

Music as therapy in Bhim Birag's selected songs

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Abstract

An art or an artist is not beyond influences of the dominant historical- politico-cultural-forces. However, an art is a platform of meditation, where an artist can remain beyond historicity and exists as a healer. Birag lived an enduring painful physical life, but he used music as a therapy. In his simple looking serious songs he exists as a therapist, and it looks as if beyond his ideological 'I'. In search of an escape from his painful life, he engaged his moments in composing serious songs, which embody certain level of therapeutic essence. This paper presents an outcome of the qualitative research on Bhim Birag's biography and his selected songs primarily connecting his painful life with his creative life. On the basis of interviews and discussions along with published documents, it shows evidences about how he played some eclectic roles as a therapist persona via his celebrated songs. Finally, this research tries to connect the therapeutic essence of his serious songs to historicity from the eclectic approach, where his ideological 'I' converses with his therapist persona and his texts (songs) negotiate to the politico-cultural contexts.

Keywords: art, artist, eclecticism, hegemony, therapy

Introduction

An individual is never beyond the influences of historical, politico-cultural, forces. The ideological 'I' of the author is embedded in the text. The historical context subtly or explicitly influences the author. Within the hegemony of the historicity, however, a piece of art often exists as a form of meditation- a source of therapy. In this sense, artists indirectly play a role of a therapist. While contemplating on the biography of Bhim Birag as an artist, one can see him as a therapist in his serious songs. His selected songs exist as a source of art

therapy, where Birag transforms himself into a therapist persona. His songs based on his personal painful experiences, which look to have composed for the self-healing, exist as an art therapy and get connected to the collective experience. At the same time his works come to be connected to the politico-cultural forces. For Birag life without art (music) and literature was worthless, he would often say. Since childhood, he began to practice musical instruments. His house had a lyrical (music) culture and his father was a lyricist including other family members.

Birag was born on 28 January 1935 at Maisthan in Birgunj in a poor family. At that time, Birgunj was a small city, in the words of Dhruva Chandra Gautam, “a city under construction” (Gautam, 2074 vs). Birag’s house was small, made of mud and *khabata*, in Maisthan. He turned to be disabled after he got an accident while playing football at the age of 13 when his left leg’s joints were broken. He could not get proper treatment then. He began to walk limping and gradually spondylitis expanded through the bottom of backbone up to his neck. His backbone was bending day by day and he was becoming more vulnerable. He could not stand up straight, nor could walk well. He was almost living a bed tied life in poverty in Birgunj. His father died early and his mother had no income source. He had to stock inside the room in predicament and people began to call him *bairagi*- a frustrated man (Shrestha, 2022). In front of his house was a library; he began to self-study. He began to practice music by listening hymns heard from the nearby temple. He was left lonely and he began to say, *Ma eklai bacheko chhu kasaiko saat chahinna* (I have lived lonely; I need no one’s support). Next to his house was the Maisthan temple. By listening hymns he learnt music (Gole, 2016).

Birag used to practise flute-playing lying on the bed and would perform on the stage by lying on the floor. Birag would play a very sweet flute and it was rumored that when he would play flute, girls around would open the windows of their home and got lost in his sweet flute sound (Gautam, 2074 vs). The King Mahendra visited Birgunj in 2018 vs and one of the artists who visited King’s Parwanipur camp was Birag as well. Next day, people heard that the pathetic condition of a rising artist Birag touched the heart of King Mahendra and the King ordered to chief of the development region to arrange treatment of Birag anyhow. One of the key informants from Hetauda, Tulashi Thapa, the founder Chairperson of Birag Art, Music and Literature Foundation, recalled: The King also said, “If the treatment of this boy is not possible in Nepal, take him abroad and make his backbone straight as far as possible.” Birag was sent to Calcutta for the treatment. His bending backbone was stopped by the treatment to go further worse but he couldnot to stand straight. At least the doctor saved his bending backbone from bending further. Birag got new life after the treatment. He could sit and work, walk bending down as an aged man.

