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(A Research Journal of Language, Literature and Culture)

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Editorial

Literary Association of Nepal (LAN) aims at promoting academic, literary and research scholarship with three objectives: (i) to disseminate Nepali literature abroad, (ii) to provide a forum for the study of foreign literature in Nepal, and (iii) to promote creative writing. The journal, since its inception, has been publishing articles on diverse issues of literature. We feel privileged to bring the 33rd Volume of *Literary Studies,* as a way of offering a platform for academic engagement for aspiring scholars in the fields of language, literature and culture. Thematically, this Volume is connected to LAN's 38th Conference with a theme of "Human-Animal Nexus in Literature" with a view to demonstrating the nexus between poetics and politics.

Special to this edition, the journal has two parts. The first includes research articles and the second includes creative writing. We really acknowledge the eendeavor of the authors/contributors in their respective works. Guided by transdisciplinary approach, the papers offer positions for intellectual deliberation and engage their audience/readers in various issues of the day such as love and revenge, music, politics, peace and war, environment, gender and race, myths, aesthetics (rasa and alankara) and mountain. Issues are drawn from mythologies, novels, plays, poems from home and abroad. Efforts have been made to maintain consistencies using Modern Language Association style manual . The editorial board will entertain all the constructive observations, suggestions and comments to enhance the quality of the journal in the next volumes and issues.

This edition of *Literary Studies* would not have been possible without the inspiration of Professor Shreedhar Prasad Lohani and Professor Padma Prasad Devkota. Ekta Books deserves special thanks for materializing this project into this form. Professor Laxman Gnawali, Professor Shreedhar Gautam, and, last but not the least, Mr. Khum Prasad Sharma, deserve special thanks for their efforts. Finally, the editorial board expects similar supports from the contributors in the days to come.

Editors

Presidential Speech

Human-Animal Relationship in an Anthropocene Era[1]

> How we treat our fellow creatures is only one more way in which each one of us, every day, writes our own epitaph-bearing into the world a message of light and life or just more darkness and death, adding to the world's joy or to its despair … Perhaps that is part of the animal's role among us, to awaken humility, to turn our minds back to mystery of things, and open our hearts to that most impractical of hopes in which all creation speaks as one.
>
> **Matthew Scully, Dominion**

Relations between human and animals have been drastically reconfigured by the emergence of industrial capitalism. A profound separation between humanity and natural world has been almost instituted, resulting into the alienation of modern citizens from a working engagement with nature and other creatures around them. We have developed isolation of urban awareness as reflected in our artificial, often depraved relations with animals. Further industrial technologies have intensified the degradation of non-human world. Modern cultural and material economy has changed the concept of human animal relations that existed before the heyday of either capitalism or industrialization. Studies have shown how the representation, consumption and management of animals in the nineteenth century did not always facilitate, but sometimes resisted European imperialism, scientific empiricism and capitalism, along with their more oppressive counterparts: colonial racism, slavery, indigenous dispossession and environmental depredation. So, reassessments and reinterpretations of the animals' place in contemporary contexts is the necessity of the present time.

The aim of my speech is to unfold the cultural history of the human-animal relation in the contest of globalizing modernity. My focus will be on the relationship between human animal narratives, and the social practices and conditions from which they emerge on the one hand, and on the other the evidence of exchange between human and non-human forms of agency. It is my belief that we need to go beyond reading animals as screens for the projection

[1] Prof. Dr. Gatam, President of LAN, Delivered the speech on March 1, 2019, in the LAN Conference held in Sauraha, Chitwan, Nepal

of human interest and meaning, which has been the predominant way of treating cultural representation of animals. C.L. Strauss has said that animals are "good to think", with implying that animality mediates the construction of humanity so that animals means whatever cultures mean by them. Scholars in the field of 'Animals Studies' or human animal studies reject anthropocentric assumption of such an approach. They are interested in attending to what animals mean to humans, and what they mean themselves beyond the designs of human beings. Contrary to such scholars, Donna Haraway has espoused the recognition of the non-human world as "witty agent, or actor and active collaborator in the construction of meaning". Such type of analysis explores what is at stake ultimately and that is our own ability to think beyond ourselves. Humans can represent animals experience through the mediation of cultural encoding, which involves a reshaping according to our own intentions, attitudes and perceptions. In seeking to go beyond the use of animals as mere mirrors for human meaning, our best hope is to locate the 'tracks' left by animals in texts, and the ways cultural formations are affected by the materiality of animals and their relations with humans.

Many people in the West and outside the West have started to deconstruct the obvious claim about the privileged status of the human, in contra distinctions to the animal, as the source of agency in the world. Such a reconceptralization of agency might facilitate a mode of analysis that does not reduce the animal to a blank screens for the projection of human meaning and might offer productive new ways of accounting for the material influence of the non human animal upon human and vice versa.

The ways in which animals are understood and treated by human must also be considered in relation to ways we feel towards them. In this regard Raymond William says that literature provides "often the only fully available articulation of structure of feelings which as living processes are much more widely experienced". Literary texts testify to the shared emotions, moods and thoughts of people in specific topical movements and places, as they are influenced by and as they influence the surrounding socio-cultural forces and systems. It is our concern to indentify the various structures of feelings that characterize human animal relations. The inclusion of human animal relations is a significant factor in the present context of the outwardly expanding globalizing dimension of modernity.

By turning their gaze beyond Europe, towards unfamiliar lives and locations, Enlightenment thinkers developed their notions about the world and the place of humans in it. The epistemological movements of the period were inextricably entwined with material expansion: trade, navigation, cartography, colonialism, and slavery. And the fictional voyages created by Defoe and Swift drew extensively upon the experiences of real life travelers–for example those of explorer, adventurer, trader, slaver and pirate.

The second feature of Enlightenment modernity demonstrated by all these adventures is the formative role played by human–animal relations. Whether as a concept (animality) or as a brute reality (actual animals), nonhumans play a constitutive role in the preoccupations of the modern enterprise: its relentless mobility (spatial, social, economic and epistemological), its development of commodity culture, its promotion of new scientific paradigms and its

determination to reconceptualize the human.

In medieval Europe the security of the division between human and animal rested upon theological and moral qualities. Christian dogma, exemplified by Augustine and Aquinas, saw human nature as a conflict between the animal passions of the mortal body and the divine aspirations of the immortal soul to transcend the former in favour of the latter. This version of humanity was guaranteed by a divinely created chain of being that ordered the world, material and immaterial, into a hierarchy which placed animals below humans, and angels above.

Humanism, however – first emerging within Christian philosophy, but eventually arrogating the cultural dominance of its theological parent – required a reconfiguration of this bifold nature of 'man'. Over the course of the seventeenth and eighteenth centuries, the growing authority of science and philosophy gradually but inexorably shifted the distinction between the human animal and all others away from the former's unique access to divine grace and possession of an immortal soul, towards a more anthropocentric concept of mind, as characterized by the capacity for rational thought. Again, animals were integral to this movement – literally, as tools for scientific experimentation, and conceptually, as a control group against which to prove the uniqueness of human intellect and agency.

Prior to the nineteenth century, no animal was more central to the commerce of everyday European life than the horse, as a mode of transport, agricultural machine, agent of communication, weapon of war and tool of colonization. European states rode to national prosperity and global power on the back of the horse. The publication of Charles Darwin's On the Origin of Species in 1859 is usually considered to mark the beginning of a new era in the study of life'. Harriet Ritvo writes, "for those who were persuaded by it, Darwin's theory of evolution by natural selection . . . eliminated the unbridgeable gulf that divided reasoning human being from irrational brute", and thereby 'dethroned . . . humankind almost implicitly.

During the first half of the twentieth century, the movement known as modernism brought about a parallel discrediting of sympathetic and sentimental engagement with animals in the aesthetic sphere. Rejecting the complacencies of Victorian modernity, the modernists aimed also to dispense with – or in some ways, reform – the legacy of the last great literary revolution, Romanticism. In much contemporary fiction, then, so-called wild nature is irremediably lost, or else subsumed into the manipulated and artificial spaces of the Frankensteinian workshop. The wild beasts feared by Crusoe and revalued by the modernists are captured, domesticated, neutered; their fangs are drawn and their claws clipped. The fictions of Coetzee and Findley, and many others demonstrate an emerging determination to re-engage literary fiction with the most vital and intimate of contemporary structures of feeling. They also suggest that today, living inexpertly with animals and our own animality amidst the ruins of modernity, we are especially in need of narratives that attempt translation between the animals we are and the animals we aren't.

Now I would like to emphasize the common emotion at the core of human and animals. In his book Mama's Last Huge: Animal Emotions and what they feel, F.D. Wall narrates the following incident to show how emotions are at our core.

> The two old friends hadn't seen each other lately. Now one of them was on her deathbed, crippled with arthritis, refusing food and drink, dying of old age. Her friend had come to say good bye. At first, she didn't seem to notice him. But when she realized he was there, her reaction was unmistakable: her face broke into an ecstatic grain. She cried out in delight. She reached for her visitor's head and stroked his hair. As he caressed her face, she draped her arm around his neck and pulled him closer.

The mutual emotion so evident in this deathbed reunion was especially moving and remarkable because the visitor, Dr. Jan Van Hooff, was a Dutch biologist, and his friend, Mama, was a chimpanzee. The event-recorded on a cellophane, shown on TV and widely shared on the internet-provides the opening story and title for the ethnologist Frans de Waal's game-changing new book, "Mama's Last Hug: Animal Emotions and What They Tell Us About Ourselves."

Other authors have explored animal emotion, including Jeffrey Moussaieff Masson and Susan McCarthy in "When Elephant Weep". (1995) and Marc Bekoff in "The Emotional Lives of Animals" (2007). Still others have concentrated on a specific emotion, such as Jonthan Balcombe in "Pleasurable Kingdom" (2006) and Barbara J. King in "How Animals Grieve" (2003).

For too long, emotion has been cognitive research's important aspect. In research, human's emotions were deemed irrelevant, impossible to study or beneath scientific notice. Animals behave. By examining emotions in both, F.W. Waal puts these most vivid of mental experiences in evolutionary context, revealing how their richness, power and utility stretch across species and back into deep time.

Emotions, De Waal writes, "are our body's way of ensuring we do what is best for us," unlike instinct-which leads to preprogrammed, rigid responses-emotions. Emotions "may be slippery," he writes, "but they are also by far the most salient aspect of our lives. They give meaning to everything". In this book, Waal sets the record straight. Emotions are neither invisible nor impossible to study; they can be measured. Levels of chemical associated with emotional experiences, can easily be determined. The hormones are virtually identical, from humans to birds. Emotions are not an affliction we must strive to keep in check. They are adaptive" Love, anger, joy, sorrow, fear all help us to find food and safety, protect our families, escape danger. Emotions enable us to survive.

So, it's no wonder that animals experiences and exhibit an array of them. Zebrafish can get depressed and respond to the some antidepressant drugs that human do. A dog who mistakenly bites his owner may be so upset over having broken this taboo that he suffers a nervous breakdown.

And like humans, animal can control their emotions when necessary. A frightened chimp will contort its face into an anxious "fear grain" Waal recalls watching fearful males abruptly turn away so rivals don't see their expression. "I have also seen males hide their grin being a hand, or even actively wipe it off their face," he writes. "One male used his fingers to

push his own lips back into place, over his teeth, before turning to confront his challenger." Similarly, I have seen nervous speakers in greenrooms hold their faces in their hands and push their cheeks upward to sculpt a frown into a smile before taking the podium, writes Waal.

Emotions are our constant, intimate companions, Birds and cats can tell human males from females merely by observing their movements. Like us, our fellow primates value justice and fairness. Waal recounts what happened during experiments with capuchin monkeys at the Yerkes National Primate Research Center, near Atlanta. Tow monkeys worked side by side in a test chamber with mess between them. For successfully completing a task, they were rewarded with cucumbers or, even better, grapes. If both monkeys got the same reward for the same tasks, everything was fine. But if one monkey received grapes while the other was rewarded with a more cuke, conflict arose. Sometimes one would hurl the vegetable back at the researcher in disgust.

We recognize ourselves in such stories. This is why they are powerful: They evoke our empathy, perhaps our most cherished emotional ability. But, to our detriment, researchers who study animal's behavior have been methodically warned against exploring empathy as a means of understanding. Too many illuminating observations have gone unpublished suggesting that humans share traits with other animals invites accusations of anthropomorphism.

We need to reorient our efforts to expand human and animal relations for our own delight and better life. Researchers should fight against all charges and obstacles that create a division between human and animals. New research and observation should be conducted to awaken the people and the governments of the time that human animal relations are vital for the betterment and even for the survival of humanity. In her new book, “Fellow Creatures: Our Obligations to the Other Animals,” Arthur Kingsley Porter Professor of Philosophy Christine Korsgaard makes the case that humans are not inherently more important than animals and therefore should treat them much better than we do.

I would like to end this speech by quoting from the great Irish poet W.B Yeats on how the animals are like us and how "Civilization" has taken away the sense of wonder and awe that was our common inheritance: "One often hears of a horse that shivers with terror, or of a dog that howls at something a man's eyes cannot see, and men who live primitive lives where instinct does the work of reason are fully conscious, of many things we cannot perceive at all. As life becomes more orderly, more deliberate, the supernatural world sinks farther away."

Let us not allow the animal in us to die and lose the magic of life and the world.

Thank you.

Contents

Section A: Research Articles

Dona Barbara, from an Amazon Ogress to a Loving Mother: A Tale of Revenge and Love

Bam Dev Adhikari

Introduction

Venezuelan novelist Romulo Gallegos' novel *Dona Barbara* (1929) is set in Venezuelan llanos and it depicts the conflict between barbarism and civilization that is represented by the figure of an amazon ogress and the figure of a good mother of the same woman named Dona Barbara. The specific setting of the novel, the Altamira ranch is a huge estate in the wildest section of the Arauca River basin of Venezuela, a ranch that was established early in the history of the country's cattle business. Altamira gets neglected by its owner for years until Santos Luzardo, the successor of the ranch, a lawyer and a Ph. D. from the University of Carcass arrives there and tries to set the anarchy in order. On the other hand, the Altamira ranch borders the El Miedo ranch, owned by a ruthless woman, an amazon named Dona Barbara, who becomes the owner of the ranch by the use of tricks and treachery. Dona Barbara tries to expand her ranch by trespassing the neighboring ranches with the forces of witchcraft, superstition and deceit. As Skurski calls her, "a personification of rural despotism" (617), she rules the llanos for pelf and power with revenge from men as her central motive. Brian Gollnick comments on this conflict as "Santos Luzardo triumphing through a plan to rationalize territorial organization and agriculture under an enlightened authority which contrasts to Dona Barbara's black magic and despotic charisma" (450). Thus, the novel establishes two lines, in the beginning, the line of civilization represented by Santos Luzardo and the line of barbarism represented by Dona Barbara. The novelist has associated the line of barbarism with the ogress figure and civilization with the mother figure of the same woman, Dona Barbara.

The Oxford dictionary defines ogress as "a female monster in fairy tales and popular legend, usually represented as a hideous giant who feeds on human flesh." The ogresses have appeared frequently in mythology, folklore and fiction throughout the world literature. Some of the examples of fairy tales that portray ogresses are "Hop-o'-My-Thumb", "Puss in Boots", "Sleeping Beauty", "The Bee and the Orange Tree", "Tom Thumb", "Hansel and Gretel" and "The Little Red Riding Hood." Joseph Campbell associates ogresses with cannibal mothers, who lure the children towards the candy house in order to lure them and eat them. He adds, "Cannibal ogresses appear in the folklore of peoples, high and low, throughout the world; and on the mythological level the archetype is even magnified into a universal symbol in such

cannibal mother goddesses as the Hindu Kali, the Black one" (68). J. Van Baal also gives a similar definition of an ogress. According to him, the ogresses are, "supernatural, infra-human beings: they eat their own people, suffer from an abundance of lice and find their way by scent" (100). The idea of the ogress can be found in literature, more broadly in metaphoric representation and the novelist calls Dona Barbara an ogress not in literal but in a metaphorical sense. As an ogress, Dona Barbara is initially portrayed as a devourer of men and a bad mother.

We can find innumerable instances of good and bad mothers from myth to modernity. The famous 'Solomon's Judgement' is an anecdote in the Bible which dramatizes two women claiming a single baby. As each of them claims the child her own, king Solomon orders his men to cut the child into two halves so as to give each woman a piece. The real mother disowns the baby and the king knows who the authentic mother is. The real mother sacrifices her baby thinking at least it would survive even with another woman. Amelia E. Bar explains this sacrifice, "For mother-love is the spirit of self-sacrifice even unto death and self-sacrifice is the meat and drink of all true and pure affection" (408). Dona Barbara is portrayed as a bad mother throughout the novel but the story takes a dramatic twist at the end that makes the reader forget Dona Barbara's mistreatment of her daughter throughout her life. Blind in her goal of revenge and restitution, Dona Barbara forgets her maternal duty towards her daughter Marisela and runs after a wild adventure of her men devouring journey of an ogress, but the 'bad mother self' finally surrenders before her 'good mother self' and she makes a motherly sacrifice for her daughter.

Dona Barbara: The Birth of an Ogress

The novel dramatizes racial discrimination in the Americas in the nineteen-thirties when the non-whites were regarded as non-human. It was a time when even the rape and sale of Indian, black and Mestizo girls were rampant in the whole South American continent. A Mestizo girl Barbarita, a cook in a seafaring pirogue is gang-raped and her prospective suitor Hasdrubal is brutally murdered by five young men and the girl is nearly sold to a Turk, a jungle man with a harem of wives of all races and age groups. One of the rapists remarks, "Now we can sell her to the Turk and the twenty ounces he offered will be enough" (58). The girl somehow escapes from being sold and develops only one motive in her life, the motive of revenge with the race of men. The narrator comments that "she lived only to gain the secret knowledge necessary for bewitching men" (59). Barbarita does all she can in order to be avenged with her wrongdoers and these include from witchcraft to other superstitious extravagances. Her sex appealing beauty and body structure also help her to incarnate herself into men trapping ogress. The novelist adds, "Just so it was some years before the mestiza's hot sensuality combined with her bitter loathing for men" (61). In the novelist's opinion, she looks at once "wild, beautiful and terrible" (*Barbara* 70). She becomes Dona Barbara from Barbarita and starts her men devouring wild journey using trickeries of all sorts including her feminine appeal, witchcraft, bribes, warning, intimidation and so on. Julie Skurski gives her comments on this transformation.

> In the past, she had been simply Barbarita an innocent, untutored girl who yearned for love and whose youthful self is later mirrored in her daughter, Marisela. Now she has become the feared Dona Barbara, a destructive figure of undifferentiated sexual energy, with male and female impulses mixing in a monstrous hybrid combination, driven to conquer men in revenge for her own conquest. She is the creation of a monstrous act . . . (623).

Within a few years, the innocent girl Barbarita yearning for the love of a man called Hasdrubal gets transformed into a man hunting amazon, an ogress, whose seen and unseen activities are oriented only towards being avenged of her past torture and horror.

Dona Barbara's Wild Journey of an Ogress

Dona Barbara becomes so influential in the Arauca basin that myths are created and circulated in the neighboring regions. While sailing towards the llanos, a boatman remarks, "Do you know this Dona Barbara of whom there are so many tales told in Apure country" (23). Finding Santos Luzardo being inquisitive about the woman, the boatman adds, "They say she is a desperate woman and leader of a troop of bandits. She orders to assassinate anyone who shows any sign of opposing her" (23). When Santos Luzardo becomes more curious about the woman, the boatman warns him, "She's a woman who has pocketed heaps of men and she never misses when she begins sweet talking. She gives a man a love potion and ties him to her apron string and then she does what she likes with him because she knows witchcraft" (26). The novelist even associates Dona Barbara with a fierce alligator, "That's the one-eyed alligator of the Bramador pass, and bullets don't go into him" (29). Like the one-eyed alligator of the Bramador pass, Barbara develops a one-sided plan to usurp the property in the llanos, be it legally or illegally, be it by love or by threats and be it by rational means or superstitious means. She is so absorbed in her mission that even motherhood cannot spot her in the wild journey of revenge.

Motherhood is considered an important achievement for a woman but this emotional feeling does not stop Barbara in her wild race of bewitching men for a property. Barbarita becomes Barbara and Barbara becomes a mother but motherhood does not bring any changes in her men devouring wild adventure. The narrator comments on her character, "Not even motherhood could quench the ogress' hatred. On the contrary, it deepened that hatred. A child in her womb was to her another victory for male, a new injury undergone" (62). Usually, it's men who make the women suffer by impregnating them but in Barbara's case, it's the other way round. Barbara gives birth to a daughter and she gives the baby to her father Don Lorenzo, who bears the entire responsibility of rearing the girl. The father of her daughter becomes her first quarry of her men hunting game. By tricks and treachery, she succeeds in snatching his land from Lorenzo and she names it El Miedo meaning 'fear' in Spanish. Poor Lorenzo goes to a hut in the palm groove where the girl Marisela grows without motherly affection at all. Dona Barbara abandons her daughter thinking she can be a hurdle in her mission of taking revenge with the race of men.

Barbara uses the ranch El Miedo as a base or starting point for her further trespassing

purposes. Her major plan is to occupy the bordering ranch called Altamira belonging to Santos Luzardo, an educated and civilized man. The novel depicts the conflict between Dr. Luzardo, an educated man and a lawyer and Dona Barbara, an uncivilized ogress. The conflict between them can be interpreted as a struggle between civilization and barbarism in the South American continent, a leitmotif that stirred the writers since the publication of Argentine novelist Domingo Faustino Sarmiento's *Facundo.* Melvin S. Arrington remarks, "The conflict on the Venezuelan llanos between Santos Luzardo and Dona Barbara is a microcosmic re-enactment of Sarmiento's archetypal struggle between civilization and barbarism" (631). Santos Luzardo wants to protect Altamira by building a fence and Barbara wants to foil his attempts. Barbara wants to conquer the entire Arauca basin using weapons like love, ticks and treachery. The novelist comments, "Her greed loosed, she determined to own the entire basin of the Arauca, . . . began to sue all her neighbors, winning through the corruption of the judges whatever she could not gain from justice" (66). She acts as if her aim in life is to bewitch men and acquiesce their property and she gets uninterrupted success and her final target becomes the Altamira ranch.

Dona Barbara reaches forty and even at the age of forty, she harbors the same hatred towards men and her lust for a property does not diminish. The narrator comments on her character, "She was the notorious Dona Barbara: a compound of lust greed, and cruelty with a pathetic little remnant in her bitter heart of something pure and sad the memory of Hasdrubal (71). Then the narrator passes comments on the memory "The memory of Hasdrubal always came to her when she encountered a man who was a worthy prey" (71). Her mission of trapping men and hoarding property goes on uninterrupted and she even does not have time to think about her daughter, who spends the life of a pauper. The mother gets richer and richer but the daughter always remains in destitute. The narrator comments on the mother-daughter relationship, "Nothing referring to Marisela had ever interested Dona Barbara for she had never felt toward the girl even the instinctive love of an animal for her suckling young" (269). However, the mother figure inside Barbara remains subdued; it does not disappear from her heart and waits for the proper moment for the eruption.

Barbara's divided self between an ogress and a mother comes to the surface when Marisela becomes an adult girl. She wants to send her daughter far from that area so that she would not come face to face with her and create disturbance in her mission. She sends her servant to Marisela saying, "Take these. Carry them to her. Say that there are three hundred pesos here. Tell her to go away from here with her father and to do every possible thing to keep me from ever hearing of her again" (480). If she had no feelings toward her daughter, she would not have thought about her at all. Thinking that her subdued feeling towards her daughter can overcome her and she would deviate herself from her mission, Barbara wants to send her daughter far from her. The daughter too does not have any feelings towards her mother. She does not want to take this money but she does not have another way to save herself from Senor Danger either. Senor Danger, an American is trying to marry Marisela by bribing her addicted father with alcoholic drinks. Marisela replies to Barbara's man, "No matter how much you

wash them, it will always disgust me too much them. Leave them there. It's not the handkerchief that I mind" (481). The money she receives from her mother does not rouse any feelings towards her mother. The mother-daughter cleavage remains as intact as before.

Dona Barbara believes that she would weaken Santos Luzardo by witchcraft and she gets his body parts measured by the help of cords. Marisela wants to save Dr. Luzardo from being victimized by Barbara's witchcraft and goes straight to her mother's room to snatch those ropes. Dona Barbara sees her daughter after years, gets dazzled by her body and beauty and hesitates to attack her. Both mother and daughter make of tug of war, each trying to get the rope for herself and, for the first time, Marisela speaks to her mother an insulting word, "Witch!" (404). The narrator comments on mother-daughter confrontation, "The conflict in Dona Barbara's heart, when she heard from her own daughter the insulting epithet no one had ever dared to pronounce in her presence, was like the collision of two masses hurtling together and falling shattered in ruins" (404). It's rare in real life or even in the literature to find an instance where her own daughter blames her mother 'a witch.' Dona Barabara cannot hurt her daughter because of the unexpected presence of Santos Luzardo and the relation between the mother and the daughter remains as divided as before.

The Metamorphosis of a Mother from an Ogress

Dona Barbara has been portrayed as an enigmatic character. Her feeling towards Santos Luzardo remains ambiguous throughout the novel. On the one hand, she wants to occupy more and more territory of his property Altamira, and on the other hand, she has a longing towards him. Her submerged feeling of love towards Santos Luzardo comes on the surface when her men report that Marisela and Santos Luzardo are getting married. Dona Barbara approaches the wedding couple and points her revolver straight towards her daughter's breast. But things do not go as she had planned. She cannot fire her gun at her own daughter. The narrator describes, "But as if that tiny beam held all the weight of the star from which it was reflected, the revolver descended without a shot" (570). Dona Barbara stops and gazes at the couple yearning for a new life. Unexpectedly, a maternal sentiment comes to her mind and she speaks, "He is yours. May he make you happy" (571). An unexpected metamorphosis takes place; a mother is reborn from an ogress. Kurt L. Levy comments on this metamorphosis, "so the cruel despot (Barbara) becomes increasingly disoriented: the grasslands' sphinx has turned into a sphinx unto herself" (119). Julie Skurski relates it with Barbara's memory, "But she suddenly 'sees' as in a vision, her former self incarnated in the person of Marisela and decides instead to leave the llanos" (624). A new woman is born in Dona Barbara, a mother becomes dominant in place of the ogress and she remembers her old lover Hasdrubal and thinks that the ghost in her mind has found an easy outlet.

Santos Luzardo was told about one-eyed alligator of the Bramador Pass on the boat while he was heading towards Arauca. The beast is ambushed and killed by Luzardo's men just before Barbara surrenders in front of her daughter. Carlos J. Alonso associates the death of the beast with the powerlessness of Barbara. He argues, "Given the identification of the beast

with Dona Barbara explicitly advanced at the beginning of the scene, the contest between Santos Luzardo's men and the alligator is depicted by the text as alluding allegorically to the struggle between Luzardo and Dona Barbara" (121). The identification of Dona Barbara with the one-eyed alligator and the death of the beast signals the end of Barbara's despotic regime in the llanos and establishment of order and justice. The victory of Santos Luzardo is the victory of Marisela as well because they are getting married and uniting two estates El Miedo and Altamira into one estate. The end of one-eyed alligator, symbol of Barbara's fierce self indicates the birth of good woman, a mother in Dona Barbara.

When the ogress is no longer present in Dona Barbara, the ranch seems alien to her and she feels restless in her own land where she had exercised her power for decades. Hurriedly she reaches her home and writes the last will in a letter to Santos Luzardo, which says, "I have no other heir but my daughter Marisela and I hereby recognize her as such before God and men. Take charge of arranging all the details of the legacy for her" (576). Dona Barbara gallops down the Arauca but nobody knows where she has gone. The novelist ends the novel with a sentence, "The name of El Miedo disappeared from the Arauca, and all the lands once more became known as Altamira" (578). As the tale of revenge ends in the love of a mother and the orgress fades into the mother, the novel ends in a note that ultimately civilization defeats barbarism.

