



## The Use of Rustic and Colloquial Language in Pashupati Sharma's "Dohori" [Folk] Songs

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### ABSTRACT

This paper investigates the use of the rustic and colloquial words or expression in the Nepali "Dohori" [folk] songs sung by Nepali "Dohori" singer Pashupati Sharma. It further explores the major causes for using such language. To address these issues, the study employs a qualitative based descriptive approach along with the casual interview as the tools for data collection. In the study, nine "Dohori" songs of the chosen singer who used rustic and colloquial language are used for analysis. They include "Kyarna Maya Maricheu Mayale" [Why have you forgotten me, my love?], "Duita Hatti" [Two Elephants], "Roila Dohori [Roila folk], Cycle Kinna Jam" [Lets go to buy a bicycle], "Lauri Haraayo" [Stick got lost], "Jantai Jaamla Bhaterai Khaamla" [Will go to wedding ceremony and have the feast], "Maaya Laako ho Bhana" [Say, love is there], "Pani Puri" [A type of food] and "Chatta Lokal Kukhura" [Yes, Local Chicken]. The songs for analysis are taken from the official YouTube channel of Sharma. The singer himself, a Nepali Language teacher and two fans of Pashupati Sharma were interviewed to find out the reasons for the use of colloquial language in Nepali folk songs. The result shows that most of the listeners of the folk songs are from rural area who basically prefer to enjoy the use of

colloquial Nepali language of their area in the songs. Nepali folk songs have played an important role to protect the folk culture in the country but sometimes in the name of attracting the listeners by the use of rustic and colloquial expressions in the songs, there is a fear that formal Nepali language is likely to be overshadowed.

**KEYWORDS:** Folk songs, "Dohori," rustic language, colloquial language

## INTRODUCTION

Nepali "Dohori" [folk] songs, also popularly known as "Lok Dohori" [folk] songs, are a type of folk songs in Nepal. They are popular among Nepali people and available in different social media such as YouTube, Tiktok etc., where they have immensely and successfully reserved their places. Unlike other types of songs, "Dohori" songs in Nepal are the resemblance of Nepali culture and its musicians, singers and lyricists are like the cultural envoys of the nation as Green (2002) state "*Lok git* has become not only a leading popular music within Nepal; it has also become an icon of Nepal's distinctive culture, and *lok git* musicians have become Nepali cultural ambassadors, performing *lok git* on international tours" (p. 49). It signifies that folk songs in Nepal are the cultural milestone of the country.

As compared to other types of songs, nowadays, "Dohori" songs are in YouTube trending for over a month. However, a significant portion of Nepal's urban youth is still unaware of them. They mostly listen to English or Hindi music and use Spotify to listen to it in addition to YouTube (Pant, 2021). They have the assumption that "Dohori" songs are made for village people which don't fit them. They regard themselves urbanistic and prefer to listen to either foreign or rock or the code-mixed songs. Listening to "Dohori" is the symbol of rusticity for them. They feel to be postmodernist when they listen to foreign, rock, and Lok-pop songs with mixed language. Saud (2022) in his study writes that "the young generation is mostly attracted towards the folk pop songs with code mixing, and such songs become popular among the youths due to their multilingual flavour. Nepali folk songs have been influenced by the postmodernist tradition, fashion and technological influence" (p. 43). It shows that pure "Dohori" songs are least preferred to urban youngsters. "Dohori" songs have been the appropriate ways to identify the country and its citizen. Over the last three decades, they have become synonymous with Nepali national identity (Stir, 2009). They are very popular because of its listeners who are basically from rural areas and like rustic and colloquial language in this type of folk songs. The lyricists of such songs also seek these colloquial terms in the songs to win the heart of their listeners, and it is the major gist of the present study.

A colloquialism is any word or expression that is appropriate in conversation among people and it spreads through normal conversational interaction of a language, though they are increasingly being spread through informal interaction (Nofalli, 2012). It makes clear that colloquial language is the use of day-to-day language spoken in the particular area so that the people feel comfortable to understand. There are simple, conversational and comprehensible terms of specific area in colloquial language as Hay (1994) remarks, "The term 'colloquialization' implies first of all a rendering a difficult idea more understandable" (p. 3). However, in the name of making understand to the listeners, sometime language precision may be lost. That's why colloquial language is not highly structured like standard and formal language. Colloquial language comes with different features and forms and it aims to create the flexibility to the speaker as well as listeners. In this regard, Riaz (2011) in his doctoral research writes that in colloquial language there is the "presence of several features, for example, phrases, tag questions, contractions, clipping, topic-comment structures and passive constructions and incomplete utterances" (p. 5). These features are the comfort markers and naturalness in colloquial speech and so, colloquial language is loosely structured.

