

Social Representations on *Singaru* Folk Songs in Nepal

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Abstract

This study focuses on the portrayal of social values in singaru song of Salyan, Nepal. The study answered how singaru songs represent social phenomena of people. The study utilized interpretative qualitative method; the sample songs were collected through the participatory method in various occasions and ceremonies in Salyan and analysed from the perspective of social representation theory. The study has exhibited the social and cultural experiences, love-in-union and love-in-separation emotion, caste discrimination, pleasing and traumatic feelings and sentiments caused by poverty, village headsmen, rich cunning people and fraudsters in singaru songs; political leaders also deceive needy people through corruption and oppression in the mechanism. They establish new jimwal and mukhiya in the village, and torture people in different ways. The paper exposes the readers to societies, cultures, experiences, places and political impact to the villages Salyan. It also brings singarufolk songs to the notice of international readers.

Key Words: Culture, folksong, singarudance, singarusong, social representation.

Introduction

The study has explored the social representation, values, human condition, people's feelings, experiences, ideas through specific folk songs singarupracticised in Salyan, Karnali Province, Nepal. People especially from Salyan, Rukum, Rolpa, Jajarkothas traditionally practised singaru songs in their distinct tune along with the dance. Later this singaru song along with therapid migrations has unfurled to the other places like Banke, Bardiya, Dang, Surkhet and Kathmandu. It is considered as the product of Magar culture and traditions; the word "singaru" came from Magar language, "sya" 'dance' and "naru" 'my man' (Budha, 2072, p. 266). On the bases of historical documents of *Khasan* (the mainland of *Khas* people in Mid-Western part of Nepal, a province Sinja-empire), a king named Singaru ruled over Salyan in the late fourteenth century (B.S.) of the Vikram era and commenced a song with dance, and people entitled this song under the name of the King Singaru. Therefore, singaru folk song is considered to be originated in Salyan (Lamichhane, *Lokabarta*, 2074, p.73). Singaru song is also known as Bangari song, and Bangar is the name of a village located in Salyan; it shows that singaru song originated in Salyan (p. 112). *Ekta Comprehensive Nepali-English Dictionary* mentions 'singaru' as "childless or barren man or woman; hermaphrodite; eunuch." This connotation matches with the costumes of singaru dancers. Males wear *gunyu*, sari of female while dancing singaru dance; they look like hermaphrodite, denoting both male and female sex characteristics to

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the costume of *singaru* dancers. Males dance in (dis)guise of females; it may be denominated as *singaru*. The song sung in this dance may be termed as *singaru* song (Acharya, 2063, p.13). Nowadays women also sing and dance *singaru*. People sing this *singaru* song on all occasions in all months. The subject matters have been changing and modifying as people's lifestyles have changed. The song's format is in couplet, a stanza consisting of two successive lines rhymed

Jabhaisibedulokhalai, he...hai, Chandekaranjiko.
 Saikobaulimerosiran, holamaranjiko
 'Buffalo, go to eat ficusclavata of Chandekaranji
 Beloved's hands will be my cushion until the death.' (My Trans.)

Singaru song comes with dance; men dance decorating with female costumes and ornaments, and people entitle the dancers *singaru*. Women assist men to wear *gunyu or sari, cholyo or blauja, patuka* (cloth tied round the waist or hips), *kapale* (a cloth put on head by women), *pote* (string threaded with colourful fine glass beads), *chura* (bangle), *tika* (forehead mark worn by Hindu women), *patesun* (flat gold worn on ears), *chandrama* (moon-shaped ornament worn by women on their head), *gajal* (collyrium applied to eyes), necklace, artificial plaited hair, etc.; *singaru* dancers hold handkerchiefs in hands (Nepal, 2041, p. 463; Dangi, 2070, p. 73). Women encourage *singaru* dancers to wear *nathiya*, a kind of old-fashioned nose ring worn by Hindu women and decorate them to show as beautiful girls (Budha, 2072, p. 266). Musical instruments used in *singaru* music are *madal* (tomtom), *jhyali* (cymbal), *newar* (hollow anklet containing tiny bells), *temki* (a small drum shaped like a bowl, like a small kettledrum) and flute.

