

I. Experimentation in Nepali Modern Songs

This thesis attempts to explore the experimentation in selected Nepali modern songs. This project focuses on the consciousness towards time. Songs are related with love, marriage, plotting against love, deception, divorce and others. These parts cannot completely address the feelings of audience, beside this various movement have made the songs to change the themes in order to address the audience. For this project I have examined two types of song, one is folk songs and whereas next is experimental. Folk songs are traditional songs which gets transmitted from generation to generation where as experimental songs denote the songs that has come from certain change in society, consciousness towards time, gender, race, class, mass media and so on.

In Nepali music industry the establishment of Radio Nepal brought new turn in Nepali song, although Seturam is regarded as the first singer to record a song but in Nepali context Hari Prasad Rimal sang song of Shankar Lamichhane in Radio Nepal. After the revolution of 2007 and establishment of Radio Nepal, developed the physical, mental and spiritual power of citizens in order to create new and think in a new way. Many compositions were related to different modes of life, oxymoron truths, sweet and sour experiences of human. The welfare oriented behavior, feelings and nature of people are reflected as song. Nationalism, national properties national flag, humanities of nation and sovereignty are some of part of song in which it has made its own status and value. Not only this much, there are many singers and composers now expressing their creation with the issue of nationalism and patriotism “there are several brooks flowing same water I need the brook flowing mountain water” (My Translation) . This selected song by Bhaktaraj Acharya raise the issue of nationalism due to the consciousness towards time.

Actually the norms, values and conventions of rituals are renovated from generation to generation. Through the medium of song people can face their pain, pleasure, suffering, happiness and extravagant situation of life. By ancient time it was developed as a means of

performance for the reduction of sorrow pathetic condition and problem of human being as well as their life struggle. The unique nature of song has determined by the use of melody and language itself. The variation of cultural, economical, social resources depends on the behalf of their own existence by using different words patterns, rhythms and structure. When we observe the thematic construction, spiritual consciousness and representative mode of Nepali song in relation to structure of words, way of expression, structure and composition of music have changed from its origin up to the present era.

Experimentation helps to blend existing system with the newly emerging values. This creates mutual understanding among the people of the same and different culture. Song sung by Yash Kumar, “I construct well in my own garden, I decorate my God upon my bosom...” (My Translation) (Tirkha 1st Track) shows the experimentation on the issue of caste through which song is success to establish the relation among all cast and race. In the song we see conflict existing on social and individual level. On the social level the conflict exists due to the cultural, geographical, educational differences where as on individual level conflict exist due to the modern thought and traditional concept. The new generation of this culture seems modern by establishing the relation with the people of different culture.

Song has linear history from 1965 when Seturam had recorded a song being as the first singer which was published in many newspaper, books and informed by many scholars. Similarly Melawadevi (1982-92) Miss Patala china (1988) Mitrasen (1993-2000), Master Ratna Das prakash (1996-2013) and their recording played great role in establishing music industry in Nepal. Also work of “Dharma Raj Thapa” who collected folk songs of the kingdom of Nepal, giving Nepali an intimacy with own folk culture through radio broadcasting and through the medium of books. In the primitive time, there were only Madal, Basuri and Sarangi as musical

instrument used in songs. There was system of live recording to broadcast, when musician readied his composition, other musicians and singers has to practice for many times unless they were fully confident in their performance. After that they had to gather for recording, if one did minor mistake the whole program has to be rearranged. The used lyrics rhythms of songs were mostly folk songs and some were composed by poets and also collected.

By the change of time the invention of new technology impact of western culture, international media channels, globalization, change of various political changes, words of song, pattern of music, recording style and way of distribution have been changed in many ways. Beside this, newness has also impact in different feast and festivals, rites and rituals, in accordance with the change in time melody of songs has also been changed. The aura value of song is going out of track. Along with fleeting nature of time, these songs capture the newness by diverting from traditional culture and thought. With the impact of human rights movement women right movement, Jana Andolan and governmental policies, the trend of songs have been capturing the modern spirit and exploiting new terminologies.

Singers absorbing the new experiences caused by modern science and technology, globalization and wide spread of media houses, appropriate themselves in the modern context while taking about the new experiences in music the recording system comes to the fore. In the past there was not sufficient development of modern technology. So that songs of that time used to be confined only in stereo recording. But along with this invention and usage of new technologies, in the field of song too so many changes came. As a result, stereo recording system of Nepal has altered in to the digital recording system nowadays.

In the same manner another positive impact caused by modern technology is the shifting of the place in the field of recording song. In past, Nepali artists were compelled to make

Bombay for the recording of their song, but of sufficient means and technologies, they fulfill their goal in the field of music and song in their own load. Similarly, the artist should not waste a lot of time for their work, because of the development of various scientific technologies the artists finish their recording within 2/3 hours which would take 2/3 months in the past.

Instruments such as Madal, Basuri, Sarangi, Murchunga were used in every types of song in the recording. But nowadays Guitar, Pad, Keyboard, Harmonium, Dholak, Violin, Ishraj, Saxophone have come as modern form of playing instruments which have made Nepali songs popular in abroad too.

For the promotion of Nepali song the impact of globalization has played significant role. In the case of the past and present song, the tendency of oral song nowadays has been changed into the recorded form. In the past due to the lack of sufficient technology the songs used to be sing in a group on the occasion, feast and festivals and other important organized rituals programs. There was no chance for recording for instance, men and women used to gather at one place and there used to be competition among them. Later on there came little bit change and such systems of singing got improvised with respect to geographical and economical scenario. The rapid growing of many media house has equally contributed for the promotion of Nepali songs. In the past, there was no development of media songs were only played in Radio Nepal and Nepal television. But now along with NTV and Radio Nepal, other F.M. stations and television channels are opening, so that there is much access of Nepali songs. People of every corner of the country have been able to evaluate these songs due to these F.M. and channels. Not only in the country Nepal but also in the foreign country where there are non-residential Nepali, there is afford of Nepali songs because artist have got opportunities to perform their skill of singing in abroad too. So many programs are being conducted in foreign country by the Nepali

artists. Thus, because of the modern form of science and technology, the Nepali songs have been changing from past to present era.

Nepali songs have been analyzed from different perspectives since the establishment of Radio Nepal where Seturam recorded first. The major focuses are seen on glory of power, love and intimacy between lovers. In this regard Krishna Hari Baral argues that

Nepali modern songs, as they were composed came through electronic media not for the conscience of disadvantaged group, but to save elitist purpose to remain on power. This is not new in the history of Nepali music that ban to these things which might raise people's awareness and propaganda to the songs which are to save their ideologies spreading false notions. (My Translation) (200)

This means that songs were composed and sung to hide the actual reality of society rather songs came to existence which were one sided praise of those persons who were in the power to calculate the things to do always to remain in power making the propaganda and putting the spy-glass of illusion. So the modern songs are sung to indoctrinate the false notion on people and to impose their ideologies.

