

TRIBHUVAN UNIVERSITY

Traces of Modernity in Nepalese *Folk Songs*

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By

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Letter of Recommendation

Mr. Kabindra Subedi has completed his thesis entitled "Traces of Modernity in Nepalese *Folk Songs*" under my supervision. He carried out his research from August 2009 to January 2010. I hereby recommend his thesis to be submitted for viva voce.

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This is to certify that the thesis entitled “Traces of Modernity in Nepalese *Folk Songs*” by Kabindra Subedi, submitted to the Central Department of English, Tribhuvan University has been approved by the undersigned members of the Research Committee.

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Abstract

This research explores the changed patterns seen in Nepalese *Folk Songs* due to the impact of modernity. *Folk Songs* carry the new spirit in its concern with the issues of time and tech-consciousness, revolution in telecommunication, awareness in people with public-centered ethos, anti-tradition, globalization and new trends in fashion. The ideas of ethico-political, capitalistic-technological and aesthetic-cultural modernity demonstrate the newness in the *Folk Songs* which introduce western thought patterns into eastern through art, literature and culture.

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I. A Brief Introduction of *Folk Songs*

The origin and development of *Folk Song* has been traced from a serious reading of the primitive culture, feast and festivals, rituals and many socio-historical documents about Nepalese culture which are co-existed to songs in relation to culture. The culture can be described as the source of *Folk Song* by emergence of a typical trend in tradition, thought, beliefs, customs and behaviour of people and the way of life as well as the activities of society. Therefore, the culture is a intellectual and artistic expression and achievement that can be refined through arts, music and literature. The scope of culture is broad and extensive. The development of physical mental and spiritual power of human beings are generated through the culture. Culture articulates the different modes of life, oxymoron truths, sweet and sour experiences of human of a particular race. The welfare-oriented behaviour, feelings and nature of people are reflected as culture. Nationalism, national properties, national flag, luminaries of nation and sovereignty are some of the parts of culture in which *Folk Song* has made its own status and value.

Actually, the norms, values and conventions of rituals are renovated from generation to generation. *Folk Song* is the cultural property of caste, community and nation. Through as the medium of *Folk 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 beings as well as their life struggle.

The unique nature of *Folk Song* has determined by the use of language itself. The variation of cultural resources depend 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 *Nepalese Folk 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.

Folk Song is very much ancient, prosperous and popular in every genres which immediately can touch the human heart remaining as the famous style of art. *Folk Songs* are defined on the basis of religion, geographical location, civilization, gender, race, and communal feelings. These are attributed taking the base of presentation, participation, age, melody, reference, language, art, period and subject matter. For instance, on the basis of participation, *Folk Song* are divided in to Ekal (single) Dohori (Duet) and Samuhik (Grouping). Likewise, on the basis of language, these songs are categorized in to many types like Kiranti, Maithali, Bhojpuri, Gurung, Tharu, Newari, Khas, Magar, Tamang, Jhangad and others.

Folk Song vary from one culture to another culture and different names are given for each culture's *Folk Song*. As a whole, *Folk Songs* are studied in two categories: Perennial *Folk Song* and Seasonal *Folk Song*. Perennial *Folk Songs* are known as those which can be sung and heard in every time and period. Some of these perennial *Folk Songs* are Jhyaure, Ghanse, Chutka, Roila, Khyali, Salaijo, Selo, Tungna and so on. Besides the part of this category, seasonal *Folk Songs* deliver the message of season which are divided on the basis of rituals and labours. Ritual *Folk Songs* exist in the relation with socio-cultural arrangement of feast and festivals. Ritual and season are co-related with each other in which different seasons refer to their existence and identity of festivals as they have introduced. For instance, spring season refers to wish for best, summer is known for wish to get emancipation from crisis and in autumn people celebrate and enjoy themselves. Moreover, Teej Geet, Malasiri, Deushi, Bhailo, Bhumo, Phagu are the some of the categories of Ritual songs. Basically, Labour Songs co-exist with work, action and struggle of workers.

Most of the Nepalese people survive with hard work perspiring, struggling at low land areas, hills and hillocks. These songs are sung in the season of planting and harvesting. On the one hand, Labour Songs address the season and on the other hand they encourage the native pastoral life. Such kinds of labour songs like Jesthe Songs sang in Baisakh and Jestha, Asare/Ropain in Asad, Saune in Shrawan, Bhadaure in Bhadra and Dain Geet in Manshir are popular in Nepalese labour *Folk Songs*.

Folk Song has a linear history from 1965 when Setu Ram had recorded a song being as the first folk singer which was published in many newspapers, books and informed by many scholars. However Shubi Shah had already contributed in the history of *Folk Songs* by publishing a book entitled *Biraha Lahari Gatha* in 1990. Basanta's *Samundra Lahari*, *Madan Lahari* and *Prem Lahari* play the great role in establishing the history of *Folk Song*. *Folk Song* collecting began particularly with the work of Dharma Raj Thapa who collected *Folk Song* of the kingdom of Nepal, giving Nepalese an intimacy with own folk culture through radio broadcast and through the medium of books. In the primitive time, there were used only Madal, Basuri, and Sarangi; as musical instruments in *Folk Songs*, there was a system of live recording to broadcast. When a musician readied his composition, other musicians and singers were doing practice in many times whenever they were fully confident in their position. After that they were gathered in recording studio and recorded the song. In that time, if one did minor mistake, the whole recording programme was rearranged. The used lyrics rhythm of ancient *Folk Songs* are picked from village, community and societal environment and recorded as it was.

But, by the change of time, the invention of new technology, impact of western culture, international media channels and globalization, *Folk Songs'* words pattern of music, recording style and way of distribution have been changed in many

ways. Besides, the newness has also impacted in different feast and festivals, rites and rituals as well as melody of songs. The auratic value of *Folk Song* has been going to out of track. Along with the fleeting nature of time, these songs capture the newness by diverting from traditional culture. With the impact of human rights movement, women rights movement, Jana Andolans and governmental policies, the trend of *Nepalese Folk Songs* have been capturing the modern spirit and exploiting new terminologies.

Folk artists, absorbing the new experiences caused by modern science and technology, globalization and wide spread 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 *Folk 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 the east has altered in to the digital recording system in nowadays.