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Beyond Beasts: Some Cases of Native American AniManism

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Introduction

We all are animals and animals (are) us. There is only a thin line between both of us and beasts. We often tend to fall towards the beastly line. This paper, however, will show how the Native American tribes maintain their ties and wisdom with the animals. For them, animal spirits stand for life and livelihood. They regard animals as "the messenger for wisdom about life, nature, and power. These also prophecy future (events), as we take dogs' moaning to herald earthquake and cats' growling to trumpet troubles. The tribes represent those spirits through symbols on clothes, art and ceremonial items as "Traditional Ecological Knowledge," or TEK, in short (Grayson). For example, northern Plains peoples used buffalo images in holy rites and placed its skulls on homes to honor its spirit while others name clans after animals, and use animal amulets, talismans, and fetishes. In Nepal also, some Tharus have *Gajaraj* (King of Elephants) clan; and *Hatti* (elephant) is the clan name of a Vaishya caste in Terai. Here Gaindakot, across the Trishuli River, is named so as "a habitat of rhinos" and Chitrawan (Chitwan) after Chitrakut, India and it celebrates the entire flora and fauna along with the humans. Other noteworthy animal place names, among many, are Gaighat (Udaypur), Bayalbas (Sarlahi), Ghodasahan (Bihar, India), Gaushala (Mahottari and Kathmandu), Gauchar(an) (Kathmandu), Singapore (Singapore), and so on. Many deities have animals as their carriers or costumes like snake and tiger skin (Shiva), mouse (Ganesha), and peacock (Saraswati), and many nations have animals as their prominent national symbols like eagle (USA), tiger (India), lion (Sri Lanka). Even some currencies carry animals denoting denominations—for examples, gainda (rhino) means 100.00 NPR, bagh (tiger) stands for 500.00 NPR, and hatti (elephant) is worth 1,000.00 NPR.

Discussions

Rene Descarte (1641) and his modern industrialized followers, however, call animals as non-humans, and non-homo sapiens or insentient, "simply automata, with no ability to reason or have an ability for self-awareness" (qtd. Boyd). These exclude pets and zoo animals. But Boyd condemns their commoditization, and general treatment and disregard to those many on farms, fisheries, and pharmaceuticals. But animals *do* have animism—that is wisdom, conscience, and cosmic sense, and thus command our respect. We Nepalese, especially Hindus

respect and reciprocate their wisdom every day by offering some grains to the birds or *ausa* (food offerings) to nature before every meal. We pray and circumambulate tulsi tree (basil plant) and pray to different other plants (for example, mango, banana, bunyan, peepal, sugarcane, *amala*, etc.) and animals (for instance, pigeons, cows, horses, elephants, and so on) During Tihar we worship crow, dog, cow, and ox for all five days, that is together called Yamapanchak, as saviors and/or carriers to the heaven. Jains (onion and garlic abstainers) and other vegetarians and animal rightists like PETA (People for the Ethical Treatment of Animals) and ADL (Animal Defence League) show high respect for all animals. Indigenous and native Nepalese, Chinese, Tibetans, and other Mongoloids celebrate their festivals and New Years (e.g. Lhosars) in the name of nature and animals like dog, monkey, horse, and so on. We also observe Cow and Horse Festivals (Gai Jatra, Ghode Jatra, etc.). And the legend has it that one of the seven Buddhas that were born in Nepal offered his body to a starving tiger so that the latter could survive, and the last one—Siddhartha Gautam Buddha—paid tribute to him by greeting as "Namo Buddhaya" (Hail Buddha).

Narrations

Before moving to Native Americans' stories of human-animal harmony, I hereby cite some of their stories of interspecies and intraspecies conflict. For example, "Puma and the Bear" tells us about Puma's conflict with the Bear as the latter elopes with his wife. Puma and his son fight with the Bear, break its back on a rock, and retrieve the lady. But Puma sends the unfaithful woman to the woods, and together with his son leaves "on another hunting trip to find a new wife and home for themselves" (Welker). In "Porcupine Hunts Buffalo," Welker narrates how a Porcupine tricks the buffalo far across the river by riding inside its belly and tearing its heart with its heavy tail. He butchers the buffalo with a Coyote's help who gives it the belly part and asks to go wash it but forbids him to eat it. The Porcupine defies the Coyote and so the latter kills him, and informs its family of its hunt. Meanwhile, the Porcupine, through his earlier wish inside the buffalo's belly makes a red pine grow there and comes magically alive. He perches atop and kills the entire coyotes, except the young one, gathered below. Then he and the baby coyote go home and together hunt buffalo. The third story, "Two Grandsons," tells us how the grandfather retrieves the youngest boy's body from the meat of an elk that the boy had given to a jungle man and who had killed him. The grandfather does so by making the older boy take the meat out of the man's teeth and pile it. Early next morning the boy comes alive. Below I cite examples of Native Americans' good relations with animals, understanding their behavior, and respecting them for the human traits and wisdom.

Illustrations

Native Americans like Utes (especially women) also take part in Bear Dance to increase their hunting and virility, and to instill the same spirit in the now "grown-up" girls. They also participate in the Sun Dance for individuals or community (barrio). These Red Hoods, thus, retain their native or Uterine "redhood," orality, and posterity. Ute men mark their puberty by hunting but not dining deer. Women, too, mark it avoiding deer meat and some other activities

(*Ute Encyclopedia*). These and other hunter-gatherer societies regard animals as *sapiens* and show respect even while hunting them. They believe that both human and non-human forms moved and evolved together and harmoniously and, therefore, humans should retain mutual respect, nature kinship, and conviviality (Boyd).

The Yup'ik Eskimo of Alaska, likewise, call animals as non-human persons (Grim). So do the Haisla and Henaksiala peoples of Northwest British Columbia (Harris, qtd. Boyd). Both tribes base their worldview on the perennial ties between the two. They also believe that the animals only give themselves to the respecting hunters. Together these immortal souls undergo birth, death, and rebirth. Self-aware, both can carve and control their own destinies. Most significantly, humans are just a group of persons among a larger group of persons—that is animals. According to Harris, a mountain goat disguised/incarnated as a human showed a hunter the animals' personhood (qtd. Boyd). The Gwich'in indigenous population of Northern Canada and Alaska also believe that both humans and non-humans can exchange forms. According to a legend, a Caribou remained a human before returning to its animalhood; a human, too, lived like a Caribou for a year (Gwich'in Elders). They, therefore, use every hunt wisely, treat or keep alive a hurt one, and avoid stepping in its blood if killed or dead.

The Rock Cree, according to Brightman, also believe that animal souls give themselves up to the hunters as per their regards to themselves and their bones and blood. Their and other hunter-gatherers' women, too, abstain from some activities, particularly during adolescence, menstruation, and pregnancy for the hunter-gatherers' success and their own fertility. Cree women, however, often snare small game, fish and furbearers, and hunt even moose, caribou and bears. Even their men boast of the spouses' achievements. All regard women especially lucky as trappers of martens (Brightman).

Some hunter-gatherers interact with wild animals as free and equals. The settlers and herders, however, control them. This owes to urbanity, modernity, and mercantili*ty* [my coinage/emphasis]. Bulliet explains it better.

> Wild species that might earlier have been considered ancestors or embodiments of sacredness were increasingly classified as predators (on humans and their domestic livestock), quarry for human hunts, competitors for space and resources, vermin, or spectacles for observation as captives or in staged fights. The more sophisticated categories and conceptions of animals, together with the expert knowledge of nature that went with them, lived on in the groups that refused, sometimes down to the present day, to make use of the domestic species they had access to. But people living in domesticity generally looked down upon people living in pre-domesticity.

Nuer (Evans-Pritchard) and Sebei (Goldschmidt), for instance, castrate and commoditize bullocks. The latter even doubt that animals have any souls or spirits. They hegemonize humans over cattle though they believe that the latter can understand, if not speak, words, and see them as competitors, and therefore, must be annihilated. On the contrary,

researchers like Lemieux, Bekoff, and European Commission find dolphins, pigs, and cattle respectively quite sentient and self-aware while Boyd finds species like Beluga whale in the Arctic highly familial and emotional. In the last case, many whales waited till the adolescent was rescued, and cheered when it swam back to them. These instances tie the human-animal knot tighter and more humanely and personally while whetting interests in "animal theology" beyond bands and clans (Aftandilian 193). We, too, must rise beyond the "beast" that resides in us, and often threatens to goad out of our spirits. Yes, rise, be the animal-person, move towards the sublimity, meet the Ultimate, and complete the life-cycle that we get only once in an era. Most importantly, we must show "humility and respect" (Lewis and Jordan 118) to our *stronger* predecessors or foremost fore-fathers, and promote AniManism rather than sheer humanism.

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Resistance of Widows in Deepa Mehta's *Water*

Bimala Sharma

Introduction

Deepa Mehta's *Water* (2005), set in 1938 explores the lives of widows in an *ashram* in Varanasi, India, narrates the story of bodies that enter into the machinery of power.

As Simone de Beauvoir's statement is 'one is not born, but rather becomes a woman' similarly widows also become or are produced by the society. The ashram works for the society as a production house which employs disciplinary frame to maintain or produce widows. The reason for this inclination is that the widowhood in Hinduism that Mehta critiques, requires knowledge of the system that is invisible which keeps the bodies in its grip to continue the widowhood as society demands. Mehta's film revolves around this theoretical framework with the aim of presenting how an individual suffocates under the pressure of disciplining regulations. This article, thus, aims to present the film as an examination of the ways in which the bodies (widows) are produced as are needed for the continuation of the society, how these bodies resist the forced manufacturing and how individuals attempt to change the power relations, resist and negotiate with disciplining forces and the limitations of this strategy. *Water* directed by Deepa Mehta is the primary data. Qualitative research method and feminism as theory is employed to meet the objective of this research article. Secondary data includes all the works related to this film and the theory of feminism. The Romanized version of the dialogues and their translations are done by researcher herself.Firstly, the article explains how widows are produced/manufactured in which the process of production is explained which includes clothes/appearance, shelter and food then it focuses on how these bodies resist to the hegemonic disciplinary frames and finally breaks them which finally results in suicide and fleeing. Thus, the argument of this article will pivot around an institution within which Mehta successively situates her female characters: the widow *ashram* in Varanasi.

Producing/ManufacturingWidows

The film begins with these quotations from The laws of Manu Chapter 5, Verse 156-161, Dharmashastras:

> A widow should be long suffering until death, self restrained and chaste.
> A virtuous wife who remains chaste when her husband has died goes to heaven.
> A woman who is unfaithful to her husband is reborn in the womb of a jackal.(Mahadevan 171)

After the demise of her husband as the scriptures say that widows have three options- marry husband's younger brother, burn with the dead husband or lead a life of self-denial. Like the sati, ascetic widowhood is also symbolic of continued devotion to the dead husband's memory, and therefore a continuing symbol of martyrdom.

Naming in Deepa Mehta's film has special significance.Major characters are Chuyia, Kalyani, Shakuntala, Narayan, Sadananda. Chuyia means a rat as she bites Madhumati and runs here and there her name is justified, Kalyani means one who works for welfare. Kalyani earns bread for all the widows in the ashramthat's why she has long uncut beautiful hair, her room is in attic upstairs, she is not asked to do any work, she is the privileged one. Shakuntala is the only one who is literate. Her self-confidence clearly is projected through her deep voice, dark looks and her actions. The *ashram* is in Dharmaghat which signify*dharmic* activities are only conducted but the act as prostitution, the language Madhumati speaks, the song Gulaboo sings all ridicules to what is expected and what actually happens in the *ashram.*All the widows in the *ashram* call *didi*which justify elder widows' function as agents of the institution to inject society's rules and regulation to turn youngers widow.

Process of producing widow

The film begins withChuyia eight years old married girl child chewing a stick of sugar cane sitting in a bullock cart accompanied by her sick old husband, her father and an old lady. Then it is shown that near a *ghat*Chuyia's father wakes her up and asks whether she remembers her marriage and says *"bitiyatumheyaadhyijiskesathtumaharabihahuwatha? Wo ab nadikibhet chad chukahyi.* (baby do you remember the one with whom you were married to? He is now dead.)"She replies*"nahi* (No)" and he further informs*"ab tum vidhwa ho gayi ho.* (Now you have become a widow.)" *Dharma* as an institution is employed in makingof or producing the docile body.First, the psyche of Chuyiais attacked as she asks the innocent question Chuyia: *"kabtak?* (till when dad?)" This question mocks at how the child's mind is programmed.

The scene of the *ghat* is very powerful in showing how the body is disciplined on the name of *dharma.* Her old husbandis shown lying dead on the pier andChuyiais by his side.The old lady breaks red bangles worn by Chuyia with a stone. Water is poured on parted hair to wash off *sindoor.* Then Chuyia's long beautiful hair is chopped with a pair of scissors. The closeup scenes of choppingher hair is so vicious that it's a kind of physical and psychological torture. The sound and sight of moving scissors, sharpening of blade, falling of locks of chopped hair on her body, massaging of water on her head to soften hair, her innocent face, dark black eyes, her body wrapped in white cotton saree, all just expose the sufferings she is bearing in order to manufacture the docile body or product which *dharma* and society demands.

Then she is taken and deposited in the *ashram* in Varanasi populated by widows where "widows perform the motions of life according to the dictates of a code that decrees the accumulation of sat (truth) the lack of which in the first place has been the cause of the loss of the husband figure. Sat can be garnered only through the curtailment of worldly/bodily desires, such as those for dress, ornaments and rich food" (Chadha 93).As she peeps into this new world

of *ashram* from behind the walls of the *ashram* she finds uniformity in the widows.All of them are wrapped in a white cotton saree their bodies are lean and thin except Madhumati's.Widows who are captivated in this *ashram* are there to produce them as perfect widows as Hinduism and the society demands and for that they need to undergo the procedure.

After having the view of the *ashram,* the conversation between the father and Chuyia goes like this Chuyia: *"baba gharchale?* (Dad let's go home?)." Father: *"ab yahitumharagharhyi.* (This is your home now)." Chuyia: *"fir ammakaha?* (Then where is mom?)" Chuyia is in pursuit of the former house with mom, dad, brother and sister. She is unknown of the fact that the demise of her husband kills her too and she becomes meaningless or useless to the home. After the death of the husband, she 'ceases' as a person and passes into a state of 'social death' which also signals her 'sexual death'… As a widow, she is reduced to a void, a zero" (Mukherjee 219). As she is turned into a zero now "the question rises about where to place her" (219). This is the reason she is deposited in the*ashram.*This shows Chuyia is transferred from one institution a home with father and mother to this another institution the widow *ashram.*

As Chuyiaenters the *ashram*Madhumaticalls one of the widows *"O Randi*... (O strumpet…)" this is a great shock because this kind of foul language is not expected in such *ashram.*It is kind of resistance which has spilled because of agitation. Madhumati the matriarch of the *ashram* orders Kunti to leave Chuyia and asks Chuyia to come closer to her and explains her that now this is their and Mitthu's home and further she explains *"shastrameinlikhahyiauratmardkiardhanginihotihyi jab wo zindahotahyi . . .aur jab pati mar jatahyi . . . to patnibhiadhi mar jatihyi to fir vidhwakodardkaisa"* (in shastras it is written that woman is better half of a man till he is alive . . . and when he dies . . . she is also half dead so how can a widow feel the pain or get hurt) so this clarifies that as widows are half dead they should not feel the pain means their body and mind should practice bearing pain without any complain.

Then Chuyia says *"humewidhawanahi banana hyi*(I don't want to become a widow)" and as Madhumati says she will tie her hands and legs and throw her in Ganga she bites her foot and runs off and the whole environment turns out to be a playground since everyone runs to catch her and Madhumati gets agitated. Then Chuyia hides herself behind the door where Shakunatala is making turmeric paste. She asks Chuyia to sit in front of her showing her back then she applies the turmeric paste on her shaved head and asks her to sit in the sun which will heal the cuts, wounds and keep her head cool this clarifies how the body is processed to become a widow.

Further the conversation between Kalyani and Chuyia clarifies how *dharma* is injected into the psyche of a child. Chuyia: *"kyaunkosunayidetahyi?* (Can he hear?)" Kalyani: *"unko sab sunayidetahyi.* (Yes, he can hear everything.)"Chuyia: *"kyakahaunhone?* (What did he say?)" Kalyani:*"tumyaha se jaldichalijaogi agar tumneJayshreekrishna ka jaapharroj 108 bar kiya.* (He says you will go soon from here.If you chant *Jayshreekrishna*108 times a day." Chuyia: *"108! mujhko to 10 tak hi ginanaaatahyi.* (108! I know to count only up to ten.)"This

shows Chuyia is illiterate and accepts what Kalyani teaches her. She starts chanting *Jayshree Krishna* even in the sleep so that one day God might accept her request and will take her home. While Kalyani and Chuyia go to Gangaghat to batheKaluthe puppy,at that time Kalyani says *"juookesathsathpaapbhidhuljayenge* (sins will also be washed off with the lice.)" So, bathing in Ganga for widows is not only about cleaning the body but purifying and cleansing the soul and body. As Chuyia runs after the puppy Kalyani runs after her while running she hits a married woman and she says in angst *"kahabhagi ja rahi ho?* (where are you running to?)" *"tum to kuwariladkikitarahbhagi ja rahi ho.* (You are running like an unmarried girl.)"This indicates widows are not allowed to run only unmarried girls can run.

Clothes/Appearance

Appearance is one of the major concerns. How a body of widow should appear according to Hinduism. Chuyia asks Narayan: *"tumhepatahyi hum vidhawahyi?* (Do you know I am a widow?)" only the first sight of Narayan can distinguish thatshe is a widow because "the body is not only a text of culture. It is . . . a practical, direct locus of social control; it is a metaphor of culture" (Bordo13). As her whole body is wrapped in white cotton saree, bare footed, shaved head, weak, lean, thin,dark sad face, etc. all signify that she is a widow. She appears same as Hinduism has set the standards for a widow's appearance in India hence Narayan is able to know that she is a widow.

Shelter

Shelter is the next all widows live in the old tormented tattered *ashram* run on the money collected out of donations. Their shelter too is dark like their hearts because of the sadness of their lives. It is broken and old near Dharmaghat. The name Dharmaghatitself clarifies the purpose of the *ashram* but the movie mocks at it because the activities that are conducted inside goes against what the *dharma* says. All the widows except Madhumati sleep on a mat on floor in dark cold congested rooms without adequate ventilations.

Food

Food is one of the major ways of controlling the body. Buwa remembers her marriage *"jab pandit mantra pad rahe the ammaekchantamarigaal par uske bad fere hone tak chu bhinahikiye hum* (when the priest was chanting mantras my mother slapped me. After that till the whole ritual of marriage is over I didn't make a singlesound) . . . *badabadagolgolrasgulla, garam garamgulaab jamun raaltapakrahithihumari*(big big round round*rasgulla,* hot hot*gulaab jamun,* my mouth was watering), *besankeladdooasli ghee mein bane . . . sonekiashrafia . . .* (*laddo* made up of *besan* cooked in pure ghee . . . gold coins, . . .)"and then she asks Chuyia*"tumharepaasladdoohyikya hum to sotejagte bas laddooke hi sapanedekhtehyi.* (Do you have *laddoo*day night I always dream of *laddoo* only?)" Chuyia goes to a nearby temple where she finds all the widows dancing and singing hymns which is the only entertainment or one can say is the way of keeping them engaged so that it is easy for them to

live. At the gate of the temple these widows sit to beg alms Chuyia too sits there andgets few coins but she doesn't like to beg and gets irritated and goes off after getting few coins by a girland Chuyia vents her anger saying*"doob mar* (drown and die)" and goes and then one of the widows says *"dhiredhireadat pad jayegi*(gradually she'll be habituated)" this means it is also about habituating oneself into the system. Bordo argues that women use their bodies as a language of protest. They silently turn within themselves and search for ways to negotiate with the system so as to be able to practice their most natural human desire: freedom of expression. If verbal expression is frowned upon, their bodies are to be used, since it is what they are left with. Their bodies are their new texts, allowing them to communicate not through words but through actions (Bordo16). Hence stumping of Chuyia's feet reflect the same.

Chuyia buys *laddoo*for Buwa with the coins she gets as alms. While buying the *laddoo*Shopkeeper asks: *"ye vidhwakabsejala bhuna khanelage? Bolkyachayie?* (From when the widows started eating fried food? Say what you need?" and after having *laddoo*Buwa dies as her desire of having *laddoo* is fulfilled. Buwa's desire to eat *laddoo*explains that at that time there used to be child marriages and they were not aware of what was going on they only remember their lust for delicious food.Kunti tastes each and every item before serving meal to Madhumati. The way she eats, gobbles and swallows the food clarifies her crave for thefood. All theother, except Madhuamti,are given very less food. While having food Buwa advises: *"Chuyiajaldijaldi mat kha ekek daana chabachabake kha bhagwan jane aglakhanatumhekabmilega* . . . (Chuyia don't eat fast. Chew each bite many times God knows when the next meal you will get.)"They were not certain about when they will get the next meal.

To achieve the body of widow it is necessary to process it in a perfect manner for that food is one the major elements. Widows in the *ashram* are deprived of sufficient, healthy, nutrient, fried, and fatty food this is the reason most of them are lean and thin only Madhumati and Chuyia are chubby. Madhumati being matriarch has control over everything so she can have whatever she likes and Chuyia is a child and the new entrant in the *ashram.*
Gulaboo the pimp supplies *ganja* (marijuana) to Madhumati and ferries prostitutes to the *Seths* in the town from the *ashram.* As she enters the *ashram* and sings: *"sainyiabinagharsunaa* . . . (the house is boring without husband)."This is ridiculous the norms of the *ashram*is broken because a pimp is allowed to sing such song andMadhumati the matron of the *ashram* uses *ganja*(marijuana) to control her sexual urge.

Narayan and Rabindra witness the scene of ferrying Kalyani to the next shore for prostitution and have conversation:"Rabindra: *Wo dekhogayi*(look she went). Narayan:*kaungayi?* (who went?)Rabindra: *Vaishya kisi Seth se milneshayad mere babuji se.* (prostitute to meet some *Seth* may be my dad)Narayan: *Vaishya lagtihyi wo? koi vidhwahyibefkoof.* (Does she look like a prostitute? Fool she is a widow) Rabindra: *"Jantahun inn zameendaroko in vidhwaoonkeliye wo kyakehetehyiangrejimein* "unnatural concern" *wo hyiinkeliye. Inmein se shayad hi kisikanaaminhepata ho wo to badiwali, chchotiwali, motiwali.* (I know these landlords have what it is called in English the 'unnatural concern' to these

widows. Rarely any of them (landlords) know any of their (widows) names they just know the taller one, shorter one, fat one.)"

All this justifies how the body(Kalyani) is sent for the prostitution to run the institution called the *ashram* which is run on the basis of the donations given by these *Seths* and in return the ashram supplies them the widows as prostitutes. The body of Kalyani is manufactured for the purpose of prostitution that is why she is given more facilities than other widows in the *ashram* the extra saree, long hair, the room in the attic, she stays alone in a single room etc. This act is a criticism of how an institution the *ashram* which is the icon of *dharma* itself promotes prostitution which is against *dharma.* None can suspect that this kind of act can be conducted in such holy places.

Resistance as shown in *Water*

In the *ashram,* Mehta succeeds in projecting three major characters Chuyia, Kalyani and Shakuntala along with other characters who question institutions through their acts and dialogues. This film elaborates that some of the scenes, dialogues and actions in the film project resistance of the body to the hegemonic limitations. It also focuses on the changing social system of the India of the1930s, following a more radical way of resistance: suicide and fleeing away from the ashram. In the film, this argument of resistance is presented through Chuyia, Kalyani and Shakuntala.

At first, all of these characters follow the strategy of silence later the innocent questions raised by Chuyia, Kalyani's romance with Narayan and the counsel of Sadananda, a priest, who makes Shakuntala aware of her unjust and unholy situation prepared them to revolt against the hegemonic institution the *ashram.*If verbal expression is frowned upon, their bodies are to be used, since it is what they are left with. Their bodies are their new texts, allowing them to communicate not through words but through actions (Bordo 16). Hence stumping of Chuyia's feet after getting the alms reflects the same.

Shakuntala and Chuyia after taking bath in Ganga worship Sun and Chuyia asks *"didikab khatam hogi?* (Sister when will it be over?)" this means she is not concentrated on performing the ritual of prayer seriously rather she just wants to perform and finish. As Shakuntala asks her to sit properly Sadanandasuggests her saying *"nayiayihyi . . .daanto mat bachchihyi*(she is new . . . don't scold her she is a kid)."The new entrants take some time to learn the disciplinary things. Meanwhile Chuyia asks: *"Didi aadmividhwa ka gharkahahyi?* (sister where is the men widows' house?)" This shocks everyone and one of the widows says *"Ram ramkaisaburashagunlekarayihyikyabolrahihyi.*(oh God! what a bad omen what is she saying?)" Shakuntala gets into the river to fetch some water on the bank a marriage ceremony was going on and the priests says *"bacha keparchayibhinapade* (carefully even shadow is also not allowed)". Questioning and shadow of widow both are bad omen. "It is a self-effacing regime of fasting, purification and denial of bodily desires additionally loaded with the stigma of being inauspicious" (Chatterjee 81).

SadanandaandShakunatala's debate: Sadananda: *"Ye agyanta hi humaradurbhagyahyi* (this innocence is our curse). *"Shakuntala Devi kitnesaaloon se tum ye kriya karrahi ho*

itnesaaloontaktumnetyagaurtapasyakihyi moksha kekitnepaaspahuchi ho tum? (Shakuntala Devi you have been performing this act since how many years how near to the salvation have you reached?) Shakuntala: *"Agar moksha ka matlab vairagya hyi fir to nahi* (if salvation means detachment then no)." Sadananda: *"Fir bhikabhivishwas mat khona*(then also don't give up the faith)." "The female psyche can be studied as the product of construction of cultural forces" (Showalter 16).This justifies how fake values are injected into the psyche of the widows and disciplined widow bodies are prepared according to the need of the society. Widows "had simply internalized society's norms"(Bloom 14).Kalyani suicides when she knew the *Seth* who enjoys her body is Narayan's father. Shakuntala after having discussion with Sadananda becomes clear that all the teachings of *shastras* are meant for continuing the society according to the interests of the powerful ones. When Shakunatala comes to know that Madhumati has send Chuyia for prostitution. The next morning, she carries Chuyia on her back all the way through the market to the railway station and hands her over to Narayan. The silence, the stumping of feet, verbal expressions, gestures, the use of foul languages, suicide, debate and finally the fleeing all are types of resistance.Chuyia at first is taken from one institution the home and deposited to the other the *ashram*and again she is taken from there and handed over to Narayan.The home, ashram and the final Narayan all are institutions which shape and produce the bodies.Chuyia's journey shows that the body is transferred from one manufacturing institution to the other.

Conclusion

Three major characters portrayed Chuyia, Kalyani and Shakuntala struggle to free themselves from the hegemony of patriarchy which wants them to become and live like a widow which they are not ready to accept as their fate. Mehta employs Chuyia's adventurous journey from a married girl child to a widow in ashram to show howbodies become widow or are produced/manufactured as widow. As mentioned clothes/appearance, food and shelter shape the body whereas *shastras*shape the mind which is injected into the brains of widows by Sadananda and elder widows the so called *didis.* In early stage silence, verbal and physical expressions, gestures and postures, foul and sign languages, debates work as resistance later it turns to suicide and fleeing off the *ashram.*As a protagonist to question the system thatChuyia asks why there are no male widows and why only women are subjected to this regime?Chuyia's naivety results from the lack of a rigorous tutoring into the gender norms demanded by society. Shakuntala's unquestioned acceptance of the *shastras,* points to a deep-rooted indoctrination that compels her to accept the sufferings. Chuyia's questions,Kalyani and Narayan's romance, Kalyani's suicide and Chuyia'snear prostitution instigates Shakuntala to break the stereotype of the ideal upper caste Hindu woman/widow. Kalyani's suicide, Chuyia's fleeing off from the *ashram* and Shakutala's looking back at the audience in the end of the film all justify the resistance to the becoming of widow or the production/manufacture of widows.

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Mayavini Sarsi (Circe): Devkota's Reworking to Western Myths

Keshav Raj Chalise

Introduction

Laxmi Prasad Devkota, celebrated poet as the Mahakavi or Poet the Great wasborn in 1966 BS. Writing in distinct style from the tradition, Devkota has broken the convention in Nepalese writing, both in form and content, though he was in the difficult mode of free expression due to Rana observation over writings and even the discouraging situation on free thinking and creative writing.