In the similar way Dr. Govinda Acharya writes:

History of Nepali modern song is very strange. Its themes vary with the change in political scenario. In Panchayat system songs were in the support of on-going political system, but with epochal change songs became pro-democracy and that were publicized by those persons who had power and wealth only for vested interest to support them although dominant subject matter was love affair, so songs couldn't voice the issues of marginalized people. (My Translation) (4)

This means that songs were with the political influence because of their vested interest not for the consciousness of the grass root level of people but to save their position from politics. It also gives meaning that those people composed and sang songs, which were from high class family, cast and habitants of towns,

For this purpose, in a personal interview Vyakul Maaila (Pradeep Kumar Rai) explains that, "Nepali modern songs subject matters are dominantly of about love affairs although there are numbers of modern songs which raise the different social issues implicitly, but they have been failed to raise the marginal voice exclusively because they are heavily politicized and made particular party's slogan to fulfill their interest. (My Translation)

This research under cuts the cultural inequalities existing among two castes, classes, gender. In previous time only the people from higher caste, class had various opportunities and the credit also used to go them only. So with the help of experimental songs time consciousness has played pivotal role in order to establish the new relation and feeling.

In the process of analyzing experimental songs, several insights about modernity have been derived from various critics as per need. Modernity is the condition of being new and

innovative which separate from traditional values and norms and which is opposed to tradition in contemporary analysis of social political change. It is the break from established social, political, cultural agendas. It is the consciousness of time, space, self and others that share by all the human beings in the world. Modernity can be realized when tradition has destroyed and superseded. It is a radical threat to all history and tradition. To understand modernity, we must contrast it with tradition. Tradition is social activities which practiced for long time. Tradition based on certain convention and customs, which practiced for long time. Tradition based on certain convention and customs, which contained the value in the society.

According to Oxford Advanced Learner's Dictionary, tradition is a "belief, custom or way of doing something that has existed for long time among a particular group of peoples" (1356). Generally, it is based on religion and superstition that is more rigid and dogmatic. Traditional religious and superstitious world views attempt to keep people in the condition of ignorance.

Similarly, in this fast moving world everyday life of human being changes to a greater extent. Every minute human being invents something new to have a better standard of living. The more we invent modern scientific technique the more we are trapped in the conflict between past and present, between tradition and modernity. Tradition is an obstacle to progress, indeed debatable in this conflicting society where we have never been developed from our ancestor rather we are heading towards destruction by breaking the traditional values.

However the concept of modernity originally dates back to the Enlightenment which is not tied with a particular time, space and realm. Although it is ostensibly a western trend, it is pervasive across the world and form of modernity varies from one society to another. In this regard, Arjun Appaduari and Carli A. Breeckenridge view, "Modernity is now everywhere, it is

simultaneously everywhere, and it is through one such somewhere, India, that this volume enters the global reality of modernity and for such and localized entry we propose another general category” (2).

Modernity began as a critique of religion, philosophy, ethics, law, history, economics and politics. The principle concepts and ideas of the modernity-progress, evolution, revolution, freedom, democracy, science and technology were born from that criticism. Modernity is the progressive and complex notion which carries multiple meanings in different context by rejecting the idea of status-quo in western thought patterns. The concepts of modernity as a period that was superior to the past, buttresses the replacement of divine providence of tradition and paved the way for the enlightenment philosophical project of developing a rational organization of everyday social life.

Modernity and Enlightenment co-exist in relation to applied literature especially in theoretical practices. The issues of the relationship of these theoretical discourses have been mentioned by Chris Barker in his essay “Enter postmodernism.” In his opinion, “modernity has been associated with an emancipator project through which enlightenment reason would lead to certain and universal truths” (188). In the case of enlightenment he further says:

Enlightenment thought is marked by its belief that reason can demystify and illuminate the world over and against religion, myth and superstition. For Enlightenment thinkers’ human creativity, rationality and scientific exploration mark the break with tradition that modernity heralds. The moral political agendas of the “project of modernity” are best encapsulated in the French Revolutionary slogan ‘Equality, Liberty, Fraternity. (188)

Barker sees that the impact of modernity is proliferated after French Revolution. The consciousness of the people and the bureaucratic system give new ideological development of the contemporary society. French struggled for life, liberty, fraternity and human rights to expose their existence. This rationality is associated with the idea of enlightenment. In the context of Nepali modern song's scenario can be viewed from establishment of Radio Nepal, end of Rana rule and the awareness that made the people conscious. Publishing various papers, magazine brought new thinking level. Various experimentations started to seem in the field of music on one hand technical on the other hand experiment on the social, racial and other issue. Andrew Edgar and Peter Sedgwick assert his idea of experiment in relation to modernity as:

In the media experiments in 'public opinion' or market research by advertisers and political parties, all involve some tacit acknowledgement of the scientific experimental method. It follows that this methodology has a cultural and social significance which goes far beyond the results it produces, e.g. its influence on the way in which we view ourselves and contemporary society. (136)

While discussing on the behalf of modern song the above statement verifies the social change that has occurred in Nepali society via experiment in various issues. Modernity has conventionally been defined as an inaugural moment instigating a conclusive break with tradition which, a Western Philosophical discourse, is strengthened by the progress of the social sciences. This moment is marked by the emergence of a unified subject, identical with self, endowed with agency, which takes shape as a series of repetitions attempting to circumscribe the faculty of reason. Kant focuses on courage to use reason in order to release from superstition and prejudice. This release is signified with the "man's release from his self-incurred tutelage" (15). Tutelage is man's inability to make use of his understanding with direction from another. Self-incurred is

this tutelage when its cause lies not in lack of reason but in lack of resolution and courage to use it without direction from another. This process is a modification of the pre-existing relation linking will, authority and the use of reason. Hence, the use of reason is the sign of the idea of modernity which is associated with time consciousness and history as well as political changes.

Mark Liehty, the modern critic has special research about the people of Kathmandu city in the impact modernity. He says:

I mean these days, the children of this generation, they don't even like to walk on the streets with their parents because their parents and their own fashion are in such contrast! Today's fashion is very modern. My parent fashion is a little bit less than that. So, we don't really like to walk outside together. But if we walk outside wearing nice fashions looking tip-top-then our children won't have that feeling.