The use of colloquial language is not limited only in casual and day to day conversation. It is used in different forms in different domains such as in writing, literature, songs, movies, academic sectors, and even to develop the confidence level of the speakers and listeners. In a study, Kuntz (2011) has stated that while teaching MSA

(Modern standard Arabic) course, some universities of Iraq and Morocco have started to use colloquial language course in their syllabus "as an afterthought to the MSA course" (p. 249). Similarly, some universities and private educational institutions use the course of colloquial language as their continuing educational course. Colloquial language supports students to enhance the learning skill in the listening class.

About this, Arini (2020) remarks that "introducing colloquial in listening class by using Ariana Grande's song as the media showed that by using songs at media it becomes an effective way to increase student's interest in learning English" (viii). It means colloquial language benefits the students to develop their cognitive skill. Likewise, colloquial language is used in order to improve speaking skill of the students via teacher's regular assessment. In the assessment, it is found that the use of colloquial words makes easy to the students to develop their communication skills. Students' pronunciation and vocabulary improve significantly when they use colloquial words (Hanasah, 2020). It indicates that the colloquial language develops the confidence level of the students' communicative skills.

Not only in academic field, colloquial language is prevalent in the movie as well. The teenage characters in the movies tend to use different forms of colloquial language such as contraction, profanity, jargon, slang, idioms etc. because they feel comfortable to use such languages as they are easy to remember. In a study of an Indonesian movie, *ADA APA DENGAN CINTA 1*, Hidayat and Wardana (2021) found the excessive use of colloquial terms used by the teenaged characters. The script of the movie was made identical with the teenage characters who used "local dialect of Bahasa Indonesia" (p. 261). The study found 28 occurrences of colloquial expression where the use of slang was the most dominant colloquial form (42.9%) and idiom was the least one i.e 3.5%. (Hidayat & Wardana, 2021). It is clear the teenaged characters also basically prefer to be involved in casual conversation in the movie.

Beside movie, the lyricists and the singers in some English songs have used the colloquial language explicitly and implicitly. However, mostly they prefer to use colloquial terms denotatively to make clear understanding to their listeners although there is rare use of the terms which give the connotative meanings. Wahyuni (2008), regarding the use colloquial terms in a few English pop and rock songs, finds that in both structural and dictional aspects of the songs, the characters of colloquial styles are used. It shows that in semantic and mechanical aspects too, there is the colloquial use in English songs. Like movie, songs, and academia, the use of colloquialism persists in literature and translation as well. While translating the literature from one language to another language, there is the effect of colloquial language. Khojasteh and Nadernia (2016) have incorporated five colloquial strategies; "omission, addition, colloquial translation, synonymy and expansion" (p. 6) which have been applied by the translators to the colloquial samples from English to Persian language. It clearly directs that colloquial use is there in the field of literature and translation. However, while translating from one language to another by using colloquial terms, there is the possibility of misinterpretation of the language as Jalalpur and Tabrizi (2017) state that misunderstanding of colloquial expressions in different texts has caused bad, awful and negative consequence. It means translating colloquial form from one language to another sometime may cause disastrous result.

The purposes of the music vary. Some songs are sung to express the pains, some are sung to express the identity of particular culture and many of the songs are sung for financial purpose. As an instance regarding the expression of the pain of Gandharva people, Dhakal (2021) writes that Gandharva people sings the song not only for

information and entertainment but also to express their voices against the domination by the so-called upper-class people upon them.

Nepal has a diverse range of songs, including folk songs, modern songs, lok pop songs, pop songs, "jhyau" [a typical folk song] songs and so on. Among them folk and "Dohori" songs have been popular because these types of songs are mainly heard by villagers as majority of the part in Nepal lie in rural area, and these songs give them the feeling of ownness. Regarding this, Stir (2010) states that "*dohori* is also associated with a valued rurality and rusticity seen as expressing valued aspects of "Nepaliness" (p. 300). It means "Dohori" songs incorporate pure Nepali colloquial terminologies which impart the listeners the vibe of ownness. The trend of mixing colloquial terms in folk and "Dohori" songs has been the interesting issue not only to the music lyricist and singers but also to the educators and other listeners. Therefore, this study will benefit listeners, educators and the music representatives.