Birag began to write and the logotherapy offered him better agency in the society. Once there was a poetry recitation program organized by Narayani Sahitya Parisad and Birag’s poem “Takkarko Phool” (Flower of Contestation) won the first prize, which was evaluated by Balkrishna Sama (Gautam, 2074 vs). After he got treatment and Indian doctor in Calcutta stopped his continuous bending backbone from bending further, he migrated to

Makawanpur and began to live in Hetauda, working in Narayani Press run by His Majesty the Government. He could not be detached from the royalist power influence nor could be free from attacks from anti-royalist activists. In such context, he composed masterpieces of songs. Birag spent rest of his life in Hetauda Makawanpur with his wife and an adopted daughter remaining loyal to the Royal palace subtly throughout his life. Due to this ideological location, Birag often faced various levels of condemnations from the anti-royalist activists/intellectuals. He did not stop his writing career. He published nine books that include epics, poetry, prose, memoir and collections of songs. There are still activists and intellectuals, who try to negate the essence of his creations concerning his ideological location though while contemplating on his masterpiece songs, Birag's ideological agency is hard to trace. But his biography clearly locates him as a faithful royalist, till the end of his life. At the age of 78, Birag passed away on March 3, 2012.

This paper qualitative in nature tries to present Birag as a therapist trying to self-heal his wounds through his serious songs as a form of meditation. At the same time going beyond the new critical reading to his selected text, the context has been studied with similar emphasis while studying Birag's biography and his selected songs. Birag lived a lifelong painful life and this research tries to explore how his personal predicament he expressed via songs got connected to the collective human predicament. Then this paper attempts to show evidences about how he played some eclectic roles as an artist via a therapist persona in his serious songs, which help to form certain level of creative agency farther from his ideological agency. Finally, at the core, this research tries to connect therapeutic essence of his songs with politico-cultural contexts from the eclectic approach.

Materials & Methods

This study based on qualitative research technique tries to present therapeutic essence in Bhim Birag's selected songs. Birag's five celebrated songs have been selected for the discussion and textual analysis. For contextual information, field research in Birgunj, Hetauda, Chitwan and Kathmandu was conducted and collected scattered information. Apart from interviews and discussions, three interactions (one in Hetauda and two in Kathmandu) were conducted. In order to present the findings and gather feedbacks from the experts and audience, the final interaction was organized in the Central Department of English, Tribhuvan University. Ideas and informations gathered from literature reviews, key informant interviews, focused group discussions and interactions were analyzed from the eclectic approach.

An eclectic approach offers readers and creatives multitudes of ways to study a text and its context as "Eclecticism provides the tools for a *multi-perspectival* view of human experience (Larsen, 1999: p. 70). Over the years since 1990s, a number of developments, both within the profession and in the larger world, have dramatically altered the theoretical landscape. Perhaps the most important one is art therapy, which was little known in 1960s, is now a familiar and accepted term. The meanings of both "*art* and *therapy* have evolved in recent decades, particularly among educators and practitioners" (Rubin, 2016: p. 2).

Moreover, the terms *expressive therapies* and *expressive arts therapies*, while still evolving (Atkins, 2002; Knill, 2004; Malchiodi, 2005; Eberhart & Atkins, 2014; Kossak, 2015), have gained much greater acceptance in recent years (qtd. in Rubin, 2016: p. 2). Winnicott, a psychoanalyst, in *Playing and Reality* (1971) writes, “It is in playing and only in playing that an individual is able to be creative and to use the whole personality, and it is only being creative that the individual discovers the self” (pp. 72-73, qtd in Rubin, 2016: p. 3). The educators and practitioners like to go by the motto: “All art is meditation” (Winnicott, 1971, p. 55, qtd in Rubin, 2016: p. 3). What constitutes aesthetic experience and “art” is shaped by the lived experiences of individuals and groups whose social, cultural, and political contexts vary widely (Moon, 2010; Moon, 2016). For example, the Western assumption that the function of art is to reflect and document experience is contested by practices in non-Western cultures where formative, participatory art experiences are tied to metaphysical transformation and meaning (Crowther, 2009). Stige (2008), a music therapist, proposed the idea of *multiple aesthetics* existing along a continuum, and expressed through a plurality of intersecting localized understandings and formed expressions. Art not only bridges the gap between the inner and outer worlds but also seems to span the gulf between different theoretical positions (Storr, 1985), as Winnicott (1971) writes, “it is only in being creative that the individual discovers the self” (494). In this regard, Birag in his celebrated songs discovers the self as an artist and therapist that offers him an agency within hegemonic politico-cultural forces. His songs, celebrated lyrics, exist as therapy to the broader mass of people, through which Birag creates a sustained agency.