(108)

Liehty is monitoring to the dichotomies in the generation. He sees present generation is in sophisticated, extravagant, lavish life whereas the past generation was totally different that is because of modernity. He further asserts that:

For many young people in Kathmandu, this life in the present is the experience of modernity. It is life of ambiguity in an "in-between" space: between village and external, modern metropole; between childhood and adulthood; between high and low class; between education and meaningful employment. The experiences of youth like Ramesh and Suman are strongly inflected by the marginalizing and mediated forces of modernity, though their lives are far from these sublimed images of youth offered in the pages in teens, Media and education stake claim in

their imagination, through the possible futures they offer seem to feel the realities of Nepal. (242)

The significance of this view is that modernity in Nepal affects differently to different generation. They are in between place, have the feeling of cultural admixture and accommodative changeability. The youth are engaged actively in constructing the new cultural space, it has been applied in the field of music, song and every aesthetic subject. They are affected with mass media and consumer culture.

Modernity shifts from pre-modern to postmodern with its different traces. The modernity of rural and urban area gets multiplicity in its meaning, “disjunction and asymmetry makes modernity necessarily and plural” (Upreti 232). He writes:

Jatra, festivals, theater and other cultural performance of Kathmandu Mandala, for example, can be read as an admixture of folk motifs and the processes of “modern urbanization.” The Jatras often begin in the villages outside the city and entering the urban area with musicians dancers, actors and performers, culminated in various the city centers can be symbolically interpreted as the movement from the folk, pre-modern world view to the emergent modernity of the cities. (233)

Upreti uses the semiotics of Kathmandu Mandala which vividly replicates the continuum of modernity. “Kathmandu valley and others urban centers had become linked to the rest of the world through the modern technologies of communication” (243). Not only the culture transformation from west to east has brought the modernity but also in the nation state, city to village has also been affected by new practical use. Modern songs provoke the issue of modernity from pre-modern world view to the modern view of the cities.

Modernity is both a time consciousness and a theory of a history, an epochal concept. It is conceived in a way that expresses the new ideas and demonstrates the departure from past to present. It penetrates to all sphere of knowledge which indicate cultural-aesthetic, capitalistic-technological and ethico-political aspects of changing. This sort of changes pervade in art, culture and literature with the new influences which reveal the traces of modernity and spirit of experimentation. Nepali modern songs are also affected with the concept of modernity and its practical use.

II. Consciousness in Nepali Modern Songs

The impact of western modernity has created newness in the traditional thoughts and patterns of the east. Similarly, in the Nepali Songs the traditional spirits and trends have been changing which has resulted in to unique one. This change can be described in various levels: psychological, social, economical, religious, political and so on. Songs are culturally tied with thought patterns and values of Nepali society. Modernity is related with progress, evolution, revolution, freedom, democracy, science and technology. Time consciousness history of epoch, globalization are issues of modernity. As it is consciousness it is changing. This research tries to reveal the impact of modernity in Nepali songs which is the cause of globalization, science and technology and widespread media with the help of experimentation. So that the primitive culture construction and traditional thought patterns which remain as status quo in Nepali society is seen in Nepali songs and music, get change due to the impact of modernity, experimenting it on songs.

In the context of Nepal the structures of the songs, system of music composition, process of recording and way of distribution have been shifting through different innovation by the consciousness of time and the cause of science and technology. The form of song and music has shaped as new and experiences of the artists have also been modern. On the basis of these ideas, “Ma afnai aagan ma,” a popular song sung by well known artist in Nepali music industry, Yash Kumar, represents the condition of Nepali society and the conception/perception towards the race and caste. Here the singer in this song promise to dig well (inaar) in his own bosom , its because of the so called norms that people from lower caste were obliged to go in public places, especially ritual places, festivals, temples and so on. Their presence on such places was full of penalty either they had to leave the place or their all property used to seized. Although the system of slavery and caste was announced not to be in human life in Rana period but the

announcement is not still in practical use. Thus various movement held in Nepal in order to spread the message of all human equal, fraternity, brotherhood, no caste, no race. In accordance with such movements artist also started to create such compositions. Yash Kumar, in his cassette album 'Tirkha' has collected such type of songs which seems to be demand of time and aspect for equality.

Yash Kumar creates and performs his ideas through his song as:

I construct well in my own garden

I decorate my God upon my bosom

Whether you stop me at a tap or temple

I establish own and different realm. (My translation)

Kumar explain the idea which reflects the reality of people those who are from lower caste (Dalit). In previous time the assumption of such culture was rooted hardly, they were marginalized and their feelings, needs, wish were not heard. So in this song Kumar tries to rise up the marginalized voice, make to feel that all human are equal that's why he challenge that he also can establish his own world. He imagines in his world human will behave with human as human, there will be no discrimination and no one will stop them at temple or public place. It is an obvious that all human are equal and should have equal opportunities in every sector. But the some traditional mark has created obstacle in the matter of equality. So, Yash Kumar in this song tries to establish own realm so that his assumption can get materialized, saying and doing will be same.

Tradition legitimates things in term of this fit with the internal history and identity of a society where as modernity legitimates by reference to other societies Yogendra sing discusses the difference between the traditional and modernity:

the distinction between modern values and traditional values may be maintained on the ground that modern values like science, being evolutionary universal, might not be typical to any one particular culture tradition, where as traditional culture values may be particularistic and typical. (51)

What Yogendra Sing argues is that modernity is a universal cultural phenomenon, where as tradition is local and is observed by the immediate society only. The challenge of modernity with its universal features and characteristics is the small in all societies.

Modernity is the process of change which is continually occurred. The grand narrative of modernity depends upon the aesthetic values which are tied with society. Social modernity incorporates both culture and art. In art and culture, there were the traditional thought patterns which are remained as status quo in the society. But nowadays it has been drastically changed. Artistic expression and its forms are becoming as new impetus in the society and culture. The song entitled “kati katchhau kura”, sung by Kunti Moktan, a singer is an example of anti traditional ethos of women consciousness in the eastern context. Easterners believes on spirituality glues solace from pain and suffering by meditating own self pray to god, female must be submissive, loyal and obedient to their family as well as society too. There are no words to utter against family, society and nation, which is conservative and traditional in thought patterns. Here Kunti Moktan has made up side down the eastern concept with the revolutionary spirit through this song “kati katchhau kura haru.” Especially in Nepal wherever a woman tries to do something equal to man, side talk and back biting starts. Society feels a bit discomfort with that habit, doesn't think that she also can contribute to family, society and nation. But on the current time, Moktan uses her strong expression in front of so called society. This female courage is sing

of freedom which is modern attitude against the repressive social order. In this song Moktan advocates as:

How much insult you do, still do it
I trace my own way
If you only know to draw back still do it
My travel doesn't stop with nailed wire
Palm can't block sun don't keep that desire
How much back bite you do, still do it
I trace [. . .]. (My translation)

The trend of facing with society is always associated with male, but Moktan in this song has challenged such assumption and is in the field of freedom. She has expressed it melodically in the song also. Here not only the traditional beliefs are articulated which is near to the meditation in religious continuous but also the ideas of here and now are rose which is the trace of anti tradition as the way of freedom. The courage of female has worked as the sense of consciousness with time consciousness. The thought patterns of the woman in present era appear so revolutionary that their demand of freedom is only because of the sense of modernity.