In the same manner another positive impact caused by modern technology is the shifting of the place in the field of recording songs. At past, Nepalese artists are compelled to move Bombay (India) 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 shouldn't waste a lot of time for their work because of the development of various scientific technology, the artists finish their recording within 2/3 hours which would take 2/3 months the time before. There were used only Madal, Bansuri, Sarangi, Murchungga as musical instruments which were imposed in any kinds of songs in the recording. But nowadays, Guitar, Pad, Keyboard,

Harmonium, Dholak, Strings, Violin have come as modern form of playing instruments which have made Nepalese songs popular in abroad too.

For the promotion of Nepalese songs, the impact of globalization has played significant role. In the case of *Folk 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 sung in to group on the occasion, feast and festivals, and other important organized or ritual programmes. 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 among young women and men, shifted from rural to urban area. So, many Dohori Theatre at city and town are opened, that shows how the system of songs from past to present has been changing simultaneously. Likewise the rapid growing of so many media houses have equally contributed for the promotion of Nepalese songs. In the past, there was no development of medias, 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 have been opening, so that, there is much access of Nepalese songs. People of every corner of 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 were non-residential Nepali, there is afford of Nepalese songs because Nepalese artists have got opportunities to perform their skill of singing in abroad too. So, many programmes are being conducted in foreign country by the Nepalese artists. Thus, because of the modern form of science and technology, the Nepalese songs have been changed from past to present era.

Song is the rhythmic development of language reflecting the culture of a society. Specially, *Folk Songs* reflect daily activities of people, their pain and pleasure

which they can feel as their own. To talk the history of *Folk Song*, it is relevant to discuss its origin. Dhet Songs are supposed to first sung by Deu Bahadur Dura and Panche Subba. Deu Bahadur Dura is the father of Dhado Bhaka, a typical *Folk Song* sang in Karaputar Mela in Lamjung. Panche Subba promoted the trend in *Folk Song* set by Deu Bahadur Dura. Regarding this, Chudamani Bandhu sets forth his view as:

Dohori Geet has been developed as a game and in this very game two participants must be there. To enter into the root of the Dohori Geet, we must take two figures Due Bahadur Dura and Panche Subba. Both figures are the pioneers of Dohori Geet, according to hearsay, Panche Subba sang the Dohori Geet with the Darauni from Handigaun for twelve years. Likewise, Deu Bahadur got victory in Dohori game with a woman and makes his wife. (140)

Here, Bandhu traces the contributions of Deu Bahadur Dura and Panche Subba in the period of *Folk Song*'s origin. He also asserts that one shouldn't disregard the fact that *Dohori Geet* is developed as a form of game. To Bandhu, the root of *Folk Song* is important.

Similarly, Krishna Prasad Parajulee asserts his ideas on the importance of *Folk Song* as:

Lok Geet helps to know the development of a society and also helps in the study and analysis of a culture's historical, linguistic, literary, economical, geographical aspects and other so forth. Lok Geet is such sort of discipline which reflects whole lifespan as a rainbow reflects different caste those aspects of culture are lightened through *Folk Song*. Man's habit, characteristic, morale and ideals are introduced by those songs. [. . .] Lok Geet is expressive tune of society and its

culture. It is also an easier and rhythmic to make inner-heart feelings outer. (Own translation, 86-7)

What we see in Parajulee's interpretation is that *Folk Song* has cultural, historical, linguistic, geographical and other importance.

Likewise, the president of National Folk and Duet Song Academy, Nepal, Durga Rayamajhi views that *Folk Songs* are means of communicating human experiences and feelings in rhythmic pattern. He further states:

Culture is a broader term. *Folk Song* is one the part of it. It has played vital role to sustain our culture. By nature human beings are civilizing, old subjects are displaced with the emergence of new one. In Nepalese context, especially in songs and music the advancement in technology has created profound change *Folk Songs* are not out of this change.

(Own translation, Interview)

Here, Rayamajhi asserts that *Folk Songs* are the borrower of culture. In the process of change in time and culture, there comes change in *Folk Song* also.

Similarly, Raj Kumar Bagar, an artist, forwards his opinion to preserve our tradition. He says, "as the interest of listeners, ancient legendary songs cannot be changed. They remain as it is. They should not be changed. They are our valuable property" (own translation). Likewise, Narahari Neupane, a media person in Radio Nepal, asserts "Nepalese music, songs and culture are co-related" (own translation, Interview). According to him, they cannot be separated from each other. *Folk Songs* denote the arrival of feast and festivals.

In this regard, Nepalese *Folk Songs* are analyzed from different perspectives. However, the issue of impact of modernity has not been touched yet. The present research aims at exploring the issue of modernity in relation with the ideas of

enlightenment, avant-garde, post modernity and globalization. By this excavation, it will be easy to understand the exercise of modern people to be modern, is the impact of westernization in to eastern tradition especially in the *Folk Songs* in relation to culture.

II. Modernity

Modernity is the condition of being modern. It typically refers to a post-tradition, post medieval historical period, marked in particular by the rise of industrialism, capitalism, secularization, the nation-state and its constituent forms of surveillance. Modernity denotes a qualitatively new kind of anti traditional concept which aroses in the west. Its beginning is difficult to locate however it has been variously assigned to the late medieval period, the Renaissance, or the enlightenment. Its dynamic qualities make it hard to pin down: Modernity unfolds as a process developing and changing over time. Of course, just what we mean by modernity is itself a crucial issue with in several contending debates of contemporary critical theory. In fact, it is a multi-dimensional process involving changes in all aspects of human thoughts and activities. Modernity is used to define with different perspectives. At the psychological level, modernity involves a basic shift in values, attitudes and expectation. Socially, modernity tends to supplement basic group whose roles are vaguely defined such as functions are much more definite. Economically, there is differentiation of activity as a few simple occupations are replaced by complex ones. The level of occupational skill raises significantly the ratio of capital to labor increases and agriculture mearly to feed the farm family is replaced by agriculture designed for a market. Agriculture itself declines in the importance compared with commercial, industrial and other non-agricultural activities. Modernity is thus a particular kind of time consciousness which defines the present in its relation to the past which must be continuously recreated.