Result & Discussion

Bhim Birag’s songs are deeply associated to his personal painful experiences, which are significantly connected with the predicament of broader human communities. The very painful predicament of his life experience was the source of his agency as Birag used logotherapy as a means of his self-therapy. He kept on writing, expressing his painful experiences, and published anthologies on prose, poetry and songs; he also published epic and memoir. Introducing Birag as an eclectic personality, Gautam (2066 vs) writes, “Birag was a versatile figure. Gradually, his genius perfection concentrated in songs and lyrics rather than other genres. Other genres that he simultaneously practised since the beginning of his literary career helped him to create agency as a serious song composer and a lyricist” (Gautam, 2066 vs). Gautam recalls the qualities of Bhim of attracting great people through his creation, particularly his song creation. He was the best flute player as well. A lot of youths would be spellbound when they would hear his flute playing.

For Gautam there are very few song composers (lyricists) who bring a deep pain from within that might be his personal pain and that comes to be a shared pain. An essential ‘hurt’, a very traumatic sense of pain, is flowing vibrantly in most of his songs. Gautam further writes, without hurts and wounds, one cannot compose such deeply serious songs; without hurts, one cannot be a genius; without being hurt, songs cannot come alive. His hurt and thoughts are very vibrant; one cannot produce such immortal songs without the sublimity of

wounds. Even the song of becoming drunk is too painful in the words of Birag (ibid, 2066 vs).

Birag has a habit of making unforceful relationships with literary genius and artists. Lyricist Amber Gurung recalls those sweet days of meeting in Birag and Hetauda and jamming during the night. For Gurung (2066 vs), Birag was such a well of the clean water that people could feel its value when the well is dry. Gurung knew about Birag through Narayan Gopal. Birag in the eyes of Gurung is a man of simplicity, sublimity and solidarity (ibid, 2066 vs: p. 4). He was a versatile personality in the eyes of various people. He was an idealist as well as practical personality. He faced and bared a lot of pain in his life and purified his personality as Devraj Kharel (2066 vs) right says, who is Birag is not a simple question. To explore his personality, one should ask who is not Birag? Birag is not a businessman; nor a worker of an institution or officer; he is not a politician, not a deceiver. He is a literary personality, song composer, lyricist and journalist. He was an athlete sometimes in the past- a very clean personality (Kharel, 2066 vs: p. 7). Birag had an agency created by art since his childhood that he impressed King Mahendra, made spellbound to Narayan Gopal and reached various places via motorbikes though his physical body was always painful to walk and drive (Dulal, 2066 vs: p.11). Birag's selection of words picturizes the bitter truth of life and more often an unrequited love or pain one experiences. The song, "Timle Pani ma Jastai" through the lyrics is asking people to experience the ground reality of life which people often fail to internalize and suffer:

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सुनसान रात सँगै, एकान्त भएर हेर
सागरको लहर जस्तै, अशान्त भएर हेर
आँशुका थोपा जस्तै, भुईँमा खसेर हेर
मायालुको सम्झनामा, आफूलाई बिर्सि हेर
तिमीले पनि म जस्तै माया दिएर हेर ।

Try being alone in quiet night
Try being turmoil as waves in sea
Like tears try falling on the ground
Try to forget to self in remembrance
of beloved
Try to love me as I love you

The song valorizes the sufferings that people have to experience of falling in love. Rakesh Chandra Shrestha, one of the key informants, believes that Birag had a deep sense of word selection, which is simple but philosophical. He is, in Shrestha's words, the king of serious words playing in soft and simple play with powerful feelings, his own actual feelings, in such a craft that no words look extravagant. Birag himself was a lyricist and had knowledge of literary imagination; so his songs got the best singers including Narayan Gopal. The depth of serious songs is long lasting. Sense of love, sublime feeling, comes from the depth of suffering. Dowling (1995) inscribes, where there is no blossom there can be no fruit; where there is no suffering there can be no love. He tries to reflect the pathetic situation of a beloved when there is nothing in return for love. How painful is life if there is no compensation for someone's loss and where there is tremendous affinity to love.

Love is a fundamental component in life; love denotes pleasure and pleasure has a firm connection with suffering as both smooth and rough pathways are essential for the effectiveness to live a meaningful life. But life is like a desert and it becomes so painful if the seed of love does not germinate. Pleasure and suffering are in reality inseparably intertwined, and one is never found without the other (Masao, 1994). Connecting with entities: the night sky, ocean, remembrance of the beloved, the lyrics manifest to comprehend life from the dual perspective: love and pain. The way love has the power to make people feel exuberant and make their hearts leap when they perceive the rainbow also has an ability that makes people experience the lonesome, chaotic and heavyhearted moment. The words "ekanta asanta khasera birse" (forgot when loneliness spoiled) dispenses the disorganized form, which is crucial for balance in life.