When we talk about modernity in Nepali historical context, one should be aware of those events which are cause of change. Multiparty democracy system was re-established in Nepal after the Jana Andolan of 1990. From the political perspective this was a major step toward modernity. And also the period following the Jana Andolan of 2006 is the time of re writing and revision of Nepali modernity. The concept of federal democratic republic is part of the process of revision. So that, with the emergence of new institutions and progress, its impact can be sighted in music also. In one hand, composers, lyricists has created such scenario oriented creation on

the other audience/people have also adopted the changes. These two above mentioned moments has not only brought political consciousness but also have made people aware towards their right, aware towards nationalism. With this progress some songs deals with the responsibilities that the rulers should not forget and has knocked in order to address every aspect of society as possible. Ustau ustai pani bagne, himal pahad terai, himal ka kura garau, loktantra ko kopila lagyo are the examples of Nepali modern songs growing in the field of Nepali art and literature.

The era after the establishment of democracy in Nepal, as a time consciousness, Bhakta Raj Acharya- a popular singer and composer recorded a song entitled ‘ustai ustaia pani bagne’ which is politico consciousness as the time of changing. It’s a national song. This song not only shows the political phenomenon, but also as a matter of cultural identity. As such any conception of the nation to which it refers must take account of ethnic, historic and linguistic criteria as well as political nations such as legitimacy, bureaucracy and presence of definable borders.

Nationalists make a number of specific claims from the nation, which vary in relative significance according to the particular historical situation. A primary arguments is that the nation has a right to autonomy, nationalists presuppose (or demand) that the member of the nation share a common identity which may be defined according to political or cultural (ethnic, linguistic) criteria. This nation of identity may be extended to create a sense of unity of purpose; where by the prospects of individuals are subsumed within the prospects of the nation.

Nationalism thus defined is a modern phenomenon, becoming prevalent towards the end of the eighteenth century. Despite the existence of similar ideas in ancient times, the development of the modern state, primarily in Europe and North America. The dates of the American declaration of Independence (1776) and the French revolution (1789) are frequently cited as marking the beginning of nationalism. Later on independence of India played pivotal role in

order to make Nepali people free from Rana rule and also from Panchyat. This spirit can be found in the song of Bhakta Raj Acharya. He uses same words like 'khola' which indicate freedom as brook flows freely. Similarly 'kyaroo', 'ucho' are the words that denote typical Nepali word which brings nearness towards nation. He states in his song as:

There are several brook flowing same water
I need the brook flowing Himalayas water
My heart order me make the terai large
Some times order me heightened the peak
Whatever other may sing, my heart get entertained
Only there, where water flow through my nation.

(My translation, Radio Nepal Library 2046)

Acharya tries to make conscious to all Nepali citizens that not only the periphery of part of nation but also has given message to love all parts like mountain, river, forest and so on.

When Nepali people were in the democratic state after Jana Andolan of 1990, they promoted their feelings and attitude publicly. But due to the hegemonic power of monarchy system and political instability, such democracy became so called democracy. Therefore people were compelled to think about their sovereign right, which shows the consciousness of the people about their right, which is the sign of time consciousness, part of modernity. Because of the awareness of the people to serve their fundamental rights Jana Andolan of 2006 was held and the political scenario of the country altered. So Bhagawan Bhandari popular folk singer and well known lyricist has recorded a song entitled loktantra ko kopila lagyo, as the citizen of democrat state brought this song in the Nepali music industry. He states initially in his song as:

Bud of democracy has burst forth

Let us flourish by using water and fertilizer

There might be conspiracy again

Let us get up with burning torch again.

Bhandari tries to make conscious to all Nepali citizens about the situation of the country by using different words like *mashal*, *sadayantra* and *lokatantra* that display the time consciousness within the people which is part of ethics- political modernity.

Ethics political modernity here refers to the consciousness of people by the change of political situation in the nation state. The word “*masal*” signifies the voices of the voiceless people. Similarly, the word “*sadayantra*” and “*loktantra*” demonstrates against the fundamental right of people coup and to save the fundamental rights of people respectively. However these words are related with politics and Bhandari uses these tempts to beware to Nepali people against the traditional way of government. It means the new way of thinking of people as time consciousness is the impact of modernity.

At present the awareness has played pivotal role in order to create such songs. Not only concentrating in public right and value but also the songs have tried to make feel responsible to the ruler in order to maintain peace, nationalism and progressive. Discussing the limitation of Gandhi’s nationalism, Ambedkar argues:

Instead of surrendering privilege in the name of nationalism, the governing class in India’s using of misusing the slogan of nationalism to maintain its privilege. He whenever the service classes ask for reservation in the legislatures, in the executives and public services, the governing class raise the nationalism in danger. (226)

National song tries to establish that national identity is greater than that of regional identity. Because of very reason Bhimarjun Acharya in “Himal ka Kura Garau” utter that Nepal is not only Himal, Pahad or Terai. Unity among the people in a country or nation creates harmony and mutual relation. That is possible only through reconciliation between two or more than two different cultural people, their cultural heritage and through understanding with in them. He states primarily in his song as:

You talked about Himal

You talked about rhododendron

You talked about martyr

To show nationalism

Now it is time for honesty

Sick is our country

Let's talk about treatment. (My translation)

Acharya tries to make aware to all citizens that fragmentation makes the nation sick and also suggests the governing class that nation is not on the behalf of any regional recognition, it is in need of treatment and progress.

The present scenario of Nepali music industry has influenced by western modality of art culture and literature. The recording technology has came access to diverse and unruly histories and the musical resources available through sound, video recording broadcast, cable and satellite, television and internet continue progress. This can be regarded as mass media. This produces and distributes information and visual and audio images on a large scale. In previous time printing press was source of media. Religious and literary works, newspapers were as its products. Industrialization let to a further expansion in the book and newspaper industry in nineteenth

century. The twentieth century has seen the introduction and rapid expansion of electronic media like cinema, radio, television, to the point at which they have become a dominant element in the experience and organization of everyday life.