He has adapted Sanskrit tradition of writing epics, (Mahakavya) and also, he has composed the epic on free verse. He has introduced and applied western Romantic trend of writing poetry. With these new modes, he has introduced new genre and approach in writing poems and other forms of literature. Openness, lucidity and honesty are some of the characteristics of Devkota's poetic works. His feelings, sensibility and expressions have been blended perfectly and brilliantly with words and meanings that have created an explosion of thoughts and ideas in his writings. We find spontaneous expression in his poems and there is no artificial sense.

As a versatile writer, he has composed in all literary genres, pomes, epics, essays, plays and fictions, but he is basically a poet. Having with the knowledge both in eastern Sanskrit literature and western literary traditions, he has combined both traditions in his Nepali writings. With the use of the western and eastern mythical references, he has united the traditions of the both in his writings. This article aims to observe his revisit to the eastern and western mythical references in *Mayavini Circe*, the epic on free verse.

Myths: An Endless Course

'Myth' is a derivative term from Greek '*mythos*' signifying any story or plot with equal possibility of true or made up quality. It is a term of "complex history and meaning"(Cuddon 525). In the modern perception, "a myth is one story in a mythology"(Abraham 178). Mythology is an umbrella concept embodying many stories of ancient or religious origin that are believed to be true in any particular cultural and social group. Basically, such stories explain directly or indirectly about the origin of the world and provide certain system of social and

cultural customs intended to regulate the social life. Most of the stories on myth are based on rituals however the modern anthropologists have argued to explain, "whether rituals generated myths or myths generated rituals"(178). They are supposed to be the products of rituals reflecting the culture of social group because they are distinct from one culture/ religion to another.

Homer uses *'muthos*' to mean narrative and conversation but not a fiction. In ancient Greece, it is usually used to mean fiction however "Plato refers to '*muthoi'* to denote something not wholly lacking truth"(Cuddon 525). The perceptions and definitions of myth move from mere fictive views to more realistic aspects up to the modern interpretation. Levi Strauss, Norton Frye, Carl Jung and Frazer define the myth in a quite new perspective as the logic of the search of reality of the world. Frazer makes an attempt to explain myth with reference to rituals designed to ensure the continuing fertility and vegetable life whereas Frye assigns "all myths to an appropriate place in the cycle of seasons"(Childs and Roger 146). Strauss tries to explain the essence of myths on the structural level and Jung relates myths with psychological interpretation.

The ancient mode of looking at myths just as the stories on religion, of gods and rituals changes into the way of seeing the truth in certain acuity of culture though they come across from the very primitive time. Many myths are "primitive explanations of natural order and cosmic forces"(Cuddon 526). They provide intuition to the explanation and understanding of the truth though they may not be the ends of the explanation in themselves.

Despite having these distinct patterns of myths, they have commonalities that stories of myth have "apparent universality and timelessness"(Childs and Roger 146). They are not geographically limited and bound to within certain time. They have spontaneity and collectivity expressing generally satisfying account of human experiences with lasting impacts on the human civilization. The modern analyses of myths have more logics. These have the concepts that myths are the plots, narratives and fiction of and about the gods and legendry heroes, but also they are the experiences of humans through which "a given culture ratifies its social customs or the accounts for the origins of human and natural phenomena" (Baldick 163). So, the explanations about the origin of the world, human life and universal nature are areas of the myths and their interpretations.'Myth' has a wide range of meanings, which can be divided roughly into "rationalist and romantic versions"(163). In the first, a myth is a false or unreliable story or belief that is mythical. In the second, "myth is a superior, intuitive mode of cosmic understanding" (163) that is mythic.

Hence, myth, usually as an anonymous story, and rooted in the primitive people's faith, presents somehow supernatural episodes to explain natural events and phenomena. Myths, as the combination of many mythical stories or episodes, attempt to interpret and explain a creation, divinity, and religion. They explain the meaning of existence and death. They account for the natural phenomena and the adventures of racial and other heroes. Myths, as the products of any racial or tribal or religious group from any moment of past, are not created out of nothing;but they are always the covering, the shell, to a grain of truth contained inside, the

content with certain theme or subject to deliver.Almost with no exact point of origin, and some with the reference of historicity, myths pass throughout the history endlessly, however revision, formation and reformation, interpretation and reworking with the existing myths are regular processes. Myths have some contexts, some historicity, some fact, some belief and mostly the mode of literature both in form and content.

Myth and Literature

Myth and literature exist both autonomously and dependently though it appears quite paradoxical. It becomes a justice to understand literature and myth with mutual dependence with autonomy of existence. Literature cannot be only the myth and myth cannot be only literature. Myth survives in literature and it gives the shape to the literature, and even the content to deal with, as "literature itself is mythopoeic" (Bell 119) and "it creates myth as a life form" (119). Myth gives the field for the creation of literature and literature creates myth. This sense of the acceptance of each other's existence leads to the mutual dependence between literature and myth.

Myth offers a storehouse of manifold stories for the fictional world making of literature. It expands, modifies, or rewrites mythological elements in the process of creative reception, and also it provides the narrative approaches which literature evolves from. Mythos refers to plot, to a unified construct of required and probable actions. Furthermore, as suggested by the etymology of mythos, 'word', myth epitomizes the very origin of literature, which is rooted in oral tradition and the performance of literary texts. Literature is understood as the body of texts that have entered into writing or printing, which allows for a first variation between literature and myth, and it has emerged from story telling. Rooted in oral tradition, myth has its own mode of expression and also it depends on its translation into other forms, primarily art and literature to preserve and continue its imagery as well as its knowledge, and it transfers itself in different cultural, geographical, and temporal space.

Myth becomes readable only through the literature, however it exists in oral form even without its transformation in the written form. The understanding of mythological elements, hence, ultimately involves the re-entering into a literary dimension where they become "readable" and intelligible. Literature, therefore, performs as the supreme instrument for the transportation of mythical stories, "literary texts are read as the creative reworking of myths" (Buchanan 329). Thus, literature is not only constituted by, but also constitutive for the communication of myth.

Even though the differentiation of literature and myth is not unproblematic insofar as myth cannot exist outside literature while literature does not collapse in myth, the conflation of the two dismisses their different connection to knowledge, which is nonetheless very significant for a closer analysis of the knowledge of literature. It greatly relies upon, yet cannot be reduced, to the knowledge of myth. Hence, myths have their origin, pattern and the stories to tell, and literature has a separate pattern, mode of expression, and still these two disciplines unite in one for the purpose of generating, encouraging and transmitting knowledge from past to present and from present to future, generations to come.

Devkota and Myth

Known and eminent as the Mahakavi, LaxmiPrasad Devkota has contributed immense literary property to Nepali literature, "of the books he wrote, fifty five in Nepali and four in English have been published so far. A minimum of six books in Nepali and three in English have yet to be published" (Devkota, Padma xx-xxi). Influenced by the eastern mythical Sanskrit texts and western mythical English texts, and having the good knowledge in English, Devkota has numerous translations and the writings combined with rich mythical references, and "what really lifts him to literary eminence is the quality of his works: the vision, the imagination and the mastery over the language which he molded and shaped into excellent literary forms"(xxi). His ability to write in varieties of themes, ability to mold the existed matters in the unique form, creative imagination and the ability to transfer wider themes of the world literature into Nepalese context have enabled him to uplift himself at the point of poet the great.

One of the major modes of Devkota's creation was his excellence on myth making and mythical reworking in his writings as "his eyes were on the major myths and cultures of the world" (xxi). Having studied western mythical books, he has composed *Promithas*, *Mayavini Circe* and *Sundari Proserpina* based on the Greek mythical references. Similarly, *Shakuntala*, having the theme of Hindu mythical story of Shakuntala, *Sita Haran,* story based on Ramayana myth*,* and *RavanJatayuYuddha,* "with the story of Ravan and Jatayu conflict from Ramayana" (Joshi 188), have projected his careful handling of eastern Hindu mythical stories, though variation in the structure and even the plot exists with reasonable style in each. Also he has properly depicted the local and racial mythical stories through *Kunjini*, *Luni* and *Mhendu*. These texts have presented the mythical and cultural life style of the people from different caste and racial cultures.*PrithivirajChaauhan* is an example of his understanding on Indian history in which he has dealt with 'the theme of the life and priority of Hindu Kingship of PrithivirajChauhan, the king of Delhi and Ajmer" (Joshi 186).

Hence, Devkota has composed many of his creations grounding on varying mythical themes. He plays with myths, molds and gives newness in the mythical themes with the native savor. Not only in his epics, but also, he has used mythical references in his individual poems perfectly.

Mayavini Sarsi (Circe): A Quick Survey of the Plot

Based on the Greek myth of Circe, Devkota has composed an epic, *Mayavini Sarsi*. He begins the story invoking the god, Neptune and remembering many other gods and goddesses. Structured in five sections, the first section presents the mental and physical preparation of the adventurous journey through the sea with a purpose of finding something meaningful in life, to conquer over something, though not certain what it is, different from the normal life experience. The central character and the heroic figure, Ulysses tries to convince all the heroic members of the journey, the conquerors, to get victory over the fear:

Fear!
Victory over it is life,
Fighting with the ghost of death is life,
Victory over nature is self-philosophy,
Self-possession is great wealth. (Devkota 3)[1]

The first section ends with hardship due to heavy sea waves and the conquerorstribute Jupiter, Mahesh and the goddess Saraswati at the time of their anxiety. They have felt it comfortable having the praise to these mythical Gods and Goddesses.

Second section begins with the praise to Apollo on the second day of their journey, "Please Bhaskara, save us in our long and uncertain journey" (25). Ulysses suggests all his companions to be quite courageous. This leads them to recollect their courage. The third section describes their long and tiresome voyage with nothing as expected to surmount with. Ulysses agrees to take rest in any island they would come first, but it was only the next day that they came to an isle of Circe with sophisticated palace. It is in the same section the enchantress Circe has transformed the companies of Ulysses into animals. The fifth section provides the climax in the plot with Ulysses' visit with Circe, his dispute and victory over her and his action of reviving all his companions from their animal life and his way back to their hometown.

All through the action, Ulysses presents himself as the heroic character of all with good guidance, courage, good decision, strength and foresightedness, whereas Circe projects herself as a beautiful lady with the power of magic, but with an unfriendly and antagonistic nature though "it is better to suppose her as a central character because of her role of making the plot living" (Neupane 276), which, as Devkota has given the title from her name, appears to be justified. The plot, Ulysses releasing all his companies from their animal life and ignorance, ends in a comic mode.

East-West Mythical Reworking

Applying the western mythical story of Circe in his epic written in Nepali, Devkota has combined both eastern and western mythical references however differences do exist in them.

Krishna's Karma Principle in Ulysses

Influenced by Greek mythical picture of Circe from Homer while being in Varanasi, Devkota has taken the character and foundation of the plot of *Mayavini Sarsi* from the same story. He has not presented the story just as it is; rather he has reworked with it to make itidentical to Nepali or eastern savor with slight difference even in the mode of the story. He has taken the characters and the setting from Greek mythical context, but he has mixed up with eastern mode of experiencing the life,

[1] Citations from Nepali text into English are my translations.

fighting is the training of life
……
great heroes,
began to sing the songs in the boat
with happiness and joy like in Krishna's Kurukshetra
the song of the theme of Gita. (Devkota 12)

The hero travellers were from Greece, but they had the experience of the east and the eastern mythical realization, their happiness was similar to that of the soldiers of Kurukshetra, their song was like the song from Gita matching with the selfless action of life. By doing such, he has given the western situation, sea location, boating, sea waves, but with eastern feeling. Ulysses convinces his fellow travellers to continue their journey even in the risk of life in the way Lord Krishna does toArjuna to go fighting, "*Jatasya hi dhruvomrityurdhrumjanmamritasyachha*" (Gita. 2. 27) (one who has taken his birth is sure to die and after death one is sure to take birth again). Ulysses follows the same way of the certainty of death, "it is the destiny of man from the god that life ultimately ends in death" (Devkota 12),….. "facing the Risk is divinity" (13).

Ulysses encourages his fellow travellers to fight in every danger they come across, "… … fight, fight the heroes, one thing will certainly be achieved when the soul leaves the body" (16). He provides the lesson of getting something even in the separation of body and soul. Similar views are present in Krishna's morals to Arjuna,

"hatovaprapsyasiswargamjitysvamokshyasemahim,
tasmaduttisthakaunteyayuddhayakritanischaya" (Gita 2. 37.)
(O son of Kunti, either you will be killed in the battlefield and attain the heavenly planets or you will conquer and enjoy the earthly kingdom. So, get up with determination and fight.)

Ulysses, in this context encourages his fellow travellers to fight with the nature and natural disasters on their way. The message is that, every fighting leads to some achievement, even in death, there is the achievement.

Known to the mystery of life, uncertainty in the journey, and life and death as the essence for the beings, Ulysses follows karma principle of Gita as provided by the Lord Krishna. Karma makes man great. Ulysses supposes the life full of power in the path of karma, especially the selfless karma. The selfless karma makes no harm in life,

Is it the great heroism,
Endless going of the traveller with great aim?
……
the death itself is the heaven in the great aspiration (Devkota 33).

Gita's karma theory supposes the happiness and sadness as the same or the one,
"shukhadukhe same krittwalaabhalaabhaujayajayau,
tatoyuddhayayujyaswanaibampaapamavapyasi" (Gita 2. 38).
(you fight for the sake of fighting without considering happiness or sadness, loss or gain, doing so you shall never be in sin.)

Seeing no difference between life and death, Ulysses feels the life in death, death as the heaven and death as the achievement in the mode of difficult ambition, the great Karma in life, "we are the war skilled in the workplace (Karmakshetra)" (Devkota 18). Karmakshetra represents, for the people in war, for Kurukshetra. The war, here, is the karma, the one with no desire, no hope for the outputs, but just as the duty of life, only for those who have something different wish from others. A man with the sense of karma in life does not have fear over the death, neither the desire for death, but the desire of the victory far beyond the physical desire of the life and pleasure.

Rig Vedic Surya Image in Apollo and Neptune

The book begins from the praise/ invocation of Neptune and frequently referred as the god, Varuna. Second section of the book, *Mayavini Sarsi* begins with the praise to Apollo, as all the Greek travellers including Ulysses invoke Apollo for the success and prosperity of life,for Greeks recognize Apollo as a god of archery, music and dance, truth and prophecy, healing and diseases, the Sun and light, poetry, and many more.

Ounfinished youth full of light,
sky traveller,
Seabird with goldenwings
…..
Namaskaara to the world-viewer
…….
On our endless journey,
Save us, Oh Bhaskara! (Devkota 24-25)

Ulysses and his fellow travellers have strong faith on Apollo. They expect their day be happy keeping the image of Apollo within them. Similar picture of Surya as the god of power, energy, prosperity and happiness is found in Rig Vedic picture:

"Yenasuryajyotishabadhasetamojagachchavishwamudiryasibhanuna" (RV. 10. 37. 4)
(With that light Surya, you despise the darkness, you quicken every morning, remove from us all famine, neglect of oblations, sickness and evil dreams…. Grant us Surya various wealth where by we may prosper on the road and in the house).

With the image of the Apollo as the god of light and power, this image resembles to the Vedic image of Surya. The day begins with Surya, life activities are conducted with Surya, creativity flourishes with Surya, the journey takes place with Surya and the life becomes possible with the energy given by Surya. So, Surya is worth praised, and so do the Greek travellers in the epic naming the God as Apollo or Bhaskara and feeling the sense of Surya.

Diana and Saraswati in Sarsi

Devkota has visitedresemblance in eastern and western mythical pictures of Circe, Diana and Saraswati, both in their physical and behavioral features. Circe, the daughter of Helios and goddess of magic, and a beautiful enchantresscontinues to be one of the most enchanting deities of ancient Greek mythology.

Similarly, in Roman mythology, Diana is the goddess of the woodlands, of wild animals, and of hunting. She also acts as a fertility goddess, who helped women conceive and give birth to children. With many associations, as goddess of forests and hunting, she is considered to be pure and virgin. Yet she could also be arrogant and vengeful. As goddess of the moon, she has a changeable, unpredictable nature. As goddess of the dark world of the dead, she is unforgiving and bloodthirsty.

Similarly, Saraswati, goddess of knowledge and the arts, in Hindu mythology, embodies the wisdom of Devi. She is the river, (in the Rig Veda) of consciousness that enlivens creation; she is the dawn-goddess whose rays dispel the darkness of ignorance. Without her there is only chaos and confusion. To realize her, one must go beyond the pleasures of the senses and rejoice in the serenity of the spirit. She embodies all that is pure and sublime in Nature.

Devkota has seen the combination of Diana and Sarasawati in Sarsi (Circe) in her beauty, appearance and the power as the goddess:

> Carrier of Vina Apollo goddess Sabita
> Moved on the way singing songs
> Goddess Diana
> Purvodbhasini
> Shikhararohini (Devkota 52)

Like that of Saraswati, Sarsi has got Vina on her hands and she is playing it when she appears in front of the animals. She has the power of speech, brightness, and cheers the creatures. As the goddess of wild animals and woodlands, Diana, Sarsi enjoys her life with animals, feels pity to them, and likes their obedience, their innocence.

> Similarly, he has seen similar images between goddess Saraswati and
> goddess Minerva
> "Yes, prosperous from the heaven,
> Yes, Minerva, Saraswati with Vina" (9).

With these images of Saraswati, Diana, Minerva and Sarsi, the poet has deliberately brought the connections in their features with the conclusion that myths, as the common and universal property, may pass everywhere no matter the change it may take place.

DevkotaRevisiting Circe in *Mayavini Sarsi*

Derived from Greek mythical reference, Mayavini Sarsi is Homer's Circe in Odyssey. Devkota has introduced Sarsi in the third section as a 'nymph Sarsi with Grecian face' (Devkota 37). She is presented as a beautiful and clever lady. She has well managed palace, sophisticated lifestyle, and good manner of welcoming the guests, "Can we provide slight welcome to you gentle Grecian heroes on this poor house" (38). She has the magic power of managing everything herself. She just thinks, and orders on the air and everything appears as she has no men to serve, "when she raises her hand, the glasses with red wine appear in the air" (41). She proves herself as a real enchantress. She appears to be friendly, hospitable, cordial and gentle at the beginning, but she turns out to be quite ill-disposed and unfavorable as the story moves on. She has the interest to enjoy herself in transferring humans into animals and observing humans in animal form. Slightly differing from the original myth of Circe transferring all Grecian Heroes into pigs, Devkota has given a change in the story that Circe has transferred all Ulysses's hero travellers into different kinds of animals using her spell, "*Pashubhava, pashubhava*" (44).They have become pigs, goats, he-goats, lamb and donkey.

It is a strange matter that all of them have become animals in their behaviour, but they have human mind. They are happy on their situations of being animals. They have felt lucky themselves seeing her beauty and obeying, " Circe nature beauty, chewing grass on her command, the life full of wealth" (46), " you splendor lady, how beautiful life you have given to us" (48).All these animals have forgotten their previous life as human beings, they have accepted their predicament, but still they can think, feel and speak. This level if human-animal mixedness has the irony to humanity.

Myth does not need to come as original in conveying the same mythical message in the successive literary writings, "the specific combination of the elements of myth will vary from myth to myth, but the way of producing this combination is unique to myth and universal" (Buchanan 328). The variation occurs deliberately or reflexively, Myths are "timeless or simultaneously historical and ahistorical" (328). Unlike poetry, myths "can be translated from language to language, from one type of media to another without loss of coherence or consequence, and thus, there is no such thing as the true or original form of myth" (328). With this condition of translation and transformation, the myth of Circe has come to Nepalese context and Nepalese language.

Ending differently from the original myth of the queen Circe, Devkota has reworked to give didactic tone. Original myth relates Ulysses getting overpowered by Hermes on how to resist Circe's magic spell, but Devkota has presented Ulysses as a self conscious, courageous, and decisive man who does not drink the drink given to him by Circe. Similarly, the original myth shows Ulysses accepting Circe as his beloved and spending a year with her, but Devkota

has changed this mode with Ulysses as responsible character overcoming Circe with his power.He has revived his fellow travellers into their human life from their animal life, "*Om narabhavanarabhava*!" (Devkota 67).Having their human life returned, they still need to have their humanity back, which Ulysses pleads for,

> animals move back to own nation,
> control your desire and lust,
> control your animalism
> which makes
> the destruction of humanity (67),
> and their journey begins back to their nation with the ending of the story.

Hence, having the knowledge of Greek mythologies, Devkota has handled the myth of Circe in the epic carefully. Adopting the theme of the myth, he has tried to present it as connecting with eastern mythical references. Giving eastern flavor has resulted in some changes in the original mythical order.

Sarsi, Animal Symbols and Political Satire

Pigs are the only animals featured in the original Circe myth. With many symbolic meanings attached to it, pig refers to a number of connotations. As a laid back animal it does not easily attack or angered, but chooses to enjoy life. It symbolizes prosperity, wealth and abundance. The Pig is thought to bring luck to farmers as it brings in a good crop as well as rains. The pig is a powerful symbol as it brings all these good things. Animals feature largely in the epic, for Circe's famous for her ability to transform men into animals with a glass of drink. In this poem, she draws a distinct connection between animals and humans, arguing that there are times when humans behave like animals, and in those cases, she just helps them by making them look like the animals they mimic.

Not only pigs are portrayed in the epic. The travelling heroes are converted into lambs, goats, donkeys and he-goats. All these animals are the meek animals having no power as such. They symbolize for the helplessness. Further more, they have no reactions against Sarsi. They are just the followers of Sarsi. They are given the grass, they are provided with the greenery they wish and they are tempted with the beauty of the lady. They are controlled, dominated, victimized and silenced. At the same time, Sarsi is presented as the powerful lady, more powerful than anything else in the island.

All this picture of Sarsi and the animals has some connection with the contemporary political situation of Nepal for which Devkota was aware of. Sarsi symbolizes for the cruelRana power, where as the meek creatures/ animals are the symbols of common people. The whole epic, in this sense, can be understood as the silent but strong satire to the Rana dictatorship. Sarsi is the symbol of autocrat ruler.And her activity of making humans animal is how the rulers of that time behaved the common people as the animals. Ulysses' revolt and success of freeing his fellow friends indicates to poet's desire/ keen interest towards freedom.

Mayavini Sarsi Remaking Myths

Mythsare always moving and lively. As the collection of the stories passing through generations, myths provide the foundation to literary creation. Authors borrow the mythical stories to portray, examine and evaluate the contemporary society and the experiences of life. There are mainly two ways authors use the myths in their writings- putting the mythical stories in the literature as original without giving any change, and reshaping and setting the mythical stories to contemporary experiences. In both conditions, the myth moves and gives lively picture of the past at present and to future.

Likewise, Devkota has reworked with the western Grecian myth of Circe in Mayavini Sarsi making respective connection with eastern mythical references of Krishna, Saraswati, Surya, Varuna with western mythical references of Circe, Minerva, Diana and Ulysses. He has done it in two ways- bringing the mythical plot and picture as it was and making deliberate changes to make parallel link and to analyze the contemporary context, especially Nepalese politics- Rana brutality over citizens and its treatment to people as animals.

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Maoist Combatants' Narratives: Partisan Attachment to Post-truce Politics

Khangendra Acharya

Introduction

Ten-year long war led by Communist Party of Nepal (Maoist) [hereafter CPN (M)] from February 1996 to November 2006 has been understood as one of the most violent times in Nepali history. The armed wing of CPN (M), People's Liberation Army (PLA) formed in 2001, was the armed group combating in the war front. Prior to the formation of PLA, CPN (M) had set up its armed groups differently: they had three-tier structure in 1994 that comprised combatant group, security group and volunteer group, which was transformed in 1997 into Guerrilla Squad, and in 1997 into Guerrilla Platoon. Subsequent transformations were Guerrilla Company in 1999 and Guerilla Battalion in 2000. All these groups were involved in armed actions of various magnitudes including selected annihilation, sabotage, ambush, raids and attacks.When the peace truce, the Comprehensive Peace Agreement (CPA), was agreed, CPN (M) claimed that the party had 32,000 People's Liberation Army members, around 20,000 of whom were verified by the United Nations (UN).

Some of the combatants have rendered their experience in written accounts, which stand as testimony to these individuals' experience during the war. The writings, however, were not publicly available during the war time because the state had defined them as the instrument of terrorism. Only the secret presses published such writings in pro-Maoist magazines and newspapers; and these publications were disseminated to a very limited and intended populace. In 2006, that is after CPA, the prohibition over printing was lifted making it congenial for the armed forces engaged in insurgency to render their personal experiences.

Existing appraisals of these works is very scanty. Marie Lecomte-Tilouine has examined the concept of martyrdom presented in the textual testimonies; Khagendra Acharya has presented reading of three literary writings that present Maoist war; Michael Hutt has analyzed five memoirs written by the Maoist combatants; Khagendra Acharya and Orla Muldoon have studied four memoirs written by CPN (M) cadres engaged in war. In a sense, the available literature has not broached into substantial body of literature despite that fact that these writings contain a rich repertoire of personal experience while bearing witness to the happenings of the time.

The present article aims to examine substantial corpus of the combatants' narrative. Theanalysis presented here differ from the existing literature in that the present work provides

summative and analytical reading of all the book length creative nonfictions written by the combatants. The texts included here merit further inquiries because they can be avenue to assess the combatants' understanding and experience of the war.

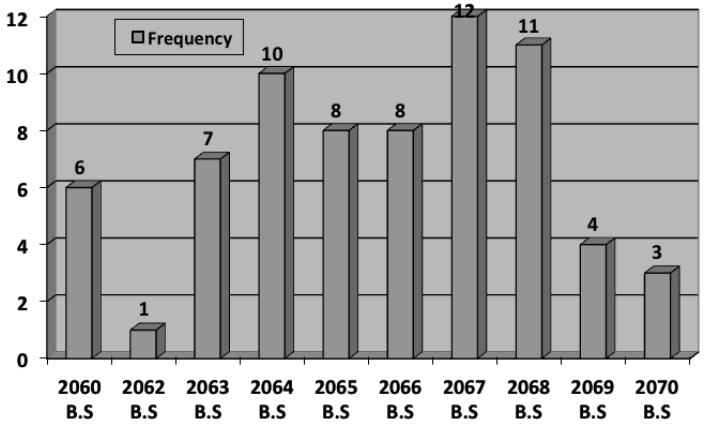
The Texts

In total 15 book length writings are analyzed in this article. These include Ajayshakti's memoir, *Playing with Hurricane*, Pasang's*Red Strides of the History: Significant Military Raids of the Peoples War*, Devi Prasad Dhakal's*Radiance: Self-description till Gajuri Barrack Break*, Lalit Shrestha's *Initial Steps of the Revolution*, Ganga Shrestha's *From the Fort Palace to the Lion's Palace*, Atom's *Glorious History and Recollections of the War Fronts*, Avinash's*In the Battle Field*¸ Laxmi Prasad Chalaune's*Life of the People's Army*, Shyam Kumar Budha Magar's *Those Stormy Days: Memories of a People's Liberation Fighter*, IshworRijal's*Those Unforgettable Days*, Dhaneshwor Pokharel's *Memory of Beni Front: Word Picture*, Uday Bahadur Chalaune's*In the Red Army's Forts: Real Stories of Huge Combat in Sandhikharka, Lahan, Beni, Pili, Khara, Khairikhola, Sunawal, Palpa and Taulihawa*, NabinJirel's*Remarkable Days*, Sita B.K.'s *Memories of War*, Himmat Baral Magar's *Journey of the War*, and ShovaKattel's*Memories of People's War*.

Discussion

The publication of book-length creative nonfictions written by the Maoist partisans is found to have begun from 2060 B.S. Prior to this year, only the memoirs of chapter length were published, mostly as a section of pro-Maoist magazines and newspapers. The year 2060 B.S. saw publication of six book length writings, among which five were anthologies of the partisans involved in the war and one was single authored book (Subedi). It needs to be emphasized that this was the time of ceasefire, and Maoist partisans were free to carry out their activities. But, as the ceasefire ended nearly after seven months, the publication of creative nonfictions came almost to an end: only one book came out in two years after the war broke out.The figure below provides information about the trend of creative nonfictions publication during and after the war.

Figure 1: Maoist partisan written creative nonfictions



The trend of publication might be of an interest for scholars trying to understand facets of combatants' publication, especially political economy of printing books.