Life is an admixture of the joyous and miserable path that one cannot escape. Moreover, the words, "Timile pani ma jastai maya diyera hera" distributes the message that love, life and loneliness are the key aspects of life. In the absence of these three elements, one fails to comprehend the true essence of life. Life is based on reaching the top of the hills and also falling down the hill. The moments of joy turn to pain. People enjoy joyful mementos with drinks. They try to escape from painful moments by drinking. They drink in curiosity. They drink in predicament. Birag captures this pathetic emotion of addiction collectively with Narayan Gopal and expresses:

आजभोली हरेक साँझ
रहरै रहरमा पिउँ, विवश भएर पिउँ
दुःखमा पिउँ, सुखमा लिए
पिउदिन पिउदिन भन्दै पिउँ
आजभोली जीन्दगानी छोटिन थालेछ
जीन्दगीदेखि जीन्दगी आतिन थालेछ
आजभोली हरेक साँझ

I drank in wish, drank when
compelled
Drank in pain, drank in pleasure
Drank saying not drink, not drink
These days life began shorten
Life is shocked with life
These days each dusk

These days each dusk

This song vocal by Narayan Gopal is evergreen. This researcher found many fans of this song from young to the aged groups of people during field research. Hayagrip Acharya, one of the key informants of interview and focused group discussion, said that he liked Birag's "Ajabholi Harek Sanjh", that very song the most powerful. When the censorship story was shared on this song, he defended that though this song is about alcohol and intoxication, it does not encourage people to go to addiction. In his words, this song shows the predicament of the addicted people and motivates them to give up. The most interesting thing was that, Acharya would never drink, nor any family members had alcohol-drinking habit. The researcher also found that this song is being sung in competitions including in Nepal Idol and getting millions of views in YouTube. People listen it as a therapy, crying alone, too. Actually Birag composed this song in request of Narayan Gopal to express their actual predicament. In those days they used to spend time drinking till the mid night sitting by Rapti, Samari and Karra riverbanks in Hetauda city. The sweet family of both was in crisis. They would promise not to drink, but they could not stop drinking. Narayan Gopal had requested Birag to compose a song of alcohol-drinking habits. Birag's *Sworsamratako Samjhana* (The Reminiscence of the Vocal King of Nepal) captures the context of this song remarkably. They have actually composed this song to their self-healing and it finally turned into a song to mass therapy (Birag, 2057 vs).

Birag was a person of pure heart, who would be confession. Struggles from painful life were source of his songs. We are the sculpture of our life. Life is not a bowl of cherries; it is surrounded by setbacks. People must accept the dark aspects and live a life confessing the truth. The way we cannot reach the destination following the wrong track, we fail to achieve the qualitative elements in life if life is taken in the wrong direction. Birag's song "Galat Mod ma Jaba" (wrong juncture) vocal by Premdhaj Pradhan holds the reality that every person must be aware to grab the genuine essence in life:

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गलत मोडमा जब मोडिन्छ जीन्दगी

आफूदेखि आफैँ तोडिन्छ जीन्दगी

गलत मोडमा जब मोडिन्छ जीन्दगी

बाटो हो कि कुबाटो कसलाई के मतलब

आँखै हुनेको पनि ठोकिन्छ जीन्दगी

गलत मोडमा जब मोडिन्छ जीन्दगी

When life turns towards wrong turn

Life breaks itself from the self

When life turns towards wrong turn

Way or not way how one knows

Those who can see also fall down

When life turns towards wrong turn

This song valorizes the failure of life; it articulated the way that is considered trivial as it undermines the dignity of a person. In the words of Vishow Ballav, one of the key informants, a senior lyricist, Birag is a successful lyricist in particular in the expression of the painful world of life, which is more inclined with philosophic aspect of aesthetics. In his words, we know Birag through his creation, as a very successful lyricist (song composer) not through any ideological aspects; painful theme is dominant in his songs, but there are blending of ups and downs of life struggle, rebellion, frustration and philosophy to carry on with compromise. Ballav and his circle knew Birag through his contribution in Nepali music and literary world. For them, Birag is far from any certain ideology or interest circle in his creations; Birag wanted to express his personal feelings dominated by painful life that expanded far beyond any ideological limitation, they say. He would break any sorts of limitation of life; every break up with his own life and its happiness did not mind him as expressed in the above-quoted songs.