Musicians are making much greater use of musical style from all over the world with the help of media. The influence of experimentation in folk song is taking place highly in the music industry as popular genre in the aesthetic cultural phenomenon. The development of recording system from stereo and live recording to digital recording is the sign of progress in technology. At first radio Nepal was only the place for recording and the studio was stereo. Presence of all musician and singer at a time was the process for recording with few traditional musical instruments. Later on government gave permission for private studios and Ratna Recording became second. Similarly, the technical system developed and digital system arrived, due to this fact various studios, fm stations now exist. Digital system made the work to do fast and in easier way. Retake technology and multi track system made easy for experimentation. So this process of development is a part of modernity. In this regard, David Hendersan asserts his ideas upon the development of song as:

Folk song was seemingly natural musical resources that needed to be at once preserved and developed. Thus forms of development have been especially pronounced. First, song is language after than Nepali were recast in Nepal, while Gurungs, Sherpas, Tamangs and Newars have been the groups most strongly represented in radio Nepal's folk songs, second, folk songs picked up a small example of instruments. The development of folk songs entitled the incorporation of strophes with relatively narrow vocal range into more elaborate instrumental textures. (23)

These textures usually included Flute, Madal, Sarangi and often included instruments like Bass Guitar, Rhythm Guitar, Violin and Mandolin. But nowadays because of the impact of experimentation more technologies are used in the folk music in Nepal and most of the songs are recorded by using these technologies to make song popular and modern.

When we talk about the live recording system the song entitled “kala kurtaile” a tappa song, recorded in Calcutta, was first collected by Pradip Rimal from Salyan district. He recorded it for film Maitighar in Calcutta in 2019 B.S. This tappa song is sung in mid-western region of Nepal, the main feature of this song is slow to fast. In first recording we can find few instruments, mainly flute, Madal and artist sing along with two participants as duet song competition. It has its own uniqueness in presentation and thematic construction too. But along with the impact of modern musical instrument and recording system the same song “kala Kurtaile” was re-recorded in the vocal of Ram Chandra Kafle with different arrangement. Guitar, drum, violin have been played and the spirit of experimentation has been finely introduced. Similarly, the patterns of Dohori Geet (Duet song) are promoted with studio based recording and musical instruments like Dholak, tabala and other modern instruments like Base Guitar, Rhythm Guitar, violin, Mandolin pad and keyboard are used in music composition. Each track of the composition and male/female vocal can be separately recorded and technician composes those forms in one as a compile whole. This is modern technique of recording system in folk songs.

In Nepal the trend of experimental song seems to have come in various themes like race, gender, class, mass media and so on. The impact of mass media, technology or instrumental experimentation is also in practice with the arrival of new technologies. In Nepali songs the recording system, pre existing quality/ standard has been loosened and displayed by modern trends as well as new style of arrangement. Artist duo Satya Raj Acharya and Swaroop Raj

Acharya mixes the pattern of different varieties of songs into one. The cultural way of playing madal, modern way of presentation is in drum-set. The song “Bhana Timro Mann Ma..” is recorded in the flavor of rock pattern. Rock music was developed from Rock and Roll, after world war second this music become famous in Youth and musical part become strong on it and became rock music. Here in this song Acharya brothers have used harmonium at first and has connected electric guitar. This experimentation has linked both eastern and western which gives different flavor as well as refers the western impact as modern into eastern. In this song there are massive evidences of modern trends. Although it is Nepali song various kind of western styles are included in it. But Acharya brothers have experimented the rock music without crossing the boundary of both eastern and western pattern. Slowly Nepali listeners are also listening western rock music via musical bands like Pantera, Metallica, Iron Maiden and so on. So in order to give the different flavor and make the Nepali listeners conscious towards the global musical pattern such experimentations have made musically aware. This experimentation has made the music circumference larger on the other hand Nepali songs are getting place in foreigner’s choice. Here the spirit of experimentation is the representation of identity of Nepali society culture and so on. Similarly folk rock experimentation can be seen in the musical band among which Nepathya comes at first. Songs presented by Nepathya Band are typical folk songs collected from various parts of country. This band has brought songs from western, mid western region of Nepal, songs like “Company mala”, “taalko Pani” are the melodies in practice in western Nepal. Nepathya has picked up these melodies and converted in to rock pattern, because the society is inclined towards modernity through the process of modernization. The older generation of our society is feeling discomfort to follow modern style melody and pattern due to lack of adjustability. Young

generation is conscious about ever growing competitive world. They easily grab the changes and adapt on that situation which is conventional to their earlier generation.

Nepathya band has tried to bind two generations through experimentation, because it is hard and tough to make close the ideas and ways of two generation. New generations are adaptive to current trend because they have to keep changing themselves according to changes around them. The old generation does not like to change them so fast and readily. Overall despite the ostensible differences in the nation of modernity, some of the critics characterize modernity as a deconstructive spirit, which critiques the traditional social order and a traditional set of beliefs. Modernity adopts empiricism and nationalism as the touch stones to critique or judge religious beliefs, social norms, culture, value and the position of man in the universe. With the reference to the subversion of the tradition, Marshal Berman comments:

All fixed, frost frozen relations with their train of ancient and venerable prejudices and opinions are swept away all new formed are becomes antiquated before they can ossify. All that is solid melts in to air all that is holy is protuned and mental last are forced to face the real conditions of their lives and their relation with their fellow men. (21)

Due to this fact the songs presented by Nepathya band has been success to establish the relation among older and younger the experimentation of western style has been agreeable to eastern and our folk style is also success to impress western. Here the spirit of experimentation lies in cultural identity. Culture, tradition is complex everyday world we all encounter and through which we all move. Culture begins at the point at which human surpass whatever is simply given in their natural inheritance. Among which folk tradition, rituals are its part.

Concerning with folk experimental song, it has its own past in which Dharmaraj Thapa a lyricist, singer has contributed for people in order to make aware and conscious towards time with experimentation. His entry in Nepali music field is obviously due to the impression and impact of folk culture. Later on his creation did not stop on entertainment he seems creating against follies and vices, lack of education, injustice, poverty and so on. Thapa has sang song of marginalized people, sang in the time of Panchayat. Similarly, later on sang the song of democracy also. In his song class consciousness, voice of marginalized can finely be observed. In the song “pidhima timra...” has drawn the picture of economically unequal society after 2007. He plots:

Your children tried to sleep in hunger

Elite’s dog without milk lives no longer. (my translation) (koseli 27)

This shows his dissatisfaction towards the hunger and poverty, on the other, dissatisfaction towards democracy which was established after Rana rule and he recorded it in 2010. In this song he declares the democracy is incomplete and people still have to be aware towards their right. He further asserts:

Don’t hide with sadness in your nest

Let’s fire a torch on motherlands chest.

In this song he has frequently addressed Nepali people not to hide and close their destitute part but the solution for the problem is to unite and revolt for right, justice and equality. In this song he regards that until and unless martyrs dream don’t get completed the brightness of sun moon on national flag will also not come. Mainly he focuses youngster not to be upset and motivate them that youngster are the source of change they can bring golden future for the nation in appropriate guidance.

