their material success. As Sarmila Gurung’s song goes:

Kati dauchhau arab ra Malaya

Chahinna dhan timro thyo saath paye

Pharka muglani

Melapat gareni khana puglani

Jahan gayeni dukha ko dukha

Na ta kahile hunchha yo man dhukka

Dina raata chinta ra daraima

Kati banchu chiththiko bharaima. (1-8)

(How often go to Arab and Malaysia/No wish to get money if we are together. Come back migrant (Muglani)/Working in the field may be sufficient for meal. / there is pain and suffering where we go/ Nor the soul is happy and constrain./ There is suffocation and fear every time/ How long do I live with the hope of letters.) (My Translation)

Living a life with the exchange of letters with kinfolds indicates the transformation in socio-cultural practice affected by changing political system in the country. During the heyday of this song, increase literacy had enable people to write letters expressing their joys and anguish. In the song mentioned above, a wife requests her husband who cannot uplift their life earning with enough; although, he works hard assuming a luxurious life for future. It is evident that the moment of two souls suffering in different places is worse than that of a united soul suffered at home. As the idea of Renon, a person wants to make her husband stay at her own natal space with hard struggle by sharing their joys and sorrows together, and survive hoping the transformation becomes possible inside the nation rather than let him go abroad.

Endless to say, folk songs enable to reflect the social conditions with positive vibes at spiritual level creating a strong sense of nationalism. These songs facilitate a common identity among people as means of communication which go beyond words, and expressions rather the meaning to be shared, bring people into the forth as the

common action allowing them to express common emotions. And it further helps to maintain peace, harmony and order as binding individuals from different cultural identities into a single thread. The new mechanism is developed and nurtured with collective identity through the songs spreading peace and solidarity as argued by Simon Frith. A huge celebration takes place on the situation, where the hard ship thrives through material success; however, a great appeal signifies the little bit hope of individuals to get something better. In this regard, in Bima Kumari Dura's song "Sahilo Dai Kahan Gayo," the character *sahinlo* represents the migrants who hardly struggle in trans-territory for capital success. In this regard, it is generally understood that the character *Sahinlo* exhibits the life pattern of a family where are many siblings under hardships, struggles, pain, suffering. As lyrics goes:

Samjhi pharka sahinlo dai aafanai ghara

Paradesh ma shanhilo dai nabase hunnara.

Lagdaina ra sahiloi dai gaungharko tirsana

Khole phando shainlo dai aato ko samjhana.

Jhupadi ghar shainlo dai kharako chhano

Birsiyera shainlo dai nahunu birano

Sun phalchha ni shainlo dai yehi maato chalaye

Kina jane shailo dai hongkong ra malaye. (1-8)

(Come back with remembrance to own natal place Shanhilo brother/ What might happen whether you don't stay in foreign land?/ Don't you have the compassion of your natal village?/ Don't have the memory of common food?/ (Ghetto is, a hut's roof with hey / don't enact as strange by forgetting all/ There is gold in the soil here/ why do people go to Hongkong and Malaysia?)
(My Translation)

Here, the song dedicates that a sister appeals to her brother to come back home for happy life, (there is always a tragedy) signifies the image of Sahinlo as migrants. His sister assumes that undoubtedly he is suffering with the memory of his house where he used to stay under a roof of hey (he might be assumed to have been living in the building), with family, natural food, and natural experiences. The common aspect of the song is if we struggle in our place as our brothers and sisters work in others' land, we can earn enough (as the value of gold) that befits for everyone's material success. The song does not only reflect the situation of hardship of migrants in the foreign land but also praises the natural heritage and happiness of family in the country of origin. The then political transition in the country affects the folk songs a lot. In the regard of Renan's idea, this song has the rich legacy of memories and desire to live together between brother and sister. The family must be in 'undivided form.' In the same spirit, Pasupati Sharma has composed a song *Malai America Yehi* with a strong feeling of Nepaliness that gives a new height for folk songs in the Nepali music industry in modern time.