Folk song helps audience to understand the life and nature of a society and delivers lively narrations and images of a society. "The folk songs which gained popularity were in most cases anonymous compositions, making it difficult to identify the sex or the social status of the singers. The songs cover a wide range of themes and these emotions seem to have been shared by persons engaged in different works of life" (Basu, 2018, p. 94). Folk song originates in traditional popular culture, and is a typical traditional song of a particular community or nation. Nowadays, folk songs are exploited to express the social issues, experiences, feelings, consciousness shaped by happenings in the modern and changing time. Folk song has certain components, i.e. idea/thought, function/purpose, language/dialect, style and structure (Lamichhane, 2072, pp. 94-95). *Singaru* songs convey idea, thought for certain purposes.

The objective of the study was to explore social representations in *singaru* songs sung in Salyan, Nepal. This study was conducted to provide answers of what social, cultural, economic and political aspects were portrayed in *singaru* songs.

Research methodology

This research was based on interpretative qualitative research. The theoretical tool is the social representations approach that means, how people interpret social, cultural, physical and political surroundings, and they express purposively and meaningfully their understandings. Here, people from Salyan express the social understanding and volitional

in their singaru folk song. Singaru songs as the primary data for this research were collected during the period of Dasain and Tihar celebrations. The songs were sung in the fairs, puja and on the occasions of Dasain and Tihar particularly in Kumakha Rural Municipality, Salyan. The secondary sources were different journals and books that have discussed singaru songs. The data were collected through the participatory method. The researcher has participated in the events and ceremonies and noted the songs for a long time because the place is the birthplace and permanent address of the researcher.

A social representation refers to a “system of values, ideas and practices” (Moscovici, 2001, p. xi) of a community. “A social representation is a collective phenomenon pertaining to a community which is co-constructed by individuals in their daily talk and action” (Wagner, et al., 1999, p. 96). The researcher observed *singaru* songs and dance in the village. The data/songs were interpreted on the parameters like social, cultural, economic and political characteristics of the society.

Results and Discussion

People express their delight, humour, heroism/courage, sorrow, anger, anxiety, contempt, etc. emotions encountered in living processes. As Bharatamuni in *Natyasastra* describes in the context of *rasa* realization (chapter vi), people manifest their permanent emotions i.e., love, laughter, grief, anger, enthusiasm, fear, disgust, astonishment, renunciation associating with their life. In addition to their experiences and feeling towards birthplace, love, hardships, people intonate their consciousness raising against injustice, rights, rebellion, subversion and regime change. They portray the happenings, reactions and retaliation to the circumstances in singaru songs. “As a theory, ..., the social representations approach aims to examine the ways in which individuals within social groups make sense of the world around them, and how these understandings change, develop, interact and so on” (Flick, et al., 2015, p. 64). People delineate their understandings about the happenings in societies in singaru songs. The song is produced in two-lines (couplet); in the mid of each first line, a repeated sound “*he...hai*” has been added and it adds melody to the song. The first line is produced mostly for matching the rhyme into the second line; it may or may not add meaning and message to the second line that conveys the theme and message of the songs.

On occasions, people usually begin singaru songs by wishing rectitude being there. The opening song is

Hanne rango Lasthamaiko, he...hai, Bhaisi Narthamaiko

Subbyabhayae chauhalyathali, pailaprathamaiko

(There are lusty male buffaloes of Lastham, and buffalo from Nartham.

At first, they desire for having goodness in the dancing place. (My Trans.))

These two lines express the practice of animal farming and culture of having desire of goodness to the place where people step into. People in the village usually do not farm *rango* (male buffalo) for a long time because it is not useful for ploughing the field or other purposes; few adult *rango*-s are found in villages for the purpose of breeding of buffalos. Farmers take their *bhaisi* (she-buffalo) to the *rango* for mating and production of

offspring, and the owner of the buffalo pay to the owner of the *rango*. The above first line refers to the buffalo farming practice in village of Salyan. ‘Hanne rango’ (brawny male buffalo) is from the place of Lastham and buffalo from Nartham. A farmer from Nartham takes his buffalo to the male buffalo for mating. This is the buffalo farming tradition in Salyan, and other neighbouring districts. People traditionally farm buffalos for milk and milk products. The second line of the above song expresses a desire of goodness (*subhya*) in the place (*chaukyathali*) where they go, and they firstly long for favour of righteousness in a locale; this is the value of ordinary people. People intone their *sringarikhava* (erotic emotion) in singaru songs.

Boy: Marmajjilubesaibhayo, he...hai, Jethsyabaliya

Jhanhernumayalagchha, piyanlyagaliya

Girl: Hamratirsarangibajai, he...hai, karkahaldegaina

Sai hoi jausunaikosikri, mairupaikopaina

(Boy: There has been winter/rabicrops well in the low land of Marma.