The above literature shows that researchers from Nepal and abroad in their research have explored different issues in Nepali folk songs and use of colloquial language in different domain. But none of the studies has been carried out regarding the use of rustic and colloquial language in folk and "Dohori" songs, especially of particular singer of Nepal. In this sense, this study explores the issue of colloquial language in the "Dohori" songs of Pashupati Sharma issuing and maintaining this research gap ahead.

The use of rustic and colloquial terminologies in the day to day conversation and the music is the specialty of particular geographical area. The singers and composers compose and sing the songs by using the language of their birth place. Many listeners of folk and "Dohori" songs belong to the rural area and the artists also tend to use the language as per the expectations of the listeners. The matter of using the rustic and colloquial terms of the particular folk and "Dohori" singers has not been explored yet. So, this study describes the issue of using rustic and colloquial terms by exploring the reasons for using in folk and "Dohori" songs especially of a particular singer, Sharma. The following research questions were used in order to attain these purposes:

1. What type of rustic and colloquial language have been used in the selected "Dohori" songs of Sharma?
2. Why do singers like Sharma use the rustic and colloquial language in their "Dohori" songs?

## RESEARCH METHODS

This study espouses a qualitative descriptive approach along with the casual interview as the tools for data collection. The data for analysis are the songs derived from the official YouTube channel of Pashupati Sharma, Samjhana Bhandari, Devi Gharti Magar, Janaki Magar and Music Nepal, and four casual interviews including a Nepali language teacher, a singer and two die-hard fans of the "Lok Dohori" songs, especially of Pashupati Sharma. The Nepali language teacher teaches Nepali subject for Bachelor Level students in a Tribhuvan University affiliated college as he knows the real essence of the difference between accurate Nepali words and the rustic or colloquial words. The singer for the analysis is Sharma himself whose songs have been chosen for the study. The fans are those who listened to all the songs of Sharma. Besides, the researcher has visited different libraries/e-libraries using both print and online sources for secondary data. To accomplish the objective of this study, the researcher has chosen nine "Dohori" songs of Sharma, which use the colloquial language, particularly certain words or expressions. The researcher has repeatedly and thoroughly listened to all the selected songs and tried to find out the colloquial and rustic words or expressions used in

them. In addition, the researcher has explored all the rustic words or expressions and counted them one by one. The researcher has also explored the reasons for the use of those words or expressions in the songs after interviewing the selected respondents. After the data collected from the interview, the study has explored the major themes which will have been scrutinized in relation to different researches on folk songs and colloquialism. Table 1 shows the "Dohori" songs of Pashupati Sharma for this study.

**Table 1**

*Selected Dohori Songs of Sharma*

Title of Songs	Accompanying Singers
"Kyarna Maya Maricheu Sanule" [Why have you forgotten me, my love?]	Samjhana Bhandari
"Duita Hatti" [Two Elephants]	Sita KC and Jyoti Lohani
"Cycle Kinna Jam" [Lets go to buy a bicycle]	Janaki Tarami Magar
"Lauri Haraayo"[Stick got lost]	Devi Gharti and Raju Dhakal
"Jantai Jaamla Bhaterai Khaamla" [will go to wedding ceremony and have the feast]	Samjhana Bhandari
"Maaya Laako ho Bhana" [Tell, there is love]	Sarla Pandey
"Roila Dohori" [Roila folk]	Rita Thapa, Rekha Sharma and Mohan Rana
"Pani Puri" [a type of food]	Janaki Tarami Magar
"Chatta Lokal Kukhura" (Yes, Local Chicken).	Sita Shrestha

The above table introduces the titles of Sharma's songs which were selected for the study with their English translation along with accompanying singers.

## RESULTS AND DISCUSSION

In order to identify different kinds of colloquial and rustic terminologies in Pashupati Sharma's "Dohori" songs, the study concentrates mainly on the dictional aspects of the chosen singer's songs. The following table shows the title of the selected songs of Sharma for the analysis.

