

Tribhuvan University

Echoes of Aesthetic Music and Lyrics: Exploring the Artistic Legacy of Gopal Yonjan

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By

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Letter of Recommendation

Dhruba Tamang (Thokar) has completed his thesis entitled “*Echoes of Aesthetic Music and Lyrics: Exploring the Artistic Legacy of Gopal Yonjan*” under my supervision. He carried out his research from June 2023 to January 2024. I hereby recommend his thesis be submitted for viva-voice.

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Dr. Tara Lal Shrestha

3 February, 2024

Letter of Approval

This thesis entitled “*Echoes of Aesthetic Music and Lyrics: Exploring the Artistic Legacy of Gopal Yonjan*” submitted to the Central Department of English, Tribhuvan University by Dhruba Tamang (Thokar) has been approved by the undersigned members of the Research Committee.

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Dhruba Tamang (Thokar)

Abstract

This paper entitled “Echoes of Aesthetic Music and Lyrics: Exploring the Artistic Legacy of Gopal Yonjan” delves into the profound contributions of Gopal Yonjan, a celebrated composer and lyricist from Nepal, whose innovative compositions and poetic expressions have left an indelible mark on the country's cultural landscape. This paper meticulously examines the multifaceted dimensions of Yonjan's works, contextualizing his artistic journey within the rich tapestry of Nepali culture and history. Through a nuanced exploration of the structural and thematic intricacies of his compositions, Yonjan's unwavering commitment to aesthetic excellence and creative innovation is illuminated, showcasing his unique ability to bridge traditional and modern elements in Nepali music. Drawing upon insights from notable theoretical frameworks such as Hans-Georg Gadamer's hermeneutic approach, Pt. Vishnu Narayan Bhatkhande's theoretical lens, Roman Jakobson's lens of the poetic function of language, and the formalist perspective of Tynianov, this study underscores the universal language of music, capable of transcending cultural boundaries and resonating with deep human emotions. Through a comprehensive analysis of Yonjan's iconic compositions, this paper seeks to provide a deeper understanding of his artistic legacy and its enduring impact on Nepali society and beyond. Furthermore, this research elucidates how Yonjan's music serves as a source of relaxation for listeners, harmonizing both mind and body through the skillful amalgamation of structural and emotional elements. By unraveling the intricate layers of Yonjan's musical oeuvre, this study offers valuable insights into the transformative power of music and its ability to transcend barriers, enriching the lives of individuals across diverse cultural landscapes.

Keywords: aesthetics, music, artistic legacy, Nepali music, poetic expressions

Echoes of Aesthetic Music and Lyrics: Exploring the Artistic Legacy of Gopal Yonjan

Music has always held a profound capacity to transcend cultural barriers and speak to the depths of human emotion. Within the rich tapestry of musical traditions, few figures stand as prominently as Gopal Yonjan, whose artistic legacy continues to echo through the realms of aesthetic music and lyrical poetry. Yonjan, a revered composer and lyricist from Nepal, left an indelible mark on the cultural landscape through his innovative compositions and profound poetic expressions. This thesis seeks to delve into the multifaceted dimensions of Yonjan's work, unraveling the intricacies of his artistic vision and exploring the enduring resonance of his creations for relaxation of body and mind through melodious and aesthetic music and songs.

Central to understanding the significance of Gopal Yonjan's contributions is an exploration of the cultural and historical context in which his artistic journey had unfolded. Born in Nepal in a Nepali speaking community, Yonjan grew up immersed in the rich musical traditions of the region, drawing inspiration from the diverse tapestry of Nepali folk music, classical melodies, and spiritual chants. Against the backdrop of Nepal's socio-political landscape, characterized by periods of both tumult and cultural revival, Yonjan's compositions emerged as poignant reflections of the times, capturing the essence of collective experiences and aspirations.

At the heart of Gopal Yonjan's artistic oeuvre lies a deep-seated commitment to aesthetic excellence and creative innovation. Through his mastery of melody and lyricism, Yonjan crafted compositions that transcended mere entertainment, offering profound insights into the human condition and the mysteries of existence. His music resonated with audiences not only for its melodious appeal but also for its ability to evoke deep emotions, stirring the soul and igniting contemplation. This thesis endeavors to unravel the intricacies of Yonjan's

musical craftsmanship, examining the structural elements of his compositions and the thematic motifs that permeate his lyrical poetry for the sake of mind and body relaxation.

Beyond the realms of artistic expression, Gopal Yonjan's legacy is intertwined with broader cultural narratives, reflecting the evolving dynamics of identity, tradition, and modernity in Nepal. As a pioneering figure in the Nepali music industry, Yonjan navigated the complexities of tradition and innovation, seamlessly blending classical elements with contemporary sensibilities. His ability to bridge the gap between the old and the new, the traditional and the modern, speaks to the enduring relevance of his artistic vision in a rapidly changing world. This thesis aims to contextualize Yonjan's contributions within the larger framework of Nepali cultural heritage, highlighting the ways in which his music and lyrics continue to resonate with audiences across generations providing sonority to relax mind and body.

In tracing the trajectory of Gopal Yonjan's artistic journey, it becomes evident that his influence extends far beyond the confines of the music industry, permeating various facets of Nepali society and beyond. Yonjan's compositions have become anthems of hope, resilience, and cultural pride, uniting diverse communities under the common thread of shared musical experiences. Moreover, his enduring legacy has inspired countless artists and musicians, serving as a guiding light for future generations seeking to navigate the intricate interplay between tradition and innovation. This thesis endeavors to pay homage to Yonjan's unparalleled contributions, shedding light on the enduring significance of his artistic legacy in shaping the cultural landscape of Nepal and beyond.