The more I look at the golden cheeks the more love inflames.

Girl: Gaina is asked to sing heroic songs with sarangi.

Lover is expected to be a chain of gold in her neck, and she will be beauty. (My Trans.))

Achhotya (lover) expresses his love to *chhotti* (beloved girl) and praises her yellowish/golden cheeks that are like ripe oranges; he conveys his growing feeling of fondness to her over a period of time. In the past time, people asks Gaina for heroic songs; this song mirrors the past culture. A girl asks her *sai* (the beloved boy) to be a golden chain, and gilds with beauty. She means if her beloved be with her, she will be glowing, buoyant in life. A lover complains about the meeting with his beloved:

Bhaisibanyakothalo, he...hai, saphagarnemaileho

Bhetnabhakobarsha din bhayo, bhethunekaileho

(I have to clean buffalo shed

We have not met for a year and unsure to meet. (My Trans.))

The village boy has not met her for a year and longs to share affection, but he has to farm buffalos in the village. It also demonstrates the villagers’ farming profession. One bemoans about the unfulfilled love affair in songs, too.

SalyanaikaShitalpatikarkahalchhagaina

Sun jokhnetarajumathi, mayajokhnainaina

(Gaina sings heroic songs in Sitalpati, Salyan.

I could not ponder love in the weighing machine for gold. (My Trans.))

Gaina (a marginalised caste) passes through villages singing about the contemporary issues, events, and asks for food or money as charity; it is a reflection of *karkha* (heroic song) culture in Salyan. A lover expresses regret or disappointment about not pondering in love to the beloved; s/he could not consider her adoration upon weighing machine for gold, and gain the beloved in life.

Jumlabatbagdaiaaigo, he...hai, kasturikobina

Patahalauchhabayalule, manadolauchha kina?
 Chanditamokindaina, he...hai, sun bhayataulihal
 Kumakhaikokasturibhaya, basanamaulihal.
 (A musk sack of the musk deer has floated from Jumla.
 Air waggles leaves, why is the instability of heart/mind?
 I do not buy silver and copper. Weigh gold.
 If there is a musk deer of Kumakha, have itsaroma. (My Trans.))

The lover asks why his *mana* (mind/heart) roves as the air shakes leaves; it means he is in love with someone. S/he compares herself/himself with Kasturi deer's scent, fragrance and empower the beloved one to adopt it. Villagers depict their feeling, experiences of their lives. Poor people from Salyangenerally go to India for coolie works, and their wives and children are alone at home. Poverty separates family members, and such panic conditions can be seen in folk songs.

Pahadurathaibhaigo, he...hai, kulligaekachhan
 Manapapiroyakoroiei, dantahanseikachhan
 (Hills have been desolate, coolie has gone.
 Heart has snivelled, but mouth must grin. (My Trans.))

The beloved or wife describes the condition of hilly villages that the hills become melancholy, woeful because poor men leave the villages and families for labour. Women, children and elderly people are left in the village. For the beloved ones, the hills become deplorable. They hide their pain, distress although they smile in front of the other people. This song truly represents the life of poverty-stricken people of Salyan.

People attack the traditional norms, values and the indifference of God to the have-nots; there is discrimination between haves and have-nots in the society. They also raise voices against the feudal system and feudal neighbours.

Sasurabhansamagaya, he...hai, buharichhuichhanki
 Koi sukhari koi dukhari, bhagawan dui chhanki
 (Father-in-law cooks if daughter-in-law has menses.
 Some are prosperous, some necessitous. Is this because of two gods? (My Trans.))
 Gorihoki kali ho, he...hai, dandamathigaune
 Narikashoshankakura, sudinkahileaaune?
 (Is she Gori or Kali who is singing on hills?
 There are much exploitation of women. When will justifiable days come?(My Trans.))

People avoid women for the time of menstruation in kitchen and other festive works. It also indicates that patriarchal society provides the responsibility of women to hold the kitchen, but not to men. Men prepare sustenance only when women bear menses. Women express their feeling of torture and exploitation, and doubt about the justifiable days for women. People complain to God that some people are happy, blessed and others are destitute, poverty-stricken in the society; they question if there are two gods. They express

their distress and torment to the God. They could not go against the feudal system of government to the poor ones in the country side.