Pursottam Neupane and Sharma, both were born in Syanjha district, become the prominent figure in Duet songs; however, they have sung many popular solo folk songs. Neupane's popular songs are *Aina Herera*, *Phulako Basana*, *Ramba Devi Thaan*, *Mirmi Muni Kaali Thuneko*. His songs represent the hardships of many individuals who are whether inside or outside the country that reflects the then changing political scenario in Nepal. In concern with Sharma, his popular songs are *Campus Panda Auni*, *Malai America Yehi*, *Mero Maya Baseko Thaauma* and so on. His songs are popular with his different tunes, melodies, lyrics and videos, too. He has appeared in most of his songs as comedians, the representation of such characters in his songs reflect the real societal experiences.

Moreover, Neupane's song *Phulako Basana* reflects the socio-political changes in Nepal. After the ends of Partyless Panchayat system, the democratic government has assigned some treaties in respond to different countries to make a huge change in the nation and people; nevertheless the situation of remote areas becomes rather harsh and full of struggles. As his song goes:

Boy: *Gauma basi bhayena malaai*

Janchhu bidesh bida deu abalai

Phula ko baasana

Manma pira bhayeni mayalu musukka hansana. (1-4)

(It is hard to live in countryside, /Let me go abroad, now, I do. /

Fragrance of flower/Please! Smile perfectly although there is pain inside you.)

(My Translation)

Why does there be such pain inside every individual? Why everyone is eager to go abroad? Why they do not spend their time with their own family? It's all because of the poverty takes place in every family; however, the government becomes failure to provide equal opportunities to people. As Subedi argued Nepali folk songs have powerful fusion of spatiality, commonness and compassion, this song carries the sense of a bonding between husband and wife in relation to national and international mobility of people. Mobility in trans-national spaces creates some opportunities to people who further apply their expertise in their land of origin for their easy survival in future. The speaker in this song suffers in search of such opportunities and appeals to his wife to let him go abroad for his betterment. However, his wife denies the proposal of him as lyrics goes:

Girl: *Nagar man bideshma dhaauna*

Ragat ra pasina bagauna

Phula ko baasana

Manma pira bhayeni mayalu musukka hansana. (5-8)

(Don't try to go abroad/ To spend your energy and effort./ Fragrance of flower/Please! Smile perfectly although there is pain inside you.) (My Translation)

In response to the male counterpart in the song, a female argues that going abroad in search of capitalism is a great mistake. People migrate to abroad to earn money rather they seem to go to lose their life. The effect of industrialization and urbanization in the world has a great impact on people and their life style in Nepal. However, Nepali factories and industries cannot pay a huge salary what people get paid in the foreign countries. So that, the trend of going abroad might not have been stopped until and unless a huge political change takes place in the country. As per the idea of Luden folk songs along with mobility create an identity among people that extends the geographical boundary of a nation to transnational spaces. When such songs are sung and performed, people in the foreign spaces begin to think of the country of their origin trying to avoid the nostalgic images and replace these experiences with the sense of national values and identities.

The modern phase of techno-cultural and socio-political change in Nepal-Federal Democratic Republic country- brings some changes in people and system of going abroad. People have established some committees, clubs and organizations in foreign lands to create brother and sisterhood among all Nepali individuals. In this regard, they organize some entertaining programs where Nepali artists go and perform Nepali folk music i.e. folk songs. This performance makes it easier for participants or audiences remember their nation. Thus, Nepali folk songs sing national identities

comparing and contrasting the trans- national values not only through lyrics but also projecting local and global thematic visuals.

