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## The Expression of Psychological Trauma: A Study of Prakash Saput's Bola Maya and Pir

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### Abstract

Giving the feelings of real-life situation to the audiences through the expression of physical, mental and psychological pain is common in Nepali music. In this regard, this study aims to analyze the issues of psychological trauma in two songs of Prakash Saput which give the realization of their actual condition to the audiences, and it further discusses the major effects of those inner pains. The study explores a qualitative approach along with unstructured interview as the tool for data collection. In the study, the lyrics and some snapshots of two very popular creations of a popular singer, music director and composer Prakash Saput which clearly replicate the psychological trauma of the people in our society are selected as the major text for research. They are entitled '*Bola Maya*' and '*Pir*'. A branch of traumatic theory, psychological trauma is taken as a theoretical base for discussion. The songs for analysis were taken from the official You-tube channels of Prakash Saput and the secondary data were collected from authentic sources such as library, google scholar and newspaper articles. To make the research strong, the perceptions of the creator himself, other singers, a researcher who did research in folk music and a listener of the songs were taken through interview and other secondary sources. The finding of the research shows that the creator of such songs creates these sorts of creations to replicate the real-life trauma of the people in our society who are compelled to face different kinds of traumatic situation due to which people have to think several time before going for foreign employment. .

**Keywords:** Psychological pain, trauma, perception, society, You tube

## Introduction

In Nepali folk music industry, Prakash Saput is a well-known and well-acquainted personality as he has deserved his own place in the field of Nepali music not only with single dimension but also with multiple tracks as an actor, singer, model, composer and director as Bhattarai (2018) writes that Prakash Saput, who is in the process of creating his own identity in folk music, is not limited only as a singer and musician, he is also a popular model of Nepali folk songs, and he has also established himself as a director (Own translation, Saptahik,). It shows that Saput is a multidimensional artist in music field.

Most of the songs in which Prakash Saput gets involved either in the form of singer or in the form of actor/model or in the form of composer have been trending because those songs become the boon for raising the social and political awareness. Some of his songs are about the exploitation of the people in the society, some of them are about family tragedy, some of them are love and separation, some of them are from Lahure culture. Neupane (2020) has given an instance of love and separation in Prakash Saput's song entitled 'Galbandi' which was released in 2019. The song depicts the thing that due to the poverty and financial crisis; the male is compelled to go to gulf to earn money by leaving his family but ultimately returns in a coffin. Neupane (2020) about the songs writes that the "song is about how a young man and lady fall in love, and he travels to Qatar to work in order to provide a sustainable income for his family. This love story gets cut short when he returns to his family in a village of Nepal, deceased in a coffin" (p. 30). It indicates that the males for fulfilling financial needs of the family are being sacrificed. As this song is just a representative one, the songs of Prakash Saput raise various important issues and so do the songs *Bola Maya* and *Pir* which are the creations of Prakash Saput. Both of these songs reflect the issues of psychological pain and trauma via words and music video which reflect the appalling condition of most of Nepali people who are crumpled with poverty.

The creation of Prakash Saput *Bola Maya* is a song jointly sung by Narayan Rayamajhi and Shanti Shree Pariyar which was released on 17<sup>th</sup> May 2018. Not only the lyrics of the songs, the music video also replicates the real-life situation of most of the Nepalese who are compelled to go to gulf. The music video of *Bola Maya* expresses of the pain of those who lose their loved ones in foreign lands. It is the original voice of poor people of the nation as Ghimire (2020) asserts that the song *Bola Maya* "is an acute snapshot of the state of our nation today" (p. 3). It states that the song represents real poverty the rural people. The song expresses that to heal the poverty to some extent a male member goes to abroad leaving his parents and pregnant wife at home but unfortunately,

the young man's body is returned after his death and his coffin is given to his pregnant wife as about the song Dahal (2019) states, "Youths are eager to go foreign country especially gulf countries to seek job opportunities to sustain their family life. The family mostly depended on male economically, when died in foreign country, would ultimately painful for them" (p. 713). It shows the song has been a perfect example to express the deplorable condition of poor people in the village. The root reason of these events is unemployment because of which the people are forcefully obliged to be Lahore. That's why; even an artist, Narayan Rayamajhi also asserts that the song *Bola Maya* is one of the sorrowful melodies about Lahore in the past and present, encompassing the tragic narratives that portray the grief, sensations, sentiments, and emotions of one's homeland, community, and village in an authentic manner through the conversational tunes (Dahal, 2019). It means a member's departure in a family to carry out the financial responsibility is sometime causing the psychological pain to all the family members. This departure or the death of prominent member in the family leads the family tragedy. So, Dahal (2019) in his research writes that "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" (p. 717). It means unemployment in own nation has been the cause of family tragedy.