Gopal Yonjan's biography serves as a profound exploration into the life and artistic journey of a musical luminary, casting a light on the man behind the legend and the experiences that forged him into an influential artist. Born on August 26, 1943 (*Mitjyu* 103),

in the enchanting town of Darjeeling, Yonjan's early years unfolded amidst a culturally rich tapestry, laying the foundation for his later innovations in Nepali music.

From the onset, Yonjan displayed an innate talent for music, and his passion propelled him towards formal education in the field. During his school days, he started playing flute as well as dancing besides his academic brilliance. Later on, the corridors of Ratna Recording Studio in Kathmandu became the crucible where he not only honed his skills but also immersed himself in the technical intricacies of music production, all while nurturing his creative instincts. This period marked the nascent stage of Yonjan's journey as a trailblazing musician, setting the stage for his transformative contributions to the Nepali music scene (“Biography of Gopal Yonjan”, *youtube*).

Yonjan shared a very close relationship with one of the most celebrated singers of Nepal, Narayan Gopal with whom his musical journey surged to the pinnacle. These two music mavericks gave hundreds of indelible songs that are popular to this days and age. Their musical work comprised of multi genre songs ranging from patriotic to romantic ones (Mitjyu 104).

Meanwhile, the narrative takes a captivating turn with Yonjan's migration to Mirik, West Bengal, infusing new dimensions into his musical palette (*Gopalaya* 1). The cultural convergence in Mirik provided him with a melting pot of influences, contributing to the distinctive fusion evident in his compositions. It was during this juncture that Yonjan embarked on an experimental phase, seamlessly blending traditional Nepali folk tunes with contemporary elements, creating a musical style that resonated with a broad audience. However, Yonjan's artistic trajectory intersected with the challenging socio-political climate of Nepal during the Panchayat era. This period, marked by the overarching ideology of the Panchayat regime, imposed formidable challenges for artists. The restrictive atmosphere demanded innovative ways to express artistic vision while navigating the prevailing

ideologies that sought to control various aspects of Nepalese society, including arts and culture (“The Deepesh Show”, *youtube*).

Yonjan's songs became a subtle yet powerful reaction to the socio-political landscape of the Panchayat era. Through a critical lens, his compositions, including "Paschim Kohi Purba Ghar," "Chyanba Hoi Chyanba," "Galti Hajar Hunchan," and "Lahure," serve as musical commentaries on the prevailing socio-political dynamics. These songs became a means through which Yonjan negotiated within the constraints imposed by the dominant ideologies, offering a nuanced perspective on the challenges faced by artists during that time. During the Panchayat era in Nepal, Gopal Yonjan grappled with challenges to maintain utopia in his music as the regime exercised authoritarian control over various aspects of Nepalese society, including arts and culture. The government's restrictions on artistic expression led to censorship and scrutiny, compelling artists to align their work with the political ideologies of the ruling power. Navigating this restrictive environment, Yonjan employed ingenious techniques, using subtle symbolism, metaphors, and clever language in his lyrics to convey deeper critiques of the socio-political dynamics without overtly challenging the Panchayat regime (“Creation”, *youtube*).

By incorporating allegorical elements, he created layers of meaning, allowing listeners to interpret the songs in multiple ways. Diversifying his song themes, Yonjan embraced patriotism, cultural pride, romance, and universal subjects, strategically appealing to a broad audience while adhering to the prescribed boundaries. His collaboration with Narayan Gopal played a vital role in navigating these challenges, as together, they produced music that transcended ideological constraints, showcasing solidarity among artists and diversifying their impact (*Mitju* 51).

There has been myriad of researches carried out on the work of art attributed to Gopal Yonjan including his journey of life too. Moreover, a colossal number of reviews across

plethora of newspapers, magazines and journals can be evidently explored. For instance, a daily newspaper, The Himalayan Times, has published an article titled “Gopal Yonjan’s Work” in regard to the accomplishments of Gopal Yonjan citing his international recognition. For instance, the article states,

The seed of the archiving with Cornell University was planted two years ago when Kathryn March (one of the professors of Cornell who had met Yonjan for their anthropological studies when he was alive) suggested Renchin to archive Yonjan’s work at the University. She was looking for an appropriate place to archive whatever she has collected of his work. (*The Himalayan Times*)

The article highlights the significant contributions of Gopal Yonjan, a multifaceted figure in Nepali music history, encompassing roles as a composer, director, lyricist, singer, and arranger. Despite his passing in 1997 (*Gopalaya 2*), Yonjan's musical legacy has been preserved and documented through the efforts of his wife, Renchin Yonjan. She initiated the archiving process 18 years after his death, diligently collecting and compiling his compositions into a comprehensive list.

Notably, the Cornell University Library in New York, USA, has taken on the responsibility of archiving Gopal Yonjan's musical works. This endeavor, housed in the Division of Rare and Manuscript Collections within the Carl A Kroch Library, serves as a testament to the international recognition of Yonjan's artistic significance. Renchin Yonjan expresses her satisfaction, emphasizing that the archival initiative is not just for an individual but represents Nepal and its cultural diversity (*The Himalayan Times*).