In the song *Malai America Yehi* by Pasupati Sharma, the uses of words are from both the local and the global concept. At the time of Nepal Folk and Duet Songs Academy's general convention at Academy Hall, Kamaladi on 26 September 2016, Sharma in our informal talk has argued that his song has two powerful prospects of benefit: First, it makes him easier to go to each part of the country where people celebrate their cultural celebration by singing and performing folk songs. And, second, this song makes him a popular celebrity among migrants in different countries as it extends the opportunities for him to visit foreign countries where Nepali migrants enjoy with his song in the live programs. He further claims people become so happy when he sings this song in their host country. The song becomes a medicine for them who become nostalgic and try to assimilate themselves in such trans-national world. As argued by Patterson this song reads like a romance but it is a living art of reality that represents the condition of country. When artists perform such types of songs, people in foreign land tend to bring the meaning imposed to them and they find their real experiences in the songs. As Sharma's lyric goes:

BOY: Kaam paiyena degree paas garera

Bhaisi pale gaun tira jharera

Chinta chaina kehi

Malaai America yehi malai Japan pani yehi malaai Belayet ni yehi

Lainu bhaisi dunchhu dui gilasa dudh kanchhu

malai bear pani yehi malaai whisky pani yehi malai posilo ni yehi. (1-6)

(Did not get a job even if passed the degree/Started buffalo farming after

coming back to the village./ No worries at all/ For me it is America, Japan, and

Britain./I milk the buffalo, drink two full glasses milk/For me this milk is beer,
whisky and everything.) (My Translation)

Even after the declaration of Federal Democratic Republic country, Nepal goes to a great political instability that does not provide opportunities to people rather makes them jobless after their graduation or above. As a result, most of the youth migrate to abroad for their better future in the name of education. As contrary, in this song a couple, who do not get a job, start their own animal farm at their natal village; rather than trying to go abroad or city area. That's why Sharma's song becomes a satire to the people who are living abroad deprived of having the taste of local foods.

In the same way, the real experiences of people in the country make the song popular along with some queries: Why does Sharma use the name of many countries in his song? Why does he carry the names of the food which are popular most of the parts of the world? Why does he claim each part of different nation is found in his own country and everything popular among people is nothing in comparison to the local food? The answer is hardly written rather it raises a pile of questions one after another. "It is impossible to say what effect changes through impact with the powers from the West would have had in Nepal, as - unlike in India - there was hardly any impact of that nature at all" (Bake 314). Obviously, after the impact of material prosperity from the West, the diverse experiences with diverse realities become the subjects of the songs; and it becomes possible for Sharma to mention the different locations and several food items as the real experiences of many people. As lyric goes:

GIRL: Buda pani chhan kura bujhdini tula bhaishi palyachhan dudh dini

Chinta chhaina kehi

Malai Bahrain pani yehi malai Israel pani yehi malai Kuwait pani yehi

Ghiu bechnalai janchhu thekiko moi khanchhu

Malai fanta pani yehi malai coke bhaneni yehi malai posilo ni yehi. (7-12)

(My husband is good to understand me/ Big buffalos at home give milk / No worries at all/ For me my place is Israel, Bahrain, Kuwait/I go to market to sell ghee and drink milk-curd pouring from the pot/ for me this milk-curd is fanta, coke and energetic food.) (My Translation)

In this modern time, many females go to Israel, Bahrain, and Kuwait for their material success. Unlike the person claims in the song she does not have such problems to go to these countries for material success. The cultures in the countryside, still females do such practices going market to sell ghee and collect the money. So she does not like fanta, coke rather likes milk-curd which gives her energy portrays the life struggle of people as well as the ample happiness of them with full of family bonding.