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 concept 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 is associated with the spirit of enlightenment which in the whole is an idea, or a cultural impulse, the rule of secular reason. It is starting with the renaissance and extending through the enlightenment, is characterized by a gradual separation of modernity from Christianity. There is little indication that modernity is an epoch to time, rather it represents the consciousness of new horizons in epistemic structure and moral awareness. Metei Calinescu gives his own view by clarifying the relation between modernity and Christianity as:

The association between modernity and a secular view of the world has become almost automatic. But as soon as we try to set modernity in on historical perspective, we realize that this association is not only relatively recent but also of minor significance when compared to the relationship between modernity and Christianity. (59)

It significantly describes that the renaissance was self-conscious and saw itself as the beginning of a new cycle in history; it accomplished an ideologically revolutionary alliance with time. "Its whole philosophy of time was based on the conviction that history had a specific direction, expressive not of a transcendental, pre-determined pattern, but of the necessary interaction of immanent forces" (22). It is clear that epoch of modernity, in the age of enlightenment is seen as the period stretching from the sixteen century to the eighteen century, when as a result of the scientific

revolution, the Renaissance, the reformation and the age of discoveries, the old certainties of the middle ages were shattered which had occurred in recent history, the enlightenment has gained its legitimation from a rupture, that is, with the beginning of modern times.

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 emancipatory 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. Jurgen Habermas asserts his idea of enlightenment in relation to modernity as:

The project of modernity formulated in the 18th century by the philosopher of the enlightenment consisted in their efforts in develop

objective science, universal morality and law autonomous art, according to their inner logic. At the same time, this project intended to release the cognitive potentials of each of these domains to set them free from their esoteric forms. The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life, that is to say, for the rational organization of everyday social life. (290-291)

By exploring his view of subjectivity on modernity, Habermas states that an idea of modernity is intimately tied to the development of European art in which science morality and art are directly included as the content of literature and cultural studies. Scientific discourse, theories of morality, jurisprudence, the production and criticism of art are institutionalized. In the same manner, Ellen Meiksins Wood transpires through his argument that “Enlightenment project is supposed to represent rationalism techno centrism, the standardization of knowledge and production” (541). It is clear that enlightenment is a belief in linear progress and universal, absolute truths. In this regard the intellectual patterns are associated with the project of modernity. Habermas stresses that in the modernity there appear “the structures of cognitive-instrumental, moral-practical and aesthetic-expressive rationality” (98). What occurs to culture through specialized treatment and reflexion does not immediately and necessarily become the property of every day praxis.

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.

Modernity is clearly referred to a way of being newness or modern which has had the newest method, a current style of art, fashion, especially one that is attempting something new and not traditional. Modernity belongs to that family of theories that both declares and desires universal applicability for itself. Modernity has, by now, become so complex and variegated matter that words with the stem or root modern have proliferated. In the regard of the emergence of modernity Gerard Delanty views:

Modernity- and the modern-had already come to designate a particular kind of time consciousness. The modern was defined by an orientation to the past and postulated an origin from which the present was both a derivation and a distancing. For the Christian thinkers of the early medieval age, the modern referred to the contemporary period of the early church. Modernity was thus defined in opposition to the pagan period, which had been overcome. To be modern was to be contemporary to witness the present movement. The idea of moment is central to the time consciousness of modernity and expresses a tension between present and past. (9)

Delanty sees that church was in the dominate place in medieral period, what the pope broadcasts that would be the legal predicament of the nation, that is vividly denied through the ethos of modernity. Thus, modernity has come to mean more than the here and now: it refers to modes of social organization that emerged in Europe from about the sixteen century and extended their influence throughout the world in the wake of European exploration and colonization. So, that with varying content, the term modernity again and again expresses the consciousness of an epoch that relates itself as the result of a transition from the old to the new. The notion that future has already begun is central to the time conscious of the modern, which derives its legitimation from its own self-projection back on history.

Modernity revolts against the normalizing functions of tradition: modernity lives on the experience of rebelling the time consciousness articulated in avant-grade art, is not simply a historical. It is directed against the possibility of false normalivity in history. In this regard, avant-grade and modernity are co-related. The effect of ideas of avant-grade, its nature and the aim at modernity are culturally constructed together or in the same space and time. Calinescu views:

By the second decade of our country, avant-grade as the artistic concept, had become comprehensive enough to designate not one or the other, but all the new schools whose aesthetic programs were defined, by and large, by their reject of the past and by the cult of the new. But we should not disregard the fact that novelty was attained, more often than not in the sheer process of the destruction of tradition. Bakumin's anarchist maxim "To destroy is to create" is actually applicable to most of the activities of the twentieth-century avant-grade. (117)

The significance of this view that modernity unfolds in various avant-grade movements and finally reaches in its climax in the café Voltaire of the Dadaists and in Surrealism. Dadaist and Surrealist tried to engender a new kind of art and literature that would “destroy the false values of modern bourgeois society, including its rationality and the art and literature it had fostered” (Abrams 310). They revolted against the restraints on free creativity. So that modernity focuses in a changed consciousness of time. This change expresses itself through metaphors of the avant-grade. It is a process to be new by rejection the past being as modern.

Louisa Schein strategically selects several disparate approaches including modernity as racial domination, alternative modernities, modernity as mobility of people and the ideas, and ethnographic analysis of specific modernities. Schein writes:

Contemporary social theorizing of modernity has struggled in multiple modalities to exercise the ghosts of earlier formulations of the modern nuanced as efforts to characterize a radically unprecedented complex of social-economic organization, sensibility and spatial interconnectedness may have been, such portraits of modernity are still often hunted by older evolutionary theories of transition to the paradigmatic Euro-American norm. Anthropologists and post colonial critics in particular have needed to interrogate over and over again where discussion of modernity in the west do not regularly, if not necessary, travel stealthy along the sinews of Morgan-Engels progress narratives or through the scerotic arteries of Rostowian modernization theory. (361)

The approach of modernity in the case of alternative modes of modernity distinct from and parallel to the western model that have been championed as definitive instead of giving up modernity and its project as a lost cause. It should be learnt from the mistakes of those extravagant programs which have tried to negate modernity. This has been the thrust, for instance of Ahiwa Onge's pointed indictment of academic assumptions that "the west invented modernity and other modernities are derivative and second hand" (61). Modernity is characterized variously by strains of nationalist or even racialist superiority narratives, by the valorization of authoritarian modes of social order and by the pursuit of capitalism organized in term of derivative modernity formulation. Alternative modernity is "literally unimaginable outside its positioning vis-a-vis the west" (4).