He has talked also about the heroism of Nepali in his songs. First step in Mount Everest, Gorkhas in world war and so on. In the song “Aaja Madal...” he tries to awake the society playing Madal. It also gives the message that Nepali should remain in their own nation in order to make the nation prosperous and should make the habit to be happy with own sources and culture. Similarly, in his collection album “golseemal” he has been very happy to share the message of manufacturing of east-west highway during that period.

However various issues, themes have been experimented in his creation. The most important part in his creation is that the various movements in nation have become only means for him to speak and expose. His core idea is to make people aware and convey message of fraternity as well as request Nepali people to remain in own motherland for prosperity.

Actually the norms, values and conventions of rituals are renovated from generation to generation. Song can bring the cultural property of caste, community and nation. Through the medium of song people can face their pain pleasure suffering happiness and extravagant situation of life. By ancient time, it was developed as means of performance for the reduction of sorrow, pathetic, condition and problem of human beings as well as their life struggle. The circumstance and context has now changed the procedure of song or we can say songs are not only limited on entertainment. It has been source of change that can play lead role in social consciousness. Song is prosperous and popular in every genre which immediately can touch the human heart remaining as the famous style of art. Songs are defined on the basis of religion, geographical location, civilization, race and communal feelings. With this respect song then represent its targeted part. Due to this fact songs are experimented so that they convey message easily for the awareness. Thus song has also been changed from its traditional form. In this regard a song “na tejabi sun ho maya..” has brought a unique spirit in music as the consciousness of people in this

modern era. Here the song stand as an observer of modern society and the condition of love affair which is material and wealth based rather than based on spirit and feeling. This experimented song clearly focuses on the love affair in present time which is cheap and carries no sentiment towards life. This music album belongs to reputed artist Hemanta Sharma especially singer and composer. He has given more emphasis in this research. Here word formation and its circulation are briefly analyzed.

The words used in song “Tezabi”, “Chhapawal” are the term that is used for the category of quality of gold. This category is for the easy transaction and is product of capitalism. Capitalism refers to the industrial revolution which is directly associated with science and technology. So that, those words which indicate the technological word is the part of capitalistic modernity. Another word used in song is “tola”. This tola refers to certain amount of gold which is about eleven gram. This term is famous in two aspect one in social and also commercially. Remarkable thing is that, the use of this word in this song refers capitalistic conception which is experimented in order to show the love that is based on class. Affair in this song is tough to reach in conclusion because of lack of spiritually where wealth is important. Sharma forwards his song as:

Neither love is Tezabi nor Chhapawala

Why so tough to get a tola

Oh love is expensive

Love is ocean it is said

A single drop hard to get

Joke to them those who listen it

Complicated to them who feel it

Oh love is expensive

Exchanging of promises

Like barter market game

Being self in collateral

Have to play the game

Oh love is expensive. (My translation)

There is very much difference in relationship between young boy and girl in this time period.

The tie of sentiment and spiritual love has been replaced by material. Love has been divine to them who can afford economically that's why Sharma regard it as expensive. This is the present situation which has been experiment of the present situation in order to show the impact of modernity. Promise of lovers has been like goods which are used in barter system. This shows that promises, commitment has now no place and value in love. Not only this much, it indicates to that love affair of youngsters which does not start from heart but starts from motor bike and suddenly ends at a park or a restaurant. With this respect Sharma regards it as expensive. This is the impact of capitalism which produces various items in the name of commodity some classes can afford it some classes not.

Thus, love is defined in terms of ownership of production wealth, while other traditions look to differences in income or occupation. Class divisions are typically seen as fundamental to the stratification of society and as such may be associated with difference in power and culture. Crucially classes are not typically understood as aggregates of individuals, where class analysis would be concerned with classifying some common attribute shared by these individuals. Rather classes are understood as social entities that have a reality that in independence of the individuals that make them up. So the song is successful to merge the issue of class consciousness with

experimentation. Sharma in this song is seriously involved in order to show the reality which is in present time.

The experimental model has been adopted by various artist and lyrists in different themes. Experimentation tries to bring these reality or fact which is still to come in public. Modern songs deal about the consciousness towards the time. Various issues of race, gender, nationalism, class have also been experimented in Nepali modern songs. In this regard a very famous song composed, written and sung by Deepak Thapa gives the picture of society where the wealth plays great role and love is inner part. The presentation of this song is towards the tendency that Nepali society and culture now no more follows the traditional way because existence, survival has been one of the most important facts in order to maintain relationship in family and society.

Thapa creates a story and performs his ideas through this song as:

My frequent remembrance to you

Although you went abroad

Now you're happy with your partner

And I am dying before death

You went on decoration of ornaments

Forgot me with foreign amusements

My love was not for moment

To live and die together was our love

You become bride and went

Foreign army and wealth became agreeable to you parent

My love was not flashy

Sharing all joy and sorrow was our promise. (my translation)

He explains a story that how a girl leave her lover and goes abroad with new boy. The first four lines gives the details of Nepali society because of which boy is in Nepal and beloved is married with next fellow from abroad. In present time various cases happening in our society so the song that has raise the issue is appropriate and the experimentation is success to show the impact of modernity through the song. Their love affair at first seems spiritual, they promise to live and die together for whole life. But the parents of girl do not agree with that relation and search next boy working as army. In Nepali context the trend of being foreign army seems from 1st world war, due to bravery and honesty of Nepali, various countries prefer Nepali Youth as Gorkha group. Nepali society has also been changed due to frequent visit of Gorkha army. They have been medium for exchanging culture, tradition, technology from western to eastern and eastern to western. They are regarded as “paltane” or “lahure” to which Thapa has used this word in the song. Finally girl can do nothing in the decision of parents and get married with Paltane (foreign army from Nepal).

This song is representative of two class, one can afford and next can't. This class consciousness and class conflict has been shown in this song. It is in the interests of the dominant class for the existing economic relations to continue. It is in the interest of the subordinate classes to see the ending of those relations. He represent the sub-ordinate class wishes for reconciliation between boy and girl. But the situation doesn't end as he wishes rather parents of girl select a boy economically strong and prosperous and they get married. This song comes to be seen as fundamentally structured in terms of class inequalities. So the experimentation is clear in order to depict the issue from this song.

In the same manner while researching about experimentation, political experimentation is also one of the parts in Nepali modern song. Various songs have been composed in Nepali music industry at the time of different movement in Nepal. Krishna Hari Baral advocate in Song

Theory and History:

In politico experimented song mainly Marxist criticism, feminist criticism and cultural criticism, songs lie in the circumference of political issue, beside this on the behalf of and against the ruling system has been experimented in Nepali modern song. (293)

In such type of song, songs not only depict the existing society but also states that the condition of all human being is in impact of every social change which is seen via experimental song.