SuikotbhaisaKaluShahika, RumalgaunHarika
 Yastaidukkhahunehunki, janambharika
 Koi khanejarankobhat, he...hai koi sangakodyanai
 Koi launyakampani mala, koi sangapotyana
 (There are buffalos of KaluShahi in Suikot, Hari's in Rumalgaun.
 Will there be such distress and difficulty in whole life?
 Some eat rice of jaran but some have not finger millet.
 Some wear currency garlands; some do not have even glass bead garlands.' (My Trans.)

Feudal people in the village have many buffalos, but the disregarded marginalized people do not have animals for livestock farming. They may bear the condition of suffering and torment in their whole lives. Rich people eat rice of *jaran* (high quality rice) and wear currency garlands but poor ones do not have even finger millet to be alive and also not have *pote* (string threaded with colourful fine glass beads) in necks. There are the problem of neglected marginalization and severe caste discrimination in the society. The so-called lower caste people suffer much more from the so-called high caste; the so-called high caste are rule-makers and other castes follow them in the villages and are segregated. They are forcefully neglected and marginalized in the society, and have been brutally tortured in the village. Young boys and girls from different castes have to undergo dreadful discrimination and segregation even in love and marriage; they may lose their lives due to caste discrimination.

Girl: Ratoballarachanyaya, he...hai, gaikonauhodhyanu
 Saikobaulisamaudaura, jatbhaigosyanu
 Boy: Jun kholibhatkhayausaile, uikholiko pat xaina
 Nidralaibistaraxaina, mayalaijatchhaina
 (Girl: Red ox is *Rachanya*, the name of cow is Dhyanu.
 I can catch the beloved's hands, but caste is lower.
 Boy: My darling ate rice of that paddy field nearby the stream, there is no leave.
 No need of bed for sleepiness, no caste for love. (My Trans.))

The girl verbalizes the barrier of caste discrimination in love; due to low caste she hesitates to grip the boy's hands and marry with him. The boy indicates to shatter the barrier of caste in love; he argues there is no need of bed to fall asleep and no caste for love. He attempts to convince her to love him. This song presents the problem of caste discrimination in the society.

Boys of opulent families usually swank to the girls from impoverished families; they poke fun at the girls who retaliate their arrogant, pompous and overweening manners through the songs:

Baghamarya, bhalumarya, he...hai, tabamaryabhannu
 Kholiunukokalchyalchhu, tyokyamaryabhannu

(If you killed tiger and bear, then I say you killed.
 You killed a black drongo bird in woody watercourse. Is that of killing?' (My
 Trans.))
 Batobhayobhirako, he...hai, namatyathodaya
 Waripariherihindyai, thulakachhoraya
 (The path has been of steep slope, not to be conceited buffalo heifer.
 Walk looking here and there, the son of wealthy parents. (My Trans.))

The girls from economically disadvantaged families retort to the pompous boys that they really venerate if the boys fight and kill tigers, and they do not appreciate the boys for killing a black drongobird (local Nepali name *kalchyakalchu*) inhabited in woody watercourses. The girls are ready to admire them for elicited by their abilities, qualities or achievements. In the next song, female singers advise sons of affluent parents to attentively walk referencing the insolent nature of a buffalo heifer even in the steep slope way.

Poverty-stricken villagers leave for different places like Bombay, Kalapahad, Simla of India for work; they have to sell their labour doing low-paid job. Some people return earning little money, and some stay there and hang on to the low-paid job because they cannot earn enough money to nourish their family. Many become injured in the risk but low paid job and died there. This compulsion causes great distress to people staying both at home and in India, also gulf countries, and they grieve for the deaths. They intone their painful feeling and suffering in singaru songs.

Girl: Hal bhauju troika tel, he...hai, chhatkanandakesh
 Thoraikhaula, sastolaula, najausaiyadesh
 Boy: Samlopanidhumlobhayo, he...hai, bankomrigabhagda
 Gharchhodiparadeshjanu, yaipetkalagda
 (Girl: Elder sister-in-law, apply mustard's oil, shake the hair, younger sister-in-law.
 We eat little, wear cheap ones; my love, don't leave for alien land.
 Boy: Pure water became muddy when jungle deer ran through it.
 He has to leave home for foreign country for the stomach. (My Trans.))

A woman pleads with her husband not to go to the unfamiliar country for earning, instead, they will be happy with little local foodstuffs and cheap clothes. The boy explains the reasoning behind his decision of going away from home; the reason of leaving home is for sustenance, bread and butter.