The collaboration between Renchin Yonjan and Cornell University involves an agreement ensuring that Gopal Yonjan's works will be accessible globally for educational and research purposes, with a restriction on commercial use. The roots of this archival partnership were planted two years prior, when Kathryn March, a Cornell professor who had engaged

with Yonjan during his lifetime for anthropological studies, suggested the idea to Renchin. This connection underscores the interdisciplinary nature of the archival initiative and its intersection with academic pursuits *The Himalayan Times*.

Moreover, another article published in the same newspaper titled, “Reliving the magic of Gopal Yonjan” emphasizes the artistic maverick of his songs that left an everlasting impression on the listeners as well as the Nepali Music field itself. The article incorporates the opinions of celebrated artists of Nepal on Yonjan’s creative mind where the artists appreciate the contribution done to the field of Nepali Music. The article says, Yonjan’s brother Karma, who attended the function, said he vividly remembered the days spent with Gopal Yonjan and Narayan Gopal. “I can vividly picture how we used to sing and play at Kalamandir,” Karma said recalling those days Having seen the day’s talented performance, he expressed his delight saying, “I am glad the Nepali music world has such talented artists who have inspired me to compose more songs for them. (*Gopalaya* 1)

The article offers a poignant glimpse into the personal and artistic history of Gopal Yonjan, a key figure in Nepali music, within the context of the Panchayat Utopia era. Yonjan's brother, Karma, serves as a valuable informant, sharing vivid memories of their collaborative musical endeavors, particularly at Kalamandir. The mention of singing and playing at Kalamandir underscores the significance of this cultural space in fostering artistic expression during a politically charged period. This personal testimony contributes to the literature review by illustrating the interconnectedness of familial and artistic bonds during the Panchayat era, shedding light on the cultural milieu in which Gopal Yonjan's legacy was cultivated.

Furthermore, Karma's expression of delight and acknowledgment of the contemporary Nepali music scene serves as a testament to the enduring impact of Gopal Yonjan's contributions.

Moreover, another popular daily newspaper *The Kathmandu Post* published an article titled, “Remembering the Maestro Gopal Yonjan” highlights Yonjan’s contribution in shaping Nepali music that became a cornerstone to step on for upcoming music aspirants.

The article states,

Every single song penned by Gopal has multi-dimensional meanings but they carry a similar theme of self-reflection. “One of his songs, *Mero Geet Mero Pratibimba Hoina*, was written by Gopal when he was 19 or 20 years old, hinting at the spiritual awakening he was experiencing at that moment,” says Renchin. “In the Spiritual segment, you’ll read the lyrics of *Har Naad* which is more of a conversation between him and the higher power. In the song, he acknowledges Saraswati and credits her for whatever he is. But he does not ask anything in return for his prayers to her. His songs are deeper than what could be perceived on the surface. (*The Kathmandu Post*)

The excerpt provides valuable insights into Gopal Yonjan's artistic philosophy, emphasizing the multi-dimensional nature of his songwriting and the recurrent theme of self-reflection within his compositions. The assertion that "every single song penned by Gopal has multi-dimensional meanings" sets the stage for a comprehensive exploration of the artist's work within the literature review. This statement invites an investigation into the depth and complexity of Yonjan's lyrics, encouraging an examination of his songs beyond their surface meanings.

The specific mention of the song "Mero Geet Mero Pratibimba Hoina" and its origins at a young age provides a biographical context to Gopal Yonjan's creative process. This piece could be instrumental in the literature review, offering an example of Yonjan's early spiritual exploration through music. The notion of spiritual awakening at a young age adds a layer of complexity to the narrative, potentially aligning with broader discussions on the intersection of art, spirituality, and identity during the Panchayat era. The inclusion of Renchin's

observation about "Har Naad" (*Gopalaya* 290), another song that represents a conversation with a higher power, reinforces the spiritual dimension of Yonjan's work, paving the way for a nuanced exploration of the cultural and philosophical underpinnings of his artistic legacy.

Gopal Yonjan's musical compositions stand as a testament to his mastery of aesthetic music, transcending mere entertainment to evoke profound emotional responses and intellectual contemplation. Through his innovative melodies and poetic lyrics, Yonjan created a sonic tapestry that resonates with listeners on a deep, visceral level. His compositions exhibit a rich blend of traditional Nepali musical elements, infused with subtle nuances borrowed from classical and folk traditions. Furthermore, Yonjan's exploration of rhythm and harmony demonstrates a keen sensitivity to the expressive potential of each musical element, allowing his compositions to flow seamlessly and captivate audiences with their emotive power. In essence, Yonjan's aesthetic music transcends cultural boundaries, speaking to the universal human experience and leaving an indelible mark on the musical landscape of Nepal and beyond.

Examination of Yonjan's musical style and influences reveals a complex interplay of cultural, historical, and personal factors that shaped his artistic vision. Drawing inspiration from the rich musical heritage of Nepal, Yonjan infused his compositions with elements of traditional folk melodies and spiritual chants, grounding his music in the cultural identity of his homeland.

Additionally, Yonjan's exposure to classical music during his formative years contributed to the refinement of his musical sensibilities, evident in the intricate harmonies and melodic structures present in his compositions. Moreover, Yonjan's innovative spirit led him to experiment with new sounds and techniques, pushing the boundaries of Nepali music and paving the way for future generations of artists. Thus, an examination of Yonjan's

musical style and influences offers valuable insights into the creative genius behind his aesthetic compositions and sheds light on the enduring legacy of his artistic contributions. To thoroughly investigate the echoes of aesthetic music and lyrics within Gopal Yonjan's songs, a multifaceted methodology will be employed, integrating various theoretical frameworks and analytical approaches. This section outlines the research design, data collection methods, and analytical techniques utilized in this study.