Lipartito (2003) argues that what constitutes success or failure is more a matter of social values and expectations than performance or function. The concept of failure and success are socially constructed, therefore, through the lyrics show the failure as a part of life that adds essence to one's life. The word "modinchha" and "todinchha" reveal that the wrong turning point fragments the life of people; with an assemble of the words that are considered pessimistic in the society, Birag is trying to normalize the ideology of the people. Life is full of contingencies, fortune and misfortune. But life itself is not conceived as a chance, a life chance in a colossal lottery (Daston, 2008). Some moments in life illuminate mirthful days but along with it some deteriorate moments, therefore, humans must normalize and accept it. Through the lyrics, he is distributing the message that life is an admixture of failure and success. The line, "akhai huney ko pani thokinxa zingadi" (The people who can see also stuble), resembles the struggle-oriented life even of the human who is cautious of the problems.

Ambition makes people enthusiastic enough to achieve the moment they desire. It deluges the thought-provoking ideas and also destructs the determinations. The problem of ambition is that the same motives that impel one leader to outstanding service for the benefit of others- the love of honour, the desire for recognition and glory- may well drive another to tear apart the fabric of the political order (Duff, 2011). Ambition has dubious

characteristics- obligatory and dangerous; it exacerbates the order of work multiplying the sense of hubris as in the song “Phoolai Phool Matra Pani” vocal by Madhu Chhetri:

अरुलाई कुल्चेर अघि बढ्छ मानिस	Life is not just the flower-flower
देउता बन्ने रहरमा ढुङ्गा बन्छ मानिस	Life is flower that blossoms among thrones
रहर गर्नु मात्र पनि होइन रै'छ जीवन	Human beings move ahead stepping others
काँडाबीच फुल्ने फूल रै'छ जीवन	others
अरुलाई कुल्चेर अघि बढ्छ मानिस	Life is a flower that blossoms among thrones
देउता बन्ने रहरमा ढुङ्गा बन्छ मानिस	among thrones
रहर गर्नु मात्र पनि होइन रै'छ जीवन	We move ahead stepping on others
फूलैफूल मात्र पनि होइन रै'छ जीवन	Wishing to be god people become stone
काँडाबीच फुल्ने फूल रै'छ जीवन....	stone
	Life is not just a wish

The lyric depicts the emergence of destructive hubris because of the ambition one possesses. The line, “aru lai kulchela aagi badchha manis” (we move ahead stepping on others) presents the selfish acts of the human for the achievement. The patience of humans is eaten up and they fail to enjoy. The desire to pursue success in life metamorphosizes a person into a devil; it blindfolds the human with excessive cruelty and violence in a way Macbeth was not able to wait for things to grow naturally. Moreover, the use of the words “god” and “stone” to define the transformations of humans reveals the catastrophic nature of humans and the reality of life. The song also accumulates the message that life is a journey full of obstacles, confrontations and resistive forces rather than the flower that blossoms and spreads exuberant fragrance. Physical pain and other unpleasant experiences may be good overall; some we may justly call 'good' simpliciter (Goldstein, 1989). Pain works as a protective element in life even though every pain has no good benefits. The line “nadhukney gari jeevan katnai namillne rahechha” (it’s impossible to spend life without wounds and pains) valorizes the turmoil, as it is a fundamental element of life. Suffering is inevitable and no human beings are beyond it.

With the prowess of lyrics, Birag happens to create sublimity in the audience that elevates the philosophical and emotional level of the listener. It reflects that the true sublime, Longinus tells us, elevates us so that uplifted with a sense of proud possession, we are filled with joyful pride, as if we had ourselves produced the very thing we heard (Habib, 2005). Birag’s songs seem to be simple in literal observation but within the simplicity, it incorporates a tremendous resemblance of deep philosophical connotation. For instance, his expression of life’s philosophy through the flower and throne is immortal.

Birag has created masterpiece songs that carry therapeutic elements as sublimity in simplicity. Whether the song is of tragic love, life or whatever, the simple words of

Birag carry such a sublime philosophy of life with therapeutic values that the audiences and his followers keep his words in their minds longlasting. Making a critical analogy of human life with the natural entities, Birag succeeds in representing the tough worldly experiences that are so daunting and different than we expect. How human predicaments are unrecoverable and how humans are incapable of distinguishing them from the fate of suffering are aspects of emphasis. Birag while comparing human life with a fragile object of the world- the flower, his poetic replication of life seems to be hopeless but he articulates the absurdity of life in which, as social beings, we starve for self-existence.