These writings render the combating partisans'experience in the war fronts, showing immunity of the Maoists. They reveal the preparations for military actions, stride of the combatants, attack in 'enemy or enemy's post' and retreat from the targeted site. Along with the narratives of armed actions, the books deal on partisan attachment, physical sufferings, life in incarceration and psychological distress. All the texts are read thoroughly, paying attention to partisan attachment, experience in the war front, tribute to the deceased, intra-party conflict and betrayal, experience of the distress, and perception of post-peace politics.

Partisan attachment: A range of causes

Various factors ranging from exclusively individual to social are stipulated as the causes of partisan attachment. Shyam Kumar Budha Magar presents personal agony and loss, and social milieu and the role of some people in inciting him to politics. Devi Prasad Dhakal also acknowledges the role of multiple factors. Recalling his poverty-stricken family background and personal sufferings since his childhood, Dhakal confesses that these factors motivated him to partake in communist politics. He also highlights the influence of close relatives. The influence was so significant that even his father's objection and brother's counselling could not refrain him. Nabin Jirel, who was only 13 years old and unaware of party ideology, states at least three reasons: his meeting with a Maoist motivator, his willingness to transform society, and his willingness to take revenge against people who had been the cause of his suffering. Devi Prasad Dhakal considers unhappy life in the village, police personal's atrocious behavior, and other party cadres' abuse of authority as the causes of partisan attachment.

Ajayshakti points to single causation; he mentions that the social milieu was responsible for his politicization. He fleshes out numerous instances of social discrimination after the political upheaval of 1990 and the bureaucratic injustice that included the state security forces' atrocities and powerful individuals' suppression.

Early association with the Maoist partisans is presented as another major cause. Lalit Shrestha appears to have been motivated to politics from his school days due to an early association with his relatives and teachers. The fact that his uncle was killed in the initial days of the war instigated him to be a combatant; and later when he heard about his aunt's killing, he became more determined to take revenge. Atom's reason reiterates Lalit Shrestha's; Atom states that his early life experience contributed to party attachment. Two factors– his early exposure to communist ideology, and the state security force's torture to the whole family because of his father's partisanship with revolutionary communist party – appear to shape pro-Maoist attachment. Similarly, Laxmi Prasad Chaulagain's initial interest in pro-communist politics was stimulated by a communist leader of his village and school-teachers. From the leader, he understood that communists emphasize on equality, and from teachers he heard about the valiance of Maoist combatants. The fact that his society still sustained semi-feudal practices made him more proactive to join revolution against the feudal practices.

ShovaKattel's early interest in party politics was induced by family socialization, especially her relational proximity with a maternal uncle. The nearness inspired her to engage in student politics and finally in the party's underground activities. In Sita B.K.'s case, however, the family was non-supportive: she developed partisanship attachment with the Maoist despite the fact that her family was against communists.

Experience of military action

A number of books recall military action from the party's decision to the execution of armed attack. These narratives foreground the battlefront scenario, killing and being wounded, retreat from the front, and feeling at the death of co-cadres.

Three authors – Pasang, Avinash and Uday Bahadur Chalaune – provide detail of major armed insurrections executed by the Maoist party. Pasang's narrative recalls descriptions of the targeted sites, military and logistic preparations for the war, tactical plans and implementations, achievement and loss, retreat from the site, and assessment of the entire mission. The description of the targets brings forth a sketch of physical location, architecture of the state security forces' camp, and their capacity in terms of security personals and artilleries. Another component, namely military preparations, presents the combatants' activities from reconnoiter to reaching the targeted site. The section describing execution of military action narrates how the combat commenced, what actions were taken, and how the opponents responded to the attack. This narrative presents pathetic predicament of the attacked, contrastingly different from that of the Maoists'. Yet, the other section – retreat – presents numerous cases of trouble-free journey and a few instances of adversity-filled return due to the state security forces' aerial attack. Avinash's book presents actions and experiences related to military actions of various ranges. Starting forthright from the description of three consecutive guerilla attacks, the author renders experience related to military actions. The accounts related to the initial phase recall small scale attacks presenting reasons for selecting particular post, actions during the armed combat, and loss in the Maoists' and the opponent's side. In these sections, minute detail of the attacks can be read.Uday Bahadur Chalaune's memoir presents the Maoist cadres' engagement in various military executions. A number of armed actions are alluded and some are rendered in detail. In doing so, the author brings out various issues related to armed encounters, including difficult journeys while heading to the target, action packed armed encounter and retreat to the shelter. The narratives related to military executions render encounters in Sandhikharka, Lahan, and Beni, among others where they succeeded. In each story, the author shows preparation for the war, execution of the armed action, and retreat to the base area. There are also narratives that recall war fronts where they failed. Examples include description of attack in Khara, Ganeshpur and Rambhapur.

At least four combatants – Himmat Baral Magar, Ganga Shrestha, Devi Prasad Dhakal and Nabin Jirel – reveal their engagement in different types of military activities. Himmat Baral Magar was engaged in military activities of different nature including confiscation of contract papers from a money lender, manufacture of grenades and other weapons, participation in

military training and execution of military actions. These narratives allude to dozens of military actions, brief about some of them, and present detail account of a very few. Narrative of military raid in Khara, for instance, tells story from planning phase till their retreat from the target. Brief stories of attack are in a larger number – narratives of PalpaHoleri raid, DumlaKhandaha encounter, Taulihawa attack, and Lunkhu raid, among others. These narratives present cases of armed combat like sabotages, selected annihilation, and major raids at the fort of state army.Ganga Shresthарecalls his involvement in various attacks. Initially, he was involved in small scale attacks; and later, he was involved in substantially large attacks. Some narratives tell about successful cases such as Lalbandi raid, and Bhiman attack; and others narrate Maoist combatants' mixed achievements – attack at Malanghawa instantiates a case of such type. Yet, other narratives instantiate cases of failed armed executions and the subsequent sufferings – their attack in Ghodetar of Bhojpur is a case in point. Like other narratives of armed action, this memoir presents the combatants' activities from the party's decision to attack, execution of attack, achievements as well as losses. In addition, it describes how the state force executed aerial attack, the loss caused by it in their part, and their narrow escape. Devi Prasad Dhakal's initial engagement included participation in protests against the local school authority. Later, he worked as a member of bomb manufacturer and participated in military raids in different capacities – as a volunteer, assault member, and commander. Other armed actions he took part included ambush, raid, sabotage and guerilla attacks. Then, he was assigned additional responsibility of supplying armed and ammunitions amidst tight security checking, and executing sabotages inside city area. Like Dhakal, Nabin Jirel's experience is also varied. Initially, Jirel was involved in military activities as a sentry, after which he took part in military training to get promoted to platoon runner then to militia commander and to member of a company.Then, he was involved in armed confrontations against the state security forces in nearly a dozen places. The narrative in this section presents preparations for the confrontation, description of the armed encounter, his contribution during the military actions, and the condition of combatants while retreating from the site of attack. Unfortunately, he had to discontinue engagement in war when was hit by bullet in one encounter. But when he got well, he returned to the war front again and took part in some retaliations. One narrative recalls Nepal army's unprecedented aerial attack when the Maoists were preparing for mass meeting: he was nearly killed this time; and the other time when they were coordinating retaliation against the army, he witnessed wounded and fallen cadres by the bomb dropped from the air.

Ajayshakti and Lalit Shrestha recall the stories of their involvement in combat before being wounded and after the recovery. Before injury narrative of Ajayshakti recalls confrontations of various magnitudes ranging from commando attacks to significant armed raids. Lalit Shrestha, on the other hand, tells that he got wounded severely in the maiden ambush that he laid. Following his wounding in an encounter with RNA and subsequent detention, Ajayshakti could not continue executing military actions. But, when he was released, he returned to his village, and convinced the party leaders that he would engage in the war again. He was then given vice-commandership of a company. What followed then was his involvement

in military actions in Beni and Rukum attacks and Gandak Campaign. The narratives of attack not only demonstrate valiance of the Maoist cadres. Similarly, Lalit Shrestha got involved in numerous ambushes that killed many security forces. Further, he was involved in armed encounters including raids, sabotages and attacks to the stations of security forces. Threetypes of events are recounted prominently in the memoirs: defeat of the state force, the party cadres'retreat before their victory, and the cadres'heavy-hearted return after their defeat.

Shyam Kumar Budha Magar's memoir recalls combat experience extensively. The stories of military actions present instances of sabotage, selected annihilation, guerilla actions, police post raid, and retaliation against aerial attack. In addition, it recalls an incident of narrow escape from state security force, and compares his state of mind and that of some friends before going for armed actions. Atom (nom de guerre for Nirmal Mahara) renders instances of around a dozen raids and attacks by the PLA combatants and a few counter attacks by the state security force. Most of these accounts narrate preparation for attacks, casualties in the opponent's side, martyrdom of co-combatants, achievements from the war, and the Maoist combatants' retreat. Ishwor Rijal provides glimpses of military actions carried out in the eastern and central part of the country.His narrative presents instances of raids and sabotages. And, like many other accounts, he narrates not only the stories of success but also of the incidents of Maoist cadres' sufferings. Laxmi Prasad Chalaune'srendition of episodes related to military front reports about military actions in seven major executions.

Dhaneshwor Pokharel recounts 12 hours fiercest offensive in police posts, army barracks and a district office in Beni. Unlike many other narratives of military actions which render experience in multiple fronts, this memoir differs in two respects: first, it focuses on a single front; and second, it describes facets of medical management during the war. The content is presented in eight sub-headings. These eight subheadings can be regrouped in four themes: preparation for the war, execution of military action, management of the wounded combatants, and retreat to the base area. The content related to the first theme explicates the party's central committee decision in the context of political happenings during the time, and their journey towards the targeted place. The second theme relates to armed combat; it presents the combatants' journey, coming together of different brigades, and the execution of attack. The third section spotlights the role of health professionals during and after the war – it reveals how the medical professions provided health service to the wounded combatants despite their limitations. The fourth theme narrates the combatants' retreat to their base area; the narratives in this section recall how the Maoist combatants communicated with the capsized people, and maintained Geneva Convention in their treatment to them.

Tribute to the deceased

The narratives of tribute abound in the corpus. Ganga Shrestha has extended tribute to party cadres who sacrificed their life for Maoist cause. One narrative, for instance, describes inspiring personality of Ichhuk, acknowledges his contribution and expresses distress at the news of his death. Another narrative pays homage to two party cadres with the focus on their contribution to the party.

Other combatants who have extended tribute include Laxmi Prasad Chalaune, IshworRijal, Lalit Shrestha, Avinash, and Atom, among others. Laxmi Prasad Chalauneextends tribute to co-combatants regretting for the fact that he could not sacrifice his life. IshworRijalextends tribute to the comrades focusing on the deceased comrade's family background, their contribution to the party, and how they were murdered by the state security force. Lalit Shrestha also extends commiseration to the martyrs' spouse who lost their partner in the war.Atom extends passionate tribute, expounding on the contribution of the comrades.

Intra-party conflict and betrayal

Critical reflections also find space in the narratives. These reflections show conflict within the party and instances of betrayal. ShovaKattel recalls a few instances of conflict among the cadres and their betrayals. For instance, in RNA detention some party cadres betrayed the party by informing whereabouts of their leaders.

Himmat Baral Magar also indicates an instance of betrayal. He believes that their troop's failure to execute military action was due to the exposure of their plan to the state force. Similarly, he expresses dissatisfaction upon knowing intra-party conflicts. Avinashhas also narrated his feeling at the party's decision to assign him to the political wing of the party, his dissatisfaction at the party cadre's deceiving activities when he had gone to meet his wife.

Experience of distress and the causes

Many of the partisan's narrative present instances of distressful experience. Major causes of distress appear to be the death of close relatives or the party cadres. ShovaKattelpresents a number of distressing factors: she experienced torment upon hearing the martyrdom of her husband, suffered torture at the in-law's inhospitable behavior when she went to meet her two-year-old son, and felt torment at discriminatory treatment of the party cadres.Even some party cadres caused distress. For instance, when she decided to partake in the military activities following five month's detainments in civil security force's custody, some party leaders behaved in non-responsible ways. Like Kattel, Sita B.K. narrates in detail the causes of distress: once, she was wounded in the battle field; and the other time, she heard the news of her husband's death.

Himmat Baral Magar experienced distress at the loss of senior party leaders. Avinash's distress was caused by the death of close cadres. Ajayshakti'snarrative also render the experience of personal distress at the co-combatant's martyrdom. The most distressing moment was the time when he knew that his friend's left him alone in severely wounded condition. In this sense, the cause of distress is the failure of his comrades to maintain comradery.

Atom also gives expression to personal emotion/opinions: he recalls the distress caused by their troop's defeat and at the death of senior party leaders/combatants.Ganga Shrestha's narrative also does not refrain from expressing personal distress. He experienced distress when he was tortured excruciatinglyand incarcerated inhumanly. NabinJirel'smemoir is filled with the narrative of distress, the cause of which are idiosyncratic behavior and activities of the party

members: infidelity of the party cadres and brutality of the senior leaders. Uday Bahadur Chalauneexpresses distress at their forces' inability to get hold of entire camp of enemy. Interestingly, though he was wounded in the battle field, this issue does not come out well. So is the case while expressing personal distress at the co-cadre's death.

Perception of post-peace politics

Most of the combatants' narrative express skepticism if not dissatisfaction at the post-peace politics. Sita B.K., who represented the Maoist as one of the members of parliament, expresses anxiety and concern at the future of the party. Another member of interim constituency, ShovaKattel, touches upon the issue of sectarianism in the party and reveals dissatisfaction at the party leaders' fascination towards parliamentary politics, sidelining the martyrs' dream to fight till their goal is not met.

Like these two members, those outside the constituency have also shown dissatisfaction at post-peace politics. Laxmi Prasad Chalauneexpresses doubts and dissatisfactions at the party's decision to confine their army to UN cantonment: he sees the martyrs' dream not given due respect. Along the same line, Lalit Shrestha states his dissatisfaction.For him, handing down the responsibility of their supreme leader's security to state security force was disheartening.NabinJirel considers his decision to opt for voluntary retirement scheme and leave the cantonment painful; he felt that the money was given in return of his dream while joining the combat. IshworRijal, on the other hand, presents serious concern at the marked differences in the post-peace activities of the party and her cadres. He shows concern about intra-party conflict and feels afraid at the danger of party going off the track.

Ganga Shrestha's post-CPA ruminations unlike that of Sita B.K. and ShovaKattel, do not read negatively laced; rather, he presents point wise assessment of the government's activities and the role of Maoist parliamentary members.A few other combatants are skeptical; yet, they maintain hope for the accomplishment of the party's mission.Ajayshakti, for instance, questions the Maoists army's verification by the UN and expresses feeling of loss at depositing their weapons in UN's custody. However, he states that the combatants' confinement in the barracks, was an obligation. Similarly, he feels that the combatants in cantonment are living better life compared to the hardship of their comrades' life, and yet, consoles with the understanding that this as a part of obligation.

Conclusion

The summative and analytical account of 15 creative nonfictions written by the Maoist combatants' gives rise to a number of conclusions. Firstly, the combatants' reasons for partisan attachment are not homogenously uniform: not only personal but also social and ideological causes are forwarded. Secondly, the narrative of military front foreground instances of Maoist combatant won cases; this, however, does not mean that there is absence of failed attempts. Thirdly, the combatants had passionate attachment with the comrades; and thus, when anyone died, the combatants paid tribute to the deceased. Fourthly, intra-party conflict was very

common phenomena; and, very often the conflicts begot betrayals. Fifthly, the combatants experienced distress in a number of occasions. Major causes of distress were witnessing/hearing the news of family/cadres' killing, infidelity of the party cadres and failure to defeat the opponent in armed encounter. Some writings such as Pasang's*Red Strides of the History*, however, have refrained from embodying distress experienced at the death of co-combatants. Lastly, post-peace politics, for many combatants, was not promising: they saw decadence of the war that the party had waged.

From the abovementioned conclusions, at least four research questions appear to be meaningful: a) Do the reasons of partisan attachment impact the nature of partisan attachment, particularly in terms of their commitment?b) How do the narratives of failed encounter resemble/differ from the narratives of successful cases? c) How was betrayal understood by the combatants and how did they address such phenomena? d) Why are some narratives entirely silent about distress? and e) What course of action have the dissents to post-peace politics taken?

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Musical Tradition and Cultural Vision in Langston Hughes's Poetry

Lekha Nath Dhakal

In American music, Langston Hughes is one of the literary figures that hold a place similar to the aforementioned luminaries. In the literary field, Hughes is respected as one of the most important figures of the twentieth century. With the rise of African American Studies as an academic field in the 1970s, his life, writing, and influence has received frequent attention. What has not been documented in more specific terms is his importance to America's musical culture in the twentieth century. Whether directly or indirectly, Langston Hughes has been a fixture in American musical culture, both popular and concert music, since the 1920s. In addition to his personal affinity for blues, jazz and other specifically African American musical forms such as gospel music, his vast contribution to American music specifically and American music culture in a broader sense can be separated into four general categories.

In the midst of the Harlem Renaissance, Langston Hughes sought to change the way the world looked at art and African-Americans. He not only spent his life climbing the racial mountain and living and affirming an African American self, but also affirming what Ralph Ellison called in *Invisible Man* the principle "dreamed into being out of the chaos and darkness of the feudal past" (574). "Freedom! / Brotherhood! / Democracy!" Hughes hallelujahed in "*Freedom's Plow*:" … for everybody, for all America, for all the world. May its branches spread and its shelter grow until all people know its shade (*Selected Poems299*).

Hughes could throw one arm around spirituals and gospel music and the other around the blues simultaneously would seem remarkable, even blasphemous, in some circles, primarily Christian ones where the blues might be dubbed "the devil's music". But Hughes sat them rather comfortably side by side in his work and his ethos: "I like the barrel houses of Seventh Street, the shouting churches, and the songs," he wrote in *The Big Sea* (209); the following year he called spirituals and blues the "two great Negro gifts to American music" ("*Songs Called the Blues*," 143).

Hughes did not exalt spirituals and gospel to glorify and preach Christianity. "The Big Sea" from *Selected Poems* outlines his traumatic conversion experience that left him doubting the existence of a Jesus who had not come to help him (18-21). As for Hughes, it was not meaning of words so much as the wording of the means that carried him away. What Hughes said about the blues in "Songs Called the Blues" applies to gospel music as well: "You don't

have to understand the words to know the meaning of the blues, or to feel their sadness or hope their hopes" (145). Paul Oliver's description of gospel music captures the essence of the spark of gospel music that ignited Hughes:

Gospel songs, the message of "good news" and are so called, according to some preachers, because they state the "gospel truth". The promise of a better life hereafter still pervades them but their joyousness and extrovert behavior suggest happiness achieved in this life in preparation for the next (199).

Hughes heard the pulsing drama of the life of the spirit, the human spirit. It was a spirit he tried to capture in poems like "Fire" and "Sunday Morning Prophecy". He heard the same pulse in the blues too. He wrote more about blues than he did about gospel music in his lifetime. He first heard the blues in Kansas City, and discovered that it was the call of his heart as it represented Black Aesthetic in America: "All my life I've heard the blues" ("*I Remember the Blues*," 152). Hughes differentiated blues clearly from the spirituals, and in a letter to Van Vechten, Hughes indicated his attitude about the blues:

> The Blues always impressed me as being very sad, sadder even than spirituals because their sadness is not softened with tears but hardened with laughter, the absurd, incongruous laughter of a sadness without even a god to appeal to. In the Gulf Coast Blues one can feel the cold northern snows, the memory of the melancholy mists of the Louisiana low-lands, the shack that is home, the much oblige, the eternal unsatisfied longings. (qtd.in Rampersad 134)

Hughes's blues songs are sad songs sung to the most despondent rhythm in the world, and display laughter under sorrow that indicates a love of life too precious to let it go. Despite the differences between spirituals and blues that Hughes enumerated in "Songs Called the Blues," he saw a greater inherent bond that transcended what he saw as the superficial discordances between the blues and spiritual and gospel music. The music, his art, black art, was not to be isolating but ultimately unifying. His black music- - tender, humorous, tragic, innocent, sexy, ecstatic, mundane, playful, lively and deadly serious- - set the stage for his emergence as an artist.

Hughes delighted in reciting his poetry to musical accompaniment, seeing the performance as an occasion for meaningful interaction that would enhance and strengthen communication. He sought to infuse much of his poetry with the urgency, the immediacy of activity and performances. He wrote in "Aunt Sue's Stories."

> Black slaves
> Working in the hot sun,
> And black slaves
> Walking in the dewy night,
> And black slaves
> Singing sorrow songs on the banks of a mighty river

Mingle themselves softly
In the flow of Aunt Sue's voice,
Mingle themselves softly
In the dark shadows that cross and recross
Aunt Sue's stories. (*Selected Poems* 6)

The performance of the poem becomes a nexus, a dialogue, something as old as the inception of theb poem but as new as the inflection of the impulse. In the stage directions to *Tambourines to Glory* Hughes suggested that "audience participation might be encouraged- - singing, foot-patting, handclapping- - and in the program of the lyrics of some of the songs might be printed with an invitation to sing the refrains along with the chorus of Tambourine Temple" (184). It would not like likely take much to inspire participation for, as Hughes wrote in "Spirituals," "Song is a strong thing" (*Selected Poems 28*).

Hughes had his limitations as a commentator on the blues. His discussions of the roots of the blues in African music and work songs and field hollers were often general and unsystematic early in his career, though his later work was somewhat more comprehensive. He over generalized a bit about the types of blues that males sang as opposed to females, and he did not adequately convey the breadth of themes or stanzaic patterns present in the blues. His lists of outstanding blues singers most often emphasized vaudeville blues singers, certainly urban blues singers at any rate, indicating more of a preference for sophisticated productions.

The blues poems that Hughes wrote were often thematic rather than associative, and they contained noticeably few references to drugs, sex, and violence in comparison to blues songs recorded both in the field and in the studio, opting for something of a via media in reflecting the themes and images of the folk tradition. His language and images are not often as stark or startling as the best blues lyrics by performers within the oral tradition, but they make excellent use of both oral or written traditions in a way that adds materially to both, making his poetry something quite familiar, yet quite new. Not all of Hughes's blues poem employed blues stanza forms. Hughes called his poem "cross," for example, a poem whose "mood is that of the blues, although its lyric form lacks the folk repetition" ("*From the Blues to an Opera Libretto*"). It is not stanza form, repetition, or the number of measures in a stanza that makes the blues- - but the feeling, spirit, attitude, and approach. And these indoctrinate much of the poetry of Hughes to such an extent that the whine of a bottleneck, or the wail of a harmonica, or the trill of a piano may be regularly inferred as the subtext of his work.

Ask Your Mama, a long experimental poem, published in 1961 is illustrative of Hughes's lifelong engagement with African American music and identity, and their relationships to domestic and international structures of white supremacy, even as the poem's experimentalism eluded the appreciation of critics' contemporary and since (Rampersad 343-44). "Blues in Stereo," the fifth section of *Ask Your Mama*, evokes colonialism in Africa and the slaughter in King Leopold's Congo, and alludes to the ways that black music is misheard if not misappropriated by those who consider themselves the superior of people of African descent.

This essay looks at another side of the connection between Langston Hughes and the black musical tradition. The question typically posed about this relationship is, what has Hughes to say about the black musical tradition? But let us instead consider the question's inversion: what has the black musical tradition to say about Langston Hughes? I will shortly consider several jazz performances of Hughes texts, but first, a bit more contextualization.

The setting of poetry to music has a long history in the West, dating back at least to ancient Greece, and this practice has continued to be commonplace in the European concert music tradition. Thus, when one adds up all the known recordings of Langston Hughes texts with music, one finds quite a few, perhaps the majority, from composers and performers of concert music. African American composers Florence Prince, Howard Swanson, and Margaret Bonds each set several Hughes poems to their compositions, and these have been performed and recorded repeatedly over the years. Bonds, a friend of Hughes, organized and assembled a 1964 tribute, "The Poetry of Langston Hughes Set to Music on the Occasion of Mr. Hughes' Birthday," that is representative of this thrust, featuring the music of William Grant Still, Harry T. Burleigh, and other major figures of the theater and concert stage. (3)

One might think that given Hughes's fondness for writing blues verse, he might have a presence in blues or rhythm and blues music, but that is not really the case. (Neither R&B nor blues is big on literary allusions or erudition.) In 1958, R&B singer Big Miller recorded Did You Ever Hear The Blues, an album of Hughes blues songs taken from his theatrical works (as distinct from his numerous blues poems).In the 1990s, Washington, D. C. disc jockey and performer Nap Turner recorded readings of Hughes's simple stories with light jazz accompaniment; an album of this material was released posthumously in 2006 as Hughes Views of the Blues. Probably the most visible performance of Hughes blues material was "Goodbye Newport Blues," by the Muddy Waters Band at the 1960 Newport Jazz Festival. This was the year the festival was undone by the rioting of what producer George Wein referred to as a "large mob of inebriated kids." In response to the violence, the city council canceled the remainder of the festival, leaving the Sunday evening blues program, hosted by Hughes, a festival advisory board member, to be the final event. As the story goes, Hughes composed "Goodbye Newport Blues" on the back of a Western Union envelope and handed it to Waters as the band returned to the stage for an encore. Pianist Otis Spann sang the lament "it's a gloomy day in Newport / one of the worst times they ever had", which apparently was in fact the closing number of the festival (Rampersad 315).

Indeed, African American music, its beauty, cultural meanings, and creative representations of the people, was absolutely central to Langston Hughes's artistic project. His poetry and fiction return again and again to the figure of the black musician and scenes of music-making; his characters express themselves through traditional songs and songs forms, and he pioneered in adapting the twelve-bar blues form to the printed page. "Death Chant" in *Shakespeare in Harlem* is an example of twelve-bar blues which Hughes accomplishes through bluntness and repetition in the diction. "Bound No'th Blues" is in the exact format of the traditional folk blues. It is another moaning blues that makes noticeable use of repetition to

create pace and mood, and the theme of wandering alone in the world down some interminable road is common in blues lyrics. One of Hughes's most successful gospel-influenced poems was "Fire" in which peace and mood are controlled and slowed by repetition and line placement, and the emotional force of the passage resides in the triadic refrain, which builds from one word in the first line to two in the second tom an outburst of five in the third, and then becomes a refrain of five lines, the final three elongated anguished cries, at the end.

In a nutshell, it can be said that He writes from the point of view of struggling jazz musicians, frustrated dreamers, disenfranchised students, biracial children, and so on, finding dignity in their daily struggles. Hughes's work calls attention to his characters' strength, endurance, and the purity of their souls. He praises their physical beauty as well, defying the "white" standards of beauty that dominated popular culture during the early 20th Century.

Music, particularly blues and jazz, permeates Langston Hughes's oeuvre. Many of his poems have an identifiable rhythm or beat. The lines read like the verses in a blues song and echo themes that are common in blues music, like sorrow, lost love, anger, and hopelessness. Hughes frequently alludes to music that originated during the era of slavery, using a 'call and response' pattern for auditory effect and to create a link between the past and the present. By invoking the musical traditions of slaves, Hughes connects himself to the painful history of African Americans. Hughes's poetry, like jazz and blues, has a distinct and expressive tone, often depicting tales of sorrow, alienation, and loneliness.

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Rasa Theory Applied to William Shakespeare's *Twelfth Night*

Mahendra Kumar Budhathoki

Introduction

The primary purpose of the paper is to study Shakespeare's plays *Twelfth Night* (Western literature) through *rasa* theory i.e. an Eastern literary theory. *Rasa* etymologically refers to liquid, flavour, taste, elixir, essence, pleasure, beauty. Literary meaning of *rasa*, as Bharata defines, is that which is relished or enjoyed. He describes *rasa* as the delight that the readers experience the generalized emotions presented in the dramatic art. *Rasa* is a study of universal human emotions. "Rasa is the […] study of emotions which deals with the delight, one takes in literature" (Poonam 5). The ultimate goal of *rasa* theory is to act as a catalyst to enhance aesthetic delight in literature. *Rasa* as the soul makes the literature alive. "The aim of performance [is] to evoke [sentiment] in the mind of audience" (Keith 314). Dramatic works appeal to human heart. "*Rasa* theory embraces humanism as a whole. It does not leave out any of the emotions, which could produce *rasa*. *Rasa* theory therefore is an all-pervasive humanistic theory" (Fernando 35). Readers appreciate and relish literature that provides aesthetic enjoyment.