Beside the issues of unemployment, family tragedy and the responsibilities of bearing financial problems, the song *Bola maya* gives rural thematic concept which controls the pastoral and commercial arena. In this regard, Subedi (2018) writes that the song *Bola Maya* "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" (p. 62). It indicates the song has been successful to grasp socio cultural practice of the nation. Along with these socio-cultural practices raised in the songs, any young people imagine themselves as the character in the song and expect to make a difference in their own country (Subedi, 2018). It shows that the song and the actions of the characters in video are compatible to the young people who want to do something in their own nation.

Another song of Prakash Saput selected for the current research is *Pir*, sung in unique rhythm by Prakash Saput and Samjhana Bhandari and released on March 12, 2022. The song depicts the plight of a couple who fought as Maoist fighters but are now struggling to make ends meet, despite the fact that those who led the war live lavish and comfortable lives (Ojha, 2022). It means that the song reflects the psychological pain of the people who fought in 10 years Maoist war. It expresses disappointment of former Maoist guerrillas who lost their relatives and families and some of them were physically disabled but in return they didn't get anything when Maoist war came to an end with peace process.

The music video of this song clearly displays that even in the state of physical disability, the male member of the family opens the butcher shop but the earning from that shop becomes nominal to maintain the household expenses. So, he is compelled to send his wife abroad but he gets excessively tensed when he knows that his wife has been captivated in foreign land. Because the song raised real issue of the victims of Maoist war, it was immensely criticized by some people who are on the behalf of Maoism. However, many critics have given positive remarks on the song and say that Saput has held up a mirror to the Maoist leadership, which has openly abandoned the foot soldiers who have served as the foundation of the armed insurgency (Ojha, 2022). It is meant that the song makes Maoist leaders think once how the guerrillas hadn't fallen back to forsake everything for the sake of party. The song portrays of the suffering of war era in Nepal and power of art. The song becomes successful to clearly visualize the agony and sufferings of those fighters who devoted a lot in the war but they had the enormous hardships to sustain their life (Sangroula, 2022). It shows that their sacrifice in the war becomes in vain as they don't get any reward of their contribution and effort during war period from the side of government, and now they are facing difficulties even to feed their family and send their children to school for education.

The current prime minister and chairman of Maoist Pushpa Kamal Dahal, Prachanda and former Prime Minister, Dr. Baburam Bhattarai have also given the positive remarks though they were the key figures of Maoist war. Joshi (2022) in *Republica* has mentioned the view of Pushpa Kamal Dahal about the song who with media person said that the song is not protestable and there is no need to make the tremendous issue for the song. The artists prepare the song as per their experience, so, nobody should be too much impulsive because the artist has raised the issue regarding one of the parts of Maoist movement. Similarly, the leader Dr Baburam Bhattarai asserted that the song *Pir* has not protested the people's war rather it has visualized the pain of incomplete revolution. So, instead of threatening the artists, it would be better to advance the revolution in new way. (Own translation, Khabarhub, 2022). It shows the even the leaders who were directly associated in the war have given the constructive feedback on the song.

In Nepali folk music industry, there are many songs which express the trauma basically psychological trauma in order to replicate the real-life situation of the people either through the lyrics or through the music video.

'Trauma' is a term used to describe experiencing extremely stressful, frightful, or upsetting situations. The word is said to have come from the Latin word 'Trauma' which was derived from Greek word 'Traumatikos' which means different kinds of wound either mental or physical or psychological on the body. However, trauma is thought to affect

people psychologically more than physically as Abubakar (2017) writes “Trauma is said to have more psychological effects than physical, the effects are mentally threatening and can lead to a mental and even physical breakdown if not taken care of” (p.119). It specifies that the sufferers have much more psychological effects than the physical one when they have problems. Cathy Caruth in his book incorporates the identical view taking the reference of Freud’s text *Beyond the Pleasure Principle*. Caruth (2016) in his book writes:

In Freud’s text, the term *trauma* is understood as a wound inflicted not upon the body but upon the mind. But what seems to be suggested by Freud in *Beyond the Pleasure Principle* is that the wound of the mind—the breach in the mind’s experience of time, self, and the world—is not, like the wound of the body, a simple and healable event, (p. 3, 4).