Drawing upon theories of music aesthetics and literary analysis, this study will employ a theoretical framework rooted in the interdisciplinary intersection of musicology, literary criticism, and cultural studies. Key theoretical perspectives include Hanslick's concept of formalism in music aesthetics, which emphasizes the intrinsic value of musical form and structure, as well as the hermeneutic approach to literary interpretation, which focuses on the significance of context and reader response. Additionally, insights from scholars such as Susanne Langer and Leonard Meyer will inform the analysis of aesthetic elements in Yonjan's compositions, exploring themes of expression, emotion, and meaning in music.

The analysis of Gopal Yonjan's songs will adopt a qualitative approach, focusing on close reading and interpretation of lyrical themes, musical structures, and aesthetic elements. Textual analysis will involve identifying recurrent motifs, symbols, and imagery in Yonjan's lyrics, examining their cultural, historical, and philosophical resonances. Musical analysis will entail scrutinizing melodic contours, harmonic progressions, and rhythmic patterns to discern the expressive qualities and formal features of Yonjan's compositions. Additionally, comparative analysis will be employed to juxtapose Yonjan's songs with works of other Nepali composers and lyricists, as well as international counterparts, to elucidate distinctive stylistic traits and aesthetic innovations.

Despite the meticulous methodology employed in this study, it is essential to acknowledge certain limitations and delimitations. The availability and accessibility of primary sources, especially considering the historical nature of the research, may pose constraints. Furthermore, the study focuses specifically on selected songs by Gopal Yonjan, and as such, it does not provide a comprehensive overview of his entire body of work. Additionally, the theoretical frameworks utilized may not capture every nuance of Yonjan's music, and alternative perspectives or methodologies could offer complementary insights. These limitations are important considerations in interpreting the findings and understanding the scope of the research.

Baneko cha paharale yo chati mero

Bageko cha chahara ragat ma mero

Pakheru ma janme, takura ma khelne

Ma jhukdai najhukne Nepal ko chhoro

Ma jhukdai najhukne Nepal ko chhoro

Khose ko roti le mero pet bharinna

Mageko dhoti le mero laj chhoppina

Khose ko roti le mero pet bharinaa

Mageko dhoti le mero laj chhopinna

Ghotiyera haat pau jhari jau naula

Tara koi agadi yi haat jodinna

Yi haat jodinna

Ma aago sahanhhu, annyae sahanna

Ma trishna sahanhhu, tiraskar sahanna

Ma aago sahanhhu, annyae sahanna

Ma trishna sahanhhu, tiraskar sahanna

Mero sir udau baru tyo sahanhhu

Tara koi parayale teke shahanna

Teke shahanna

The above lyrics translates as “The mountain has built this chest of mine, The face has been marked with my blood Born in the sky, playing in the mud I am the son of Nepal who bends but doesn't break I am the son of Nepal who bends but doesn't break The dry bread doesn't fill my stomach The begged cloth doesn't preserve my dignity The dry bread doesn't fill my stomach The begged cloth doesn't preserve my dignity I would rather die with a clenched fist But I won't beg with these hands before anyone I won't beg before anyone I can tolerate fire, but not injustice I can endure thirst, but not disdain I can tolerate fire, but not injustice I can endure thirst, but not disdain Raise my head only if you can bear it but no one dares to touch these hands but no one dares to touch these hands.”

Interpreting Yonjan's song "Baneko cha paharale yo chati mero" through the lens of Yury Tynianov 's formalism entails a meticulous focus on the inherent qualities of the music and lyrics themselves, rather than external influences such as historical or cultural context. Formalism, as applied to music aesthetics, emphasizes the structural components of the work of art and how they contribute to its overall significance and impact. As Yury Tynianov elaborates in "The Function of Criticism: Problems and Exercises," formalism privileges the internal features of a literary work over external factors, arguing that the artistic merit of a work resides primarily in its form, structure, and techniques rather than its socio-political implications or cultural significance.

In line with formalist principles, attention is directed towards the song's employment of imagery, poetic devices, and thematic progression as fundamental in grasping its aesthetic worth. Tynianov notes that,

Formalist criticism seeks to uncover the unique artistic strategies employed by the author to convey meaning and evoke aesthetic responses in the reader, emphasizing the autonomy of the literary text and its self-contained entity with its own internal logic and coherence. (“The Function of Criticism: Problems”)

The lyrics' vivid portrayal of elements like mountains and blood-soaked faces serves to immerse the listener in an emotive realm, and formalist analysis would delve into the construction and arrangement of such imagery to evoke specific sentiments and associations.

Furthermore, formalism scrutinizes the use of poetic techniques such as repetition and metaphor as artistic tools enhancing the song's aesthetic resonance. Tynianov emphasizes that the analysis of a literary work involves close attention to its formal elements such as rhythm, rhyme, imagery, metaphor, syntax, and narrative structure, which aligns with the formalist examination of the song's rhythmic repetition of phrases and innovative metaphors. The rhythmic repetition of phrases like "Ma jhukdai najhukne Nepal ko chhoro" serves to accentuate key themes and ideas, thereby bolstering the song's structural integrity.