More deterritorialized version of modernity has been offered by Arjun Appadurai in his book *Modernity at Large 1996*. Appadurai's is an approach that, at first glance, might appear totalizing for he posits migration and electronic media as two globalized features of modernity. He writes:

Modernity belongs to that small family of theories that both declares and desires universal applicability for itself. What is new about modernity, what is new about the idea that its newness is a new kind of newness follows from this duality. Whatever else the project of the Enlightenment may have created, it aspired to create persons who would, after the fact, have wished to have become modern. This self-fulfilling and self-justifying idea has provoked many criticisms and much resistance, in both theory and everyday life. (1)

By his argument, the experience of modernity is notably universal applicability and largely pre theoretical. He has emphasized instead a more dispersed and proactive

cosmopolitan impulse, assorting the people everywhere increasingly “seek to annex the global into their own practices of the modern” (4). And he asserts that electronic media gives a new twist to the environment within which the modern and the global often appear as flip sides of the same coin.

Modernity is tied and affected by the condition of globalization. Globalization is constituted by the ever-increasing a bundance of global connections and our understanding of them. This compression of the world can be understood in terms of the institution of modernity. Chris Barker wrote that “capitalist modernity does involve an element of cultural homogenization for it increases the level and amount of global co-ordination” (162). However mechanisms of fragmentation, heterogenization and hybridity are also at work. In this matter, it is explained that the institutions of modernity are said to be inherently globalizing. This is because they allow for the separation of time-space and the lifting out, of social relations which are developed in one locale and their re-embedding in another. Globalization is that commodities are subversively used to produce new hybrid identities. In this regard Larry Ray writes:

Globalization is important to the post modernization thesis, reflecting an increased concern with questions of spatial as opposed to temporal organization. Indeed, the crisis of socialism itself was exacerbated by cultural and economical globalization, as the autarkic growth model became unviable and planned economics were hollowed out through linkage with the global system. Globalization further creates an interlacing of social events at a distance from locales, an intersection of the local and global rendering earlier notions of social development within in integral national boundaries problematic. (549-50)

Ray rectifies his view of globalization that, it reveals the stereotypical view through the socio-cultural-economic status focusing on the intersection of the local and global. We cannot simply by imagining that the global is to space what the modern is to times. Modernity is an elsewhere, just as the global is a temporal wave that must be encountered with present. In this regard, Arjun Appadurai asserts his idea as:

Globalization has shrunk the distance between elites, shifted key relations between producers and consumers, broken many links between labor and family life, and obscured the lines between temporary locals and imaginary national attachments. Modernity now seems more practical and less pedagogic, more experiential and less disciplinary than in the fifties and sixties, when it was it was mostly experienced. (9-10)

Appadurai overviews that it is only in the past two decades or media or migration has become so massively globalized. Universally yield rationality punctuality, democracy, the free market and large-scale project of social engineering help to exchange those ideas, experiences, cultural and social transformations and other scientific knowledge from one to another country. By this process in every sector there seems newness in songs and music also by the caused of globalization. Modernity magnetively works in cultural transmission by learning through the concept of globalization. In the sociological perspective acculturation also evokes the idea of modernity by hybridizing with the new conceptual trend.

Modernity and post modernity are periodizing concepts that refer to historical epochs. They are abstraction which broadly defines the institutional parameters of social formations. In this sense, modernity is marked by the post-medieval rise of industrial capitalism and nation-state system. These institutions of modernity are

associated with the social and cultural process of individualization, differentiation, commodification, urbanization, rationalization, bureaucratization and surveillance.

Lary Ray asserts his ideas on modernity that “Modernity should be understood as a field of tensions highly contested terrain subject to compelling claims for its appropriation” (548). That can not easily be subsumed with in a unified theory. But post modernity “is useful counter to unguarded and a historical extensions of western concerns on to global scale” (548). Jean-Francois Lyotard has viewed that “post modernity, [. . .] challenges the legitimacy of such universal’ truths in favor of truth(s) that are multiple, heterogeneous and logically constructed” (312). And he advocates the originality of modernity that is parallely co-existed with post modern view. He says “[. . .] post modernity imposes on the thought of enlightenment, on the idea of unitary and end of history and of a subject” (313). Post modernity is intermingled with the concept of avant-gardism and formulates its shape in to trans avant-gardism and modernity envelops its idea to avant-gardism. Modernity assists in searching the slackness of meaning or it does not believe in single truth that is encompassed by post modernity. On the basis of these ideas Jurgen Habermas writes:

Those who exhibited in Venice from an avant-garde of reversed fronts [. . .] they scarify the tradition of modernity, in order to make room for a new historicism. Upon this occasion, a critic of a German newspaper, Frankfurter Allgemeine Zeitung, advanced a thesis whose significance reaches beyond this particular event: it is a diagnosis of our time: post modernity definitely presents itself as Anti-modernity. This statement describes an emotional current of our times which on the agenda theories of post enlightenment, post modernity even of post history.

(91)

Post modernity and modernity are not the polarized elements. Post modernity which penetrates to all spheres as modernity flows in the current of time. So, Habermas himself sees fluidity in the definition of modernity that is why modernity remains and incomplete project ever. Thus, modernity perpetuates its impact in interdisciplinary approach.

Modernity is entangled with the concept of avant-gardism. It is detached from the normalizing tendency and it resists the hegemonic exercise of power, which helps to neutralize the binarism. It is indefinable by its nature but to be define itself carries the recklessness of the able institutions or bodies. Dipesh Chakrabarty views modernity in the nature of flux, he says:

Modernity is easy to inhabit but difficult to define. If modernity is to be definable, delimited concept, we must identify some people or practices or concepts as non modern. In the nineteen century and the early twentieth the task seemed clear to political philosophers such as J.S. Mill and L.T. Hobhouse. Following the tenets of the European Enlightenment, many western intellectuals thought of modernity as the rule of institutions that delivered us from the thrall of all that was unreasonable and irrational. Those who fell outside its ambition could be described as premodern. Western powers in their imperial mode saw modernity as coeval with the idea of progress. Nationalists saw in it the promise of development. (XIX)

Chakrabarty expresses his view that western intellectuals dissect and discriminate the nonwestern people through the measuring rod of modernity and call as unseasonable and irrational, as the same, they imperial endanger the power with the means of modernity.