Rasa is not identical with the occidental aesthetics. Aesthetics to the occident refers to the study of the problems of good and bad, and beauty in literature, but to the orient it is the study of beauty, fundamentally pleasant, aesthetic experience. Baldick in *Dictionary of Literary Terms* defines aesthetics as the "philosophical investigation into the nature of beauty and the perception of beauty, especially in the arts; the theory of art or artistic taste" (5). According to Baharata, this aesthetic pleasant experience is *rasa* realization. *Rasa* deals with the emotions aroused in readers. Aesthetic experience is the *alaukika* (supra-mundane) experience. It is similar with the Kant's concept of pure aesthetic experience i.e. disinterested contemplation of the art and literature which provides pleasure. The feeling of *rasa* does not occur from external world but a permanent sentiment of a person's sensitive heart aroused by clever means of *vibhavadi* of a play transforms itself onto *rasa* (Gupta 141). The experience of *rasa* is also disinterested to the mundane, worldly or personal feelings of desiring something to fulfill the needs of the real life. "Any deep aesthetic experience involves a forgetting of both ordinary

time and space; one loses oneself in the experience. […] one is steeped in that unique heightened state of aesthetic enjoyment" (Patnaik 52).

Aesthetic experience of *rasa* occurs immediately after the interplay of emotions. Bharata in his *Natyasastra* states, "*vibhavanubhava-vyabhichari-samyogatrasanishpattih*", that means, the components of *rasa* formation are *vibhava*, *anubhava* and *vyabhicharibhava* produce *rasa*. The process of evoking emotions is similar to T. S. Eliot's concept 'objective correlative' i.e. a set of objects, a situation, a chain of events, which evoke the same emotion from the reader. Bishwanath opines that the dormant emotion (*sthayibhava*) is also combined with *vibhava, anubhava and vyabhicharibhava* in the production of *rasa. Rasa* theory gives a dominant room to the sympathetic readers. As an aesthetic experience, *rasa* refers to the impersonal or objectified delight derived from testing. We as the readers react differently to different works. The emotional expressions can be related to love, happiness, surprise, fear, suffering, anger, determination, disgust. Bhattalolata adds the concept of *sadharanikarana* (universalization) in *rasa* theory i.e. the process of *rasa* realization by the sympathetic audience in dramatic works of art. *Sadharanikarana* is the process of transferring extraordinary, distinct object and essence to ordinary, generally accepted, universal state; the process of realization of *rasa* is the process of *sdharanikarana* (Shukla 134). The emotions are transformed by art into the *rasa*s. Emotion is considered as an essential element in the aesthetic experience aroused in literature in both the East and the West. Shakespeare has been praised for his knowledge of human heart and for rendering human experience in poetic language. Human experiences are based upon various emotions aroused in human heart. Because of the emotions, the plays are still fascinating to the readers. They lose themselves in imaginative world, and realize aesthetic pleasure, i.e. *rasa*.

Some literary critics are reluctant to accept the relevance of *rasa* theory to literature and literary criticism. It can be applied to Weastern and also recent literature because of its universility, timeless quality. It is taken up again by modern critics in the world of literature and literary criticisms. The study shows how *rasa* can be applicable to literary genres in terms of values, among other concepts and theories. The paper brings literature and literary criticism of the East and the West close. It makes the critics of literature aware the application of as *rasa* theory to Western literature.

Statement of the Problem

William Shakespeare's plays brilliantly touch the sympathetic readers' heart. The emotions of readers can be aroused by the dialogues and the activities, language and manners of the characters in drama. The pleasant experience and the emotion found while reading plays provoke me to analyze the play through *rasa* theory. The problem is to find out what generates pleasure and how meaning are depicted in the manner, activities and language of the characters in the play. The research questions of the study are:

What are the *rasa*s depicted in Shakespeare's *Twelfth Night*?

How are the *rasa*s articulated in it?

Objectives of the Study

The purpose of this study is to expose the use of *rasa* theory to Shakespeare's play *Twelfth Night.* The objectives of the study are

To identify *rasas* in Shakespeare's *Twelfth Night*,
To analyze how the *rasas* are used in it.

Research Methodology of the Study

This is a qualitative research aiming at critical textual analysis based on primary and secondary sources. The plays have been randomly selected and analyzed on the basis of four components of *rasa* formation: *vibhava*, *anubhava*, *vyabhicharibhava* and *sthayibbhava,* and the concept of *sadharanikarana*. *Rasa* theory supplies theoritical insights to analyze the selected texts. The research is largely based on primary literary texts and secondary theoretical and critical resources.

Rasa Exposition in Shakespeare's *Twelfth Night*

Twelfth Night presents ample human emotions and feelings like love affection, humour, strange, sad, etc. Shakespeare ridicules people's follies and foibles with a gentle and sympathetic touch in the play. There is a blend of everyday experience and fantasy in the play. The characters are gentle, kind, merry and humorous. The characters and incidents are from everyday life. The subject matter of the play is simply love; every character is in love. They face many problems in their love. Love is a major cause of suffering in the play. Here, the settings, characters and subject matters of the play function as the 'objective correlatives' in the production of *rasa*.

Rasa is experienced in any works of art. It is a subjective experience; it loses its objectivity. *Rasa* experience is not a normal mundane world experience, but is an experience of a universe of transcendentalism and experience of 'sublime'. It makes audience or readers transcend the self. Even unpleasant emotions and feelings stimulate pleasant taste in an artistic work. Everybody cannot enjoy every *rasa* experience equally. Those who have the capacity to stabilize one's mundane feeling and emotion can experience *rasa*. Various *rasas* have been identified and analyzed them respectively here. In the play, I as a *rasa* reader have experienced *sringara rasa* six times, *hasya rasa* seven times, *vibhatsa rasa* four times, *adbhuta rasa* four times, *karuna rasa* two times and *raudra rasa* one time, but only representative *rasa*s are given in this article. Let us see what and how *rasa*s are produced in *Twelfth Night.*

Sentiment of Love, Sringāra Rasa

Love has been a universal theme in the literature of the world. Sanskrit literature takes love as the king of emotion (*Ras-Raj*); love (*rati*) stands supreme among the *rasa*s. Sentiment of love also occupies a remarkable space in English literature. There are both union-in-love (*samyog*) and separation-in-love (*Viyoga*) in the theme of love. *Sringāra rasa* is based on the

dormant emotion of *rati* (love). It is produced by the exciting factors such as the merits, the gestures, the objects and the setting including time and place. *Sringāra rasa* is articulated with the combination of *vibhāva*, *anubhāva* and *vyabhichāribhāva*. Sentiment of love (*sringāra rasa*) dominates Shakespeare's play *Twelfth Night*. Love and love moods are the dominating forces that affect the actions of the characters in the play.

Sringara rasa as the major (*angi*) *rasa* is produced in this play *Twelfth Night*. Every major character of the play *Twelfth Night* falls in love and desire of love with one or the next. Duke Orsino is in love with a beautiful Countess Olivia, and he has proposed to marry her many times but she rejects his marriage proposal. She mourns of her dead brother. Sir Andrew Aguecheck, a rich friend of sir Toby, desires Olivia to marry, and he falls in love with her because she is very beautiful young countess. Viola has been rescued from the wreck, and she disguised herself as a young boy Cesario. As she enters, she falls in love with Orsino. But Orsino takes Viola as a young boy Cesario. Orsino sends Cesario to Olivia to purpose love from the side of Orsino. Although Cesario carries Orsino's message to Olivia, Cesario does not heartily want to make their relation or love affairs successful because Viola/ Cesario desires much Orsino's love, and she does not want to lose Orsino. Vialo says:

> [Orsino] I love
> More than I love these eyes, more than my life,
> More, by all mores, than e'er I shall love wife.
> If I do feign, you witnesses above
> Punish my life for tainting of my love; (V.I. 134-38)

Viola falls in love with Duke Orsino "I fond as much on him." When Viola goes to Olivia to transmit the message of Orsino, Olivia falls in love with the young handsome boy Cesario: She gives her ring to Cesario as a sign of love, and Cesario says:

> I left no ring with her. What means this lady?
> Fortune forbid my outside have not charmed her.
> She made good view of me; indeed, so much
> That sure me thought her eyes had lost her tongue,
> For she did speak in starts distractedly.
> She loves sure; the cunning of her passion
> Invite's me in this churlish messenger. (II.II. 17-23)

Cesario know that Olivia loves him, but Olivia does not know that Cesario is a girl: "As I am woman (now also the lady;),/ What thriftless sighs shall poor Olivia breathe?/ O Time, thou must untangle this, not I;/ It is too hard a knot for me t' untie." Here Viola loves Orsino much and Orsino loves Olivia much and Olivia fond much on Viola/ Cesario. When Sebastian enters Olivia's house, Olivia, who thinks Sebastian is Cesario, requests Sebastian to Marria secretly. Sebastian also falls in love with such a young beautiful girl Olivia, and accepts her proposal. After Sebastian, Viola/Cesario, Orsino and Olivia present at a time in Olivia's house,

it is disclosed that Cesario is a young girl Viola and Sebastian is a Viola's brother. Duke Orsino loves Viola, and remembers her past saying: "thou last said to me a thousand times/ Thou never shouldst love woman like to me," and "A solemn combination shall be made/ Of our dear souls."

In the process of *rasa* formation, the certain components function. Since every character falls in love either with one or the next, they may function sometimes as *vishayalambana* or *ashrayalambana vibhava*. In Duke Orsino's love to Olivia, Olivia functions as *vishayalambana vibhava*, and Orsino functions as *ashrayalambana vibhava*. When Viola/Cesario falls in love with Duke Orsino, Orsino functions as *vishayalambana vibhava*, and Viola functions as *ashrayalambana vibhava*. At the end of the play, Cesario is disclosed that Cesario is a beautiful girl Viola here Orsino functions as *ashrayalambana vibhava*, and Viola functions as *vishayalambana vibhava*. In the relation of Cesario and Olivia, Cesario functions as *vishayalambana vibhava*, and Olivia functions as *ashrayalambana vibhava*. In the relation of Olivia and Sebastian, they are affected each other. Olivia functions as *vishayalambana* and/or *ashrayalambana vibhava*; at the same way, Sebastian functions as *vishayalambana* and/or *ashrayalambana vibhava*. In the relation of Malvolio and Olivia, Olivia functions as *vishayalambana vibhava*, and Malvolio functions as *ashrayalambana vibhava*. In *rasa* theory, *vishayalambana vibhava* affects *ashrayalamban vibhava*. *Uddipana vibhava*, that intensifies emotion, is studied in two types: *parakiya* and *swakiya*. In the play *Twelfth Night*, visiting the garden, beautiful house of Olivia and Orsino, seasons, ornaments, decorating the body, seeing and hearing pleasant things, a room in which a young boy and girl lives, etc. are *parakiyauddipana vibhava*. Olivia's graceful manner, Cesario's gentleness, Sebastian's behaviours, Olivia's writing to Malvolio, etc. are *swakiyauddipana vibhava*.

Anubhava are characters' (*vishayalambana vibhava*) play of the eyes and the eyebrows, glances, sweet and graceful gait, bacilli postures and words, movements, etc. *Vyabhicharibhava* are the feeling of intoxication (Orsino's feeling to Olivia, Viola's to Orsino, etc.), weariness (Orsino feels it when he repeatedly proposes Olivia), feeling of recollection of the past (Orsino remembers Cesario's past), feeling of delight and joy, feeling of excitement, feeling of longing somebody, state of dreaming, feeling of dissimulation and dissembling (Viola conceals her appearance), feeling of self-assurance, intellect and resolution, state of sickness, feeling of madness on of insanity, etc. The permanent emotion of *sringara rasa* is *rati* (love).

In the context of *sadharanikarana* of *sringāra rasa* in the play *Twelfth Night*, here, readers or audience find the lovers and the beloveds in the play. They anticipate with the characters and feel the emotion, love. The readers or audience generalize the love affection in their society. Thus, they realize *sringāra rasa* which makes them enjoy his play *Twelfth Night*. Shakespeare depicts a universal culture of love all over the world especially with regard the relationship between young boys and girls.

Sringāra rasa is also produced in act one scene one of the play *Twelfth Night*. Here, Orsino speaks melancholy about his love for Olivia. This scene concerns about emotion, desire and rejection of love. Orsino has keen desire to get the Countess Olivia- "If music be the food of love, play on./ Give me excess of it" (1-2). He has fallen in love since he saw Olivia. He

says that the strong desire for something (here, desire for Olivia) "may sicken, and so die". He loses himself in music -"O, it came o'er my ear like the sweet sound/ That breathes upon a bank of violets,/ stealing and giving odor" (5-7). He compares that love is like the sea that consumes everything occurs into it. He states that the true love is related to imagination. He is hopelessly in love with Olivia. For him, love has been like a hallucination. When Curio asks if Orsino will go hunt the hart, the Duke Orsino compares himself with the hart (a male deer). His strong desire for Olivia as a fierce and "cruel hound" has haunted him. Then, Valentine enters with sad news that the Countess Olivia mourns her brother who has recently died. She rejects the Duke Orsino's proposal of love. She has vowed that she will veil and will not show her face until next seven years and she will not marry anyone. He becomes sad because of her rejection, but admires her devotion to her brother's love. He dreams that how intensively she will love a man when the man wins her heart. Although Olivia rejects his love proposal, Orsino expects to get her love later. He feels sad, but not frustrated, about his love. He is hopeful for the state of being joined together with Olivia. So, here, *sringara rasa* is produced. More specially, *vipralambasringara rasa* is articulated. There is a sad condition of love of Orsino to Olivia. Orsino has eagerness to meet Olivia, and has anxiety whether they will unite or will not. When Olivia is not present, Orsino remembers her -"When mine eyes did see Olivia first" (20). Orsino feels sadness and addictive longing. He falls in love because of her beauty and devotion to love (her brother's love). Thus, *sringara rasa* is realized in the act i scene i of the play *Twelfth Night*.

In the process of production of *sringara rasa* in the act i scene i, the Countess Olivia functions as *vishayalambana vibhava* that causes the intense desire of love at the heart of the Duck Orsino. Orsino functions *ashrayalambana vibhava* that is affected by *vishayalambana vibhava*. Olivia's beauty, beautiful dress and her devoted love to her brother (who has recently died) serve as *uddipana vibhava*. The second means of the production of *rasa* is *anubhava* that is the reaction and response shown by *ashrayalambana vibhava*. The psycho-mental responses of the Duke Orsino such as the expression of love, listening music, comparing love with sea, comparing himself with the haunted hart, admiring her devotion to her brother, sending his love message to her, etc. serve as *anubhava*. Here, the *vyabhicharibhava* are longing (Orsino longs for Olivia), awakening (Orsino knows how music Olivia devotes to love), madness (Orsino is mad at Olivia), anxiety (Orsino worries about her love and union), distress and exhaustion (Olivia rejects the proposal of Orisino, and Olivia also feels exhaustion of forceful love proposal of Orsino), weariness (Orsino feels weariness because his attempts have been failed to get Olivia's love), disease and death (Orsino feels disease and death because of love -"The appetite may sicken, and so die" (3)), heaviness (Orsino feels heaviness when Valentine brings sad news from Olivia), frustration (Orsino compares himself with the hart and when he hears that Olivia will not marry anyone until next seven years), the feeling of intoxication and insobriety (Orsino feels intoxicated by the beauty and love of Olivia), lethargy and indolence (Orsino louses in his palace), feeling of recollection (Orsino remembers his first sight at her), feeling of delight (when Orsino hears the devotion of Olivia at her brother, Orsino feels joy

and admires her), feeling of unhappiness and disappointment (when Orsino hears Olivia's rejection of his proposal), feeling of intellect (Orsino feels intellect at her devotion at her brother), etc . The permanent emotion of *sringara rasa* is *rati* (love).

In the process of *sadharanikarana*, readers or audience share the feelings, emotions of Orsino at the beloved like Olivia. The readers or audience may also have the same condition of love of Duke Orsino, or they may hear the same type of experience in their society. They generalize the love affair of Duke Orsino to Olivia. Thus, they realize *sringara rasa* in this scene.

Sentiment of Pathos, *Karuna Rasa*

The literature of the world depicts emotions of pain and pathos. Pain or grief is the universal experience of human beings, and it is found in the literature of the East and the West. Grief *(soka)* arising from the loss of the dearest person and wealth, or from insuperable difficulty produces *karuna rasa*. It stems from the unpredictable calamities, disaster, sorrows, sufferings, losses, vicissitudes, bereavements, seperations of life, disappointment, etc. It touches the readers' or audience's heart while reading or viewing the play. *Karuna rasa* (sentiment of pathos) is articulated by means of its determinants (*vibhava*), consequents (*anubhava*) and the transitory emotions (*vyabhicharibhava*). *Soka* (grief) is its permanent state. In actual life, one does not like to experience the feeling of pain and pathos but in literature pathetic sentiment takes readers or audience to transcendental state of universalization. The realization of universal feeling of sorrow gives an aesthetic pleasure.

In act one scene two, *karuna rasa* is realized. The tragic and critical condition of the dearest one and the separation of the dearest one causes a kind of feeling in the heart; that feeling refers to as *karuna rasa*. Here, on the seacoast of Illyria, a young woman Viola was rescued from a shipwreck. Her brother Sebastian has vanished in the storm. She does not know whether her brother is alive or is not: "My brother, he is in Elysium" (4). Here 'Elysium' is the heaven for the dead in classical mythology. She is separated from her dearest brother. This causes a feeling of sad at her heart. She expresses her intense feeling of sorrow: "O my poor brother, and so perchance may he be" (7). When the captain tells that he saw her brother "bind[ing] himself ... to a strong mast that lived upon the sea" (12-14), Viola's feeling of grief is increased because of his tragic condition in the sea. She almost loses her hope for reunion, until there is miracle -"Perchance he is not drowned" (5), and "O my poor brother, and so perchance may he be" (7). As a young noble woman, Viola feels a tragic condition being alone in the new place Illyria -"What should I do in Illyria?" (3). Her feeling of sadness emerges when Viola has to be detached from her dearest brother in the stormy sea. She also again hears the death of Olivia's brother and her tragic situation, and the unfulfilled love affair of Orsino to Olivia. This intensifies her sorrow. Then Viola, as a disguised person Cesario, decides to serve both Olivia and Orsino. Thus, *karuna rasa* is produced.

In the process of *karuna rasa* production in this act i scene ii, Viola's brother Sebastian (who has vanished in the sea) serves as *vishayalamban vibhava*, and Viola functions as

ashrayalamban vibhava. The seacoast and the country Illyria is new for Viola, and the environment being alone or a young noblewoman be with unfamiliar person in the unfamiliar land serve as *uddipana vibhava*. Viola is in intense pain being separated from her brother is *swakiyauddipana vibhava*, and Viola being with the unfamiliar person in new land, no clear shelter for Viola, the remembrance of her brother, etc. are *parakiyauddipana vibhava*. After she finds herself in a new land, she wants to know the land ("What country, friends, is this?"), her confusion and anxiety in the new country Illyria ("What should I do in Illyria?"), her expression of sorrow ("O my poor brother"), expressing that her brother is dead ("My brother he is in Elysium"), etc., here, perform as *anubhava*. Here, *vyabhicharibhava* are anxiety (Viola feels anxiety about the condition of her brother Sebastian), longing (Viola longs and expects that "perchance he is not drowned" and "perchance may he be."), loss of consciousness ("What should I do in Illyria?"), distress (Viola feels a great worry or unhappiness because she loses her brother and she alone is in the new place), weariness, exhaustion, misery, etc. The permanent emotion is sorrow.

In the process of *sadharanikarana* of *karuna rasa* in this scene, readers or audience share the feeling of sadness and the pathetic situation of Viola, and they assume it as their own. Then they feel sorrow and sadness; it becomes generalized. Thus, they realize *karuna rasa*.

Sentiment of Humour: Experience of *Hasya Rasa*

Comic *rasa* is one of the oldest emotions; it can be traced in the East *Vedas* and in the West. Humour has been a major theme in the literature of the East and the West. Comic sentiment is an important emotion for human life. It relieves the mind of human beings from tension for a while. In art or literature, humour is presented to make readers or viewers laugh and amuse. *Hasya rasa* is produced with the combination of *vibhava*, *anubhava* and *vyabhicharibhava* which are found in a circumstance of the play. A comic appearance, comic utterance or behaviour stimulates laughter to readers or viewers. Any character that wears funny dresses speaks in distorted languages and perform comic actions in a play is the *alambana vibhava* (object) of *hasya rasa*. *Anubhavas* (consequents) of *hasya rasa* are biting the lips, narrowing of the eyes, the nose and cheeks, perspiration, holding the sides, etc. The transitory emotions of *hasya rasa* are *alysa* (lethargy), *nidra* (sleep), dreaming, etc. With the help of these components, the dormant emotion laughter (*hasa*) is relished as *hasya rasa*. A broken order, unexpected comic happening, unusual language use, ironic remark, satire, etc. make readers or viewers laugh. "Where laughter (not happiness) and love are found together, the comic element will blend into the general atmosphere of fun and festivity" (Patnaik 117). *Hasya rasa* refers to positive states of readers' or viewers' mind as *sringara rasa*. Humour appeals to the readers of his plays. Shakespeare uses *hasya rasa* many times to make a finest comedy *Twelfth Night*.

Hasya rasa is produced in act one scene three of the play *Twelfth Night*. Here, Toby, Maria and Andrew are comic characters. They amuse in different ways. Toby tries himself to show a bit more intelligent by making witty puns. Toby tries to empathize to the condition of Olivia. Maria comments on Toby's ill behaviour. He tries to prove his drinking habits -"These

clothes are good enough to drink in, and so be these boots too" (11-12). Maria comments on his "quaffing and drinking habits" (14); she teases him that he drinks a large amount of wine quickly. He has no manner how to drink. He calls Sir Andrew there "To be [Olivia's] wooer". He praises Andrew as a handsome and rich person. Maria laughs at Sir Andrew's face. She makes Sir Andrew seem stupid or not serious by making jokes about Sir Andrew, and also about Toby. Maria calls Sir Andrew a fool and prodigal, a great quarreler, a coward, the gift of a grave, and a drunk. Sir Andrew mispronounces repeatedly Maria's name, and looks like a bumbling idiot. Sir Toby and Sir Andrew joke like old friends. Sir Andrew drinks and comes to see the girl Olivia to marry her. It is a great fun. Sir Andrew thinks she will not marry him; and wants to return home the next day. But Toby flatters and persuades him to stay there one month more. It is an amusement that no boy goes with drink to see a girl to marry, and stay a month longer. This is Sir Andrew's stupidity and absurdity. There are also loose and irrelevant talks about Maria, her name, wine, etc. There is wrong pronunciation of Maria's sir name Accost. There are uncouth behavior and odd speech. It is considered that deviated, deformed, distorted forms of physical, mental and linguistic norms cause *hasya rasa*. Thus, here, *hasya rasa* is realized. Here may not be the *atihasita* (boisterous laughter), but here is at least laughter of ridicule (*upahasita*). Here is *parastha hasya* because Maria laughs by seeing Toby's and Andrew's behaviour, speech and manner.

In the process of the production of *hasya rasa* in act i scene iii, Sir Toby and Sir Andrew serve as *vishayalambana vibhava*, and Maria serves as *ashrayalambana vibhava*. Maria laughs at Sir Toby and Sir Andrew. The environment that Olivia mourns at her brother's death but her uncle Toby drinks too much and calls a boy Sir Andrew to marry her intensifies laughter; this environment serves as *uddipana vibhava*. As *anubhava* of *hasya rasa*, Maria's expressions like "[Sir Andrew] hath indeed all, most natural; for besides he's a fool, he's great quarreler; and but that he hath the gift of a coward to allay the gust he hath in quarreling, 'tis thought among the prudent he would quickly have the gift of a grave" (30-32) and "bring your hand to the' butt'ry bar and let it drink" (69), and "I let your hand; I am barren" (73), etc. *Vyabhicharibhava* are remorse and debility (Maria feels it when she finds Toby, and Sir Andrew drinks alcohol too much), fearful suspicion and apprehension (Maria fears when she sees Toby and Andrew who have much drunk), the feeling of anxiety (Maria has the feeling of anxiety if Olivia knows all what Toby does), delight and joy (when Andrew mispronounces Maria's sir name, and Toby jokes), the feeling of anger (Maria is angry with Toby), feeling of doubt (Andrew feels doubt whether Olivia likes him or dislikes), etc.

In the process of universalization of *hasya rasa*, readers or audience laugh at Sir Toby who drinks much and wants to marry Olivia to "a fool and a prodigal" Andrew. Toby jokes and Andrew pronounces Maria's name wrongly. Maria says to Andrew "I let your hand, I am barren." Andrew, who has drunk, goes to propose Olivia. Such events and behaviours are generalized even in their real society, and readers or audience laugh at the three comic characters, namely, Toby, Maria and Andrew. Thus, the readers or audience realize *hasya rasa* in this act i scene iii.

Sentiment of Wrath, *Raudra Rasa*

Raudra rasa is usually associated with injustice, cruelty and oppression when such emotions are very much felt in literary works. Anger is a significant element in the literature of the East and the West. It cannot sustain itself for a long time; it can lead to good or the destruction of evil. For readers, words communicate an furious intention, anger and infliction of pain in the play. When one feels anger, s/he is not sure what and how exactly to act; this is an intermediary stage of *raudra rasa*. *Krodha* (anger) is the *sthayibhava* (dormant emotion) of *raudra rasa*. The person, who awakens anger in one's heart, his actions and behaviour are *vibhavas* (determinants) of *raudra rasa*. The movement of eyebrows, raising arms to strike, roaring, quivering lips, reddening eyes and face, use of power and force, etc. are the consequents (*anubhavas*) of *raudra rasa*. Distress (*visada*), agitation (*avega*), arrogance (*mada*), worry (*chinta*), recalling (*smriti*) are evoked as *vyabhicharibhavas* (transitory emotions) in *raudra rasa*.

Raudra rasa is articulated in act one scene five of the play *Twelfth Night*. When one feels some loss of honour, humiliation, disgrace or scandal, that causes feeling of shock or anger; then *raudra rasa* is produced. One feels to be treated badly or neglected when the expectations are not happened, and it is the base of anger. Here in this act i scene v, Feste is a servant of Olivia. Olivia expects some certain services from Feste, a servant, but Feste crosses the boundaries of a servant such as he drinks too much, be absence without information and talk too much with Olivia. Maria also gets angry with Feste because he has been absence without informing her. Maria has fear that Feste will be terminated. Here, Maria expects that Feste will ask for "excuse" but he becomes obstinate in his manner -"let her hang me. He that is well hanged in this world needs to fear no colors" (5-6), and is "bold to say in [his] foolery" (13). The absence and manner of talking humiliates and makes her disgrace. His disobedience to Olivia and Maria causes anger. When Olivia enters, Feste is speaking about "fools." He tries to prove his own manner wise- "Better a witty fool than a foolish wit" (35) - and addresses at Olivia, "god bless thee, lady", and "take away the lady". Because of such manner of Feste, Olivia feels loss of honour, humiliation and scandal; that causes her shock or anger: Olivia says "go to, y' are a dry fool! I'll no more of you. Besides, you grow dishonest" (39-40). Feste orders people to "take her away" instead of maintain relations with the boss Olivia, and he says "give me leave to prove you a fool." He asks why Olivia mourn for her dead brother whose "soul is in hell." Olivia again gets angry- "I know his soul is in heaven fool." Feste again tells Olivia "the more, Madonna, to mourn for your brother's soul, being in heaven. Take away the fool, gentleman." Malvolio also supports Olivia that Feste is a "fool", "a barren rascal"; he also gets angry with Feste. Maria, Olivia and Malvolio get angry with Feste because of Feste's long absence and his disgraceful manner to them. Thus, *raudra rasa* is realized in this condition.