From a formalist perspective, themes like national pride, struggle, and resilience are not only scrutinized for their thematic import but also for their integration into the song's formal framework. Tynianov highlights that formalist criticism emphasizes the interaction between form and content, viewing the thematic coherence and progression as integral components of the work's overall aesthetic significance. The recurrent motif of "Nepal ko chhoro," for instance, assumes significance as a focal point for analyzing the song's thematic coherence and progression throughout its duration.

Overall, formalism provides a framework for appreciating the craftsmanship and artistic merit of Yonjan's composition by concentrating on its internal composition and structural elements. Through an examination of the interaction between imagery, poetic

devices, and thematic development, formalist analysis illuminates the aesthetic depth and intricacy of the song, irrespective of its cultural or historical context.

In interpreting the given text through Roman Jakobson's lens of the poetic function of language, it becomes evident that its essence lies in its meticulous arrangement of words and phrases. Jakobson contends that poetry emphasizes form and structure over mere referential meaning ().

Yo mero topi ho, mero topi Kailash ko shir jasto
 Mero topi himali bhir jasto, himali bhir jasto
 Kahile pani jhukna najanne, kahile pani lukna namanne
 Mero topi Nepali bir jasto, Nepali bir jasto
 Mero topi bhitra mero, bahini ko maya ko baas
 Ahile samma bhogeko maile, merai gham chhaya ko baas
 Mero topi ho, mero topi mailo haina
 Yehi mato ko tiko lageko, mero pasina puchda puchhda
 Yeslai kehi dikka lageko, yo mero topi ho
 Mero topi gaule ko shir mathi, mero topi lahure ko shir mathi
 Thulo sano jandaina yo, bhed bhav mandaina yo
 Mero topi suhaidincha sabai sabai, Nepali shir mathi
 Dhawa dhawa akhada bhitra, merai topi ladhdai thiyo
 Dhawa dhawa akhada bhitra, merai topi ladhdai thiyo
 Sagarmatha ubho pani, merai topi chadhdai thiyo
 Sagarmatha ubho pani, merai topi chadhdai thiyo
 Mero topi ho, mero topi khojdai gaye
 Sagar dekhi sagar samma, jaha pani jahile pani
 Yo ta aghi badhdai thiyo, yo mero topi ho

Mero topi hitaiko sathi jasto, mero topi aama ko chhati jasto

Dukah sukha ma kaam lagne, Nepali ko naam rakhne

Mero topi afno santan chinaune, Janmai ko bhawi jasto

Yo mero topi ho

This translates as “This is my hat My hat is like the peak of Kailash, my hat is as crowded as the Himalayas like the crowded Himalayas lever bending down anywhere, never bowing down anywhere. My hat is like a Nepali hero like a Nepali hero. Within my hat, inside resides the love of my sister what I've experienced till now is the shelter of my shade, this is my hat, my hat isn't dirty It's touched by this same soil as my sweat drips and wipes off Some difficulties arise this is my hat. My hat on the head of the villagers, my hat on the head of the Gurkhas big or small, it doesn't discriminate, it doesn't foster division, my hat comforts everyone atop the Nepali head. Amidst the bustling arena, my hat was wrestling, amidst the bustling arena, my hat was wrestling, even when Everest stood tall, my hat was climbing, even when Everest stood tall my hat was climbing. This is my hat; my hat went searching from ocean to ocean wherever it went it was progressing forward. This is my hat like a friend to my heart like a mother's chest. In sorrow and happiness, it works keeping the name of Nepal, my hat recognizing its own children like its future offspring. This is my hat!”

This is palpable in the deliberate repetition and rhythmic patterns found throughout the text, as seen in phrases like "Mero topi ho," "Mero topi Kailash ko shir jasto," and "Mero topi gaule ko shir mathi." Such repetitions do not merely serve to convey information but rather captivates the reader's attention by highlighting the linguistic form itself. Such a recurring phrases stimulate and instigate psycho-mental dimension.

Moreover, Jakobson underscores the significance of imagery and metaphors in poetic and linguistic aspects clearly demonstrated within the text. Through metaphors like "Mero topi Kailash ko shir jasto" (My hat is like the peak of Kailash) and "Mero topi gaule ko shir

mathi" (My hat is on the head of a village man), the language evokes vivid sensory experiences. These metaphors imbue the text with depth and resonance, enhancing its aesthetic appeal and inviting readers to engage with its imagery on a profound level. Furthermore, Jakobson's emphasis on structural elements such as rhythm, rhyme, and repetition elucidate the text's poetic qualities. "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (Linguistics and Poetics). The consistent rhythmic flow and rhyme scheme observed throughout ("Mero topi ho," "Mero topi Kailash ko shir jasto," etc.) contribute to its overall aesthetic effect through repetition. These structural elements not only lend the text a musical quality but also reinforce its thematic coherence, thereby enriching the reader's experience and deepening their engagement with the language.

Hence, through Jakobson's framework, the interpretation of the text accentuates its poetic essence. By foregrounding form, imagery, metaphor, and structural elements, the analysis unveils the intricate beauty inherent in the language, inviting readers to delve into its layers of meaning and appreciate its artistry.

Turning to another patriotic song "Desh le ragat maage" serves a poignant testament to the deep-rooted patriotism and love for one's country within the Nepali cultural context with *raga bhimpalasi*. Additionally, through its lyrics and melody, the song pays homage to the sacrifices made by the people of Nepal, embodying a profound sense of national pride and unity. It stands as a musical tribute to the resilience and unwavering spirit of the Nepali people in the face of adversity, resonating deeply with listeners and instilling a sense of collective identity and belonging.