The experiment of politics in Nepali song is found from previous period. Starting phase of Nepali singing is in the glory of bravery of Gorkhas. At the time of Rana rule such type of glorifying song increased. Including Shambhu Prasad Dhungel many poet and singer like Seturam, the first singer had sung on the glory of Chandra Shamser. Similarly songs of Melawadevi has also praised next Rana ruler Juddha Shamser. Later on, as the discrimination, follies and vices increased songs were started to compose for the awareness, they were emancipator and devoted towards democracy. After the establishment of democracy many songs get collected at radio Nepal. They have raised the issues of race, caste and songs were in accordance with the assumption that all citizens should be equal in social level as well as in economical. Song of Ma. B.B. Shah “Garchin pukar aama...” clearly slows the social inequality and indicates towards equality so that everyone will get opportunity in every sector. At the period of establishment of democracy various experimental songs can be found. Gokul Joshi, Kebal Pure Kissan, Ali Miya, Dharma Raj Thapa had made experimental song before 2007

where as Shayam Prasad Chalise, Bhupi Serchan wrote and recorded experimental song which were about socialism. Not only this much their song demands the government for justice and to address poor, marginalized community. They have rise up the voice against the social injustice and discrimination, has advocated about system and rule so that it will address those part of society.

In that time songs were experimented in the achievement of democracy and songs were marching on socialism as well as communism but this process couldn't run for long time and stopped in 2017 B.S. As the Panchayat system was established the ruling class experimented and made song in order to convey the message that Panchayat system as good and credible. In this sequence, Laxman Lohani recorded a song in Radio Nepal, titled "panchai ho yo des banaideu", Bhiswo Bandhu Thapa recorded similar type of song in Radio Nepal in which he has requested ruler to develop and make the nation beautiful and has regarded the Panchayat System as the glory of nation. In that time period songs were experimented with system in such a way that the songs which glorify about ruling class were taken as national song. In one hand officials were obliged to show sincerity towards government and on the other people used to compose and experiment so that they could be close to the ruler and ruling class.

In such type of experimental song returning home, land reform were also as subject matter for experimentation which were the steps forwarded by Panchayat government. Such songs were regarded as best and national song. Prem Prakash Malla, Laxman Lohani, Dharmaraj Thapa, Koile Devi, Ganesh Rasik, Chadni Shah, Rabindra Shah are the artists who remarkably experimented in the song for the glory of the ruling system. For this the source of media was only Radio Nepal, here are some experimented songs for the publicity of Panchayat System:

Pancha! Make this nation

Fulfill the expectation of public. (My translation)

In this song singer and lyricist Laxman Lohani is sincere towards the government and has requested to make and reform the nation, similarly:

Nepal our pride, good is panchayat system

Nepali brought democracy via revolution

Long live King Queen with our love

You gave us democracy thank you very much. (My translation)

Bishow Bandhu Thapa in this experimental has glorified Monarchy and is in support of the system. In that time period various songs can be observed recorded in Radio Nepal:

Panchayat is platform where Nepali can adjust

King Queen as big tree gives the shadow of love. (My translation)

The folk melody and folk tune has been experimented in this song in order to give the message that this system can establish norms and values also attempts to aware the people for betterment and to uplift the citizens:

All Panchas are Nepali, all Nepali are Pancha

We all are unified, on the shadow of crown. (My translation)

This song declares the system as unique so that there is no alternative of this system. It has tried to make conscious the people that only this system can be source for harmony and unity in nation. Prem Prakash Malla in this experimental song has tried to depict the monarchy and the ruling system one of the best in Nepal, where all are in favor of system and system is in support of all.

After the re-establishment of democracy in Nepal in 2046 B.S. brought new trend. All the song in which the Panch/Panchayat words were used, they were totally banned in radio Nepal.

Not only this much, radio Nepal deleted all records from register those experimented song. Censorship became so strong that the song signifying different meaning by the word 'panch' was also strictly banned to telecast.

After the establishment of Panchayat system in 2017 B.S. artist started to get unified on the behalf of freedom and democracy and gone against follies and vices. Within ten year the environment become different, artists, poets gathered in one place in order to expose the discrimination and injustice through experimental song. In this sequence 'Ralfa' comes in front, this group composed various songs and tried to aware the people, they travelled various places villages and society in order to make conscious about democracy and freedom. Manjul, Ramesh, Rayen, Amin are the artist and composer of Ralfa group. The composition of experimental song of this group played a great role in order to aware people.

The government at that time stopped in telecasting experimental song but song became success among the public their message and experimented theme became justifying. Ralfa is not active now but its impact and impress still can be found in society. Similarly, the compositions of such experimental song are still in practice. Manjul in a song titled life full of work (karya sil zindagi), Shayam Tamot in rise from village (gau gau bata utha), Gokul Joshi in 'who is that to stop farsighted thought' (rokne ko ho durdarshi bicharka dhara), Ramesh in koi ta bhane pasina tarara.

All these songs have experimentally make feel the public that change is essential in society and encourage them for unity and progress.

In such experimental song life story of politician, story of sufferers can be found and experienced. Women emancipation, voices of farmer and worker comes in order to fight for their right. Similarly the voice of poor and marginalized people comes to fight against the ruling class

for equality, equal in justice and equal in economy. Holistically the use of folk tunes, typical word in experimental song has been successful to rise up the drawback and ruined part of society.

Song is ancient and famous genre. Other genre can get increased and decrease with the flow of time but music and song are in course to grow up and being popular with various experimentation. The time when the mass media was not fully grown up since that period to present song has its own place and getting change on its form in accordance with the flow of time. It can attract us in various ways the first cause of attraction is language and then comes feelings. Regarding these two things songs are experimented so that audience and listener catch them easily. In this present era media technology has played key role to experimental song. Experimental modern song has been able to establish the targeted goal and the main theme like awareness and consciousness has been conveyed thorough modern song.

Due to this fact nowadays such experimental songs are increasing day by day. After the re-establishment of democracy in Nepal in 2046 B.S. other groups like Lekali, Sankalpa, Bedana created and composed various experimental song. In experimentation some groups directly attacks the drawback of ruling class where as others indirectly. Ralfa group is direct in its approach:

Pancha killed poor Nepali men

Seized the wealth of nation in foreign. (My translation)

Rise from village and residence

In order to change nations face

Pen holder rise with pen

Gun holder rise with gun. (my translation)

In thirty years dark night

People fell in sorrow and destitute. (my translation)

These selected songs of Ralfa group are direct in order to show the social injustice. On the other hand songs have encouraged people to write and fight against the discrimination and inequality. This group is courageous to disclose the reality of the then ruling system, where as “Lekali” group has experimented song which is not direct but carries the theme that is freedom, consciousness towards time,

Here on street the existence of human

Get melt with black pitch. (My translation)

Carrying and tolerating, the bite of ant

On roots

An old tree is ploughing for life

Children are unknown. (My translation)