There are components of *rasa* formation that play a significant role to produce *rasa*. Here, to produce *raudra rasa*, Feste, a clown as a servant, functions as *vishayalambana vibhava*; Maria, Olivia and Malvolio function as *ashrayalambana vibhava*. The fact of being frequently away from work without information, his drinking habits, his stubborn, ways of speaking to Olivia, etc are *swakiyauddipana vibhava*. Olivia mourns for her brother's death, in

such environment, Feaste disgraces her. This mourning environment serves as *parakiyauddipana vibhava*. Such *uddipana vibhava* heightens *raudra rasa*. The second component of *rasa* production is *anubhava*. Maria gets angry and warns that Olivia will terminate him for his absence long without any information. Olivia also orders her attendants to take him away, and calls him a "fool." Malvolio also calls Feste "a barren rascal", and suggests Olivia to terminate him from his job; these expressions are *anubhava* that are the expression and performance of feeling of *ashrayalambana* affected by *vishayalambana vibhava*. The third component of *rasa* production is *vyablicharibhava*. Here, *vyabhicharibhava* of *raudra rasa* are arrogance (Feste's stubborn about his manner), remorse and debility (Maria feels when she sees Feste who drinks much), suspicion (Maria doubts if Olivia permits Feste to continue his job), intoxication and insobriety (Feste feels when he is the state of being drank), weariness and exhaustion (Maria is exhausted by the habit of being absence of Feste), sadness (Olivia feels when she hears why she mourns for her brother's death), excitement (There is a feeling of excitement when Maria sees the drunkard Feste, Olivia discusses with the servant Feste), feeling of longing (Olivia longs for her brother), feeling of indignation and anger (Maria, Olivia and Malvolio get angry at Feste's manner), etc. The *sthayibhava* of this *raudra rasa* is wrath or anger.

In the process of generalization of *raudra rasa* in act i scene v, a servant, like Feste, should not have drunk too much and not be absence long without information. There is another expectation of a boss from a servant is the servant should respect the boss. If the servant violates such expectation, the boss feels humiliation, disgrace, loss of honour, scandal; his ego becomes dominant over the mind, and the boss gets angry. Readers or audience adopt it and realize *raudra rasa* in act i scene v.

Sentiment of Disgust, Experience of *Vibhatsa Rasa*

The literature of the world depicts disgusting and repulsive scenes. The characters in literary works may be repulsed by something bad, very ugly, dirty or vulgar. *Vibhatsa rasa* seems to be one of the important *rasa*s in the Western literature. The elements of disgust, grotesque, distrust, alienation, terror, unpleasant and disillusionment can be found in the literature of the East and the West. Disgust can be the result of realization of the gap between the ideal and the real, the expectation and the happening. *Vibhatsa rasa* evokes the sentiment of disgust. *Vibhavas* of *vibhatsa rasa* are hearing of something repulsive or bad omens, something ugly, stinking flesh, blood and marrow, feeling of unpleasant things, etc. *Anubhavas* for *vibhatsa rasa* are nausea, spitting, confusion, limbs trembling, face pinched, etc. *Vyabhicharibhavas* of this *rasa* can be loss of consciousness, turbulence, agitation, disease, etc. The sense of repulsion is called *jugupsa* which is the dormant emotion of *vibhatsa rasa*. The relation of *vibhatsa rasa* with *sringara rasa* is unfriendly. A distortion of love and lust can generate the feeling of disgust.

Vibhatsa rasa is found in the act two scene two of the play *Twelfth Night*. *Vibhatsa rasa* refers to abhorrence, that is, a feeling of strong hatred, especially for moral reasons, a

feeling of strong dislike of something that one finds extremely unpleasant, disgusting. Here, Vialo (disguised as Cesario) and Malvolio enter from separate doors. Malvolio asks Cesario if he is the man who has currently left the Countess Olivia. After Cesario admits, Malvolio holds out the ring that Olivia asks Malvolio to return to Cesario. Malvolio thinks the ring is sent by Orsino to Olivia, and Cesario left it to her- "you peevishly threw it to her." Malvolio scornfully says that Cesario "might have saved [Malvolio] his pains, to have taken it away [himself]." Malvolio abbors Cesario and his lord Orsino -"You should put your lord into a desperate assurance she will none of him." Malvolio continuously loathes and warns Cesario -"You be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so." Malvolio throws the ring to the ground. Cesario is repulsed by Malvolio's insolent behaviour to him -"If it be worth stooping for, there it lies, in your eyes; if not be it his that finds it." And Malvolio exits suddenly and unexpectedly in an unpleasant way. Malvolio's abrupt exit also shows his disgust to Cesario. Thus, in this short scene, Malvolio expresses his repugnant manner to Cesario. Here *vibhatsa rasa* is produced in the act ii scene ii.

In the process of production of *vibhatsa rasa* in this act ii scene ii, Cesario serves as *vishayalambana vibhava* that makes Malvolio feel hatred to Cesario and Orsino. Malvolio functions as *ashrayalambana vibhava*. The environment in which Cesario has gone to Olivia on the behalf of the Count Orsino whom Olivia and others do not like, and a street near Olivia's house functions as *parakiyauddipana vibhava*; and as a servant of Orsino, Cesario's stubborn to meet Olivia functions as a *swakiyauddipana vibhava*. In this scene, *anubhava* are the dominating voice of Malvolio (when Malvolio asks Cesario "were not you ev'n now with the Countess Olivia?"), limb trembling, spitting (Malvolio asks Cesario to"put [his] lord into a desperate assurance"), throwing the ring to the ground (Malvolio throws the ring to the ground), telling "there it lies on the ground in your eyes", abrupt exit, etc. *Vyabhicharibhava* are turbulence (Malvolio's sudden change, confusion in his behaviour to Cesario, disagreement to Cesario's saying "I'll none of it".), loss of consciousness (Malvolio loses his consciousness what and how to speak with Cesario), paroxysm (Malvolio's sudden strong feeling or emotion that cannot be controlled - he throws the ring to the ground instead of giving at the hand of Cesario), feeling of depression (Cesario feels it when he sees the uncivilized manner of Malvolio), excitement (Malvolio is excited to detest Cesario), feeling of unhappiness (Cesario feels unhappiness in such situation), etc. The permanent emotion of *vibhatsa rasa* is disgust.

In the process of *sadharanikarana* of *vibhatsa rasa*, readers or audience know that Cesario is not a boy but a disguised boy and he has not thrown the ring to Olivia. They think there is no reason to hate Cesario. Readers or audience feels hatred, abhorrence, repulsion to Malvolio because of his senseless repugnant manner to Cesario; thus they realize *vibhatsa rasa* in the act ii scene ii.

Sentiment of Wonder, Experience of *Adbhuta Rasa*

The feeling of wonder has existed since the beginning of the world. Extraordinary, unexpected and unfamiliar things cause surprise to a man and fill him wonder. The excitants

of the sense of wonder are supernatural occurrences, surprise twists, unique reactions of characters, extraordinary displays of personal qualities, surprise twists, a new twist to an old concept, etc. *Adbhuta rasa* refers to an emotion which characters (and readers) feel when they come across something extraordinary beyond the limit of normal experience and knowledge. *Vibhavas* of *adbhuta rasa* are extraordinary objects, their qualities, etc. *Anubhavas* of this *rasa* are dialation of eyes, horripilation, tears, etc. *Vyabhicharibhavas* of this *rasa* are attachment (*moha*), curiosity (*autsukya*), joy (*harsa*), agitation (*avega*), etc. The dormant emotion (*sthayibhava*) of *adbhuta rasa* is wonder (*vismaya*). Shakespeare has used sentiment of wonder in the play because it opens up the mind of the readers, and secures the readers' attention. Surprise being dynamic in a literary work activates aesthetic enjoyment.

In the act two scene two, *adbhuta rasa* is also realized. A feeling of surprise or wonder is provoked by unexpected experience, things or lack of information and knowledge. Here, Malvolio has appeared in the street near Olivia's house to return a ring to Cesario. Cesario gets surprised because he does not know about the ring. Cesario astonishingly tells Malvolio that "[Olivia] took the ring of me. I'll none of it." This event astounds Cesario - "I left no ring with her. What means this lady?" Cesario doubts surprisingly that Olivia may fall in love with Cesario. Cesario is filled with surprise and horror: "Fortune forbid my outside have not charmed her!" Cesario remembers his meeting with Olivia: "her eyes had lost her tongue." Cesario is sure that Olivia has fallen in love with him: "For she did speak in starts distractedly./ She loves me sure; The cunning of her passion." Cesario is startled by Olivia's invitation: "Invites me in this churlish messenger." Cesario is stunned thinking about his lord Orsino: "None of my lord's ring? Why, she sent her none." Olivia's "dream" love towards Cesario astounds Cesario because Cesario is a female in reality so she cannot love Olivia ("As I am women (now alas the day!), what thriftless sighs shall poor Olivia breathes?). Cesario has been "the pregnant enemy" to Olivia because "[Olivia] (poor monster) has fond of him." Cesario astonishingly shocks and asks "Time" to untie this knot. Thus, here, *adbhuta rasa* is produced.

In the process of analysis of components of *rasa* production, in this condition, Olivia and the ring function as *vishayalambana vibhava*; and Viola as disguised Cesario, serves as *ashrayalambana vibhava*. Viola is astounded by Olivia and the ring. After Malvolio exits, Olivia is there alone. Her loneliness with the ring in the street near Olivia house serves as a *parakiyauddipana vibhava*; and Viola's boyish disguise and his sound expression are *swakiyauddipana vibhava*. *Anubhava* are widening of the eyes, staring without batting as eyelid, exclamations (now alas the day!), asking surprising questions ("what means this lady?"), calling herself "poor monster" and "the pregnant enemy" against Olivia, etc. *Vyabhicharibhava* are perplexity (when Malvolio gives a ring, Cesario becomes confused.), doubt (Cesario doubts about Olivia's emotion of love), heaviness (Olivia does not know Cesario is a female and what will happen if Olivia knows the reality.), madness (Cesario does not know what to do or not to do), shock (the ring makes Cesario surprise and shock), horror (this surprise makes Cesario feel horror), etc. The permanent emotion of *adbhuta rasa* is wonder.

In the process of generalization of *adbhuta rasa*, here, readers or audience are also astounded by the ring and Olivia- Olivia is mourning for her brother's death and took an oath not to marry anyone, she is rejecting the Orsino's marriage proposal. But now Olivia has fallen in love with Cesario at the first meeting and she sends a ring and calls Cesario. Readers or audience get surprised by Olivia. Thus, they realize *adbhuta rasa* in this brief scene.

Conclusion

Rasas have been identified and analyzed them respectively. The study has found *sringara rasa* (sentiment of love) as the *angi* (major) *rasa* in *Twelfth Night*; the *anga* (subordinate) *rasas* articulated are *sringara* (love), *karuna* (pathos) *hasya* (comic), *raudra* (fear), *vibhatsa* (disgust) and *adbhuta* (wonder). Some *rasas* are articulated more than one time. The readers experience the emotions in the play when they identify themselves with the emotions and feel themselves sharing the emotions. It is claimed that *srigara rasa* as well as its friendly *rasa*s, *hasya rasa* and *adbhuta rasa,* has heightened the state of being liked and enjoyed of *Twelfth Night*. This is the main factor that make the readers enjoy his play.

The readers of *Twelfth Night* can deduce many ideas and themes viz. love, comic, jealousy, disgust, surprise, disguise, etc. The readers realize various *rasa*s and emotions while reading the play, and they bring from the expression of the mind. For example, the readers who experience *sringara rasa* deduce the theme of love in the play. The readers who realize *adbhuta rasa* while reading the text can find the uses of supernatural thing and get surprised. They deduce the idea of wonder, surprise. Shakespeare uses love as the predominating motive that actuates the characters in the play, and this use of love activates the emotion of love in the heart of the readers or audience. Emotions, aesthetic pleasure and *rasa* experience that are aroused by complete deindividualisation give plays their form and life. Experience is necessary to bring them out. Such aesthetic experiences in Shakespeare's plays still fascinate readers or audience to go through. The readers or viewers experience the depth of the emotions in the play *Twelfth Night* when they identify themselves with the emotions and feel themselves sharing the emotions. Shakespeare aims to show the similar manner of love in the society and delight the readers or viewers by gratifying the love of almost uncommon in human experience.

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Man-Nature Relationship in L P Devkota's Poems: An Ecological Study

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Introduction

Man-nature relationship is one of the central themes of great poet Laxmi Prasad Devkota. This relationship is both analogous and Antithetical. Nature is source of life, knowledge and pleasure foe human beings. But at the same time it is cruel and angry giving pain and suffering to human beings. Similarly, man both loves and exploits the nature. On the one hand, they worship nature as god but on the other hand, they make it the source of earning deteriorating it. Instead of enjoying its beauty and positively using nature, human beings try to get maximum profit from nature irrationally utilizing it which causes adverse effects in the ecosystem and the whole universe. Many of his poems focus on mundane elements of the human and the natural world.

Nature is both constructive and destructive. On the one hand everything comes out of nature and on the other everything goes back to it. Every living thing is born in nature, nourished by it and ultimately dies and disappears within it. Because of the creative force, nature generates and regenerates whereas because of its destructive force, it destroys and creates balance. Through such antithetical qualities and actions, nature gives us a lesson to move carefully and handle everything consciously. Moreover, nature's regenerative power helps everything survive and continue. For example, the dried and almost dead things in the winter get revived in the spring season because of the quality of nature. Therefore, nature holds pleasure-giving and pain-striking, generating and degenerating qualities.

Nature is the greatest artist as it generates different artistic things. There is divinity in nature. It can sacrifice itself for regeneration. When we look at the natural scenes like that of river, ocean, jungle, mountains, deserts, islands and plain lands, we find them quite beautiful which attract human beings. These things hold various artistic realities. Similarly, when we look at the giant animals like lion, elephant, rhino etc. and the smallest creatures like, ants, fleas, termites, etc., we wondered because of nature's quality of holding such antithetical things. The human-nature relationship also involves elements of philosophy as it concerns humankind's place in the world. In the same manner, man is also a part of nature. Man exists, enjoys and continues in nature and learns so many things from nature. From nature's quality of self-reliance, self-respect, self-creativity and selflessness, man also learns to be so. From its creative

power, man learns to be creative. By looking at birds flying, man has become successful to fly high in the sky. Similarly, looking at the whale swimming, man now swims in the ocean with large ships. Man has invented so many things learning from the mechanism of nature itself. Moreover, man dwells upon nature as it is the largest house for him. So, nature is source of knowledge, inspiration and creativity for human beings. Likewise, nature is both destroyed and conserved by human beings. They destroy nature inventing poisonous chemicals and also preserve it through different rules and regulations with the understanding that man can be healthy only in healthy nature. Therefore, man and nature are inseparably interconnected.

Objective of the Study

The objective of the study is to explore and prove how nature of nature is both constructive and destructive and man-nature relationship is both analogous and antithetical. Through the use of environmental theory in Devkota's poems, the researcher presents *"*Her Grass Cutting Song" "The Springs" "Trees" "The Spring" "The Peasant" and "Charu" demonstrate man-nature relationship is that of part and whole whereas Muna Madan displays nature as the cause of suffering for man presenting difficult journey of Madan to Tibet due to cruel nature.

Methodology

The central theme of the study man-nature relationship has been researched from the theory of environmental literature. The Cooper and Carling's ideas of environmental determinism, Marten's idea of par and whole, Rousseau's notion of nature as original, Stan Rowe's eco-centrism, Timothy Clark's anthropocentrism and biocentrism, Bill Devall's deep ecology, Temple Grandin and Werner Herzog's nature as cruel, vile and indifferent have been used to demonstrate man-nature relationship as both analogous and antithetical as nature of nature is both constructive and destructive.

Analysis

Man cannot exist outside the environment as s/he is a part of nature whole. According to Cooper and Carling, "we cannot imagine humankind existing outside of its environment—the evolution and history of humankind took place in this very environment which has its own history" (*Ecologists,* 18). There is even a movement, known as *environmental determinism*, which emphasizes the environment's role in the history of humankind.

Nature is the complete whole in which man is a small part. Therefore, man and nature are inseparable. "The physical and biological relationship between the rational being and nature is the same as the relationship between the part and the whole."(Marten, *Human Ecology, 20*). In the same spotlight, Devkota highlights through the poem "Her Grass Cutting Song" that man nature relationship is relationship of part and whole. He writes: Nature takes the green colour again / The young lady remains cutting grass / Rhododendron blossoms on her head again. "Her Grass Cutting Song" (9) (self trans.) there is a strong relationship between the grass and

the girl. The flowers blossom on her head and make her beautiful and creative with the song. The regenerative quality of the nature adds beauty and creativity to her. She enjoys cutting grass and living with nature. As everything has a spirit, the world is also inhabited by the spirits of ancestors, and humans must avoid antagonism with things or nature. From this emerges the idea of harmony with the environment. Transgression of natural laws or failure to respect the spirits brings misfortune. Nature must be respected, as its components embody divine manifestations and spirits in different stages of spiritual evolution. The divine is omnipresent.

Ecocriticism puts emphasis on the relationship among humans, culture and nature. Environmentalism is divided on the question of whether to ascribe moral standing to humans, nonhuman entities, such as animals or entire ecosystems. Ecocritics discusses this relationship by using various concepts. Anthropocentrism, Bio-centrism, Eco-centrism and Deep Ecology are some. Timothy Clark in *The Cambridge Introduction to Literature and the Environment* states:

> Anthropocentric is the world view where human beings are given the central position and all other entities are pushed to the margin. This privileging of one entity over the other gives rise to all sorts of power structure of exploitation. Anthropocentrism names any stance, perception or conception that takes the human as centre or norm. (3)

Anthropocentrism, which literally means "human-centered," is the view that all environmental responsibility is derived from human interests alone. Anthropocentrism places primary value on human beings and nature is attributed with instrumental and utilitarian value. The humans are seen as separate from nature and nature as object of study.

Eco-centrism is that holistic environmental theory, according to which not only living beings, but the whole ecosystem, including the abiotic part of nature, is worthy of moral consideration. Stan Rowe affirms eco-centrism as helping to solve the environmental crisis:

> It seems to me that the only promising universal belief-system is Eco-centrism, defined as a value-shift from Homo sapiens to planet earth: Ecosphere. All organisms are evolved from Earth, sustained by Earth. Thus Earth, not organism, is the metaphor for Life. Earth not humanity is the Life-center, the creativity-center. Earth is the whole of which we are subservient parts. Such a fundamental philosophy gives ecological awareness and sensitivity an enfolding, material focus. (106)

The advocators of eco-centrism tend to resist the bio-centrist's exclusive concern for individual living organisms. Eco-centrism maintains that an adequate eco-ethics must take into account our relations with ecological systems, processes, along with non-living natural objects. The environmentalists who subscribe to eco-centrism contend that it is the key pathway to solve environmental crisis.

Deep ecology, being eco-centric philosophy, proposes new norms of human responsibility to change the human exploitation of nature into co-participation with nature. It believes in the fundamental interconnectedness of all life forms and natural features. According to Bill Devall, "Deep Ecological sense of self requires a further maturity and growth, an identification which goes beyond humanity to include the nonhuman world." (*Deep Ecology*, 67) Deep Ecologists believe that nature possesses the same moral standing and natural rights as human beings.

Rousseau (1712-1778) believed that original man, in his natural state, was entirely free and virtuous. If human beings were able to return to their "natural state" they would be happy forever after. The philosopher believed that children are born in a mythical state of nature, good, innocent and free; but later men are corrupted by society, science and art. So he invites people to return to the original state, living in harmony with nature as it is pure and uncorrupt. Similarly, Devkota glorifies the purity of nature in his poem associating with softness of a lady. He acclaims: "Splashing water, shining sun / Twinkling cloud wavering leaf / Grass straight red and full / Her active soft hand / Cutting grass with blossoming flowers" "Her Grass Cutting Song" (8) (self trans.) The shining sun, splashing water, twinkling cloud and wavering leaf of nature are combined with the grass cutter girl's soft hands.

Nature brightens human heart and mind through its hidden energy, electric quality and infinite potentiality. There is great good in returning to a landscape that has had extraordinary meaning in one's life. N. Scott Momaday states:

> "There are certain villages and towns, mountains and plains that, having seen them, walked I them, lived in them, even for a day, we keep forever in mind's eye. They become indispensable to our well-being; they define us, and we say: I am who I am because I have been there" (Sacred and Ancestral Ground, 309).

The villages and towns in which we live define us and provide us dwelling and deep affection. Devkota asserts that the 'springs' from the mountain top brightens human heart removing darkness as it has mysterious and miraculous power to lighten up.

> I saw the springs falling down from the mountain top
> Thousands of lights burnt bright in my heart
> The hidden energy in the spring water
> If we could see electric light burnt
> But water flows melting vainly
> We don't know the inner essence of it. (48 ,"The Springs", self trans.)

The 'springs' symbolizing nature shows the immeasurable inner force that brightens up human heart. It does the task of an electric light to remove darkness from the inner core of human heart.

Therefore, springs and humans are inseparable.

Nature is the greatest healer as it gives us spiritual satisfaction purifying our heart and head. It makes human life colourful. Gretel Ehrlich acclaims:

> Nature adds multiple colours to human lives. It provides spiritual healing through purity and solace to heart and mind. Space has a spiritual equivalent and can heal what is divided and burdensome in us. Space represents sanity, not a life purified, dull, or spaced out but one that might accommodate intelligently any idea or situation. (The Solace of Open Spaces, 307).

Nature is a panacea as it can cure all the diseases providing spiritual solace to human beings and coloring their lives. It is the space that stands for beauty, sanity, purity and divinity. In the same manner, Devkota claims that nature, symbolized by air and trees, makes human life colourful. When life fades with mechanistic culture, nature refills colour regenerating and beautifying it. He argues:

> A wide dense great tree stands before me
> Its cool leaves in heavenly rest
> My excited color of life flow in air
> Expand its roots in heart and flowers full in branches. (28, "Trees", self trans.)

The branches, flowers and roots of the trees provide heavenly pleasure to human beings adding various colours to the faded lives making them ever green. Therefore, nature is source of life for human beings. Moreover, Gretel Ehrlich asserts:

> Life is a cycle revolving around happiness and sadness, strength and weaknesses, fading and colouring, etc. A person's life is not a series of dramatic events for which he or she is applauded or exiled but a slow accumulation of days, seasons, years, fleshed out by the generational weight of one's family and anchored by land-bound sense of place. (302)

Life is the combination of all the entities that exist in nature. It consists of a cycle, seasons, days and years. It holds both positive and negative aspects as nature does. In the same spotlight, Devkota projects that the spring renews life removing all the negatives aspects of human lives. He displays:

> Spring came spreading infinite magic
> Soft beauty enchant emerged
> Move air for growing and blossoming
> Spreading pleasant lovely smell (42, "The Spring", self trans.)

The spring arrives with the magical power renewing every almost dead thing. It shows the miraculous power of nature to rejuvenate everything that is in the fading stage. In the winter

the things wither and dry but revive in the spring. It is cyclical and continuous. The continuity in human life is possible through continuity in nature.

Our inner space and the outer nature space are interrelated. There are landscapes, horizons and the surroundings in nature. Likewise, our inner landscape also holds a large soul, the horizons and the corners. Kathleen Norris claims:

> There is a close relationship between the outer landscape (nature) and our inner landscape. Terence Kardong, a monk, isn't supposed to need all kinds of flashy surroundings. We are supposed to have a beautiful inner landscape. Watching a storm pass from horizon to horizon fills your soul with reverence. It makes your soul expand to fill the sky. (405, The Beautiful Places)

The outer space of nature and the inner space of human beings are interconnected sharing same characteristics. For Devkota, human soul and the tree soul communicate with each other in their own languages. No words suffice to express such essence of the inner core. He asserts:

> Drying the sweat I speak lovely things
> Loneliness becomes sweet with such company
> Inner conversation between us without words
> Words can't express that are in deep core of heart. (28, "Trees", self trans.)

Trees, which symbolize nature, remove our loneliness through the conversation inside. The relationship between man and nature is so much strong that it is inexpressible. Therefore, man and nature are inextricably interconnected.

The notion of birth is probably the deepest oldest meaning attached to the word nature. "Nature is what gives birth to us; nature is that wholeness of matter and space and time that holds and sustains us." (The Nature of Nature, 338) How we understand nature strongly influences how we act toward nature. But it is duality, doubleness that forms the center of our relationship with and inside nature. Nature is the source of all consciousness, religious experience and religious understanding. It is also mute, indifferent and radically non-intelligent. We got nature to find god. Devkota acclaims that nature is the true manifestation of god. There is intimate relationship between nature and the farmer. He depicts:

> A pleasant place far at the corner
> I don't know its village name
> Blossoming peaches over the hut
> Beauty arrives miraculous pure and nice. (35, "The Peasant", self trans.)

The peasant lives with the nature as his hut is covered with blossoming peaches. In the village, the farmer is born in nature, works in nature, enjoys with nature and dies in nature. It shows that nature is all in all for human beings. Moreover, the farmer enjoys the songs of birds in nature. He gets amazing pleasure from nature. He displays:

When the washer bird arrives and speaks
Walking with the spade on the shoulder
Looking at morning mountain steeple in the east
Drinking cold air with amazing pleasure "The Peasant" 36 self trans.

The farmer works in the field where he goes carrying the spade on the shoulder. It shows his diligence and dependence upon the field. He works in the field from the morning to the evening drinking cold water and air with immense pleasure that he gets from nature, it proves that nature is source of happiness, pleasure and life as a whole.

The relationship between nature and man is relationship of nail and muscle. It means that they cannot be disconnected. The scene becomes complete only when there is presence of both nature and man. Therefore, they are complementary to each other. Devkota opines that man and nature complete each other.

Separate place but bare hill nearby
Touches the Ganges going down
Big stones and much beautiful pure small
Her friends and continuous songs (39, "Charu", Self trans.)

The voice of nature and the voice of human coalesce and merge together. The hills and mountains fall to the Ganges in the form of water with song like sound. In the same way, the beautiful girl sings a continuous sweet song raising her voice together with nature. Moreover, the humans can fill in gaps in nature and create a complete whole. Devkota further writes:

Moving around the bushy ground
She plucks the beautiful flowers
She is in the scene filling it
She is bird of the earth doing all good. (39, "Charu" Self trans.)

Extremely close relationship exists between the girl and the bush, flowers and the earth. The girl fills the scene of nature with her sweet voice and song just like a bird. The beautiful flowers and the bushes inspire her to sing a song for all as a bird.

The man-nature relationship has always been ambiguous, nature being seen as both a provider and an enemy. Modern philosophers have views ranging from anthropocentrism to biocentrism and egocentrism. It is suggested to take a pragmatic approach by which primary human needs are met first and foremost whereas the needs of other living organisms and ecosystems are allowed to prevail over secondary human needs. Even though a plea is made to support the Earth Charter, which embodies in its principles and prescriptions a balanced respect for nature and future human generations, nature is not only constructive but also destructive.

Nature is also disparaging to human beings as they have to suffer a lot in nature. American Professor of Animal Science Temple Grandin in her book *The Way I See It* (2008) claims, "Nature is cruel but we don't have to be" (255). She boldly asserts that nature is cruel

but we human beings should not be like that. In Devkota's *Muna Madan*, Madan's narration of the troublesome path to Lhasa when Muna requests him to take her with him depicts cruelty of nature. "Don't tell so, understand Muna, your feet are soft like flowers/ thorny jungle, stiff way, how can I take?" (12) Madan tries to convince her not to take her with him because of difficult ugly path to Lhasa. He shows his love to Muna claiming that her soft smooth feet cannot face ugly rough way which he is going to. Moreover, the path is ugly as there is fear of wild animals which can attack the human beings. In *Muna Madan* the dark and cloudy sky is ugly in comparison with the clear blue sky.

> Hills and thorns, stiff mountains full of thousand hurdles
> Way to Lhasa with stone and soil bare and treeless
> Full mist full snow blossoming poison
> Drizzling rain cold wind moving like cold ice (17)

The path is so difficult that it is poisonous to life because of icy cold atmosphere and deadly stiff mountains. The atmosphere is so frightening and lifeless that it can be taken as the most destructive form of nature.