It is understood that the term trauma centralizes more the mental and psychological pain rather than the physical one because physical wound is common and easily curable whereas mental pain is difficult to heal.

Nowadays, in the study of trauma, psychological trauma has been the major branch for discussion. When someone is psychologically traumatized, he/she is immensely affected by the stressful events due to which he/she feels insecure, helpless and dangerous. Those events become irresistible to him/her. Seemingly, those events are external but the effects become psychological. That’s why; Abubakar (2017) writes that “Psychic trauma occurs when a sudden unexpected overwhelming intense emotional blow or series of blows assaults the person from outside. Traumatic events are external, but they quickly become incorporated into the mind” (p.119). It means the hearing the news of some distressing events cause the emotional shock to the sufferers. Similar idea of psychological trauma is expressed who also state that a series of reactions to unusual, emotionally draining, and unmanageable life events are referred to as psychological trauma. (as cited in Goodman, L. A., Saxe, L., & Harvey, M. 1991, Figley, 1985b; Van der Kolk, 1987a). It indicates that uncontrollable life events are associated in psychological trauma.

Different researchers talk about the reasons of psychological trauma. Goodman et al. (1991) state social unhappiness is a risk factor for psychological trauma, which is caused by homelessness. The three reasons are possible for homeless individuals and families which are “(a) The sudden or gradual loss of one’s home can be a stressor of sufficient severity to produce symptoms of psychological trauma. (b) The conditions of shelter life may produce trauma symptoms. (c) Many homeless people-- particularly women become homeless after experiencing physical and sexual abuse and consequent psychological trauma” (p. 1219). It clears that the loss of home, relatives, physical and sexual torture also causes the psychological trauma.

Besides physical abuse and loss of shelter, the memory and the effect of the war also can cause the psychological trauma. In this regard, Elbert and Schauer (2002) remark that “35 million humans in various parts of the world are fleeing from war. Their daily lives are severely affected by the psychological consequences of traumatic stress” (p. 883). When the direct or indirect victims of war remember the effects of the war, they automatically have mental trauma and that easily can't be healed. That's why; to make them free from those psychological wounds, various approaches can be adopted and they are, “First, reweaving the contents of hot memories back into cold-memory networks can bring relief from the burns of psychological trauma. Second, documenting and acknowledging human-rights violations can dignify the hot traces left in the memory of those who have survived terror and organized violence” (Elbert & Schauer, 2022, p. 883). It means to give the sense of relief to the victims of war; the different kinds of relieving approaches can be used to erase the terrible effects of war on them.

Sometime, the experiences of the child-birth to the women can cause the psychological trauma. The memory of the physical pain at the time of giving birth to the child causes the psychological trauma and fear to the women. Along with the fear of childbirth, traumatic birth experiences may cause postnatal mental health disturbance and the disruption to mother infant bonding which is very undesirable outcome (Simpson & Catling, 2016). It directs that the fear of the physical pain at child-birth is likely to cause the psychological trauma to the mothers. Sometime, the physical infirmity in children also may lead psychological pain to them. Hoover (2015) remarks that some children who have the problems of autism also may have the psychological trauma because like other children, they can't play and communicate with others. Because of their physical disabilities, they are compelled to confront various derogative behavior upon them. So, the “traumatic events such as abuse, bullying, and exposure to violence are commonplace among typically developing children and occur at least as often among those with autism spectrum disorder (ASD). Children with ASD are vulnerable to traumatization due to their deficits in social communication and emotion regulation” (Hoover, 2015, p. 287). Such kinds of negative activities to such children cause the social isolation and anxiety to them which causes the psychological pain to them.

