

Speak up my love, just once.
Because your speech is precious to me
(Speak up my love,
Speak up just a single statement
Your speech is priceless to me)²
Your speech is priceless to me

Gain:

He flew for the sake of earning,
But *he barai*, the god took the life of the dear,
But *he barai*, the god took the life of the dear.

Female:

Mother-in-law may accuse me of your death,
What would the father-in-law accuse me?
Society may charge me as inauspicious,

What would I do with vermilion power and bangles you gifted?
Why did you marry me, if would leave me in the middle?
(Speak up my love,
Speak up just a single statement
Your speech is priceless to me)²
Your speech is priceless to me

Speak up my love
Speak up just a single statement
Your speech is priceless to me
(Speak up my love
Speak up just a single statement
Your speech is priceless to me)²
Your speech is priceless to me

You can't trust the one who has gone to the foreign land.
He barai, only the corpse returns,
(Life would mean nothing.
He barai, it's only a handful of breath.)²

Female:

The path of heaven might be difficult,
how would you go?
I couldn't feed the water at last,
Perhaps, you may suffer from the thirst
Even if I would wish to go for suttee, I've conceived your child,
I will come to see you after showing the world to the child,
Please wait me at the heaven's gate
(Speak up my love

Speak up just a single statement
Your speech is priceless to me)²
Your speech is priceless to me

Gaine:

Life turned into ash,
He barai, the ash flew on the shores of river,
The deceased get rid of sorrow,
He barai, now those who survive sink in the worry and sorrow.

(Speak up my love
Speak up just a single statement
Your speech is priceless to me)²
Your speech is priceless to me

It is a folk song inspired by the *Gaine* or *Gandharva* Song. It is a popular type of folk song sung only by the *Gandharva*, an ethnic group of Nepal, who travel and sing with their Sarangi (a musical instrument) like minstrels. This song shows the sad story of Nepali people who have been compelled to leave their motherland for employment and livelihood. It weaves the story of a family who lost their son while working abroad. Moreover, it also depicts the psycho-socio state of a woman who has lost her husband.

This song deals with the family tragedy caused by the death of the son while working abroad. People generally go abroad for employment opportunities but this has brought so many tragedies in families like cleavage between father and son, daughter-in-law and mother-in-law, sister-in-law and brother-in-law, husband and wife. In this backdrop, the paper has visualized the three dimensional situations in these songs; first, state of the sorrow, tensions and emotions after the departure of husband, which results the multiple victimization of the wife in the family and the society. Similarly, there is also the state of the loss of son or the earner in the family secondly and third, the gap and absence of father for the new generation, which may affect their socialization. Both the songs entitled "*He barai*" and "*Bola maya*" are sentimental, tragic at different level with different perspectives. The solution to avoid this is only to reduce the emigration situation and moving towards the creation of employment opportunity in country, which ultimately takes country towards the direction of 'Prosperous Nepal and the Happy Nepali'. All sectors of country are responsible for the creation of prosperous country and happy citizen.

These two songs reflect the economic, emotional situational and socio-cultural 'life of village'. Prakash Saput (in *Bola maya*) would argue that music must reveal the state of the life about rural village in Nepal and in his words music should not be performed at a "superficial level". As he often would claim: "To create music we need to observe the real happenings of the daily life of people." For him, music emanates from the life of villages. In his opinion, people of particular places may use their voices, feelings, emotions in specific ways, in speech and songs. These qualities of originality of songs are to be captured by the lyricist, musician and singers in such a way that the specific local stories, experiences, local voices, emotions, sentiments and sound qualities should be represented in the tragic music and music should be associated with the local place.

Such comprehensions of the musical sound are based on the experience of a sound world which is inherently local and inherently cultural. The music is "inscribed in culture", which is the aesthetics of folk songs. The flavor of songs can be better experienced by the audience having the similar background knowledge of the society. Without this local 'sound knowledge', the audience would not be able to locate and associate music with local experiences. According to Prakash Saput, songs must dive deep to showcase the tragic experiences of people. He would argue, the only way to make the songs generally and "popular battle folk music" is particularly; is to learn from the village; and the musical "sound" is thought to emanate directly from the experience of being "touched" or moved by the experiences of village.

To sum up, music is considered here as the medium for expressing experience, particularly the experiences of the local place's world. Moreover, as Prakash Saput notes, he would generally not start making or composing song without having the experiences of the local places. He views that music has to come "naturally", as a direct revelation of the experiences of places and events. The concept of "diving deep" thus is associated with the ability of the performer to capture the local 'fact' in sound and performance; a 'truth' of memory and experience which goes 'deeper' than what eyes can view; a 'truth' which might be emotional; a 'fact or truth' which thought performance will bring forth recognition add remembrance. According to Prakash Saput, basically audiences see the music with eyes and listen with ears. But sentimental or tragic folk songs are unique and carry different meaning, which is as deep as ocean. Therefore, they are not easy to create. Audience may close their eyes and visualize the life of particular places or villages.

Prakash Saput views that '*Bola maya*' represents the story of a village, where the family is dependent to the son after the retirement of his father. In order to overcome the unemployment, the son decides to go to the Arabian countries but he dies some ways while working abroad. And this song covers the story of his death before performing the funeral ceremony. This particular moment is very painful for the family members and especially the wife or mother express their unfulfilled dreams and commitment, loss and pain through the song, which is mixed with tears and tragedy.