Similarly, in Les Blank's documentary *Burden of Dreams*, Werner Herzog, the German writer —then in the process of filming his epic period piece *Fitzcarraldo* deep in the Peruvian jungle—rants against the obscenity of his lushly overgrown surroundings. "Nature here is vile and base," he says. "The trees here are in misery, and the birds are in misery. I don't think they sing. They just screech in pain. It's an unfinished country. It's still pre-historical." He means to say that nature is despicable. Furthermore, in the film Grizzly Man (2005), Warner as a narrator says, "I discover no kinship, no understanding, no mercy. I see only the overwhelming indifference of nature." For him, nature is indifferent to humans and animals. The more Madan walks on the way to Lahsa, the more complicated it becomes. He has to face so many ups and downs. Nature shows her cruelty o Madan during his journey. Devkota describes cruelty of nature describing the way:

> The narrow stiff cliff
> The rope-like bridge and the dizzy top mountains
> High altitude breaking heart and lungs
> Stony teeth on the way edgy and uncomfortable
> Snowy teeth sharp storm rattling the teeth (19-20)

The journey is full of sufferings because of narrow cliffs, rope-like bridge and teeth rattling snowy cold atmosphere. The description shows that the path is dreadful as if there is no other such dangerous way.

When the nature and circumstance become too much unfavorable to man, ugliness surrounds him. When Madan is helpless in the jungle after desertion of his friends, he notices everything around him anti-life though he has a strong hope and desire for life. Devkota describes:

Darkness arose in jungle, the air slept
All birds stopped twittering and singing, the cold troubled
Bad fortune so all jungles and hills were cruel
Cruel stars, cruel world total bareness. (32)

The ugliest thing of nature cast here is Madan's sufferings in nature. Because of darkness, silence of birds and stagnancy of the air, pessimism exceeds. All the jungles, hills, stars and the whole world are cruel which do not support life.

Conclusion

To conclude, Devkota's poems ascertain that man-nature relationship is both positive and negative- both friendly and rival. On the one hand, nature can be the source of pleasure and knowledge and life as a whole for human beings. Man can learn and get so many things from nature for his survival and advancement. Nature can also be the inspiration for creativity as it is manifestation of god himself. In addition, the relationship of man and nature is relationship of part and whole which complement each other. Devkota's poems "Her Grass Cutting Song" , "The Springs", "Trees" , "The Spring" , "The Peasant" and "Charu*"* show that man and nature have relationship of part and whole. On the other hand, both nature and human are destructive for each other. Man can destroy nature and nature also can show cruelty causing suffering to man. Nature can show demonic face and behavior to man troubling him. Devkota's *Muna Madan* projects nature as source of trouble and pain for the man showing difficult journey of Madan to Tibet due to cruel nature. Therefore, man-nature relationship is antithetical. Whatsoever, man and nature are inextricably connected with each other as they complete each other harmoniously or discordantly. Through the poems, Devkota challenges anthropocentrism highlighting on eco-centrism with the shift from ego-consciousness to eco-consciousness projecting both association and disassociation between man and nature.

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Environmental Awareness: An Advocacy of *The Mahabharat*

Narayan Bahadur Magar

The sublimation or the deterioration of the Earth depends on how the humans act over the natural world. The *Mahabharata*, an ancient Sanskrit literary text, reveals a way to the modern human as to treat with the natural phenomena. The degraded environment of the present more or less depends on how the human takes the natural world. This paper uses the *Mahabharata*, an English translation by Kisari Mohan Ganguli to analyze the text from ecological perspective. The researcher envisions the human relationship with the natural world in the epic through the concept of spiritual ecology.

Spiritual ecologist Ken Wilber finds the cause of present environmental crisis due to a fractured worldview (14) such as mind and body, subject and object, culture and nature, spirit and matter, human and nonhuman and so on. The modern people have ignored one in the selection of another or put less importance to one and more to another. Such dualistic view has neglected spirituality whereas material things have got priority. Wilber opines that the dualistic and hierarchical concept is destructive from ecological point of view. He blames the concept, which separates the humans from nonhuman and elevates the humans above of others, to be erroneous. He asserts that there is equal role of all the aspects in the web of patterns and relationship that help to constitute the very nature of life and Earth and cosmos (15).

The natural world was sacred and venerable in the past when the presence of spirituality in the natural phenomena was accepted. The natural world was revered as godly image with the faith of having soul in them. Though modern people with materialistic concept see the natural world from anthropocentric view, the spiritual ecologists accept the presence of soul in the nature. Bill Plotkin terms the soul of the world to be *anima mundi* (161). John Stanley and David Loy accuse the modern human for living in the world of left hemisphere that has replaced *anima mundi* and suggests returning to the right hemisphere. "We now live in the world the left hemisphere has built, replacing the ancient Soul of the World (*Anima Mundi*) with its own mechanistic model. The right hemisphere's concern for empathic relationship and a broader vision has been marginalized" (Stanley 44).

Some ecologists believe that the ancient spiritual faith and practice over the natural world is still surviving among indigenous traditions and ancient literature. But, the modern

humans have forgotten that they have been connected with the natural world physically and spiritually for a healthy survival of all.

> We have lost and entirely forgotten any spiritual relationship to life and the planet, a central reality to other cultures for millennia. Where for indigenous peoples the world was a sacred, interconnected living whole that cares for us and for which we in turn need to care-our Mother the Earth-for our Western culture it became something to exploit. (Vaughan-Lee 206)

Tucker says that the modern people have deserted the teachings of the creator and the Mother Earth to have responsibilities toward the lands from where they sprung and have survived. He suggests reviving the ancient reverential practices and adopting the way of living of the indigenous place based societies (84) in order to protect and reaffirm the human relationship with the sacred natural world. Satish Kumar opines that ancient Hindu Sanskrit text, the *Bhagvad Gita* (an important portion of the *Mahabharata*) to be holistic in terms of the relationship among ecology, spirituality and humanity. He writes,

> However, an ancient Hindu text, the Bhagavad Gita, contains a trinity which in my view is holistic, and inclusive of ecology, spirituality and humanity. That trinity in Sanskrit is yagna, tapas and dana. Yagna relates to human/nature relationships, tapa relates to human/divine relationships and dana relates to human/human relationships. I have translated this trinity into English as Soil, Soul and Society. (117)

He interprets trinity of Sanskrit *yagna, dana* and *tapas* with the modern essentials i.e. ecology, spirituality and humanity for wellbeing of all on the earth. He says *yagna* connects the human with the nature, *tapa* combines the human with the God and *dana* relates one human with another. The trinity relationship is indispensable from ecological point of view.

The *Mahabharata* preserves spiritual remedies for healing the Earth. It conveys the message for conservation of ecology and environment. Mishra writes about Hindu scriptures including the *Mahabharata* as, "The scriptures have enormous indication underlining the central thought of environment preservation: All is God, all is divine, all is to be treated with reverence and respect, and all is sacred" (581). UN General Assembly has also acknowledged Hindu philosophy to be ecofriendly. The report presented at the session in 2010 states that the Sanskrit literature including the *Mahabharata* gives importance for the relationship between the human and nature. They contain the earliest messages on ecological balance with the ethical treatment of the human beings with the natural world. There should be harmonious relationship with the nature by recognizing the presence of divinity in each and every natural element (5).

The *Mahabharata* mentions that every element of the nature including the human being is composed of two attributes i.e. *prakrti* and *purusa*. It states that *prakrti* and *purusa* are without beginning and end. They are undecaying and incomprehensible ((Vol. X, Santi Parva (Part III), CCCXV, 41). Here, *prakrti* refers to physical part whereas *purusa* is spiritual aspect

of an existent in the natural world. Every living and non-living, human and non-human object of the earth contains soul (*purusa*) for their existence. Nothing can exist without the amalgamation of the *purusa* with the *prakrti*. Larson asserts this maxim as, "Without this association or proximity of *prakrti* and *purusa*, there would be no worldly existence or human experience" (12). Santi Parva of the epic contains detail discussion of *prakrti* and *purusa*. It mentions that *prakrti* is inanimate and unintelligent but it cannot create thing without the combination with the *purusa*. Similarly, though *pusura* is intelligent, it cannot come in form unless it resides with the *prakrti* (Vol. X, Santi Parva (Part III), CCCXV, 41). Therefore, Larson compares *prakrti* and *purusa* with a lame man and a blind man who can move ahead until they get united helping each other for moving (13).The changes and transformations in the natural world is due to combination and separation of *prakrti* and *purusa*.

The *Mahabharata* argues the *purusa* to be *Supreme Soul* (*Brahman*). It says *Supreme Soul* is one, eternal, indivisible, unperishable, incomprehensible and without decay and death. In Santi Parva it mentions the *purusa* as, "…the *Supreme Soul* which is One, ...which is Immutable and Infinite and Pure and without defect, who is Eternal *purusa*,…everlasting,… Indivisible,…without decay and death, …who transcends diminution, and…Immutable *Brahman*" (Vol. X, Santi Parva (Part III), CCCXVII, 45). When *Supreme Soul* amalgamates with the *prakrti* for creation, then it is known as *Jiva Soul* or *Jivatman* (Individual Soul). The *Sankhya*s and Yogins regard the *Jiva*-soul and the *Supreme Soul* to be one and the same (Vol. X, Santi Parva (Part III), CCCXIX, 51). Every creation is the creation of the *Supreme Soul* (God) with certain purpose, value and place in the natural world to operate ecocystem. In this sense, nothing is useless and of less importance in the universe.

Vyasa, the author of the epic assures that the Earth, Sky and Oceans are created by the *Supreme Soul* (God). Moreover, every phenomenon of the universe such as day and night, living and non-living things, mobile and immobile, deities and human, good and evil, light and dark, physical and emotional things are the creations of the *Supreme Soul* to operate the universe under cosmic order (*Rta*[1]). Vyasa presents Krishna as the embodiment of the *Supreme Soul* in the epic. He states that all the natural worlds are the creation of Krishna (*Supreme Soul*), "... Form and light, sound and sky, wind and touch, taste and water, scent and earth, time, Brahma himself, the *Vedas*, the *Brahmanas* and all these mobile objects, have sprung from thee" (Vol. VI, Drona Parva, CCI, 482).

The *Supreme Soul* has wisely set cosmic code (*Rta*) in order to operate the universe in rhythm defending and depending to each other in the natural world. The epic states that the *Supreme Soul* has deployed different deities for executing and supervising the cosmic order apart from His direct supervision. The Sky, the Earth and the Water have got their deities for supervision and protection: Indra as Lord of Sky, Goddess Earth of land and Lord Varuna for Water. These deities are responsible for the protection and wellbeing of the dwellers on them.

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[1] Rta: right; truth; the cosmic law of balance governing the cosmic processes: natural, social, moral and spiritual. It is a Vedic expression which went out of use, its principles being preserved in post-Vedic times by the notions of (sanatana) dharma and karma.

It is the duty of Lord Indra to keep the Sky safe and peaceful under cosmic order. Varuna has responsibility to protect the creatures of the water and Goddess Earth pours her love, affection and protection of the creatures of the land.

When the deities of three worlds are unable to maintain peace and order due to violation of cosmic order, then they seek help from the *Supreme Soul*. If sins take place in different forms: killing, injuring, encroachment, destruction, pollution and violation, then *Supreme Soul* takes initiation to cleanse the sins. Vyasa states that the Earth is also under kind supervision of the *Supreme Soul*. Whenever sins and cruelties become unbearable on the earth, then the Supreme God upholds to provide justice to the innocents and maintain *dharma*[2] on the land. Vyasa writes, "The Supreme deity Narayana is the Lord of all the foremost of *Rishi*s[3], and of the three worlds. He is the upholder of Earth herself of vast proportions" (Vol. X, Santi Parva (Part III), CCCXLVII, 179).

Rishi Lomasa narrates a story of *Krita Yuga* (Krita Age) to Yudhishthira how *Supreme Soul* supported and protected the Earth from collapse. At a time, the Earth had to bear cosmic disorder due to increment of violations, sins and cruelties. The population of humans and creatures was increasing continuously. But, there was no death and decay. The Earth could not bear and hold the weight. As a result, the Earth starts sinking down in the nether land gradually. The epic mentions this as, "Earth oppressed with the excessive burden, sank down for a hundred yojanas" (Vol. III, Vana Parva (Part II), CXLII, 292). Then the Earth seeks help from Vishnu (*Supreme Soul*) in the following words,

> It is by thy favour, O possessor of the six attributes, that I had been able to remain so long in my position. But I have been overcome with burden and I cannot hold myself any longer. It behoveth thee, O adorable one, to relieve this load of mine. I have sought thy protection. O lord; and do thou, therefore, extend unto me thy favour. (Vol. III, Vana Parva (Part II), CXLII, 292)

It is the ultimate responsibility of the *Supreme Lord* to maintain cosmic order. Therefore, Vishnu helps in it by addressing the Earth as the bearer of all treasures. *Supreme Soul* (Vishnu) speaks to the Earth with the words, "Thou need not fear, O afflicted Earth, the bearer of all treasures. I shall act so that thou mayst be made light" (Vol. III, Vana Parva (Part II), CXLI, 292).

The *Mahabharata* suggests the human being to abide by cosmic order by accepting and respecting the existence of all the natural phenomena from their own cosmic position. To be functioning through natural order by limiting the hurts and encroachment is *dharma*. The epic mentions different kinds of *dharma*. But, every individual human should follow at least universal *dharma* (being responsible to the natural world) and personal *dharma* (keeping self control). When universal and personal *dharma* is violated, it invites crisis and destruction in

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[2] Dharma: law; social and religious duties

[3] *Rishi*: a Vedic seer or sage

the world. Wilmot writes,

> In the 'Mahabharata,' Dharma is in crisis. This is its central preoccupation, for a world whose ultimate order and balance are threatened is a world that will fall apart. The 'Mahabharata' portrays this decay of Dharma, this fragmentation of a fragile order, and the chaos and destruction that result. (26)

The righteousness should be maintained while treating with the natural world for preserving *dharma*. One should not injure any creature physically or mentally for his/her self pleasure and benefit. Vyasa states that if one destroys *dharma*, the same *dharma* destroys him/her (Vol. I, Adi Parva, XLI, 90). One should present himself/herself in perfect friendliness towards all in order to maintain *dharma* (Vol. X, Santi Parva (Part III), CCCXXX, 99).

Yudhishthira establishes himself as a dharmic character throughout the epic. In the epic, Bhishma explains about Kshatriya *dharma* to Yudhishthira. He teaches Yudhishthira that it is the highest duty of the Kshatriya to protect all the creatures of the world (Vol. VIII, Santi Parva (Part I), CXX, 257). Yudhishthira is well-informed that one can get complete happiness in life if he/she does not injure any creature in thought, word, or deed. He keeps himself away from injustice and *adharma*. He attempts to preserve *dharma* by always speaking truth and not hurting to anyone. The animals, other creatures and human beings all are equal for him.

Yudhishthira shows his highest example of dharmic character at the last part of the epic. Pandavas take their journey to the Himalaya after Yudhishthira's rule for thirty six years in Hastinapur aftermath the war. All his brothers and Draupadi collapse on the way during their journey of Himalaya. Yudhishthira and a dog, which has been following them along their way, reach to the top of the Himalaya. Then, God Indra comes to take Yudhishthira with chariot and asks him to climb the ladder to the heaven. Indra asks Yudhishthira not to take the dog with him as he cannot go to the heaven with it. Then Yudhishthira refuses to go to the heaven if he cannot take the dog with him since the dog has been his close friend throughout his journey. He does not see any difference between himself and the dog (Vol. XII, Mahaprasthanika Parva, Sec. III, 5). During exile, he decides to leave Kamyak forest and stop hunting animals in the jungle when some deer, in his dream, render their plight and request Yudhishthira to stop killing them (Vol. III, Vana Parva (Part II), CCLVI, 507). Apart from this, the epic treats the animals, vegetation and water bodies with profound veneration in order to maintain *dharma* and cosmic order.

The epic treats all the water bodies of the earth as the tributaries of the River Ganga which is known as the embodiment of goddess Ganga descended from the heaven for sustaining and wellbeing of the lives on the earth (Vol. II, Vana Parva (Part I), CIX, 235). Therefore, all the sources of water and water bodies are supposed to be holy and worth worshipping as pilgrimages. The Pandavas take information of different *tirthas*[4] and holy rivers worth visiting

[4] Tirtha: particular spots at riverbanks or beside lakes, and, by extension, other places of pilgrimage, came to be seen as sacred because of their association with the mythic deeds of gods and heroes and because of their power to absolve one of bad Karma or produce good Karma.

in order to purify and get blessings. Among the rishis, rishi Pulastya states that there exist many *tirthas* on the Earth and the firmament; they can be rivers, lakes, smaller lakes, springs, tanks, large and small, and spots. They all are sacred and related to particular gods. Among the *tirthas*, *Sannihati* is the most important one as all the small and big *tirthas* mingle at *Sannihati* together. Therefore, one can get purified and go to the heaven after bathing and drinking of its water (Vol. II, Vana Parva (Part I) 182). The epic mentions that even evil characters (*Rakshasas*) can purify and cast off their bodies to be able to go to heaven when they worship and bath with the water from the Saraswati river (Vol. VII, Salya Parva, XLIII, 119).

Plants and vegetation are equally revered and treated venerably in the epic. The trees and forests are supposed to be the abodes of the gods and goddesses. The epic persuades to plant and preserve trees in order to get heavenly blessings. Since gods and goddesses prefer to dwell in the trees and forests, one needs to plant trees to make them happy. When one plants trees and tends them like his/her own children, then the very plants can rescue him/her like children rescuing their parents (Vol. XI, Anusasana Parva (Part II), LVIII, 60). The planters of the trees can achieve fame both in this life and after life (Vol. XI, Anusasana Parva (Part II), LVIII, 59).

The animals and birds are worth mentioning to show ecologically respectable in the *Mahabharata*. The epic teaches to love and respect all the creatures equally. The human being, as a conscious and intellectual one, should abandon cruelty while treating to the creatures of the world. Rather, they have to treat them as the parents care for their children with love (Vol. XI, Anusasana Parva (Part II), CXVI, 244). The epic warns the human being not to hurt and kill harmless creatures since nobody can escape from punishment under cosmic code if they involve in harming creatures (Vol. XI, Anusasana Parva (Part II), CXIII, 235). It states that a ruler/ leader cannot be good ruler/leader if he/she cannot treat all the creatures of the world equal to the humans. A virtuous ruler/leader can be beloved even of the creatures (Vol. VIII, Santi Parva (Part I), CII, 222).

The epic discourages sacrifice of the animals and birds whether it is for meat or for worshipping the god. The epic mentions that the meat of animals is like the flesh of one's son. Therefore, he/she, who kills animals for meat, is like killing his/her own children (Vol. XI, Anusasana Parva (Part II), CXIV, 236). Moreover, it blames six persons to be sinner when an animal is slaughtered in a slaughter house. The sinners involved in killing animals for meat are: one who eats, one who cooks, one who purchases, one who helps while killing, one who kills and one who gives permission for killing (Vol. XI, Anusasana Parva (Part II), CXV, 239).

In the same way, the epic clarifies that sacrificing animal on altar is also an act of committing sin. After the Mahabharata war, Yudhishthira organizes Aswamedha Parva to sacrifice thousands of animals and birds available on the earth to make the god happy for the eternal peace of the departed souls during the war. The sacrifice of the creatures is duly performed. But, aftermath of the sacrifices, God appears at the sacrificial altar in the form of a mongoose and vilifies the sacrifices. The mongoose addresses that the sacrifice was not as

effective as a gift of a *prastha*[5] of powdered barley offered by a poor Brahmana during his *Unccha*[6] vow (Vol. XII, Aswamedha Parva, XC, 155). The mongoose suggests that a handful of water or a leaf or a flower satisfies him far better than those killings of animals and birds if it is offered with pure heart. Krishna also speaks this reality by addressing to Arjuna as, "They who offer me with reverence, leaf, flower, fruit, water-that offered with reverence, I accept from him whose self is pure" (Vol. V, Bhishma Parva, XXXIII, 75).

The *Mahabharata* is ringing a bell of environmental awareness by inculcating the humans how to treat with the natural world. It bolsters the principles of spiritual ecology to revere and respect the natural phenomena. The epic reassures the presence of *Supreme Soul* in the universe. The presence of the *Supreme Soul* is to maintain peace and prosperity in the natural world with the operation of the cosmic code. It also states that every existent in the universe contains individual soul (*Jivatman*) derived from *Supreme Soul*. It teaches to maintain *dharma* by respecting the existence of all the elements of the nature. The epic discourages all kinds of violation, injuries and sins in the natural world.

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[5] A prastha is made up of four Kudavas. A Kuda is equal to about twelve double handfuls.

[6] The unccha vow consists of subsisting upon grains of corn picked up after the manner of the pigeon from the field after the crops have been cut and removed by the owners.

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Human and Nature Nexus

Raju Chitrakar

'Human being is the master of nature,' is the long established axiom. This paper presents contrary argument from this. It claims that as human being is not master of nature, but one of its member species, and hence is subservient to it. The sooner humans understand this, and mould their conducts accordingly, the more they are likely to get peace, stability and development in the true worth. Hence, humans have to establish coping relationship with nature, not dominating one.

To achieve the goal of establishing human and nature nexus, I first bring a case of the destruction of nature in Nepal and its side effects to the villagers. Then I present historical context of human and nature relationships. After that alternative ecocentric practices are presented. I draw conclusion from these.

A Case of the Destruction of Nature in Nepal

In eastern Surkhet, there is a hilly settlement called Kanda Ghuwani. Around sixty years ago, the village was only in the middle of the western slope. There was a big forest in the upper slop of the hill and it was saved as people would hardly enter into it being afraid of frequent approach of bears, tigers, and other animals. They did not have any problem of fire wood, fodder for cattle, and most importantly oozing of water here and there. However, poachers eliminated the animals without knowing it from the whole vicinity. Rampant destruction of the forest started then after. Their hardship days also increased little by little. Sensing that they are bound to leave their loving village sooner or later, many villagers have already shifted to other places. "Why did you leave the village?" I asked one. He replied, "It would take whole morning to bring one jar of water and whole day to bring one basket of firewood or fodder. It would also finish soon. What to do then. I did it earlier." They may not even have guessed why had to face such a fate.

This is a representative case of many other villages of Nepal and other parts of the world. We often hear such stories. And this is a perfect example of what happens to humans whey they make adverse relationship with nature. As the people of Kanda Ghuwani finished their forest, they are also going to be finished soon. And such will be the fate of many other villagers of Nepal. As urban people have no contact with nature, they are facing other environmental problems like pollution, chemical reaction, lack of fresh water, air, and space,

and chronic diseases like pressure, sugar, cancer, and the like. As the destruction of nature has still been increasing, environmental problems have been increasing too. Unless some remarkable steps have not been taken immediately, it will accelerate, which means increasement in the suffering of people.

Historical Context of Human and Nature Relationship

Dominant world view has been occidental for millennia. Western principles of life and literature have dominantly remained logo centric. Up to the middle ages, God was the center. Selected men, Popes, ruled in the name of being messengers of God. With the renaissance, the focus gradually shifted to purely human beings: fulfillment of human gratification became the center of focus. However, faith in the human unlimited capacity started to crack from the Victorian and the modern periods and totally crumbled until the Second World War. So tragedy became its note. The post-modern period remained totally baffled or disillusioned with the sense of losing the centre. Even literary criticism also could not cross the boundary of human sphere. Jacques Derrida deconstructed the very assumption of human language's ability to hold truth. So did Julia Christiva. John Lacan showed un-decidability of human mind. Cheryll Glotfelty writes, "Despite their "revisionist energies" the modern and post-modern literary scholarship appeared to have been "unaware of outside natural world" (xv). Political and dominant social practices have also dominantly remained human affairs. In this way, human world has moved between the author or authority, reader or people, and the conscious or unconscious human world.

However, there has appeared environmental criticism, also known as ecocriticism, since 1980s. It studies human and nature relationship in the human history. It finds three consecutive developments in the human and nature relationship: strong anthropocentrism, weak anthropocentrism –as divided by Byran G. Norton (156), and ecocriticism, first proposed by William Rueckert in 1978 (Glotfelty xx). First two are the variations of anthropocentrism and the last one is their anti-thesis.

Strong anthropocentrism works mainly with two assumptions. The first is an assumption that human role is to have dominion over or make use of the infinite cornucopian nature as licensed by Greco-Roman and Judeo –Christian traditions, which took that nature is made for human being, and which generated the philosophy and tradition of hierarchy and difference. "Christianity is the most anthropocentric religion the world has seen" (Lynn White, Jr. 34). The second is the assumption that human capabilities can overcome environmental challenges. Thus, axiom of the strong anthropocentric world view is that 'the more human beings use nature the more they develop.' As a result, human being has made unrestrained use of nature throughout its long anthropocentric history and hence the prefix 'strong' before anthropocentrism. Discourses of strong anthropocentrism tend to show potential positive human outcomes extended by economic modes.

Unlike strong anthropocentrism, weak anthropocentrism takes nature finite or limited, not infinite or unlimited. So it pleads to make restrained use of nature. Ecological discourses

articulate the undesirable outcomes from the strong anthropocentric relationships of dominance over the environment. Environmental writers like Rachel Carson and Paul Ehrlich have shown apocalyptic or deteriorating effects on humanity caused by environmental damage. Similarly, Barry Commoner and Al Gore have challenged the models of growth and expansion and highlighted the downside of dominance over nature. They have expressed the views that if we follow the ecological principle of equilibrium and take action to reduce further damage, harmony with nature might still be created. Ecocritics take such an awareness of stewardship or care for nature as 'weak anthropocentrism' as it poses some restriction on the free use of nature. However, it somehow holds human privilege over nature: it assumes that human being can and has to keep balance with nature for human benefit. It adopts conservationist notion that humans should both conserve and utilize nature.

However, 'ecocriticism' moves far beyond the position even that of weak anthropocentrism. It started in the US in the 1980s and in the UK in the early 1990s. It holds non-anthropocentric stand and applies holistic approach. According to Greg Garrard, "Indeed, the widest definition of the subject of ecocriticism is the study of the relationship of the human and the non-human, throughout human cultural history and entailing critical analysis of the term 'human' itself" (5). Similarly, in *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*, Lawrence Buell makes a "checklist" of four points that characterize the nature of environment oriented work: "The nonhuman environment indicates that human history is implicated in natural history; the human interest is not the only legitimate interest; the ethical orientation of a text is based on human accountability to the environment; environment is a process rather than as a constant or a given" (6-8). Ecocritics diminish any kind of hierarchy between human being and nature. There are subtle differences between the weak anthropocentric caretaker role and the ecocenric or holistic visionary: "the caretaker stands apart from nature in a spectator role, whereas the holistic/ harmonic mode of perception involves an aesthetic and mystical awe, plus a feeling of oneness with all of nature –the experience of the sublime (Lenz 160). So ecocritics share the environmental sensibilities such as land ethic, deep ecology, theories of intrinsic value, changed understanding of environmental aesthetics, and ecofeminism. All these contribute one way or other to the ecocritical position which holds the fact that "long term health of the biosphere should take precedence" (Botzler & Armstrong 410). It adopts preservationist notion, that nature should be given a total freedom.

Alternative Ecocentric Practices in the Present

Most of the ecocritical writings and practices are taken as 'green radicalism.' Mainly ecofeminists, deep ecologists, bioregionalists, eco-socialists, green economists, green parties come under this term. John Dryzek divides green radicalism into two categories: one that focuses on changing consciousness. And another that looks more explicitly to green politics.

A stress on green consciousness has the conviction that the way people experience and regard the world in which they live is the key to green change. Once conscious has changed to

appropriate direction, then politics, social structures, institutions, and economic systems are expected to come to the track of green. Deep ecologists, ecofeminists, bioregionalists and ecotheologists come to this group as they plead for green consciousness.

Deep ecology emphasizes self-realization and biocentric equality. "Self-realization means identification with a larger organic "Self" beyond the individual person" (Dryzek 187). Ecofeminists take androcentrism as the root of environmental and female problems. The whole effort of ecofeminists is to bring a radical change in the mentality of males so that both women and nature are not suppressed. Bioregionalism cultivates a sense of place. People who live in a bioregion need to adopt and treat it as their home so that the region in turn can sustain human health and life. Bioregional consciousness implies a kind of ecological citizenship. Aldo Leopold's version presented in "The Land Ethic" is worth quoting here. He writes; "In short a land ethic changes the role of Homo sapiens from conqueror of the land-community to plain member and citizen of it. It implies respect for his fellow-members, and also respect for the community as such" (428). Ecotheologists see ecological problems in spiritual terms and think that if the root of the problem is spiritual, so too must be the cure. They take St Francis of Assisi as the patron saint of ecology as he was the first thinker who took nature equal to human being.