After the reestablishment of Democracy in Nepal, Nepali folk songs and cultural practices were exchanged and transcended not only in the cities but also into the country sides. Motorways, means communication (internet and mobile), luxurious buildings, different plans and programs of government and NGOs and INGOS created a business market in the village area, even if people depended on agriculture and farming. Many people lived inside the country but their mind visited different places in abroad. That diversity in the mind led them in to material mentality. As a result, even in this modern time, the song articulates the situation; where a person transforms the sense of belongingness as argued by Oostindie. And people from abroad do not only send the money but they send the sentiments, love, political and ‘cultural remittances.’ Time has made lots of changes as it is not limited in one part; rather it goes beyond the country. When people send cultural remittance to their places, the

national values and cultural practices are exchanged through Nepali folk songs. The lyrics of the song further goes:

Boy: Bakhra palchhu ramrai chha bazaar

Duita boka bechyo ki 20 hajar

Chinta chhaina kehi

Malai Korea ni yehi malai Hongkong pani yehi malai Australia yehi

Kodo pisna janchhu dammai dhido khanchhu

Malai momo pani yehi malai pizza pani yehi malai mitho pani yehi. (13-18)

(Owing the goat farming and their sell is good / if we sell two he-goats there is twenty thousand income/ no worries at all/ for me my place is Korea, Hongkong, Australia/ I go to grind the millets, and eat too much *Dhindo*/ for me this *dhido* is momo, pizza, and it is delicious for me) (My Translation)

Does it be a good practice running an animal farm for the people who passed their Master's Degree? The song, works not only as a great satire to the leaders of different political parties, rather becomes a good criticism. Owing to the songs another description, in the past, people used to survive and enjoy with the natural corps and their natural taste; it remains till now as a common practice in many remote areas of Nepal. Slowly and gradually the changes take place in the Nepali market and communities because of mobile migration bringing new practices in the food stuffs by travelers, armies, workers, students, artists who go to foreign land; and tourists who come to visit different parts of Nepal. These visitors leave some cultural imprint among Nepali about the usages, taste, dress, and language, too. As a result, Hongkong, Australia, or Korea becomes the working hub for Nepali, and the material success brings the great happiness on them what they intend to exchange in their natal spaces. Against of this thought, Sharma tries to comfort Nepali people sharing as

common experiences to them who feel better in their own nation as happy as they are if husband and wife live together as undivided soul. As lyrics goes:

Girl: Taja taja bechyachha khaiyachha

Kauli bhenta golbhenda laiychha

Chinta chaina kehi

Malai Singapore ni yehi malai Belgium ni yehi malai Canada ni yehi

Khanchhu ghundruk aato pyaro chha yehi maato

Malai chicken curry yehi, malai mutton curry yehi, malai mitho pani yehi. (19-24)

(We grow tomatoes, cauliflower, brinjal and sell such fresh vegetables/ no worries at all/ for me my place is Singapore, Belgium, and Canada/ I am fond of *ghundruk aato*, I love my place/ for me this *aato* is chicken curry, mutton curry and tasty food.) (My Translation)

What is the relation between Singapore, Belgium, Canada and Nepal? What is the essence of Nepali traditional foods in contrast with chicken and mutton curry? What works for Sharma to create a song like this? The consequences after the change in the political system- Declaration of Federal Democratic Republic Nepal- compel every one think of a nation in transnational trajectory. The song evokes the sense of patriotism representing the immigrants or travelers who have been living in the different parts of the world rather they enjoy at their place of origin. As Michael D Levin's idea about transnational practices that emphasize the creation of social networks across the border through the daily life of people or through traveling migrants. This experience makes it possible to include the name of different countries or foods as social transformation and glocalization. That is why; Sharma's song can be taken as the real story of the individuals who are in the host country living with a

lot of memory of their natal spaces in the form of aesthetic politico-consciousness. This conscience leads people to the practice of trans-national values and that practice helps people forget the diasporic feelings by establishing national identities. These values and images are reflected in the songs of another senior singer, Narayan Rayamajhi, too.

Rayamajhi, who was born in Jhadewa, Palpa; a composer, lyricist, and singer does not only contribute in folk music also promotes film industry as a script writer and director. He has established himself as a popular and inspired singer by giving several hit songs. His major songs provoke the pain and sufferings of people who have migrated in different places as *Lahure*, or *Prabasi* as well as the people who have marginalized living. Some songs contribute to reveal the secret of individuals whose stories are hardly written and seen. The album *Kargil*, is the best collection of Rayamajhi who has led the folk music with dynamisms including the story of warriors, about whom rarely people tribute.