There are various purposes of music. Some musics are made for expression of pain, some are for information, some are for entertainment and some are the identity of particular culture. It means there are multiple purpose of music. In this regard, Garrido et al. (2015) assert that musicians “use music to recall and experience the trauma, incorporating humor into their works with survivors to help them deal with the distress associated with the initial violence as well as the resulting displacement” (p. 2). Similarly, Jansen et al (2015) state multiple purposes of music especially for children by writing that

music has multiple purposes for them such as “play and exploration, fun and enjoyment, control, multiple forms of interaction, and interaction with adults” (p. 195). It shows that the purpose of the music is not bound into the single sphere. Likewise, Dhakal (2021) has talked about Gandharva people who sing the songs not only for information and entertainment but also to defend their culture by expressing their voices against the domination by the so-called upper-class people. Among the different aims of music, making realization of the real-life situation by expressing the psychological trauma through the lyrics, characters and music video has been too much popular and referential to the listeners. Therefore, this study will benefit to the listeners who want to feel the experience of psychologically traumatized people in our society.

The above literature shows that writers and researchers from Nepal and abroad in their study have explored different issues on Prakash Saput's song *Pir* and *Bola Maya*, and psychological trauma. But none of the studies to my knowledge has been carried out regarding the expression of psychological trauma in the songs of particular singer of Nepal. However, this study explores the expression of psychological trauma in the songs of Prakash Saput *Pir* and *Bola Maya*, and this study is the result of this research gap. To attain the purposes of the study, the following research questions were used:

1. What sort of psychological traumatic expressions are used in the selected songs?
2. What factors led him to make such songs which explore issues the psychological trauma?
3. How do the songs of Prakash Saput give the feelings of real life-situation to the listeners?
4. What techniques can be adopted to overcome the psychological trauma?

### **Methodology**

This study espouses a qualitative descriptive approach along with the unstructured interview (with mobile recorder) as the tools for data collection. The data for analysis were the songs taken from the official YouTube channel of Prakash Saput, and the casual interview with creator and singer of the songs, a researcher and a regular listener of Saput's songs. Similarly, the secondary data for analysis were collected from authentic sources such as library, google scholar and authentic newspaper articles. The creator of the songs for the analysis was Prakash Saput himself whose songs were selected for the study. The researcher was one who did research in the field of folk music. To accomplish the goal of this study, I chose two creations of Prakash Saput which express the psychological trauma through the lyrics and music videos. I repeatedly and thoroughly listened and watched all

the selected songs and music videos and tried to find out the traumatic expression there. Then, I explored all the expressions which indicate the psychological trauma. I found reasons for the use of those expressions in the songs after interviewing the creator himself, other singers of the song, a researcher and a listener. After the data collected from the interview, the study explored two major themes which have been scrutinized in relation to different researches on psychological trauma.

Table 1 shows the songs of Prakash Saput for this study.

**Table 1**

Selected songs of Prakash Saput

Songs	Singers	Featuring artists in music video
<i>Pir</i>	Prakash Saput and Samjhana Bhandari	Prakash Saput, Surakshya Panta and Keshu Pun
<i>Bola Maya</i>	Narayan Rayamjhi, Prakash Saput and Shantishree Pariyar	Anjali Adhikari and others

The above table introduces the titles of Prakash Saput's songs which were selected for the study with singers and the featuring artists in music video.

## Results and Discussion

In order to identify the psychological trauma in the selected songs, the study primarily focuses traumatic expressions of the chosen creator's songs. The following table shows some expressions used in the selected songs which clearly indicate the psychological trauma.