The flow of modernity from West to East has transmitted as socio-cultural perspective by violating the traditional thought patterns in the global context. Similarly, in the context of Nepal, Modernity is traced from the period of regime of Rana. The prime minister of the then period, Janga Bahadur Rana, who visited Europe in 1850 and imported the western modernity: western architecture, painting, extra training system in military force. The modernity becomes omnipresent in different areas. Sanjeev Uprety categorizes modernity: “politico-ethical, capitalistic technological and cultural aesthetic” (246), in the context of Nepal. Politico-ethical modernity incorporates the changes of political scenario. The concept of multi party system, the practices of Jana Andolan 1951, 1990 and 2006 have the mandate of transitoriness in ethno-political awareness. “Feudalism, casteism, hill nationalism” (243) and Federalism are the signs of politico-ethical modernity. Similarly, Capitalistic technological modernity notifies certain change in industrial and technological field. Likewise, cultural aesthetic modernity takes its space in art, architecture, music and culture. Uprety sees the nature of modernity from primitive to the present era, is changing from the spatio-temporal aspects. He says:

At one hand is the gap between the modernity of the cities and the premodern institutions and technologies of the rural areas. On the other hand, is the entrance of latest form of modernity- or post modernity- entering the cities through the images of internet, television, and the aesthetic practices of painters, sculptors and literary writers. Due to a simultaneous presence of such varied cultural influences the third period of Nepali modernity – especially cultural/aesthetic modernity – is carrying the marks of both premodern and post-modern features and cultural styles. (244)

In these words of Uprety, the modernity penetrates everywhere- has the same feature as post modernity has- to the cities through rural areas with the medium of new technological devices. In the context of Nepal, this cultural aesthetic modernity demonstrates its impact on art and literature subsequently.

Mark Liehty, the modern critic has special research about the people of Kathmandu city in the impact of 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, though the possible futures they offer rarely seem to feet 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 accomodative changability. The youth are engaged actively in constructing the new culture space, even 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” (Uprety 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. Such a performative passage from the village to the city centers can be symbolically interpreted as the movement from the folk, premodern world view to the emergent modernity of the cities. (233)

Uprety 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 cultural 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. *Folk 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. Nepalese *Folk Songs* are also affected with the concept of modernity and its practical use.

III. Traces of modernity in Nepalese *Folk Songs*: A Critical Analysis

The impact of western modernity has set newness on the traditional thoughts patterns on the east. Similarly, in the Nepalese *Folk Songs*, the traditional spirits and trends have been changing which resulted into unique one. This change can be described in various levels: psychological, social, economical, religious, political and so on. *Folk 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 the issues of modernity. As it is consciousness it is changing. This research tries to reveal the impact of modernity in Nepalese *Folk Songs* which is the cause of globalization, science and technology and widespread media. So that, the primitive cultural construction and traditional thought patterns which remain as status-quo in Nepalese society is seen in *Folk Songs* and music, get change due to the impact of modernity.

In the context of Nepal, the infra-structure of the Songs, system of music composition, process of recording and way of distribution have been thriving 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 artist are also been modern. On the basis of these ideas, “Hariyo Dalara”, a popular *Folk Song*, sung by a well known artist or singer in Nepali music industry, Prem Raja Mahat, represents the condition of Nepalese people’s craze towards America and American Green Card. “Hariyo” here indicates the color of dollar which gives more importance in Nepal and other eastern countries. The condition of Nepalese people has indirectly influenced by the thought patterns, living standard and life status of

Americans. This is the massive impact of modernity. In this song, Mahat uses such terminologies and phrases which are derived from English language applied in the Nepali *Folk Song* as Nepali lyrics. Here, a character that has changed his name to Michael instead of Mailo, falls on the trap of a White girl. His only aim is to get Green Card of America which is the authorized citizenship for people who have migrated to America. It shows that Nepalese people also want to be modern by learning the western patterns as in America. Here too Mailo wants to be modern identifying himself by giving western name, Michael. And to fulfill the same purpose he loves this white girl.

Mahat creates a story and performs his ideas through his song as:

After a long time, roaming here and there

I have come in this village

I say one issue which I heartily feel

I sing a song about the foreign country [...]

Mailo of Maghimtar has become Michael

He has cycled towards the city of America.

Why he cycles is that he has carried the bread named Pizza

With reminiscence of his habit in cheating his parents in Nepal and

sometimes going towards the wall he smacks his head forcefully

(Own translation)

Mahat explains the story which reflects the reality of an immigrant worker in America from third world. The changed condition of a person, who has returned home from America, is clearly designed in the initial parts of this song. He brushes the inbetween space being an observer and narrator. In the aforementioned extract of the song, it shows that , after long gap from his home land, the narrator returns home and tells the

story of long back of America where a Nepali is changed from Mailo to Michael, which befalls on every lives of Nepali in America. So, the story becomes the recollected past which Nepali has to face there in foreign land. He forwards his song as:

Green is the dollar,
Dollar American,
Has faded the color,
Dollar American,

(Own translation)

The focus of this song is Green Card. It symbolizes the powerful means to catch the power or economical sentiment of people of the world. Due to which people are eager to get this card.

The world itself had been affected through consumer culture that is why the word 'Dollar' becomes pervasive in the global context, Nepal is also can not be untouched in this case. The entrance of latest form of modernity in Nepal through the medium of internet, television and other cultural aesthetic supplement is layout the sign of newness in music, song, art, and literature. Similarly Prem Raja Mahat overviews the realistic images by using English words "Pizza", "Michael" and English phrases "Green card", "I Love You" and "How you do in" in his song, this is the consequence of the aesthetic-cultural modernity.