As a singer, Rayamajhi has a melodious voice with full of softness, sharp and bold that submerges with the tone of instruments together in the songs; however, *Bola Maya* is a song composed and written by Prakash Saput. As Grandin argued that development of folk songs is cultured at 'state-sponsored' institutions as Radio Nepal, where has been the long involvement of Raymajhi. The words used in the songs provoke a sentiment among people not only in the country of origin but also among them whose body hears the songs through their sharp mind. Then, the relation between singer and listeners does not make the art limit in a country rather it goes beyond the boundary as argued by Hinderson. As this song's lyric goes beyond the horizon:

Dhan lyachu bhandai gayeka thiyau udera aakashma

Kasto bhai gayau kasto bhai aayau kathaiko bakashma

Sangai jaau swarga bhane ko bhaye mai jane thienara

Jawaf deu pyara aka bachan bola boldainau kina ra?

Bola maya aka bachan bola

Timrai boli chha malai anamola -2. (1-6)

(You have gone flying in the plane promised to earn money/ What my expectation was there and what becomes the reality you come in the wooden box/ If you asked to go together to heaven, I were ready/ please answer me why don't you speak to me/ Speak my love speak a single word/ your sound is infinite to me.) (My Translation)

A wife is complaining her husband who has gone abroad promising to be back his home with material prosperity, to her shock, what came back was his dead body in the coffin box. She becomes furious with unbearable pain: her husband has left her alone in this world, and she reveals that agony asking to her dead husband why he didn't inform her about his going. By looking at that dead body she appeals to her dead husband to speak even a single word that gives her the strength that she could live with him forever. As argued by Anna Stirr this song dominates the world both rural and commercial; it becomes the hit songs with the rural thematic concept in lyrics capturing the exact socio-cultural practices and compulsion of people in many rural areas. As lyrics goes:

Kamaula ramaula bhani he barai gayeko udera

Laidiyo hitaiko paraan he barai daibale chudera -2. (7-8)

(Has flown to abroad for earning and enjoying/ but the lovely lover was dead untimely.) (My Translation)

The narrator in this song narrates the character's situation and the consequences happened after the death of this person, whose dead body has been taken to Nepal. Definitely when a person goes to Arabian countries or even to Europe, he has lots of aspirations to get the material success; but, every aspiration is ruined only because of such unavoidable circumstances which cause his/her death. It depicts the ground reality of many people who left their home only for their advanced socio-economic standard in the society, till-now in Nepal. The socio-economic changes became the agenda of the different political parties; however, leaders and rulers become failure to transform such practices into the citizens in the Federal Democratic Republic Nepal.

As lyrics goes:

Sashu le bhanlin chhoralai khaidie sasura ke bhanlaan

Samaj le pani phalani sarhai alachchhini chhe bhanlaan

Timlenai diyeko sindur ra chura kaha rakhau ke garaun

Bichaima chhodi janele kina bhanyau ra bihe garam

Bola maya aka bachan bola

Timrai boli chha malai anamola -2. (9-14)

(Mother-in-law could blame her cause the death her son ,and what Father-in-law juxtaposes / Society could blame as I am without fate/ What I do about the crimson what you have given to me/ Why did you propose me if you have left me on the way/ speak my love speak a single word/ your sound is infinite to me.) (My Translation)

In Nepal's traditional culture (even exist now in a few parts of the country however old generation has got these experiences as common practices), mother-in-law blames daughter-in-law if something goes wrong in a family. Poverty and lack of education, geographical diversity and cultural and ritual practices put the society in such status

quo as it is believed as superstition in many developed places. The song *Bola Maya* draws the real picture of the traditional as well as modern practices of Nepali society: life experience of remote areas, going abroad for material success; and meeting a result of such blending incidents; thus, touches everyone's heart and becomes a hit sentimental folk song. In this regard, the pain reveals the tragedy; however, the love establishes a bonding as a nation. This song enables to coin strong feelings to youth depicting the reality of the society where people must create jobs or get jobs in their own country. Many youth personify themselves as the character of the song and expect to do something in their own nation. As Chatterjee argued 'spiritual culture' of Nepali youth dominates the 'material domain' where national identity suppresses the material success resulted in this song.