Girl: Ekachorosautakobhayo, he...hai, ekachoropetako
 Kailasammanokarhunchhau, bambyaiyakasethako
 Boy: SalyanaikaRagechaura, he...hai, badimagchhabaya
 Kalaparkakalailekha, dhau din katnubhaya
 (Girl: one son of your co-wife, one son of her own.
 When will you be a servant of the boss of Bombay up to?
 Boy: Badi begs grains in Ragechaur, Salyan.

It has been difficult to pass time in blackmountains of Kalapahad, India. (My Trans.))

Man marries two or more times due to different reasons, and they have children from different mothers. The girl divulges that she has to take care of her own son and step-son at home, and asks him when he will be a servant of boss up to in Bombay. Boy expresses his agony in dangerous black hills (*Kalapahad*) India. The first line of the boy's song convey the tradition and compulsion of Badi people for begginggrains in Ragechaur, Salyan because many Badi people of Kumakha, Salyando not have their own cultivated land and other income sources; this is a real reflection of the society in singaru songs. Many poor people dreaming about a happy family in future leave for India and gulf countries, and involve in low-paid risk job. This brings not only remittance but also many traumatic stories in the villages.

In the past days, mukhiya (village spokesman), jimwal (village headman, zamindar) and revenue agents of the government ruled brutally over the ordinary poor people in the name of regulation of government law. They controlled and exploited people by making rules and regulations; they collected taxes, transferred property from one party to another, and punished the wrong doers, offenders. Ordinary people worked as unpaid labour for them; they suffered too much and started to narrate the sufferings given by mukhiya, jimwal and revenue agents in singaru songs.

Kumakhahiuparo go, he...hai, kangaidanphyachari
Janatalaisadhaikodu:kha, jalikomanpari
(Snow has fallen in Kumakha; where has the bird Danphe gone?)

People always bear trouble and oppression, but fraudsters act at will. (My Trans.))

There is a hill Kumakha in which snow falls in rainy days of winter season, and it makes freezing environment to live for birds like lophophorus. Fraudsters like mukhiya, jimwal and revenue agents deceived ordinary people by unjustifiably claiming for personal and financial gain, and autocratically behaved with common people.

Warkipharakigarne, he...hai, pipalukodali
Jimwalachammaigardo, laukinalaubali
(Pipal branch and leaves have jerky movements.)

Jimwals do too much, whether I farm crops or do not. (My Trans.))

There is a village culture to plant pipal trees and build a raised platform under the pipal tree for travellers to rest. A farmer unveils his intolerable torture of Jimwals in farming crops, and Jimwals got their hand unjustifiably on farmers' crops.

BastiramroChaurjahariko, he...hai, marmaikakela
Dhanikonisaphahuanchha, garibhunchhahela.
(The settlement of Chaurjahari is good, Marma's banana are sweet.
Rich people get justice, but poor people are discarded. (My Trans.))

People also profess their beliefs on justice that rich people get justice but poor persons are discarded; justice has been on the basis of class. People react the feeling of the uncontrolled brutality of the frauds in songs, and opposes the dominance, regimes.

BaghabasyoChamadada, he...hai, nyaulobasyokhola
 Mokhyakoachakliphalna, uthaukasohola.
 (Tiger roared in Cahamadada, barbet bird trilled in watercourse.
 To eliminate village spokesman's cruelty, let's revolt. (My Trans.))

The suppressed, exploited marginalized people express the *mokhyakoachakli* (village spokesman's brutality) in song and determine to remove the *mukhiya*. They convey their idea of revolution against the tyranny of the *mukhiya*, *jimwal*, *zamindar*, revenue agents and the government in singaru songs. Social and political injustice stimulate anger, vexation, and invigorate strike and revolution for change. The marginalized and suppressed people rebelled against the autocratic rulers and despotic systems for the better days ahead.

Dandakauttisaramra, he..., nigalikholaki
 Naya Sarkar banyobhanchhan, aba kyaiholaki
 (Hills' alder is good, cane of streamlet.
 New government is formed, let's hope for better. (My Trans.))

The first line indicates that poor villagers utilize cane (a type of bamboos) and alder in their activities, and this song shows the practice of villagers in Salyan. The second line expresses the hope of ordinary people for public-oriented and accountable government. They elected their representatives by voting expecting public-oriented work. But people have not met the expectations and needs, and those people's representatives have not satisfied their people. The representatives depress and sadden people.