Desh le ragat maage, malai bali chadau

Rudinan meri aama, uu nepali ki chori

Rudinan meri aama, uu nepali ki chori

Budesh kaal ka lathi, desha yagya bhitra homi,
 Meri budhi aama gothmai, hasi khusi dekhinchin,
 Hasi khusi dekhinchin, ti kagada ka santan
 Ajhai mareka chainan, tara chya bari ra bash ghari
 Kuri raheka hunchan, paudina kehi pani
 Ragat sstan ko sato, aaudaina maghna uslai
 Uu nepali ki chori, Aaudaina maghna uslai
 Uu nepali ki chori, desh le ragat maage
 Yamaraj ko seer chinaune, sara prithbika santan
 Baghiniko dudh hoina, tara nepali ko sstan
 Yamaraj ko seer chinaune, sara prithbika santan
 Baghiniko dudh hoina, tara nepali ko stan
 Sakdina ma ta bachna, Nirdha vayera ekchin
 Baru sahid vayera, bir kai mrityu ma marchu
 Hami bir vayera marchau, goli ta u sahanche
 Magdinan sun ka aaksher, uu nepali ki chori
 Magdinan sun ka aaksher, uu nepali ki chori
 Desh le ragat maage,

This translates as “The country demands blood, honor me crying, my mother, she's a Nepali girl crying, my mother, she's a Nepali girl the stick of foreign times, within the nation, let there be a sacrifice my wise mother, in the village, sees joy in the village, sees joy, those paper children not yet dead, but in someone else's field or home girls remain, nothing grows The country demands blood, she doesn't come to ask she's a Nepali girl, she doesn't come to ask she's a Nepali girl, the country demands blood Those who cut off *Yamaraj's* head, children of the whole world Not the milk of tigers, but the breast of Nepalis Those who cut

off *Yamaraj's* head, children of the whole world not the milk of tigers, but the breast of Nepalis I won't be able to escape, for a moment, without courage then die a hero's death, in the death of a warrior We'll die as heroes, the bullet belongs to his chest don't ask for words of gold, she's a Nepali girl don't ask for words of gold, she's a Nepali girl the country demands blood.”

Analyzing this song through the theoretical lens of Pt. Vishnu Narayan Bhatkhande illuminates its multifaceted aesthetic significance. “He says the importance of melodic contours and rhythmic patterns shapes the emotional impact of music. In other words, certain melodic phrases and rhythmic structures have inherent emotional qualities, such as joy, sadness, or tranquility” (*Hindustani Sangeet Paddhati*: Kramik Pustak Malika). Through careful manipulation of these musical elements, composers and performers can evoke specific aesthetic emotions in listeners. Firstly, the song's emotional depth is palpable, as it evokes sentiments of devotion, sacrifice, and resilience. Bhatkhande's appreciation for the emotive potential of Hindustani classical music aligns with the song's ability to stir profound emotions and forge a connection with the listener's sense of national identity. Apart from that the song entails C minor chromatic scale which is composed in $\frac{3}{4}$ (*dadra taal*) rhythm pattern and *raga bhimpalasi* across the song from the very beginning which “makes song melodious and appeals the mind and body” (“Kamat,” *youtube*) relaxation.

Despite any departure from strict adherence to classical ragas, the song's melodic complexity remains noteworthy. Bhatkhande would likely recognize the inherent melodic contours and rhythmic patterns within its composition, contributing to its overall aesthetic appeal. The interplay of melodic phrases and rhythmic structures enhances the song's emotive power and musical richness, underscoring its significance as a cultural artifact. Moreover, the lyrical craftsmanship exhibited in "Desh le ragat maage" is deserving of appreciation. The song effectively communicates themes of national unity, sacrifice, and

resilience through its lyrics, reflecting a deep sense of pride in Nepali identity and culture. This seamless integration of music and poetry underscores the enduring connection between the two art forms in the Hindustani classical tradition.

Lastly, while the song may not neatly fit within the confines of classical Hindustani music, its versatility and adaptability across different musical contexts are undeniable. Bhatkhande would likely acknowledge its ability to resonate with a wide audience, reflecting its enduring popularity and timeless appeal. "Desh le ragat maage" stands as a testament to the enduring power of music to convey profound emotions and inspire collective action, exemplifying the aesthetic richness inherent in Nepali musical heritage.

Lau suna ma bhanchu, mero ram kahaani,
 Tyo ek dinko gham, sayau dinko paani
 Ma uthda aakashle malai thichi dinchha,
 Aghi badda dharti malai khaldo khanchha,
 Ma roye ye aanshu rityau bhanera,
 Tara aanshule le nai malai nai bagauchha
 Yo bidhuwako siudo ki mero jawaani,
 Tyo ekdinko gham, sayau dinko paani
 Tero ashwasan ma maile baachi here
 Maile aago mathi pani naachi here
 Jeewanlaai charai tira baata here
 Kewal ma purano sabaile naulo paaye
 Yahi geet saache pachhilai nishanee

This song translates as "I sing in the golden sun, my beautiful story, That one day's sorrow, a hundred days' joy. The sky uplifts me as I rise, the vast earth awaits me eagerly. I cried, thinking tears were my fate, but tears themselves nurture me. Is this the reward for my

youthful struggles, That one day's sorrow, a hundred days' joy. In your assurance, I found shelter, I danced even amidst the flames. I observe life from all four directions, Only I find solace in everyone's old stories. This song, a true testament of times gone by”.