The spiritual identities established in the material world discover the sense of belongingness among people. For instance, the song *Resham Firiri* which was rather instrumental performance by Hill Boys (The Gurkhas) in USA marks the transformation of the folk songs from Nepal to many other countries. This song, in the context of Nepal, characterizes as the common song among every individuals and even among foreigners as they are guided to sing it as per their interest. Unlike many videos, all musicians are in the dress of US Army; however, they are Nepali and playing Nepali typical musical instruments: *Madal, Flute, Sangangi*; however, the modern instruments: Guitar and Piano extend the music in its depth. This video, uploaded by Ramesh Rai, has 2,255,127 views, 886 comments, 17k likes. It is rather popular in outside the country as most of the comments are from foreign lands. Lee Eames from America comments on this video that makes him homesick and nostalgic. It helps to lessen his pain and sufferings in the foreign spaces. Vivek Nand from Bangladesh also comments that the music creates a vive on him, and then he finds the

music of his country has many similarities to the music of Nepal. So, it proves that the common identity of a nation among people is created by Nepali folk music not only in the country but also in the trans-national spaces. Owing to, the original song was first sung and recorded by Buddhi Pariyar in Radio Nepal; and, later it was sung by Dwarika Lal Joshi and Sundar Shrestha. But now there are many versions of *Resham Firiri* uploaded in *YouTube* by people from diverse localities.

Thus, Nepali Folk songs are not only the great mediums to be the source of entertainment, but they establish a firm of cite where they are sung or performed as the narration of nations. As argued by Michael Hutt, folk songs enable to construct a new home, a new identity in the foreign territories as the folk genre has already shaped the society and people in Nepal after the establishment of Radio Nepal and Ratna Recording Trust. To idealize the musical understanding, folk music has to be understood as the theory that can study the society, culture, religion, language, history, and politics, too. As per the influence of such folk songs, now, many migrants, travelers, politicians, artists, prayers, refugees, soldiers, bureaucrats, businessmen lessen their pain and sufferings experienced through their daily repeated routines with strange people and diverse cultural practices; and when they feel free from their burden, then, love themselves and their national identities and belongings. If a person loves him/herself, and the society, the culture, language, family, obviously there is a nation; although, they are in trans-national spaces. Hence, folk songs enable to create a nation through different mediums in the transnational world.

III. Nepali Folk Songs: Means of Articulating the Nation

Folk music creates a nation within the heart of any individual residing within a national boundary or beyond. And folk songs generate the 'nations' in people who participate in this process by listening to, singing, relating or assimilating those songs. Thus, music does not just represent a composition with tunes and melodies, rather it brings to the fore a whole gamut of culture and addresses nationalistic impulses. The people living in a nation follow the culture; observe many rites and rituals thereby making separate identity. When people migrate or shift from one place to another place, they do carry their culture with them and the nation thrives in different form. One of the important means through which the people in transnational or diasporic space articulate their nationality is songs. This study, making analysis of selected Nepali folk songs, has revealed that Nepal as a nation is imagined through folk songs from the very beginning of nation formation to the present.

Folk songs encompass common feeling of people from different ethnic groups, cultures, languages, geographical locations, and personal or societal beliefs. These songs celebrate nationalism as the spirit of devotion to the nation and touch the core of hearts and minds of people of the country. Nationalism arises from the belief of narrow identities of caste, religion, politics, space and a deep sense of pride for the nation. These songs foster the national integrity that transcends the recognition of diversity in unity. In multiethnic, multilingual, secular and multi-cultural society like Nepal, some forms of cultural-identity conflicts might arise any time. Nepali folk songs stand above such dividing factors and serve as a thread to bind people of all cultural and ethnic orientations under the single umbrella of a nation. Folk songs are the reflection of such transformation and have a pervasive sense of belongingness. In Nepal, various folk singers have served this purpose in different phases of history.