**Table 2**

The use of psychological traumatic expression in selected songs

Expressions used in <i>Bola Maya</i>	Expression used in <i>Pir</i>
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- a. *Jada kheri aakasaima aauda baka-saima* (going in plane but returning in coffin)
  - b. *Bola maya ek bachan bola, timrai boli chha malai anamol* (Speak up my love, just once because your speech is precious to me)
  - c. *Kamaula ramaula bhani gayeko ud-era, laidiyeh hitaiko paran daibale chudera* (flew for the sake of earning but the good took the life)
  - d. *Sasule bhanlin chhoralai khaidee, sasura ke bhanlan, samaj le pani phal-ani sarai alachhini chhe bhanlan.* (Mother in law may accuse for her son's death and what father in law would say? Society may charge me as inauspicious.)
  - e. *Sati jam bhane yo santan hurkya chha peta ma. Petka lai sansar dekhara aauchhu parkha hai getama* (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)
  - f. *Jindagi Kharani bhayo bagyo ni tira, jaani lai hai sukhai bhayo basni lai pirai pira.*(life turned into ashes and flew on shores of river, the deceased get rid of sorrow but those who survive sink in the worry and sorrow.
- a. *Basne lai pir parera huna samma bhachha, jaani lai najau bhanna nasakine rachha* (it couldn't be told not to go to those who are going though dwellers suffer a lot)
  - b. *, Timro maya le malai pir diyo, Aaiya Aiya* (your love has given me sorrow, Aaiya, Aaiya)
  - c. *Hunda timi parapara chhati chara chara, phul tipera dinthe tara yo man khushi chha ra?* (Chest flutters when you are around, I used to pick flowers but is this heart happy?)
  - d. *Abhabi abhab le hamro ghanti anthyoo, paristhiti le malai pardesh patha-yyo.* (Scarcity choked us, circumstances sent me abroad)
  - e. *Desh bhannu ta ke raichha ra chaar killako maato, tyahi maato ni unkai matrai jo chhan thatho batho.* (What is the country? The soil of the four forts, that soil belongs only to those who are known as clever)
  - f. *Kamalo mutu, kamalo chhati chirdiyo, timro mayale malai pir diyo.* (A weak heart, a weak chest, crushed, crushed, oh, your love hurts me)

In the above table, the psychological traumatic expressions of the selected songs of Prakash Saput are incorporated in roman forms with their English translation. Not only in the content/lyrics, the psychological trauma is clearly visible from the music video. Some of the instances from *Bola Maya* and *Pir* are:



Figure 1 Some snapshots from the music video *Bola Maya* which express psychological trauma



The above table and figures clearly indicate the traumatic expressions used in the songs *Bola Maya* and *Pir*. In the table, eight points of psychological trauma from the songs *Bola Maya* and seven points from *Pir* are incorporated. Similarly, three snapshots from the song *Bola Maya* and four snapshots from *Pir* are mentioned. In the both songs, the psychological trauma due to the departure of a family member is identical. However, in *Bola Maya*, a male member goes to gulf whereas in *Pir* a female member goes there. The expressions in *Bola Maya*, *Jada kheri aakasaima aauda bakasaima* (going in plane but returning in coffin) and *Kamaula ramaula bhani gayeko udera, laidiyeh hitaiko paran daibale chudera* (flew for the sake of earning but the good took the life) and the expressions in *Pir*, *Basne lai pir parera huna samma bhachha, jaani lai najau bhanna nasakine rachha* (it couldn't be told not to go to those who are going though dwellers suffer a lot) and *Hunda timi parapara chhati chara chara, phul tipera dinthe tara yo man khusi chha ra?* (Chest flutters when you are around, I used to pick flowers but is this heart happy?) give the same type of psychological trauma because in these expressions, the dwelling members are tremendously affected in the absence their dear ones. They express that when they die or get separated, the situation becomes out of control of to the members who dwell at home. They have depressive and isolated feelings in their absence. Silver

(2014) mentions similar type of psychological trauma in the absence of close member after migrating in America as he states that “migration of close family members to the United States, especially spouses and children, significantly increases depressive symptoms and feelings of loneliness reported by family members remaining in Mexico” (194). Like the family members of migrants in Mexico, the characters and the lyrics in the songs *Pir* and *Bola Maya*, express psychological trauma in the native land in the absence of their dear ones.

The expressions in the song *Pir*, *Basne lai pir parera huna samma bhachha, jaani lai najau bhanna nasakine rachha* (it couldn't be told not to go to those who are going though dwellers suffer a lot) and *Hunda timi parapara chhati chara chara, phul tipera dinthe tara yo man khushi chha ra?* (Chest flutters when you are around, I used to pick flowers but is this heart happy?) and the expression in *Bola Maya*, *Jindagi Kharani bhayo bagyo ni tir tira, jaani lai hai sukhai bhayo basni lai pirai pira.* (life turned into ashes and flew on shores of river, the deceased get rid of sorrow but those who survive sink in the worry and sorrow) reflect extreme psychological pain. The members in the homeland are reluctant to get departed but there is the obligation to get separated. That's why; the song says the chest flutters when the dear one gets departed. Similarly, the pain is rooted in the survived one though the dead one gets comforted. These all expressions indicate the extreme pain and depression as Silver (2014) says that separation from loved ones can induce stress and depression.