Conclusion & recommendation

Bhim Birag has composed masterpiece songs from the depth of his painful experience therefore the best singers eagerly accepted his songs to give their vocal. Birag was honest, authentic and actual therapist persona to serious songs during the time of Panchayat period, when some groups of people were creating background for democracy as anti-royalists. Rest of the people either did not care to politics or subtly supporting the status quo. Birag's serious songs help him to create agency as a therapist by capturing human predicament from the depth of his persisting painful life. His ideological 'I' looks to have superimposed by his narrated 'I', the therapist persona, in his serious songs.

Birag's creations have come from the depth of his heart, as an effort of keeping the poetic persona beyond the politico-cultural forces. The music in his words of songs exists as therapy if one looks them from the perspective that a text is sufficient in itself. But when we go to the context, the historicity- the politico-cultural forces- exists around the text, where his ideological 'I' exists differently. The author as well looks servile to the dominant power, not beyond the politico-cultural forces of that time. The poetic persona, the therapeutic persona of his serious songs, and the ideological 'I' of Birag confront, converse and negotiate in the process of forming agency. Birag's biography and his creations exist in contestations. In that painful context, both physically and mentally, Birag formed agency, which looks supported by the dominant power structure. There are instances to see his texts with broader context to find multiple colors of his works. The eclectic approach gives justice to his texts- the *multi-perspectival* approach can reveal the true context of his texts and their authentic meaning. Honesty is one of the best ethical worlds in academics. While looking through the eclectic approach, one can see honesty of Birag as an individual- as an artist and royalist. Appreciating work is an act of providing value-involving affection, it strengthens the bond enabling an enthusiastic self and encouraging people to act effectively as seen in the song "Jindagi Diyau Timple" (the life you gave):

जीन्दगी दियोँ तिमीले म के दिऊँ तिमीलाई
मसँग हजार हजार कामना सिवाय के छ
तिमीलाई दिऊँभने भावना सिवाय के छ
मेरो विवशता बाहेक म के दिऊँ तिमीलाई
मन्दिरको देश यहाँ आकाश छुने गजुरहरु छन्
मानिस पो पाउन गाह्रो गल्ली गल्ली देउताहरु छन्
मानिसको माया बाहेक म के दिऊँ तिमीलाई...

You gave me life what do I give you
I have nothing except best wishes
What do I have apart from feelings?
What do I have apart from predicament?
There are stepples in the country of temples
Hard to get human but gods in each corner
I have nothing than love to give to you.

This song gives one literal meaning if one reads it in a text sufficient in itself. But, if one goes to the broader context of this song, the perceptions may come in diverse forms. Birag was very much pleased to King Mahendra and he composed this song dedicated to the King. But the friends of Birag present him as an honest royalist and serious poet amidst other royalist poets. During field visits, personal interviews, focused group discussions and interactions while conducting this research, this researcher found harsh critics of Birag as well as neutral commentators including Govinda Giri Prerana. One of the instances is relevant to add here. Amidst critics who denounced Birag as royalist, some of the informants recalled the history: Once in a poetry recitation program in Chitawan, the King Mahendra met poets individually and asked them if they need any help from the King. Poet Madhav Ghimire and Mohan Koirala wished to get land and they got *virta land* in Chitwan and Hetauda respectively. Some poets wished cash from the king- for their livelihood or fulfill their greed; others wished posts and positions in the Royal Nepla Academy or betten than that. But Birag did not expect any sorts of economic or personal benifit from the King (Prerana, 2077 vs). All the friends were surprised then and mocked Birag as a naïve man. But Birag said, “The King helped me earlier sending me Culcutta for the treatment, that is enough for me; how could I expect further support!” This researcher found such evidences that Birag did not like to get any benefit from the King again and when his fellow poets knew it, they were shocked. They started to call him a foolish poet. As resonse to the mockery of his fellow poets, he composed the song dedicated to the King. When the poets were calculating each other’s tips from the King, Birag was writing the song dedicated to the King that night (Prerana, 2077 vs). Both art and artist are not universal- they are not beyond the historicity, the politico-cultural forces, however, instances show Birag’s serious celebrated songs carry therapeutic features. Birag’s therapist persona in the songs is successful to extend the therapeutic essence of the self-therapy upto the mass of people that helped to sustain his agency. His agency was established with the help of dominant politico-cultural structures, no doubt, but his personal painful experiences and therapeutic essence of his songs have contributed significantly to his agency. Finally, artists or authors like Birag, who articulated agency from the perepheries by crossing the layers of barriers, and their works

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(both texts and contexts) need to be studies from the eclectic approach not ignoring the historicity within the hegemonic structures and their role in the critical time and space so that justice to be given from the more actual ground.

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