Aesthetic-cultural modernity refers to the globalization, worldly media systems, cultural reformation, hybridization and acculturation. Mahat uses the word "Pizza" to indicate the name of bread which is popular in western culture and bridges the meaning of that "Pizza" with 'Roti' for normalizing to Nepali people. The representative character Michael is obliged to carry "Pizza" in the cycle reflects the

system of work orient culture in the western society which refers to sustain their life one should be in the ethical stand point.

Ethics here means that the solidarity of work and occupation. The Nepalese immigrant character Mailo has the incentive towards his duty and sustainable life. It transpires the adaptation of Western culture especially of America, gets the sense of modernity. In the same manner the word 'White-girl' (goree) indicates the people of west, and in western culture there is the love making tendency. Love and life are like the two parts of a coin which are complimentary each other. This love making system is anti-tradition for easterners. In this song, when a easterner falls in love with a white girl, it symbolizes that the formation of eastern culture is going to reform and be a modern one. By it, it is proved that easterners comply with the norms, values, rule, and regulations or daily life cycles of westerners.

Moreover, through globalization, people can exchange their ideas from different countries to make unique of their experiences. In one hand, globalization is the cause of cultural change by imitating each other where its effect is institutionalized through the means of new technological innovation. On the other hand, it hybridizes the culture with varying each other to take their applicable subjective qualities in making new. Mahat similarly imitates the English phrase "I Love you" in the Nepalese lyrics even than it becomes as familiar as Nepali phrase to the Nepali listeners. In the same way, Mahat uses other phrase "How you do in" in the sense of social conformity, that indicates the way of making a stone's throw of their relationship in love making. It is the trend of western society. Despite the Nepalese culture's sufficiency for the indication of musical performance, Mahat entangles the western culture in Nepalese culture with the phrase 'Hariyo Dollar' used in the song "Hariyo Dalara".

Modernity is the process of change which is continuously occurred. The grand narrative of modernity depends upon the aesthetic values which are tied with society. Societal 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 form are become as new impetus in the society and culture. The song entitled *Poila Jaana Paam*, sung by Komal Oli- a singer and host of T.V. channel- is an example of anti-traditional ethos of women consciousness in the eastern context. Easterners believe on spiritually-give solace from pain and suffering by meditating own self; pray to god, the 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 are conservative and traditional in the thought patterns. Here, Komal Oli has made up side down the eastern concept with the revolutionary spirit through this song *Poila Jaana Paam*. In the eastern world, especially in Nepal, the female who raised the words 'Poila Jaana Paam' in the arena of society, they would get punishment and harsh condemnation for their mischief/ culprit. But on the current time, Oli uses her opative expression in front of god Shiva deliberately to elope recently. This female courage is the sign of freedom which is the modern attitude against the repressive social order. In this song Oli advocates as:

I fast in the Teej and worship to god

Now I hope, my task may complete

I don't like to stay at my paternal home always

I wish to elope recent this year

(Own translation)

The trend of worshipping to the god is always associated with piousness but Oli radically demonstrates her inner feelings and her demand to god to elope, is viewed as modern strand. Here, not only the traditional beliefs are articulated which is near to the meditation in religious conventions 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 women in the present era appear so revolutionary that their demand for freedom is only because of the sense of modernity.

When we talk about modernity in Nepalese historical context, one should be aware of those events which are the causes of changing .Multiparty democracy was re-established in Nepal after the Jana Andolan of 1990. From the political perspective this was a major step towards modernity. And also the period following the Jana Andolan of 2006 is the time of rewriting 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 of capitalism developed in Nepal, the development gets a wider audience, and new cultural and aesthetic styles are practiced in the field of art and literature. Despite of the influx of modern styles and spirit, however Nepal's political, economic and social institutions and institutional practices remained rooted in the pre-modern ideologies, belief systems and structures. Western world has already taken giant steps towards latest phase of capitalism based on Info-tech and new technologies of communication. Capitalism helps to promote the experiences of the artists through new technologies in to the songs and music. Similarly by the use of such technologies and new patterns with modern thematic aspect in the *Folk Songs*, most of the songs had been recorded and got popularity in the industry of music. *Mobile Ma Missed Call, Loktantra Ko Kopila Layo, Philim Halima and Laichhaeu*

Besana are the examples of the *Folk Songs* growing in the field of Nepalese art and literature as time and tech-consciousness.

The era after the establishment of democracy in Nepal, as a time consciousness, Bhagawan Bhandari – popular Folk singer and well known lyricist- has recorded a song entitled *Loktantra Ko Kopila Layo* which is the example in politico-consciousness as the time of changing. In this song, Bhandari uses some words like “Loktantra” (democracy), “Sadayantra” (conspiracy), “Masal” (torch) which are dominating words directly touched with politics. The word “Loktantra” refers to a form of government in which the people have a say in who should hold power. Here, it symbolizes that people of state are free from the single authoritative system known as “Panchayat”- Monarchy was in the power, people didn’t get chance to speak against government and system of monarch.

When Nepali people are in the democratic state after Jana Andolan of 1990, they promote their feelings and attitudes 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 secure their fundamental rights, Jana Andolan of 2006 was held and the political scenario of the country altered. So Bhandari as the citizen of democratic state brought this song in the Nepalese music industry. He states initially in his song as:

Bud of democracy has burst forth

Let us flourish by using of water and fertilizer

There might be conspiracy again

Let us get up with burning torch.

(Own translation)

Bhandari tries to make conscious to all Nepali citizens about the situation of the country by using different words like Masal, Sadayantra and Lokatantra that display the time consciousness within the people which is the part of ethico-political modernity.

Ethico-political modernity here refers to the people's consciousness by the change of political situation on the nation state. The word "Masal" signifies the voices of the voice less people. Similarly, the words "Sadayantra" and "Loktantra" demonstrate 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 terms to beware to Nepali people against the traditional way of governance. It means the new way of thinking of people as time consciousness is the impact of modernity.