MerabhaisiMarmaikhola, he...hai, saikabhaisikharkai
 Byabasthajobhayapani, garisabakojharkai
 Kaslekhorphaldechha, he...hai, pirmaichhachari
 Janatalaisadhaikadukkha, jalikimanpari
 (My buffalos are in brook of Marma, lover's buffalos are in Kharka.
 Whichever the governments come, poor people are the obstacle for them.
 Who has thrown the nest? Birds are in grief.
 People are always in torture and oppression, fraudsters act arbitrarily. (My Trans.))

This song conveys people's depression that marginalized and poor people are in need of many basic things. The state of undergoing pain, distress and hardship of ordinary people are the same; it does not affect the livelihood of ordinary people whatever the systems and governments are. They farm buffalos in tradition ways, and it does not fulfil their basic needs. Frauds even in new systems have viciously exploited and tortured the deprived people. The new systems and provisions have not changed the condition of ordinary people, but advanced political leaders and rich people lives. Poverty-stricken villagers scorn to the political leaders who go to villages for vote and stay in Kathmandu after the election.

Bagha hoi kidarak hoi, he...hai, banaimagarjane
 KastoholaKathmandauya, netanapharkane
 (Is that tiger or bear roaring in the jungle?)

How is Kathmandu from where the leaders do not return to villages? (My Trans.))

People criticize through singaru songs tricky cheating political leaders who tell one thing but do others; ordinary people have to bear the pain and hardship.

Hatarubisaunabashya, he...hai, Dewasthalnamra
Nakkalijhukyaunekura, chhattunetahamra
Dhanbigryapahelohunchha, he...hai, manchhebigryaneta
Netakomanaraichhankala, lugamatrai seta.

(*Hataru* took rest in Namra of Dewasthal.

Our deceptive leaders blather illusory and misleading things.

If spoiled unhusked rice becomes yellow, corrupted people become leaders.

Political leaders are wicked blacked hearted, but only clothes are white. (My Trans.))

Political leaders have lectured about the development in the villages for years, but impecunious village people who sell the home made products and buy the necessary things for homely uses have to fetch loads on heads. People have to go far for necessary basic foodstuffs and clothes for families, and they suffer too much on the ways. Therefore, they express their dissatisfaction to the double-dealing, dishonest, and cunning leaders who deceive people by fake and counterfeit sayings. Villagers characterize that blacked-hearted leaders wear clean white clothes, but have wicked, mischievous manners.

Pakhyachamalghtilagne, he...hai, kodya roti bhulne
Dukharijanatakaneta, pajeromadulne

(Rice of steep-field catch leaders by the necks, and they forget bread of finger millet.

Destitute and oppressed people's leaders promenade in pajero. (My Trans.))

Jebmasukkorupuachhaina, he...hai, din katnugaraichha

Gaunmaustaithalu, ustaishosak, anyayaustaichha

(There is no coin in pocket; it's difficult to pass time.

In the village, there are the same wicked headsmen, exploiters and injustice.(My Trans.))

People criticise the people's representatives who have forgotten about the finger millet, rice of steep-field and impoverished people; they use pajero vehicle bought by the tax of people. Villagers do not have money, and they have difficulty to run their lives. In addition, they are tortured and exploited by the same types of village headsmen, oppressors and unjust persons.

Marmajiulikholabadhya, machhimarnejal
Kya bhanimarayauJanata, bhayokyaajakal

(Stream has enlarged in the base of Marma, look for fishing net.

What did you say and why were people killed? What have happened nowadays? (My Trans.))

There have been many political movements since 2000 B.S. in Nepal. Many people died in the name of movement and for good government system. But the movements and

political changes have not met the needs and satisfaction of ordinary people. Therefore, people show their dissatisfactions to the cunning, wicked political leaders because there do not bring any changes in the villages. The messages of songs are heart touching, influential and for social changes. People's traditional professions and geographical descriptions are also sketched in *singar* songs. *Singar* song represents the society of mid-western part of Nepal.

Conclusion

Singar song manifests people's beliefs, delighted and scarring experiences, attitudes, interpretations to the happenings and objects of the society. *Singar* songs convey folks' experiences, ideas and thoughts for certain purposes. *Singar* songs express one's feeling, emotion to convey fondness, affection to have relations and demonstrate the social, gender, caste, economic and political injustice for better in the days to come. This study has exposed *singar* songs and folks to academic and non-academic people in the world. The corruption, oppression and deception in socio-cultural and government mechanisms in the villages are the sources of great hardship and misery of the villagers who are compelled to leave home for a distant land. Further research on *singar* song may be on structure and melody of *singar* songs.

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