**Table 2**

*Colloquial Uses in Selected Songs*

Title of the Songs	Colloquial Words Used in the Songs	Formal Equivalent Words in Nepali Language and Their English Translations
1. "Kyarna Maya Maricheu Sanule" [Why have you forgotten, my love?]	"kyrana," "kamta," "lamtyo," "amtyo," "maro," "gaaki," "syanu," "maya," "maricheu," "paricheu"	"kegarna" [What to do?], "kati" [How much?], "lagthyo" [Had loved], "maryo" [killed], "gayeki" [sang], "sanu" [little], "maaya" [love], "mareu" [forgot], "pareu" [done]

2. "Duita Hatti" [Two Elephants]	"sikaidyao", "lukhura", "samara", "aara", "rausi", "khara", "churmukha", "thutuno", "munchhe", "kyari", "heri rako"	"Sikaideu" [teach], "dublo patalo" [thin and lean], "samaera" [catch], "aaera" [come], "raksi khaera" [have liquor], "mukhale" [talkative], "mukh" [mouth], "ke gari" [how], "heri raheko" [keep watching]
3. "Cycle Kinna Jam" [Let's go to buy a bicycle]	"kyram", "bewar", "rausi", "rinma budera"	"Ke garam" [what do I do], "byabahar" [chores], "raksi" [liquor], "hamile" [we], "rinama dubera" [in debt]
4. "Lauri Harayo" [Stick got lost]	"tekane", "chhekane", "jati bidi", "matarbato", "laro", "papai launi"	"tekne" [take support], "chhekne" [block], "ati nai" [too much], motor baato [motor road], "laharo" [line], "papai lagni" [sinful]
5. "Jantai Jamala Bhaterai Khamla" [will go to wedding, have the feast]	"jamla", "bhaterai" "khamla", "bema", "khojya chhu", "paunna", "gamma", "thamma", "gaacha", "maya laucha"	"jaunla" [will go], "bhoj khaunla" [have feast], "bihema" [in wedding], "khojeko chhu" [search for], "paundainan" [won't get], "gaunma" [in the village], "thaunma" [in the place] "gayeko chha" [has gone], "maaya lagchha" [have love]
6. "Maya Laako Ho Bhana" [Tell, there is love]	"laucha", "hum kyara", "jallai", "kale", "launi", "hunna", "piyara"	"Lagchha", [have something] "ho kere" [yes of course], "jaslai" [whom], "kasle" [who], "lagni" [have], "hudaina" [no], "pyar" [dear]
7. "Roila Dohori" [Roila Folk]	"kyari", "kale", "layo", "tolara", "poi", "daure", "lanthu", "paauna", "jati bidi", "paaka hau"	"Ke gari" [how], "kasle", [who], "lagyo" [had something], "tolaera" [contemplate], shreeman" [husband], "dublo patalo" [thin and lean], "kehi najanne" [unintelligent], "janmauna" [give birth], "ati nai" [too much], "janmaeka hau" [give birth]
8. "Pani Puri" [a type of food]	"jharo", "paro", "jeni", "poi", "kyrana risai chheu", "phapo", "thapo", "porai", "bato lau"	"jharyo" [fell down], "paryo" [placed], "je pani" [anything], "shreeman" [husband], "kina risaeki chhau" [why to be angry], "phapyo" [had good luck], "thapyo" [kept], "pohorai" [last year], "bato laga" [go]
9. "Chatta Lokal"	"tukura", "lukhura",	"tukra" [piece], "dublo patalo"

Khukura" (Yes, Local Chicken)	"lukhuri", "kuto", "garche", "rausi", "maya", "dula", "deuthainas", "archan"	[thin and lean]," dubli patali" [thin and lean], "kutyo" [bit], "garchhe" [will do], "raksi" [liquor], "maaya" [lover], "dulaha" [bride groom], "dekhdainas" [won't you see?], "garchhan" [will do]
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In the above table, nine selected songs of Sharma with English translation, the colloquial terms used in them and their pure Nepali equivalence are mentioned. While transcribing the colloquial terms into pure Nepali equivalence, the colloquial terms and Nepali equivalence are respectively incorporated.

According to the table, out of nine selected songs, maximum use of colloquial terminologies is there in the song entitled "Duita Hatti" [Two Elephants] that is 12 in number whereas in the song, "Cycle Kinna Jam" [Let's go to buy a bicycle], there is minimum use of colloquial terms that is just 5. However, in terms of the number of the used rustic terminologies, out of 9 songs, in 5 songs entitled, "Kyrna Maya Maricheu Sanule" [Why have you forgotten, my love?], "Jantai Jamala Bhaterai Khamla" [will go to wedding, have the feast], "Roila Dohori" [Roila folk], "Pani Puri" [a type of food] and "Chatta Lokai Kukhura" [Yes, local chicken], the singer has used each 10 colloquial expressions.