Folk singers Dharma Raj Thapa, Lok Bahadur Chhetry, and Jhalak Man Gandarwa represent the first era of socio-political change in Nepal, end of Rana oligarchy and begin of Democracy. This time begins the real transformation of folk songs from a person to a place; from the closed place to open universe. The representation of the folks and the stories of their experiences are composed and sung; and they go with people with nationalistic emotions and devotion in the trans-society: India and Britain. And then, folk songs reflect the history of Second World War and the situation of Nepalese politics. These incidents and the stories make people feel the nation identifying them as Nepali with a strong sense of nationalism. The transformation of the national ethos, cultural heritage, religious faith, and traditional beliefs of Nepali people in many Indian and British cities is deeply rooted in the then Nepali folk songs.

The songs of Hari Devi Koirala, Bima Kumari Dura, Sarmila Gurung, and Pursottam Neupane represent the second phase of political change in Nepal; end of Partyless Panchayat system and re-establishment of Democracy. Most of the songs of this time project aspirations of people to get material prosperity by going to Arabian countries. Some of these songs evoke national sentiments through an appeal to Nepalese not to run away to the foreign land to suffer but stay in the country and do something meaningful within the national boundary. Why do such sentiments take place in the folk songs? Though Nepalese went abroad to earn the livelihood, their economic situations in comparison to their past, was not fundamentally changed. So these folk songs are examined and evaluated as the great source of inspirations for youth not to leave the country but live in the country. However, people in European or Arabian countries are nostalgic about Nepal most of the time. Organizing different

programs, with involvement of different Nepali artists, they perform Nepali folk songs/ music with national identities to build a nation in transnational world.

The songs of Pasupati Sharma, Narayan Rayamajhi, Prakas Saput and Shanti Shree represent the third phase of political change in Nepal: End of Shah Dynasty and beginning of Federal Democratic Republic Nepal. These songs reflect the matter of glocalization in relation to the culture and the lifestyle of folks in foreign spaces. Most of the folk songs of this time signify the political instability in the country that does not improve the unemployment rather it burdens people to think of multiple alternatives, going abroad. These songs capture the great snapshots of the real situations to show how irresponsible the government has been towards the pressing concerns of the youths. The pain is not seen only at home. This pain and suffering goes beyond the family and extends beyond the country to the outside world, where people suffer. Musical performances in foreign land generate spiritual and nationalistic vibes in people, whether they struggle abroad or in their country of origin.

Folk songs evoke the sense of nationalistic feelings as per the belief that folk songs are the transformed form of Nepali folklores, the origin. The lyrics of these songs with symbols and identities are very true to the roots. The way they trigger feeling of affinity and belongingness provides a rationale that folk music is not just a musical genre but also the heartbeat of people with a strong feeling. The national unity and general consciousness of people and live performances of the historical incidents with different practices prove folk songs as the culture of folks transforming the nation into transnational spaces.

Thus, folk songs profoundly embody the concept of nation that makes people realize how privileged they are to be living in an independent country celebrating the

unique diversities. The lyrics of these folk songs are a part of the entire Nepalese culture, history, politics, religion, and social values that establish a nation as a nation. These songs evoke the sense of unity, consciousness of Nepali identity and attachment towards the nation. With an insight of typical Nepali culture, belief of individuals, political aura, historical evidences, and the experiences of different geographical identities the songs motivate a diverse reality of the distinctiveness of origin even beyond the boundary. Hence, this research traces the folk songs as an effectual medium in nation building by theorizing the intensity of feelings in relation to political transformation not only in the country but also in the transnational world.

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