With the arrival of new technologies in Nepalese *Folk Songs* into the recoding system, pre-existing quality/ standard has been loosened and displayed by modern trends as well as new styles of arrangement. Techno-based system has established against the live –recording based system. In the same manners, the way of representation takes new mode that brings new taste in the *Folk Songs*. An artist, Lok Nath Sapkota mixes the patterns of different varieties of Folk Songs into one. Such as traditional way of presentation 'Chuttka,' modern way of presentation 'rap' – a type of popular music in which words are spoken rhythmically over an instrumental backing – are mixed in a song with English words which indicate the western patterns of rhythmic presentation. The song "Mobile Ma Missed Call" is recorded in techno-based system in which different modern techniques are used. Here, Sapkota uses some words from English language like ' Handsome', 'Number' 'Hello' 'Hi' 'Bye' which

refer the western impact as modern into eastern. In this song of Sapkota, there are massive evidences of modern trends. Though it is Nepalese song, various kinds of western words are included that juxtapose the traditional impact of modernity. The word like 'mobile phone' and 'missed call' are technological terms which, in present period, are taken as modern in the context of Nepal. These words refer the capitalistic or technological modernity. In surface, it looks that capitalistic motif associates with power and politics but here it refers to the invention of scientific devices and system by which the new materials are available in the market through industries. Similarly, when the use of mobile phone appears as the means of communication, it does not only indicate the development of technology but also import of the modern system in use. So that, by using these devices, Sapkota uses it as contemporary issues in his song advocating entitled as "Mobile Ma Missed Call". In other words, capitalistic modernity is also known as technological one; it is technology which makes possible to the mass production and spread widely to consumer goods. Therefore, industrial capitalism brings the modernity through the medium of science and technology, which has been applied in the Nepalese *Folk Songs* in the present era too.

In the same manner, words like 'number' and 'handsome' demonstrate the impact of modernity in Nepalese context as used in Nepali lyrics. It clearly shows that Sapkota has also influenced by the western culture and civilization. These words 'number' and 'handsome' display the aesthetic-cultural modernity. In brief, the word 'number' is used to the numerical order by identifying the character is in the position. And other word 'handsome' indicates the beauty of the character aesthetically which ties with culture. Here, in Nepal, 'handsome' is familiar among the Nepalese people because their interest on travel and tours, internet services, mobile and other scientific devices, from which people can share their experiences into the global distance. It is

only possible through the effect of globalization. So, modernity has been involved in every kind of Nepalese *Folk Songs* which emerges clearly in the song of Sapokota. Likewise, the use of “Hello”, “Hi” and “Bye-bye” show the influence and imitation of western communicative words with signifying the aesthetic-cultural modernity as well.

With this westernization in wording, he mixes the three patterns of Songs into one with unique technique. At first, he represents his song as normal modern song with rising tone in intonation by using a word ‘hi’ in four times. And he furthers the idea of presentation by mixing other two patterns rap and *Chuttka* as follow:

Boy: you move around looking beautiful,

Smiling you eye-people passing by

You take mobile phone on your hand

Time and again you only give missed call

[...]

Girl: you are the most handsome

Through glance in all directions

[...]

Rap: hello hi, here and there

Bye-bye, at departure

She is not convinced whatever I treat

[...]

Chuttka, Boy: the berry ripened, pluck out secretly

Darling, we will eat by sitting kutukkai

Girl: there is no berry, Shahinla,

You came with hunger; cuckoo is on the top of the tree.

(Own translation)

Though there are different melodies in this song, Sapkota tries to give new fusion through the mixture of the different varieties. In this song, the way of presentation and collaboration of more than one technique refer the modernity which flourishes broadly from west to east affecting in music industries, especially in art and literature.

The present scenario of Nepali music industry has influenced by western modality of art culture and literature. The recording technology has come access to diverse and unruly histories, and the musical resources available through sound, video- recording, broadcast, cable and satellite T.V and internet continue to grow. Musicians are making much greater use of musical styles from all over the world. The influences, Nepali *Folk Song* takes place highly in the music industry as popular genre as 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. So that this process of development is a part of modernity. In this regard, David Henderson asserts his ideas upon the development *Folk Song* as:

Folk song was seemingly natural musical resources that needed to be at once preserved and developed. Two forms of development have been especially pronounced. First, Songs in languages other 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 ensemble of instruments. The development of Folk Songs entitled the incorporation

of strophes with relatively narrow vocal range in to more elaborate instrumental textures. (23)

These textures usually included Basuri, Madal, Sarangi and often included instruments like Bass guitar, Violin and Mandolin. But nowadays, because of the impact of modernity, 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 *Bhedi Kharke Saila* – an album of folk song ‘Lamjunge Thado Bhaka’, especially based on the one types of song which is sung in the festival or mela of Shivaratri in Karaputar Lamjung- is the model of live recorded song in which Madal, Sarangi and Basuri are used as musical instruments’ and artists sing along with two participants as duet song competition. In this song, Dirgha Raj Adhikari, 71, and Gyanu Maya Thapa sound in the main vocal with other participants Dhan Bahadur Gurung, Devi Gurung, Kasi Devi Gurung and Gau Maya Gurung. When we come back to history to know the origin of *Folk Songs*, ‘Lamjunge Thado Bhaka’ is in the logos of the history. It has its own uniqueness in presentation and thematic construction too. But along with the impact of modern musical instruments and recording system, the patterns of *Dohari Geet* (duet song) are promoted with studio-based recording and musical arrangement system. Besides the traditional musical instruments like Dholak, Tabala other modern instruments like Base guitar, Rhythm guitar, Violin, Mandolin, Pad and Keyboard are used in music composition. Each tracks of the composition and male/ female vocal are separately recorded and technician composes those forms in one as a complete whole. This is a modern technique of recording system in *Folk Songs*.

Likewise, in the case of digital recording, many songs are popular by their music arranging and their quality of mixing with more technologies. Modernity is associated with cultural, social, technological and aesthetic advancement which is directly articulated in the thematic construction of *Folk Songs*. In this regard, a *Dohori Geet* “Laichheu Besana” has brought the unique spirit in music as the consciousness of people in this modern era. Here, the lyricist Ramesh B.G. stands as an observer of the modern society and the condition of Nepalese youth affected with the ethos of modernity. This song presents interesting questions to Nepali society not only for people’s appearance or reality but also for the condition of modern with the effect of time. This album is belonged to a reputed artist, especially singer and musician Narayan Rayamajhi but lyricist Ramesh B.G. has given more emphasis in this research. Here, word formation and its inclination are briefly analyzed.