In the selected songs, there are some terminologies which are identical. The term "Kyari"/"Kyarna"/"kyaram" [almost the meaning is same which is how to do something] has been used in 6 songs and "rausi" [liquor] in 3 songs. Likewise, the terms like "lukhura" [a thin man], "jatibidi" [too much], 'maya' [lover], and "kale" [who] are used in 2 songs respectively. It shows that in some songs, there is the chance of the repeating the same terminologies in different songs. Instead of the structural aspects, the singers and lyricists of these selected songs have focused on the semantic/dictional aspects unlike the research of Wahyuni (2008) about the use of colloquial language in English songs who use both structural and diction aspects of colloquial forms. Two aspects of colloquial style are used by the characters in English songs which are: structural aspect (be as full verb in the songs was often absent in the sentences, and in nonstandard English the consonant (g) is replaced with (n) in the last word) and diction aspect (clipped forms, slang words, and colloquial styles are used, and "Ya" sometimes replaces "you") (Wahyuni, 2008). It seems that different types of songs including English songs, use different aspects colloquial forms. However, this study mainly focused on semantic aspects of colloquialism in the selected songs.

After listening to the selected songs and analyzing the numbers of used colloquial terms, I have explored three major themes for discussion and analysis of the result of the study. They include the connection to the birthplace, free from the effects of the urban life, and cultural enhancement.

### Theme 1: Connection to the Birthplace

The rural born people who currently dwell in the city and abroad mostly listen to folk and "Dohori" songs. The words and terminologies used in folk and "Dohori" songs connect them with their village or the birth place. So, when they listen to the folk and "Dohori" songs with some rustic terminologies, they have the feelings that they are in live touch with their home and village. Stir (2009) states that "Dohori allows them to maintain contact with a home on the rural margins while they work in the urban centers



of Nepal and abroad, and to experience their remembered world as the true essence of the nation to which they belong" (p. 6). It indicates that "Dohori" songs give them the feeling of oneness wherever they are.

Though I am dwelling in the city, I, in fact, was born in a village of Gandaki province which is popular in "Lok" and "Dohori" songs. As a citizen of Gandaki, like other listeners, I also became the fan of folk and "Dohori" songs because such songs make me nostalgic and push me towards my village life. Near my house in Pokhara, two young boys from Baglung and Syangja live. To Syangjali boy, I asked about how often he listens to the "Dohori" songs of Pashupati Sharma and why he likes his songs as compared to others' songs. He replied, "Personally I like "Dohori" songs of Pashupati Sharma because the singer is from my own district and in his songs the typical "Syangjali" terms are used. I feel as if terminologies used in his songs are connecting me to my village." (Personal communication, July 5, 2024). It indicates that he enjoys listening to the songs which incorporate the language of his district. As the boy said, in the selected songs too, the singer Pashupati Sharma has used many words spoken in Western Nepal, especially Syangja district like "kyarni" for "ke garni" [what to do], "maya" for "maaya" [lover], "rausi" for "raksi" [liquor], "jamla" for "jaunla" [will go], "khamla" for "khaunla" [will eat], "jalle" for "jasle" [who], "kalle" for "kasle" [who], "deuthainas" for "dekhdainas" [won't you see] and so on. These expressions in the songs clearly indicate that there are the words/terminologies used in the songs resemble the listeners of their original birth place.

When I asked questions to a boy from Baglung, "Why do you think the singer Pashupati Sharma has used rustic terms in his "Dohori" Songs? Do you like this?" he replied like this:

In my opinion, he has used the colloquial terms in his song to win the heart of the rural listeners because when the language of own area is used in the song, the listeners have the feeling of oneness and they listen the songs blissfully. I like the use of these terms because I feel that the singer has used language of my own area in his song because the tone of the Nepali language spoken in Syangja and Baglung is same. (Personal communication, July 10, 2024)

From the views of two die-hard fans of "Dohori" songs, especially of Sharma, it is explored that the folk singers prefer to use colloquial terms of their birth place so as to win the heart of the listeners of that particular area making them feeling that those songs are of their own.