The disintegration of a person's social support system may be indicated by the separation of close family members (Silver, 2014). It means departure with the loved ones may lead to social, emotional, and familial insecurities. This view is clearly illustrated in the expression in *Bola Maya*, *Sasule bhanlin chhoralai khaidee, sasura ke bhanlan, samaj le pani phalani sarai alachhini chhe bhanlan.* (Mother-in-law may accuse for her son's death and what father-in-law would say? Society may charge me as inauspicious.). It visualizes our conservative society that if the son is untimely dead, the mother-in-law accuses her daughter-in-law as the major cause of that death. Similarly, the society also gives her the nomenclature of inauspicious women which causes extreme psychological agony to her. Likewise, the responsibility of rearing the children in the absence of the life partner somehow leads to trauma for the remaining members as Kaimal and Paul (2021) in their study state that “the important issue was managing the children and it was found that they have trouble in managing their children and to provide proper guidance regarding their studies in the absence of spouse” (p. 12). Rearing the children collaboratively by husband and wife leads to ease and comfort for both of them. *Sati jam bhane yo santan*

*hurkya chha peta ma. Petka lai sansar dekhara aauchhu parkha hai getama* (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) in *Bola Maya* has similar type of expression that after giving the birth showing and route life, the wife of dead one intends to die.

The expressions *Abhabi abhab le hamro ghanti anthyo, paristhiti le malai pardesh pathayo*. (TransScarcity choked us, circumstances sent me abroad) and *Desh bhannu ta ke raichha ra chaar killako maato, tyahi maato ni unkai matrai jo chhan thatho batho*. (What is the country? The soil of the four forts That soil belongs only to those who are known as clever) in *Pir* are extremely traumatic. These expressions clearly indicate that though they contribute for the sake of nation, that is not valued. The last snapshot in figure 2 has shown their extreme dedication for the party and nation. However, their sacrifice doesn't lessen the economic scarcity due to which even the female member is obliged to go the foreign land. The compulsion for sending the female partner to abroad for earning has caused excessive psychological trauma to the male partner due to his disability caused by war, he gets deprived for going abroad to earn money. The expression of male partner in the first and second snapshots in figure 2 seems pale because he is not happy for sending his wife abroad. He is psychologically traumatized for his compulsion to rely on his wife's income from foreign employment. It shows that 'care drain' and 'skill drain' of the female causes extreme trauma to both male and female. (Piperno, 2012). But in fact, these sorts of drains are not spontaneous rather they are because of their compulsion.

Almost all the chosen snapshots in figure 1 indicate that as compared to other, the females are highly traumatized with the loss of their husbands. Some studies regarding migrants' families have raised this issue. When a member in a family gets separated and migrated, the women become much more vulnerable, lonely and frustrated. along with other psychological problems. (Kaimal & Paul, 2021; Silver, 2018). The snapshots in the figure give the same indication. The character in the music video Anjali Adhikari is shown frustrated and vulnerable when she hears the news of her husband's demise. She is psychologically traumatized. So, she is not being controlled even if other people try to control and convince her.

After listening the selected songs and analyzing the psychological expressions used in the songs via lyrics and characters in music video, I have explored two major themes for discussion and analysis of the result of the study.

## Real Depiction of Society

The purpose of any sort of songs may vary. In this regard, the major reason for using the psychological traumatic expression in Prakash Saput's song *Pir* and *Bola Maya* is to portray the real-life situation of the people in the society. They are either Lahure or the common people who are compelled to leave their original land for earning money. But while working in the foreign land, they become the victim of unexpected death. Some of them are killed in war and some of them have natural death. Similarly, some of them are confined in the jail without any solid reason. While collecting the information for research, I asked Prakash Saput, the creator of the song regarding what inspired to write and compose these sorts of heart touching songs, he replied:

The content incorporated in the song *Pir* and *Bola Maya* are my own witness and feeling. While dwelling in Kathmandu, I have received many corpses of young villagers from golf in Tribhuvan International Airport and sent to the village. The wailing of the dead's relatives has wet my chest. Their outcry has shattered my heart. The innocent questions of their kids regarding what happened to their father has traumatized my heart. Similarly, many victims in my Maoist war have suffered a lot from the poverty, and as a result they are forced to send their partner abroad but they are not safe there. That's why; I compelled to create such songs. (Interview, 5 August 2023).