Undefeatable Nepali chest

Teared with knife

Patriotic singer died

With hunger. (My translation)

Most of the songs composed by Lekali group are beautiful with their symbol and image. On the other aspect give the message of condition of society indirectly. However their presentation may be but they are success in their experimentation and have given the message to be conscious toward time. After 2046 B.S. songs were mostly composed and experimented to glorify the benefits of democracy. But the experimentation didn't stop here. Some creator regarded the multi party democracy system as bourgeois oriented and only few elitist people were getting benefit of

democracy. Due to this fact various songs experimented in order to eliminated monarchy system and establish republic Nepal. Revolution of 2062/63 ended and to make this revolution in target such experimental song performed great role to write citizens and revolt against the ruling class. In this time period “Raktim” group experimented various songs. Nanda Krishna Joshi experimented far western region folk tune “deuda” at the time of Jana Andolan II. His song from album “Jhayamma Jhyamma” indicates:

Ratna park is our, also Narayanhiti
Throw the crown that will be very sweety
Mecha Kali now has risen
With democratic republic celebration
Jhyamma jhyamma

Deuda singer Joshi, in this song has challenged the monarchy and has declared the system as failure for which he addresses public to write for their right and democracy. Joshi performed himself in various part of nation. The interesting thing is that wherever he reached to perform, within that moment he created and addressed the feelings of audience. This song is one of this best experimental song which convey the messages and made the people aware and conscious.

This research explores the experimentation that has been used in modern Nepali song in various themes, which embrace new emergent values which ultimately get practiced in society. The gist of experimentation is to unify the people, spread the message of nationalism, give voice to poor and marginalized people and so on. For this various singers, composer and lyricist has created song and music on various aspects. They have experimented on different culture from east to west and north to south. Sometimes they have taken the national issue in song at different time period like Rana, Panchayat, Democracy to Republic. The use of experimental song can be

easily found in those system or moment. Similarly the issues of race and caste have been experimented in song. They have been successful to rise up the voice of female in order to maintain equality. This is possible due to the cause of experimentation. The target of experimentation is not to ignore the traditional norms and value but to assimilate both traditional and modern thought and have mutual understanding to every generation so that there would be less generation gap. It also makes to establish intimate and deep relationship.

With the assumption of modernity in Nepali modern songs, all expressive practices make use of modern techniques and with the experimentation that studies of how people draw upon their new thought patterns have become more national and global debates about the present escalate. In this way, the newness is increasingly present and this is clearly audible in recent musical works which is only possible through experimentation, experimentation on modern invention evolution revolution, freedom and the ideas of transformation, admixtures and mass media. The changes from past to present, history to recent and tradition to modern get away to research of these experimentations in Nepali modern songs.

Therefore, Nepali experimental modern songs have carried out the awareness of the present changed thought patterns of people and cultural transformations with socio cultural consciousness. These songs couldn't remain untouched with the new innovations and experimentation that have come in fashion, science and technology, way of presentation musical arrangement with the cultural and political economical and social changes. Further, the progressive attitude of Nepali youth is also articulated in the modern songs. The use of modern theme and technological system in music and the effect of western thought are the spirits of experimentation in Nepali modern song.

III. Spirit of Experimentation in Nepali Modern Songs

Nepali modern songs hold a distinct place among the music that circulates in every part of popular culture. Like other musical genres, modern songs have frequently carried out the spirit of experimentation in several aspects. Modernity exhibits the newness as a time consciousness in which democracy, freedom, revolution, evolution concern with anti traditional ethos through art, music, culture and literature. The ethico-political, aesthetic-cultural, capitalistic-technological modernist trends spread in the Nepali culture and society. It is true that growing urbanization industrialization and commerce and growth of mass media bring massive change in the notion of Nepali songs.

Songs transfer from the past to present. While talking on the behalf of folk songs it transfers itself from the past feudal tradition to modern public centered voices. Folk songs arouse the awareness in people. In the song of Bhagawan Bhandari, “ loktantra ko kopila laayo”, there is transition in beliefs and attitudes of people as politico-consciousness, which vividly replicates the ethico-political modernity. This song urges people to be alert against the conspiracy and authoritarianism to guarantee their sovereign rights. In the similar manner song of Dharma Raj Thapa “Aaja Madal Bajeko..” “Hariyo dada maathi” songs indicates the similar theme in order to give message to the people. Thapa represent the past or the time of Rana rule and Panchayat system. At the time of Panchayat system various groups like “Ralfa” “Shangharsa” “Lekali” has experimented various songs. Their spirit lies on the changing society, they have demanded for democracy and freedom. In the song “gaau gaau baata utha..” the message of unity and harmony has been conveyed as well as request for revolt in order to get right and freedom.

Further the current trends of modern thought like issue of race, castes, feminism, class struggle, mass media has been experimented in Nepali songs. Yash Kumar in his solo cassette album “ Tirkha” has depicted the society and its unequal behavior in the name of caste. In which

he declare to establish the realm of equality and every human will behave with other as human. So this experimentation is due to consciousness towards time and gives the message that only two casts are there men and women. Kunti Moktan in the song “ Kati Katchhau Kura haru” experiment the issues of female. She has challenged the so called patriarchal society and strongly determines to trace the way on which she is in, back biting and side talking, amplification of minor things are as the disease of society, also she depicts that the boundary of female is not only that male has circled.

Singer duo Satya Raj Acharya and Swaroop Raj Acharya has experimented technology and rock pattern in the song “bhana timro mann ma”. This song carries various dimensions. In one hand Nepali song has been presented in different flavor than that of folk music with various western instruments. It has made the song as icon of experimentation where as on the other reflection of mass media can be found. Hemanta Sharma in the song “Na Tezabi sun ho maya” has experimented the issue of capitalism. The word “tola” “tezabi” “chhapawal” “bandaki” clearly symbolize the capitalistic society where the character in plot of song can’t afford in order to get love. Similar message has been conveyed from Deepak Thapa by the song “bides Jaane mayalu timili”

In the past, songs were bounded with certain rules and regulation chained with the stereotypical attitude of people, limited in the subject matter of God, Goddess, King, Queen the ruling class, system, mountain, village, daily life related only with habitat and accommodation. But in present the subject matter change from Nepal to other countries, daily life of village of Nepal to Singapore and Gulf countries and so on. We can consider it as an impact of globalization and mass media. The monologue way of recording has been replaced by digital

recording. The use of internet, various T.V. channels and F.M. stations have made the circumference of music larger.

To conclude the transformation of subject matter, spirit ,way of presentation, use of words, music ,arrangement and recording system of Nepali music from past to present, is due the influence of modernity. The change in people, attitudes, thoughts and beliefs of artist appear as the time and tech- consciousness as the spirit of experimentation in Nepali modern songs.

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