This song has 7/8 rhythm pattern (*jhap taal*) which is considered to be one of the complicated beat. The is also based on *raga yaman*. The king of voice (*swawsamrat*) Narayan Gopal has given a complete justice to this masterpiece of Gopal Yonjan’s composition. The combination of these artistic skills evokes emotional tranquility while listening to the song, and thus leads us to mind and body relaxation through aesthetic juxtaposition.

In addition to this, the lyrics "Lau Suna Ma Bhanchu, Mero Ram Kahani" ("Let me tell you, my own story) speak to the storyteller's desire to narrate their own tale, perhaps a personal journey or experience. The repetition emphasizes the significance and sincerity of the narrative. In the context of the provided concept, the first stanza could be interpreted as the narrator finding beauty and meaning in their own story, regardless of whether others perceive or appreciate it. The idea of "Tyo ek din ko haaso, sayau din ko pani" (The laughter of one day, the water of a beautiful day) may symbolize fleeting moments of joy and tranquility, which are cherished by the narrator despite their impermanence.

According to Hanslick “Beauty may very well arouse pleasant feelings in the perceiving individual, but to do so is not at all constitutive for the musically beautiful that exists apart from the listener’s cognition and remains beautiful” (“*On the Musically Beautiful*”). Hanslick moreover maintains,

Music’s beauty and its emotive impact do not correlate inevitably. Thus, a beautiful composition may not arouse any specific feelings, whilst the strong emotive impact of another musical piece does not necessarily substantiate its aesthetic qualities. In general, emotive arousal—for the most part depending on individual experience, musical edification, historical discourse, and so one cannot provide a reasonable

foundation for scientific aesthetics as it exhibits neither the necessity nor the exclusivity nor the consistency” required to establish an aesthetic principle. (“On the Musically Beautiful”)

The subsequent verses delve into struggles and challenges faced by the narrator, such as feeling overwhelmed by life's difficulties ("Ma roye yi Akha rityau bhanera"). Despite these hardships, there is an acknowledgment of the profundity and depth of human experience, encapsulated in lines like "Tyo bidhwa ko chino ke mero nisani" (What is the mark of a widow on me?).

The narrator's resilience and determination to persevere through adversity are reflected in lines like "Tero Aaswasan Ma Maile Bachi Here" (In your assurance, I survive). Even when faced with isolation or detachment ("Kewal Ma Birano, Sabai Naulo Paye"), there is a sense of finding solace and meaning within oneself.

Hence, these lyrics may suggest that while the beauty and significance of the narrator's story may be subjective and contingent upon individual interpretation, it retains its intrinsic value and essence regardless of external perceptions. The narrative exists independently of the listener's judgment, embodying its own truth and beauty, much like classical music that exists beyond the subjective experiences of its audience.

Interpreting the text through the lens of Hans-Georg Gadamer's hermeneutic approach emphasizes the significance of interpretation and understanding in the aesthetic experience. Gadamer emphasizes the idea that interpretation is not merely a passive reception of meaning but an active engagement with the text that involves a fusion of horizons between the interpreter and the text.

Yeti chokho yeti mitho, deula Timilai Maya

Birsane chan sarale, purana prem ka katha

Mera sara jiwani sabai timilai

Mitha mitha chand haru sabai timilai
 mero khushi mero sukh sabai sabai timilas
 Ankha vitra bassnu timi chatima nidaunu
 Sapani ma pani malai sustri chiyaunu
 Sadhai Sadhai timi meri maya bani aaunu
 Yeti chokho....

This translates as “So beautiful, so sweet, my heart is filled with love for you I forget all the worries, the stories of old love all my life is for you all the sweet moons are for you my happiness, my joy, all for you to dwell in my eyes, to sleep in my heart to brew comfort for me in dreams always, always, come as my love.”

In the context of the lyrics, Gadamer's approach would suggest that understanding and appreciating the aesthetic qualities of the text involve a dynamic process of interpretation. Here's a possible interpretation. Regarding this, the repeated phrases "Yeti chokho yeti mitho" and "Deula timilai maya" evoke a sense of rhythm and repetition, suggesting a deep emotional palpitation. The phrase "Yeti chokho yeti mitho" translates to "So sweet, so lovely," while "Deula timilai maya" translates to "Beloved, I shall give you love." These repetitions, along with the use of the Nepali language, create a sense of intimacy and familiarity by the multiplicity of emotional instigation. Gadamer argues that,

Interpretation is not a simple extraction of meaning from a text but rather a fusion of horizons between the interpreter and the text. The concept of "effective historical consciousness," which means that interpreters bring their own historical and cultural contexts to the process of understanding a text. This implies that each interpreter approaches a text with their own biases, preconceptions, and historical situatedness. (“Truth and Method”)

According to Gadamer, when an interpreter engages with a text, he enters into a dialogue with it, allowing the text to speak to them and reveal its meaning. This dialogue is not a one-way process; rather, it involves a reciprocal interaction between the interpreter and the text, where both parties contribute to the understanding.

Furthermore, Gadamer emphasizes the importance of tradition in interpretation. He suggests that tradition shapes our understanding of a text and provides a framework through which we interpret it. However, Gadamer also argues that interpretation is not limited by tradition; instead, it is a creative process that involves both continuity with tradition and openness to new perspectives. To illustrate, the lines "Birsane chan sarale purana prem ka katha" convey a sense of nostalgia and longing, suggesting that the speaker is reminiscing about past love stories. This reflects Gadamer's idea that interpretation involves a fusion of past experiences and present understanding.