His view indicates that the songs *Pir* and *Bola Maya* indicate the real event of our society where a member of a family has to go to foreign land to eradicate financial crisis but instead of returning with money, they return either with dead form or with psychological and physical torture. Nowadays, this condition has been a national tragedy. That's why; Ghimire (2018) state that millions of families all around the world have been touched by the heartbreaking songs of Prakash Saput, which tell the tale of a national tragedy and its never-ending cycle of suffering. Regarding the expression of psychological trauma, a listener of the song who repeatedly listened the song and watched the video of *Pir* and *Bola Maya*, in an interview asserted, "While listening and watching both songs, I wasn't listening and watching the songs rather I was witnessing the real event. I totally drowned into all the events so that forgot that they were just the songs because they were depicting the real-life situation of the society" (Interview, 5 August 2023). The perception of the creator himself and the listener clearly indicate that the selected songs really give the traumatic feelings of real-life situation of the society to the listeners and viewers

## Lack of Employment inside the Nation

Unemployment problem has rooted in the nation. Not in the present, this problem troubled the nation from the very past and because of this the people are immensely traumatized psychologically. So, their ultimate option to earn money for avoiding financial problems and psychological pain becomes to go to abroad either being recruited in foreign army or police or doing common labor in the foreign land. In connection of the selected songs, 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 traveled to other countries to engage in combat with their enemies in order to support their family but now the youth have gone to abroad due to political instability and other various circumstances and it is their compulsion but not the choice. (As cited in Dahal, B.P, 2019, Rayamajhi, 2019). It shows the trauma of unemployment was there in the past as well. Regarding the psychological trauma, I asked a question to a researcher who did research in folk music that why he thinks Prakash Saput has incorporated traumatic expressions in Pir and Bola Maya, he relates condition of the nation and lack political stability in the country. He states:

The chaotic situation and political instability in the country has led the extreme unemployment problem in the country. The leaders are stuck in their posts rather than in the process of generating job opportunities. As a result, the youth are going abroad for earning money by pushing their life in risk and imparting mental trauma to their families in Nepal. By clearly visualizing this condition, Prakash Saput might have made such serious songs. (Interview, 7 August 2023)

Here the views of Rayamajhi and a researcher seems identical that making the creator to produce such songs which replicate the psychological trauma, our nation itself is responsible which has failed to generate job opportunities to the youths and stop foreign employment. Another singer of the song Bola Maya, Shanti Shree Pariyar also gives exactly same opinion and says that learning the important lesson from the song Bola Maya, “leaders, administrators, politicians and government should focus on resolving the issues of unemployment...these people in decision making may not know about the songs but they might hear public opinion about it” (as cited in Dahal, B.P 2019, p. 718, Pariyar, 2019). It clears that though the people are different, their view is same as the country is sole responsible for giving pain to the people and same feeling is expressed in the song by the creator.

## Conclusion

This study has analyzed the expression of psychological trauma through two songs of popular folk singer, director and composer Prakash Saput and dug out the reasons for using such traumatic expressions in the songs. The songs examined in this research portray the real problem of the poor people in the nation. The result of this study shows that most of the people in the village have been victims of poverty which directly or indirectly has given them psychological torture. However, the country cannot open the ways of employment inside the nation because of which the people are reluctantly moving to the foreign land to sell their labour. But there too, they are not safe. Some of them reach closed to death and some of them have to face physical and mental torture which causes psychological trauma even to other family members in their homeland. So, to make the realizing these victims by replicating the real condition the people in the society, the creator has produced these heart touching songs so that the leaders in the nation will be inclined in the process of generating more job opportunities to the youths to reduce the traumatic situation to them and their family members. This study is limited to only Nepali songs created by a creator, Prakash Saput, whose two folk songs were chosen for analysis regarding the expression of psychological trauma. The trend of using psychological traumatic expressions through the lyrics and music video has been an intriguing issue not only for the creators and singers, but also for educators, political leaders, researchers and other listeners. Hence, this study will benefit to all of them.

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