Shanti Shree a singer in states that "this kind of songs carry the stories faced by previous generations of *lahure*, who fought the wars and now the same is being faced by the people who are abroad for foreign employment." She emphasizes that "there is no changes in the story and character of foreign employment except the actors. Previously fathers used to go for the employment but it is the turn of son." Her concern is to address the problem of unemployment in country, she importantly raises the voice as "...leaders, administrators, politicians and government should focus on resolving the issues of unemployment through this song. She further states that these people in decision making may not know about the songs but they might hear public opinion about it."

Narayan Rayamajhi, a singer, lyricist and composer has presented the comparison of past history of *lahure* culture with present trend of foreign employment. Previously, *lahure* went abroad to fight against the rivals to earn the livelihood of their family. At that time, dead bodies were and are brought when *lahure* died and die, but the story is different now. Because of the political instability and other circumstances, foreign employment is a compulsion but not a choice of the youths. Foreign employment without skills and knowledge brought the consequences of situations which ultimately results sorrow, pain and loss for more and tragedy for few. Therefore, the song "*Bola maya*" is one of the tragic songs about *lahure* life then and now, which comprise

the tragic stories, including the sorrows, feelings, emotions and sentiments of home, society, village with their real life through the dialogic songs.

Rayamajhi added "... little or no knowledge about foreign language, unknown job description in, lacks of skills required for job etc. contribute to the trouble in the foreign country and *Bola maya* represents the story of most of Nepali people working abroad and their family in Nepal." He further said that '*Bola maya*' is the sentimental song representing the life of Nepali people and the song is created based on the event that took place in the foreign land during his/her work.

The phenomenological and social anthropological perspective of this song is 'prevention is better than cure' in the case of foreign employment opportunities and previously known as *lahure* culture. To prevent such tragedy government should accommodate the huge number of youths in employment by creating various economic opportunities inside the country is better than to provide the incentives while going to foreign employment. Both foreign employment and *lahure* culture have been helping Nepali society by providing economic assistance in one way but in another way, such practices are contributing to degrade the family relationship and social bond. The dependency with foreign employment market ultimately widens the gap between global market, rural life and family life. So many issues are emerging nowadays in relation to foreign employment in household and family level, society, which calls for a huge effort to resolve. It is necessary to discourage the practice of going to foreign employment from the level of family, society and nation and should create working opportunity for mass jobs in the country. Both the songs '*He barai*' and '*Bola maya*' are the representative songs capturing the real pictures, stories and say 'everyday real life' of people within the country and outside.

Summary and conclusion

At the end, it is useful to discuss the application of Geertzian and Bakhtinian concepts of 'symbolism through event' and 'chronotope' in describing people's voices through their native songs according to time and space. As Bakhtin asks, and concludes, in his work: "What is the significance of all these chronotopes? What is most obvious is their meaning for narrative. As he writes:

"We cannot help but be strongly impressed by the representational importance of the chronotope. Time becomes in effect, palpable and visible; the chronotope makes narrative events concrete, makes them take on flesh, and causes blood to flow in their veins." (ibid)

In this sense, it is felt that the Geertzian concept of 'symbols of events' and Bakhtian concept of the 'chronotope' have helped this study to visualize the significance of the 'realistic' events of the sentimental and tragic songs, which has reflected the everyday life of Nepali villagers. However, there is a problem of reflexivity inherent in the concept of the chronotope itself. In describing an event, we are already creating a new chronotope: just as the reader enters a third chronotope in reading the anthropological text. There is always an unbridgeable gap between the event and its interpretation or description. For an anthropologist, the essential point is to be aware of these problems of reflexivity in anthropological work and issues, which is discussed in relation to Geertzian model of symbolic interpretation and Bakhtin's concept of the 'dialogic imagination'. Nonetheless, both the concepts of symbolic interpretation and chronotopes are useful, as they focus on the attention on musical experience as an event rather than as a 'work' or 'circumscribed object'. The experience of music is chronotopic in the sense that it resides in concrete events in people's lives; people make sense of music as a part of their life experiences. This indicates that the experience of one and the same music will vary from individual to individual according to time and place in people's life. Previously the popular *lahure* culture

now can also be juxtaposed with the tragic story of foreign employee may resemble the similar story of tragedy, sentiments and so on with the *lahure*, but with the different circumstances. Both the songs chosen in this study hold the same gravity of feelings, sentiments, psycho- socio impact, love and so on but with the different stories. Music travels, in between various subject positions according to their socio-cultural settings. As most contemporary anthropologists agree, the autonomy and boundedness of cultures must nowadays are understood as a matter of degree. Nevertheless, it is conceived that Nepali culture as a fairly coherent and locally bounded experience. The paper has also pointed out that lyrics of these tragic songs represent the voices of the people associated with *lahure* and foreign employment. While analyzing the situation, the songs not only represents the rural or village life but they also reflect other cases like, urban, caste, class, gender, ethnicity, religion, region, ecology, etc. Thus, the songs represent all these factors because they all are the product of society and culture. They are dynamic too and because of dynamism, the changes have taken place. Therefore, the lyrics of any songs can be the strong means to express the human sentiments, emotions, feelings, socio-psychological and behavioral activities and performance. So, the study of lyrics efficiently provides the clear understanding of the society, culture and human behaviors and the two songs '*He barai*' and '*Bola maya*' reflects the contemporary Nepali society.

“*Lahure* life of Nepali society through lyrics of tragic songs based on *lahure* or foreign employee life is possible and it is appropriate.”

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