## Theme 2: Free from the Effects of Urban Life

"Dohori" songs have been popular especially in the rural area because the language used in such songs resemble typical rustic community. As compared to the listeners of urban area, the listeners in rural area don't have excessive excess of internet and Television Channel. They don't have the enough opportunity to be facilitated to modern and foreign technologies. Only a few people in the village listen to Hindi, English, Rock and Pop Songs. It means majority of the urban people even don't understand Hindi and English language. They just listen to folk and "Dohori" songs of their interest from Radio and National T.V channel and their choice basically becomes the language of their own area. That's why; the singers also prefer to use the words as per the interest of the listeners. When I asked the same question "Why do you think the folk and "Dohori" singers use rustic terminologies in their folk and "Dohori" song?" to a Nepali language teacher, he replied:



### The Use of Rustic and Colloquial Language in Pashupati Sharma's "Dohori" [Folk] Songs

Folk and "Dohori" singers use colloquial terms to satisfy the musical need of the rural people because due to the less accessibility of modern technologies and means, village people have less interest in other types of music. They are already habituated to listen folk and "Dohori" songs and the singers, composers and lyricists also work as per their interest. (Personal Communication, July 7, 2024)

It shows that the lack of opportunity to be equipped with modern technologies and being far from the canopy of city life also, the listeners are engrossed with colloquial language of their own area in folk and "Dohori" songs.

### Theme 3: Cultural Enhancement

Almost all the types of songs reflect the art, culture, tradition and custom of the particular society and community. Therefore, Arevalo (2010) states that songs can teach people about different communities' cultures, values, traditions, and customs, among other things. But the real singer of the selected songs of this study insists:

Using colloquial terminologies in "Dohori" songs boost of the culture of the particular community, so, to enhance the culture of my place, I use the rustic terms in my "Dohori" songs and the people enjoy them. For example, the singer of "Thado Vaka" uses the peculiarity of Lamjung district which boost of the special culture of Lamjung. So, for me using colloquial terms in my songs reflect the culture of village area. (Personal Communication, July 2, 2024)

The real singer of the selected songs has given the mixed response regarding the use of colloquial terms in his songs. He stated that there is the amalgamation between culture and rustic life in the use of rustic language in his songs.

After exploring the multiple themes regarding the use of colloquial language in Sharma's song, this study, a bit tried to explore the disadvantage of using colloquial language in the songs. I again asked to Nepali language teacher 'What may be disadvantage of using colloquial language in the songs?' he replied that "though there are many positive aspects of using colloquial language in "Lok" and "Dohori" songs, the major drawback of this is that the formal Nepalese terms are likely to be shadowed and there is the possibility of misunderstanding the formal Nepali language" (Personal communication, July 7, 2024). It indicates that frequent use of such day to day language in the songs may lose the real essence of Nepali language.

### CONCLUSION

This study analyzed the matter of using rustic and colloquial language in popular folk and "Dohori" singer, Pashupati Sharma exploring the reasons for using such (rustic) language in such songs. The "Dohori" songs examined in this study replicate the symbol and culture of rural life. Most of the listeners of folk and "Dohori" songs are from rural area who basically tend to enjoy listening them. They mix up the day-to-day language of their particular area because on the one hand, these songs have less access with urban people who excessively get chance to get adjusted with modern means, and on the other hand they get the feeling of ownness and contacts with their homeland even if they are far from their original land. So, the singers and the lyricists of folk and "Dohori" songs prepare the songs understanding the feelings of the listeners by incorporating the language of their own area in their songs. However, the result of the study further shows that although Nepali folk and "Dohori" songs have played an important role in preserving the country's folk culture, there is concern that the use of rustic and colloquial terms in the songs will cast a shadow over formal Nepali terminologies. This study is restricted to

Nepali "Dohori" songs sung by a single singer, Sharama, whose nine "Dohori" songs were chosen for analysis regarding the use of colloquial and rustic terms in the songs. The trend of mixing colloquial terms in folk and "Dohori" songs has been an intriguing issue not only for lyricists and singers, but also for educators and other listeners. As a result, this study will benefit listeners, educators, and music representatives disclosing the door for further research in the very areas.

#### CONFLICT OF INTEREST DECLARATION

*I hereby wish to declare that I do not have any conflict of interests to disclose. However, I declare that the manuscript has not been published before and is not being considered for publication elsewhere.*

#### AUTHOR CONTRIBUTIONS

*I declare that this manuscript is originally produced by me.*

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