B. G. uses the word ‘Besana’ as the cosmetic powder which is used for facial and makeup. This cosmetic powder is the product of capitalism. Capitalism refers to the industrial revolution which is directly associated with science and technology. So that, “Besana” here indicates the technological word which is the part of capitalistic modernity. Another word “Fashiona”, English word, normalized among Nepali people, is related with change in aesthetics and technology both. It is the imposition of social modernity too. Therefore, in the case of use of the word ‘Fashiona’ in this song, it is cleared that every modernities are interlinked each other. When we analyze through subject matter of this song, there is a story of change from the village life to city life. In the city life, the flux of modernity has worked as fashion among so called modern people from urban area with the impact of western culture. B. G. forwards his song as:

Boy: I kept on staring at you because of confusion

I almost called you brother because I was mistaken

You are using besana as a cosmetic powder

The fashion that is current is hard to recognize

Girl: there is no distinction between son and daughter

No matter, what ever you call me

You are using besana as a cosmetic powder

The fashion that is current is hard to recognize.

(Own translation)

There is no distinction between male and female because of their style of fashion in this modern era. In the primitive time, culture and the way of people were totally different from present. But now, the characteristics of youngsters have been changing; they are enclosed with the new style of fashion either male or female. The transformation of the styles, quality and modes of appearance of both locate their modern response in the case of fashion through the cause of modernity. B. G. uses other words like ‘pants’, ‘tight’ from English language and mixes them as Nepali words in Nepali language which indicate the imitation of modern thought patterns of the west. It is an example of the trend of western which is applied in the east as the impact of civilization to become unique. The subject matter of the village and town is compared with past and present. It refers that tradition and modern are compared with its characteristics. This is clearly assimilated with the concept of modernity in the global distance. In the song “Top”- an ornament of female –now wearing by male is the subject of discussion in this duet song which satirizes upon the male imitating in the name of fashion. In this song, B.G. further states:

Boy: Either the pant is of elder brother or of younger one’s

How much tight it is [...]

Girl: You only speak about me insultingly

Whose top is that which you have on your ear [...]

(Own translation)

If the condition of people is equal in fashion, if there is hard to point out the fashion; which one is belonged to whom, it creates confusion among people but that confusion makes people conscious and confident on their thought. By the cause of this process, new subject is emerged as modern spirit in the literary field it is only possible caused by modernity.

In the same manner, a popular Folk singer, Kabindra Subedi uses the word film Hall in his album *Philim Halaima*. The word “Philim-Halaima” indicates a house which is used to watch movie and is called “Chalachitra Ghar” in Nepali. “Film Hall” is a English phrase which reflects the aesthetic-cultural modernity and capitalistic-technological modernity too. The concept of film/ movie and hall are developed from western culture and western state. The people of Nepal are conscious about the industry of films and they are familiar with this word. Along with the acquaintance through the films, foreign language helps to increase their consciousness power about it. This is only because of modernization and westernization on the art, culture and literature. This consciousness is the consciousness of time.

With the assumption of modernity in the *Folk Songs*, all expressive practices make use of modern techniques, and with the implication 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 modern invention, evolution, revolution, freedom, and the ideas of imitation, transformation, admixtures and globalization. The changes from past to present, history to recent and

tradition to modern get a way to research of these traces of modernity in Nepali *Folk Songs*.

Therefore, Nepalese *Folk 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 experimentations that have come in fashion, science and technology, way of presentation, musical arrangement with other cultural, political, economical and social changes. Further, the progressive attitude of Nepalese youths is also articulated in the *Folk Songs*. The use of modern technological system in music and the effect of western thought patterns into Nepalese artists make *Folk Songs* unique as well as modern.

IV. Conclusion

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

Nepalese *Folk Songs* transfer itself from the past feudal tradition to modern lok-centred (public-centred) voices. *Folk Songs* arouse the awareness in people. In the song of Bhagawan Bhandari, "Loktantrako Kopila Layo", 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.

Further, the current trends in fashion are also reflected in *Folk Songs* since these songs are the mirror of the society and culture. In "Laichheu Besana", Ramesh B.G. portrays the present fashionable scenario of using "tight jeans pants" by females and "Top" by males which were not in traditional practices. The song further includes the growing female consciousness that male and female are equal in their rights. In the traditional way of marriage culture in Nepal, an individual could not raise her voice against the will of their parents. But, nowadays, because of the consciousness, women are revolting against the imposition of parents' decisions in marriage. In Komal Oli's song "Poila Jaana Paam", she advocates on elope-culture praying with

god in the festival of *Teej* to make female conscious upon their courage and demand for freedom of such imposition.

The spectrum of modernity has been penetrated in the *Folk Songs* through multiple aspects. The relevant song "Philim Halaima" encompasses the spirit of the capitalistic technological advancement as the project of being modern imitating English words. In the same manner, *Folk Songs* also capture the spirit of revolution in telecommunication that occurred since last few years in Nepal as its thematic concerns. In Lok Nath Sapkota's "Mobile Ma Missed Call", the missed call-culture is emphasized instead of Suseli-culture as a medium to meet the *Mayalu Jodies*. Likewise this song helps to acculturate the Nepali Roila tradition to western Rap culture. This admixture of Nepali and western patterns in folk music refers to the techno-capitalistic modernity.

In the past, *Lok Geet* was bounded with certain rules and regulations, chained with the stereotypical attitude of people, limited in the subject matters of god, goddess, king, queen, village, mountain, *daura*, *ghaans*, and *kuto- kodalo*, but, in present, the subject matter of *Folk Songs* changes from Majhimtar to Manila, Karaputar to Qatar, Lamjung to London, Nepal to New York and so on. We can consider it as an impact of globalization. In the song, "Hariyo Dollara", by a non-residential Nepali artist, Prem Raja Mahat, talks about life style, habits and aspirations of Nepali workers in New York. He further, uses English words and phrases like "dollar", "color", "pizza", "I love you", "how you do in" which are normalized among Nepali listeners. Such terminologies carry the aesthetic cultural values of western thought patterns.

To conclude, the transformation of subject matter, spirit, way of presentation, use of words, music arrangement, and recording system of *Folk* music from past to

present is due to the influence of modernity. The change in people/artists' attitudes, thoughts, and beliefs appear as the time and tech-consciousness in the Nepalese *Folk Songs*.

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