The subsequent verses express a sense of unity and connection, with lines like "Mera sara jivan sabai timilai" "All my life, everything is you" and "Mitha mitha chand haru sabai timilai" ("All the sweet moons are you"). These lines highlight the intensity of the speaker's feelings and the all-encompassing nature of their love.

The lines "Ankha vitra bassnu timi chatima nidaunu" ("Stay inside my eyes, whisper in my heart") and "Sapani ma pani malai sustri chiyaunu" ("In dreams, too, make tea for me") evoke imagery of closeness and intimacy by pleasuring the audience, and by suggesting a desire for the beloved to be present in every aspect of the speaker's life.

Overall, through Gadamer's hermeneutic approach, one can interpret these lyrics as conveying themes of love, longing, and connection. The repetition of phrases, use of imagery, and emotional resonance of the language invite listeners to engage with the text and reflect on their own experiences of love and intimacy for the upliftment of the mood of body and mind.

The exploration of Gopal Yonjan's musical legacy reveals not only his mastery of aesthetic music but also the profound impact of his compositions on Nepali culture and beyond. Yonjan's ability to transcend mere entertainment through his innovative melodies and poetic lyrics foreground his status as a visionary artist. His compositions, rooted in traditional Nepali musical elements while also incorporating influences from classical and folk traditions, resonate deeply with listeners, evoking visceral emotional responses and prompting intellectual contemplation. Yonjan's keen sensitivity to rhythm and harmony further enhances the emotive power of his music, captivating audiences with its expressive depth. His contributions to the musical landscape of Nepal transcend cultural boundaries, speaking to the universal human experience and leaving an indelible mark on the country's cultural heritage. After all, the coherent combination of the all-aesthetic devices from different angles contributes to the apotheosis of physical and mental relaxation for the ears.

Examining Yonjan's musical style and influences unveils a complex interplay of cultural, historical, and personal factors that shaped his artistic vision. Drawing inspiration from Nepal's rich musical heritage and classical traditions, Yonjan infused his compositions with authenticity and depth, grounding them in the cultural identity of his homeland. Moreover, his experimentation with new sounds and techniques pushed the boundaries of Nepali music, paving the way for future generations of artists. By delving into the multifaceted aesthetic qualities of Yonjan's compositions and their cultural significance, this study sheds light on the creative genius behind his enduring legacy. Through a multifaceted methodology integrating theoretical frameworks, close analysis, and exploration of primary and secondary sources, this study offers a comprehensive understanding of Yonjan's artistic contributions and their broader implications within the context of Nepali music and culture.

The analysis revolves around the aesthetic depth of Gopal Yonjan's musical compositions, revealing their capacity to elicit profound emotional responses and intellectual

contemplation, thereby enriching the discourse on aesthetic music that relax overall atmosphere of the listener including psychosomatics within this thesis by emphasizing its transcendent qualities beyond mere entertainment. Furthermore, by investigating Yonjan's musical style and influences, the study elucidates the intricate interplay of cultural, historical, and personal factors shaping his artistic vision, thereby enhancing your exploration of Nepali musical heritage and contributing to a nuanced discussion of his contributions within the broader socio-cultural landscape.

The detailed methodology outlined in the study offers a valuable framework for my research design, enabling the integration of various theoretical frameworks and analytical approaches to investigate the echoes of aesthetic music and lyrics within Yonjan's songs. Moreover, the discussion of theoretical perspectives such as Hanslick's formalism, Jakobson's poetic function of language, and Bhatkhande's perspective on melodic contours and rhythmic patterns provides a theoretical foundation for analyzing Yonjan's compositions, offering deeper insights into the aesthetic elements at play in his music.

This paper has delved into the profound contributions of Gopal Yonjan, a revered composer and lyricist from Nepal, whose innovative compositions and poetic expressions have left an indelible mark on the country's cultural landscape. Through meticulous examination, we have explored the multifaceted dimensions of Yonjan's works, grounding his artistic journey within the rich tapestry of Nepali culture and history. This exploration has illuminated Yonjan's unwavering legacy to aesthetic excellence and creative innovation, showcasing his unique ability to bridge traditional and modern elements in Nepali music.

Drawing upon insights from prominent theoretical frameworks such as Hans-Georg Gadamer's hermeneutic approach, Pt. Vishnu Narayan Bhatkhande's theoretical lens, Roman Jakobson's lens of the poetic function of language, and the formalist perspective of Tynianov, this study has underscored the universal language of music. It highlights music's innate

capacity to transcend cultural boundaries and resonate with deep human emotions. Through a comprehensive analysis of Yonjan's iconic compositions, this paper has provided a deeper understanding of his artistic legacy and its enduring impact on Nepali society and beyond.

Furthermore, our research has elucidated how Yonjan's music serves as a source of relaxation for listeners, harmonizing both mind and body through the skillful amalgamation of structural and emotional elements. By unraveling the intricate layers of Yonjan's musical oeuvre, this study offers valuable insights into the transformative power of music and its ability to transcend barriers, enriching the lives of individuals across diverse cultural landscapes.

In essence, the exploration of Gopal Yonjan's artistic legacy not only celebrates his contributions to Nepali music but also serves as a testament to the profound influence of music as a universal language, capable of touching hearts and transcending boundaries, ultimately enriching the human experience.

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