Other greens are more direct. They include green parties, social ecologists, environmental justice, and anti-globalization activities. These come under green politics group. They find conventional form of organization in political parties. Green parties have made their visible appearance in the countries like Belgium, the Czech Republic, Finland, France, German, Ireland, and Italy. The German Greens parties Realo and Fundi have occupied remarkable position in the national politics.

Social ecology is associated with Murry Bookchin. For him, hierarchy is the root of all evil in human society and human relationship with nature. Further, nature is not survival of the fittest but a cooperative place, a model for human society. Thus, he takes small-scale, mostly self-sufficient local communities existing in harmony with their neighbors and with their local environment as the alternative of hierarchy and competition associated capitalism. Similarly, transition towns and new materialism are a movement of local initiatives as a reaction to the failure of national governments and global negotiations in confronting climate change. The movement promotes self-sufficiency, energy conservation, greenhouse gas emissions reduction, resilience in the face of environmental threats. Transition towns manifest a new, sustainable materialism concerned with how people relate to resources and nonhuman nature. Likewise, environmental justice movement is concerned with the degree to which the environmental risks generated by society fall on the poor and ethnic minorities. Initially the movement focused to the risks caused by toxic dumps, "but concern soon broadened to encompass nuclear facilities, waste incinerations, air and water pollution" (Dryzed 213). The movement opposes the risk management paradigm seeking instead to prevent the generation of risk.

These ecocentric practices have not been worldwide phenomenon. They are limited to certain group or sectors of some developed countries. As ecocentrism is a new approach, its notions are least heard and applied globally. Developed countries have adopted weak-

anthropocentric world view. They practice stewardship role to nature. They manage their forest. Their popular slogan is "sustainable development." But they are harming the world another way. They are polluting the environment from their industrial production and widespread use of pesticides. There are frequent nuclear tests from both super powers and other countries. There is perpetual fear of third world war. The world is not yet free from environmental catastrophe and apocalyptic possibility.

As in most of the poor and underdeveloped countries, Nepal appears to be practicing strong-anthropocentric notions. Most of the local people never lose opportunity to exploit nature whenever they get chance, be it killing a dear, chopping a tree for log, or polluting the environment by throwing litter wherever they fancy. Some people freely keep saw mill in the forest. Surprisingly, government does not see them. Government managers make big plans to destroy forest with their intent of personal and political benefit. In Sagarnath, Ratuwamai, Kohalpur Forestry Development Projects, all precious *sal* trees were felled and other fast growing soft wood plants were planted, which are also being destroyed. Government has now decided to build Nijgad International Airport by destroying around two and half millions of big and small trees of Nijgad located in Bara district. Its side-effects to animals, plants as well as to people are immeasurable and these are minimized by the planners. Nearby Simara, Janakpur or Biratnagar airports can easily be developed to fulfill the need of International Airports. So intent of the politicians and high officials is easily understood. It is speculated that from such strong anthropocentric activities of Nepalese government and people, remained 25 percent forest will be reduce to 20 or I5 percent very soon.

Conclusion

Let me make penultimate conclusion first. If you think that nature is made for human use, you are strong anthropocentric or an id-centric. Fulfillment of your gratification by any means is your ultimate aim. Nature has kept carnivorous species in a limited number because of their aggressive nature. So will be your fate: make many your victims and be victim of the same web. Likewise, if you think that nature has to be conserved for human benefit, you are weak-anthropocentric, an ego-centric. You try to keep balance in things but you are ultimately failed as your motif of gratification is rooted in it. At critical times you will be further more dangerous than the strong-anthropocentric one. The world has been deceived time and again from the persons like you. Unlike these, if you think that you are the part of nature, you are an ecocentric, a super-ego-oriented. You don't have any sense of ego. You have dissolved yourself into all the living and non-living things of the world: you are human in look but mentally and practically you are earthly. You love all earthly things. You feel deserted in the desertion of others. Safety of the world is limited only on this. There is no threat to any of the world from the people like you. Real peace, freedom, stability, and development are appear only then.

In conclusion, dominant world views of human and nature relationship are still strong and weak anthropocentric. Both are human centered. Most people do not realize that they are part of nature. They take themselves different not only from nature but also from other

individuals. As a result, both nature and humans are equally threatened from the human strong and weak-anthropocentric arrogance.

Solution is very simple and easy: shift your anthropocentric world views to non-anthropocentric, that is ecocentric one with the view that all elements of the world are one in substance, and hence, any damage to one element is damage to yourself. Nature is not a matter to exploit. Instead, it is one to harmonize with. Such a view, not only gives a total freedom to nature, but also offers a lasting chance for human beings from which they might be able to turn the present terrific world to a peace, loving, stable and developed world. Being intellectuals of ecocritical or environmental philosophy, we have a responsibility to solve the environmental problems of Nepal as a part of the world. There is no any strong nature defending body in the case of Nepal. We could fulfill it by forming one in this holy occasion of environmental pilgrimage to one of the few remained lap of nature, Chitwan national park.

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Dissecting the Human Nature in Kafka's *Metamorphosis*

Ravi Kumar Shrestha

This paper intends to strengthen the relationship between humans and non-humans. So, it searches human nature in the non-human. Human beings dissect animals or non-humans in the science lab whereas in the novella '*Metamorphosis*', Franz Kafka dissects human nature in the insect after Gregor's metamorphosis. Gallagher writes:

> Metamorphosis has ... a variety of meanings ... but with a specific focus oncorporeal transformations of the body that occur either in reality or in theimagination. Rather than use the term imprecisely in the sense of historical orbiographical change, metamorphosis is to be understood in the sense of physicaltransformations of the body from human beings to animals, birds, invertebrates,vegetables or mineral forms or visa versa. This definition will encompassactual, suggested [or] imagined physical transformations of a human being intoanother animal form..." (qtd. In Michael Giovanniello'sThe Will to Change: The Role of Self-consciousness in the Literature of Metamorphosis ……. 15)

The above lines define metamorphosis, which is indeed physical transformation of humans into non-humans. It is used as a powerful literature tool in this paper.

The representation of animals in different genres of literature such as fiction-fairytales, fables, short stories and novel, dramas, poetry etc has a long and unforgettable history. They are delineated as an integral part of human life. So, they play an eminent role in various aspects of human life such as food, trade, entertainment and ecological balance. Shivendra B. Kadgaonar writes:

> Literature like Jataka, Panchatantra, Hitopadesh shared a wonderful bond between human beings and animal world with their moral implications. From the period of Buddha or before man did respect ecology. Human beings and animals, birds live interdependently and harmoniously. In Buddhist and Jaina art animal depiction is in a large quantity and artistically. Buddhist cave art and sculptures on stupas famous for animal world depiction e.g. caves at Bedsa, Bhaja, Karle, Kanheri, Nasik, Ajanta, Bagh (for painting) and stupas at Barhut

> Gaya, Amravati, Sanchi etc. After Buddhist art animals, birds were depicted on Hindu temples as vahanas of Gods, Goddesses, as a symbol and also in dwarshakhas or on plinth of temples as a Gajathara, Asvathara etc. (164)

The above lines reflect how the bond between humans and non-humans has been maintained as an essential bond since time immemorial in this natural planet. However, because of anthropocentric nature of humans, the non-humans are being exploited. As a result, the ecology is endangered today. Hence, the maintenance of the nexus between humans and non-humans is a must.

Franz kafka's*TheMetamorphosis* is a master piece of modern literature. It narrates the bizarre tale of GregorSamsa's transformation into a huge insect which is the hybridization of human and animal. This text explores the human feelings and nature in animals and lack of humans' such feelings for non-humans or animals. As a result, the text expresses the alienation and personal quest for meaningful identity and existence of GregorSamsa. This paper is an attempt to open the eyes of so called humans who regard themselves to be superior to the rest of non- humans and who believe that they can be their masters or can exploit any other creatures for their sake. So, this paper raises questions: what will happen to such humans if they find themselves in the dehumanized state of Gregor? What is the cause of Gregor's metamorphosis? What does the human soul in the animal body represent? Does this text value the importance of nexus between humans and non-humans? Is this not the era that academia should value 'The State of Human Animal Studies'? Kenneth Shapiro and Margo Domello argue:

> "With the publication of Peter Singer's Animal Liberation (1975) followed by Tom Regan's The Case for Animal Rights(1983), there has been burgeoning interest in animals among academics, animal advocates, and the general public. HAS scholars recognize the lack of scholarly attention given to non-human animals and to the relationship between human and non-human especially in the light of the pervasiveness of animal representations, symbols and stories, as well as the actual presence of animals in human societies and cultures" (1)

The above lines indicate the importance of the state of human-animal studies, for the lack of humanityshown to non-humans is a present burning global issue. In order to prioritize such an issue, this paper has been written. It is divided into twoparts i.e. the two different states of transformed Gregor is explored in kafka's*Metamorphosis*: insected/infected (Gergor) human and dissected (Gregor's soul) human soul.

Franz kafka's*Metamorphosis* was written in 1992 and published in 1915 when Prague, a European city of Astro-Hungary empirewas highly under the influence of industrialization which had engulfed the entire Europe. Europe had started facing a great uncertainty and exhausting change during the 19th century. So many changes appeared dueto modernization. The modern age replaced the authority of God with the absolutes of science. Even the Enlightenment brought forth new ideas and gave an outlet to intellectual freedom. The major

change that modernization brought was the industrial revolution which drastically transformed the economics and social hierarchies of Europe. On the one hand, industrialization opened the doors of job opportunities to people. On the other hand, due to it, science and technology was used. The use of machines and increase in commercial activities affected the lives of family. Europeans startedstruggling for identity. It started fragmenting the society. So, they suffered from anxiety, alienation and a state of hopelessness. GergorSamsa has been delineated as a protagonist in *Metamorphosis* who is highly infected by industrialization. When he awoke one morning from uneasy dream, he found himself transformed into a gigantic insect. Although he has the body of beetle, he has the mind and memories of a human. He realized that his train goes at five. So, he had to be ready. But as he became an insect, he couldn'topen the door at once acting, as a human. It was getting late. His parents and his sister started knocking at the door. His role as a bread winner for the whole family working as a travelling salesman in the story proves his pivotal role in the family. Despite his reluctance for the job, he competed with others for running the family. Thus, he had fulfilled his responsibilities to his family, employer and community. However, once industrial activities infected him, he was taken other way.Kafka writes:

> "I mention this only in passing neglecting your business duties in an incredible fashions. I'm speaking here in the name of your parents and of your chief and I beg you quite seriously to give an immediate and precise explanation"(371)

These lines clearly reveal that a modern worker is not better than that of a machine or an animal. They indicate how along with industrialization humans have lost human values, existence and identity. The chief clerk's indifference to Gregor is obvious. Apparently, Gregor is accused of being insincere, but he is suffering in the room being an insect because of metamorphosis.

The Metamorphosis demonstrates how the demarcation line between humans and non-humans is created. The difference between them on the basis of body is shown. Before Gregor transformed into a bug, he was the centre of the family. However,after his metamorphosis, he was solely judged by his insect body. The outlook of not only the society but also his whole family changed all of a sudden. His insect body disgusted everyone. The head clerk fled the apartment, his mother whom he badly needed in such a critical state even rejected him, his father tried to kill him, his sister eventually overlooked him, the cleaning lady abused him and tenants also hated him. All of their changed attitudes reflect human's indifference towards non-human. Jay David Bolter argues, " Above all, posthumanism opposes the essentialism that it finds in the traditional interpretive practices of the humanities"(7). *The Metamorphosis* demonstrates clearly how humanity in humans is dead for the sake of non-humans and posthumanists find it in this novella.

Kafka wrote this book after the industrial revolution. He was a keen observer of horrors of industrial revolution. He was aware of its fatal consequences upon humans. Therefore, there is a connection between the insect form of Gregor and the transformation of workers into

machines. In other words, the industrial revolution created factories which use humans as nothing more than mere bugs. In this novella, Gregor is doubly victimized. Firstly, it suggests that he is reduced to a bug by the modern industrial world that treats him like a machine or a bug. Secondly, his family and society also used him like a machine. None of them seem to have an emotional bond of love with him. The dehumanized form of Gregor in the form of the bug even reveals the suppressed animality of humans. Besides, it reflects the infection of modern society. In this context, Christina Gerhardt writes, " Thesuppredanimality of humans, Adorno argues , is a symptom of modern society; its antidote is sympathy with the suffering of animals".(169)

The insect body symbolizes a fatal consequence of rationalization caused by modernity, which is indeed alienation. The head clerk's indifference towards him is the indication of the company's suppressive and exploitative attitudes towards workers. In the same way, his family's indifference really hurt him. Kafka writes that when his mother pointing towards his room said, ' Shut the door now, Grete,' and he was again left in darkness(389). It reveals that even his family was not as they were before Gregor's metamorphosis. S.L.Dhoni argues:

> Max Weber defined modernity as rationalization. Georg Simmel, a contemporary,compatriot, and friend of Weber's had a similar opinion. Both theorists pointed out that the benefits of rationalization and industrialization, embodied in science and technology, were offset by the environment excess that scientific and technological 'progress' allows.Furthermore, modern life produces a great deal of alienation and anomic among individuals.(73)

The above lines show how Max Weber and Georg Simmel point out the gloomy side of modernity,which is actually the hegemony of rationality in human life. The same thing happens to the dehumanized Gregor, whom humans treat only as an animal rather than a human.

In today's 21st century, animals and humans are dissected in the science lab, whereas Kafka's *Metamorphosis* dissects human soul in the animal body.So, this paper explores the human nature in the non-human body. In this human-centered world, humans lack feelings for non-humans, in whom humans hardly think there is even the soul or feelings. Along with people's growing concern for ecological balance between humans and non-humans, posthumanists or ecocritics blame anthropocentric nature of humans to bypass the existence of animal nature or animal soul. In this context, however,*Metamorphosis* has done the dissection of human soul successfully.Kyleen Oldham claims, " *TheMetamorphosis* states the idea of being a center of society and the center of family being altered" (153). Gregor transformed into a bug, but he had the human soul. Therefore, he had the human nature, which judged how people round him changed because of his non-human body.The novella explores how along with the change of Gregor's body the nature of his family and society changed. This new body allowed him to see and understand about humans and human nature that he had failed to do as a human. Hence, non-human body seems to have been a great advantage for him to understand the human nature. Kafka writes, "just what I have been telling you, but you women

would never listen,"(386). It reveals how Gregor had failed to understand his father who had kept grudge towards him although he was the breadwinner for the whole family. His father seems to have been expecting and waiting for Gregor's worst condition. So, Kafka seems to reflect a belief that the more generous and selfless one is, the worse one is treated.

The Metamorphosis explores the pathetic plight of the tortured and devastated human soul in the non-human body. The mental turmoil of Gregor after his metamorphosis through the ill-treatment of his sister, father and society is very painful for him. He was hurt by a cut glass and his father's apple hit him and sank in his body, however, he thought for thewelfare of his family and others. Kafka writes:

> Gregor hardly slept at all by day. He was often haunted by the idea that the next time the door opened he would take the family's affairs in hand again just as he used to do; once more, after this long interval, there appeared in his thoughts the figures of the chief and the chief clerk, the commercial travelers and the apprentices, the porter who was so dull-witted, two or three friends in other firms, a chambermaid in one of the rural hotels, a sweet and fleeting memory, a cashier in a millner's shop whom he had wooed earnestly….(389)

The above lines reveal how non-humans penetrate into the psyche of humans and feel for humans whereas humans become indifferent to non-humans. In spite of having a bug body and facing a social stigma from nearest and dearest ones, he became ready to help them in whatever way he could .Doesn't it symbolize the heroic nature of non-humans that is misunderstood and misinterpreted by demonic nature of so called humans in the world?

The Metamorphosis minutely presents the two worlds side by side: the world of the humans and the world of non-humans. On the one hand, it explores the nature of humans and their exploitative and negative attitudes towards non-humans in the human world. Gregor's family's and society's attitudes towards the insect Gregor reveal it. On the other hand, the novella explores the nature of non-humans and their attitudes towards humans through the human soul in the non-human body. For this, Kafka used metamorphosis as a powerful literary tool and delineated Gregor as a mouthpiece for the criticism of human nature. Firstly, Gregor as an insect but having the human soul judges humans to be very selfish, exploitative and inconsiderate. Secondly, Gregor as an insect and representing the entire animal world tends to give a powerful message to readers that humans should realize that non-human animals feel as insectedGregordoes. In this context, Marion Gymnich and Alexandre Segao Costa argue, " The use of the motif of human-animal transformation not only criticizes certain aspects of the colonial situation; it is also an instrument for expressing criticism of human nature in general" (82). Thus, Gregor's bug body reveals the real human nature. At the same time, one major objective of such metamorphosis is to strengthen the bond between animals and humans. Marion Gymnich and Alexandre Segao Costa write, " The literary motif of human-animal metamorphosis , for example , may challenge the rigid demarcations between human beings

and animals which are prevalent in the society…"(72).

Kafka beautifully and artistically reveals the heroic nature of human in the bug body, which is likely to enable human beings feel for non-human animals. After his metamorphosis he didn't suffer only from the infected bodily pain caused by his father but also from mental grief due to alienation and lack of respectand care from people around him. Gradually, he observed different changes appearing in the family. He found how his father had lied to him regarding actual financial position of the family and his own ability to work. He realized that the family whom he had expected to be unable to exist without him began to struggle. He found himself to be a great obstacle for his family. Kafka explains:

> True, his whole body was aching, but it seemed that the pain was gradually growing less and would finally pass away. The rotting apple in his back and the inflamed area around it, all covered with soft dust,already hardly troubled him. He thought of his family with tenderness and love. The decision that he must disappear was one that he held to even more strongly that his sister, if that were possible.(396)

Apparently, he seems to have been killed by the apple as an object. Symbolically, the apple indicates knowledge. When he was hurt by the apple, he had the knowledge of his family, society, and the world. What he could not understand being a human, he did being a bug.He felt that he was useless and troublesome for his family and they wanted to get rid of him. Having had this knowledge he thought of sacrificing his life for the betterment of his family and he did so ending his life at 3 o'clock in the morning. Doesn't it reveal the heroic nature of human soul inherent in the non-human body? If so, doesn't it mean non-humans can also think of sacrificing for the existence of humans? Then shouldn't humans be concerned about existence of non-humans?

The Metamorphosis symbolizes the migration of soul. Different mythologies support it, too. Hindu Mythology not only supports it but also highlights the ten avatars or incarnations of Lord Vishnu. Among these ten avatars, the first three avatars are Matsya, Kurma and Varaha, which reveals clearly how the divine soul migrated into the body of animals such as Fish, Tortoise and Wild boar. The incarnated form of Lord Vishnu in the form of animal is believed to have been for the liberation of the victimized humans or non-humans in the world whenever there was imbalance in nature. Hence, the Dash avatar concept , on the one hand, seems to convey the message to humans that non-human bodies may have the divine soul i.e. God manifests through non-humans, too. On the other hand the Dash avatar concept seems to give a warning and threat to humans that they shouldn't be indifferent to non-humans. Nilanjana Das writes critically, " Dash avatar is a Hindu mythological concept. This concept in many ways is related to physical environment" (30).The fouth avatar is Narsinghi.e.divine soul in a hybrid body man-lion and in other six avatars divine soul in human bodies. Doesn't it indicate that in one way evolution of humans started from animals? If so, why are they exploited and cruelly treated? Marion Gymnich and Alexandre Segao Costa have given the example of Ovid's

Metamorphoses. They argue, "The ecological idea that all living beings are connected with each other is rounded off by picking up the idea of a migration of souls, which can be found in Ovid's *Metamorphoses* in the context of human-animal transformation"(81).

Thus, this paper blends dichotomies between humans and non-humans, and between society and nature dissecting the human nature in the insect body. This paper has been mainly divided into two parts. Firstly, the protagonist's(Gregor's) insect body helps him know what he had failed to do as a human. Secondly, the tragic state of the tortured human soul in the animal body indicates the human nature and hence it is likely to strengthen the bond between human and non-human. Such a paper is likely to enable humans to preserve the fragile ecosystem realizing that even non-humans may also feel as humans as they may have souls like those of humans. Therefore, this paper discourages people from being anthropocentric. Instead it is likely to encourage people to be nature lovers, ecocritics and post-humanists making a strong nexus between animals and humans for the welfare of the earth.

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The Equation of Iconography of Cracking Bodies in Bapsi Sidhwa's *Cracking India*

Saroj GC

Lenny, a young Parsi girl coming of age at the time of Partition and independence, in Sidhwa's novel *Cracking India*, says "there is no space for us in Queen's Garden"[1]. She basically refers to the literal space— the lack of space to accommodate herself and other friends in the Garden, for it is being crowded because of increasing communal violence. However, Lenny's literality of questioning the space cannot be taken for granted. This voice of the innocent, Lenny triggers prominent thematic content in social-cultural context of Partition. If her search for space is seen in broad spectrum of Partition violence of 1947 in India, she as representative of both female figures and the neutral and the marginalized people, is seeking more significant space in context of Partition violence; it is a search for the space for female in nationalist discourse. The search, by the same token, corresponds with the objective and the rhetoric of Sidhwa— questioning the historiography of nationalist discourse. Looking from this perspective, space is not just literal one. Additionally, the "Queen's Garden" becomes metonymic manifestation of the project of empire, or cultural mission of colonization, and the subsequent consequence, nationalism.

The preliminary enthusiasm of national independence is embarked on the transaction between and among *gendered* female figure, the country and the violence. "In the literary imagination of India, the violence of Partition was about inscribing desire on the bodies of women in a manner that we have not yet understood. In the mythic imagination in India, victory or defeat in war was ultimately inscribed on the bodies of women" (Das 82). Thus, the female bodies in Partition exemplify the "intimate connection" of sexuality in the construction of nationalism (Das 82). The novel ingeniously uncovers the frenzied nature and inherent contradictions of the nation that attempts to justify its behaviors and conducts with ideology of emancipation. The ideology of emancipation is perpetrated on the equation of a woman's body and its violation to nationalist violation. Therefore, my discussion stages a paradox— iconizing the mother figure, and denunciation of mother figures in *Cracking India*. In other words, this paper argues that Sidhwa in this novel tries to question this historiography– the independence movement began by identifying nation with mythic female figure but pays no attention to the "cracking bodies". Therefore, this novel contends this masculine logic of national consciousness which strategically denies the incorporation of female existence in national historiography.

Sidhwa is trying to give a literary corrective response to the national narrative in the context of national independence by both dramatizing the predicament of women and agency to speak about the violence through female bodies. She questions the nationalism that was much built upon the iconography of female body and personality. Ironically, the site upon which the victory was rejoiced is often forgotten during the uprising of nationalist action.

Mobilization of woman figure is a commonplace metaphor in fictional and historical narratives that portray the rise of the modern nation-state. Nationalist discourse in South Asia is no exception to this practice. In South Asian context, especially in during the period of struggle for independence, "Woman" has been used as "the alibi for colonial and nationalist interventions into the everyday lives of South Asians" (Didur 41). However, this mobilization of woman/mother figure, according to feminist critics, has less to do with the changing the actual material conditions of their lives, and more to do with patriarchal "struggles over community autonomy and the right to self-determination" (Mani 30). "Women become sites upon which various versions of scripture/tradition/law are elaborated and contested" (Mani, "Contentious" 115). Sidhwa's novel is not an exception. Depiction and mobilization of the female figures in *Cracking India* has given rise to the multifarious voices among the critics.

As observed by many critics, much enthusiasm of nationalism, especially in context of Indian independence, were founded on the logic that the nation resembles with the mother figure, the woman venerated in Indic civilization[2]. In other words, nation is an emblem of female figure, notably the mother figure. And, the colonization was an offensive intervention into a holy mother figure. Moreover, the nation was identified with the mythical heroines like Kali, Durga, and Chandi figures from Hindu mythology. Then, nation during the independence movements was sexualized and gendered[3]. However, the iconography of nation as female body took ironic way in which it turned out to be too mythological that the females, who exist in the material world apart from the mythic world, were rarely mentioned in the national narrative[4], here in the case of Partition violence.

Correspondingly, Rosemary George observes that Partition texts, including the novel, routinely depict women as “communal sufferers, familial victims, and second-class citizens”, their pathos no longer counts seminal to nationalist action (138). Yet, this would be too limiting. The female characters in *Cracking India* “demonstrates not only survivorship, but also agency,

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1 The line is the sixth line from chapter sixteen of Cracking India. I have used the phrase Queen’s Garden to mean imperial protection, and subsequently, to refer the Indian Independence which took place because of the imperial presence. I seek to problematize the space. And my contestation is that how it excludes the space for female experiences, especially during the nationalist movement.

2 Nation as virgin and chaste female and whenever necessary, she strikes in the form of Kali and Durga, and Chandi, the prominent and mythical figures in Himdu mythology. Parth Chaterjee delineates this sort of resistance by comparing nation with goddesses in his book, Nations and its Fragments.

3 See Cullingford, Elizabeth Butler. “Thinking of Her as Ireland”: Yeats, Pearse and Heaney. “Textual Practice 4.1 (1990): 1-21.

4 In the chapter “Nation and its Woman”, of his seminal book Nations and its Fragments, Partha Chartergee tries to address this question of woman in the context of Indian Independence.

using their familial and communal connections and unique perspective to affect change and bring healing" (Kleist 70). Analyzing the several situations in *Cracking India*, Kliest, views that Lenny, her ayah, her mother, and her Godmother are able to move beyond traditional female roles and to exercise autonomy and influence within their patriarchal society. "A radical critique of literature, feminist in its impulse" would be to see "how we [female] live, how we have been living, how we have been led to imagine ourselves [themselves] in the given situation" (Rich 350). Ambreen Hai perceives *Cracking India* as a piece of "narratival border feminism that undoes binary oppositions" (390). Kliest views that by utilizing a female narrator, Sidhwa presents a uniquely gendered perspective of Partition, and argues that the "novel provides a comparatively inclusive view of the diverse feminine roles during Partition, roles in which the female characters are not entirely empowered nor entirely victimized" (70). For Kleist, as *Cracking India* foreground the narratives of female characters, it is able to "describe, restore, and heal some of the damage done by . . . male neo-nationalistic discourse" (Hai 390). And, the novel is facilitating "a more nuanced understanding of the various ways women were influenced by and responded to, Partition (Kleist 70). However, women characters in the novel are predominantly victims rather than agents.

The novel's route is filled with the narratives of "cracking bodies" of many female characters, significantly that of Ayah and Lenny, that "cracked" enough during the partition violence. Literally, the cracking of Lenny's body is biological, as she transforms from early stage of her childhood to another. However, with this Lenny's transformation, Sidhwa is hinting to the transformation that takes place at the national level, nation's soon cracking into Pakistan as soon as it has got independence from the colonization. While telling the story of partition of India through the eyes of a young Lenny, a Parsee girl from Lahore, Sidhwa also tells the deterioration that takes place in Lenny's life as her idyllic childhood is inflected by the interracial clashes of pre-independence Lahore. The novel's insistent focus on body, especially the eros and sexual development, hints to two aspects: the transformation that will soon take place in the national body of India and Pakistan and the literal body of Lenny and Ayah. In the outset of novel, revelation of the fact that Lenny is diseased child and the treatment of polio foreshadows the political life of the national body.

The harmony Lenny's body feels with the relatives, including Godmother, Ayah and electric aunt, takes the path of deterioration. Lenny narrates the events of her family and native Lahore over more than a ten-year period, from before World War II to just after Indian independence and the partition (Den Geddes n. pg). The period is filled with the changes; however, the changes are negative. People around Lenny divide along racial/religious lines and eventually slaughter one another. Sidhwa shows us history in miniature, making it far more vivid than mere statistics about the numbers slaughtered during the tragic events of 1947-48. As her body changes does her conscience. And she "become[s] aware of religious differences" (101). Her narrative of herself and what is happening around her, and how people's desires and discontents "mediate, challenge, resist, or transform discourses in the process of defining their identities" (Canning 377).

The changes that take place in the body of Lenny are described in sexual metaphors as she observes Ayah's body: "The covetous glances Ayah draws educate me. Up and down, they look at her. Stub-handed twisted beggars and dusty old beggars on crutches drop their pose and stare her with hard, alert eyes. Holy men, masked in piety, shove aside their pretenses to ogle her with lust." (12). Education Lenny gets is sexual. She can observe the sexual appeal the eighteen years old girl, Ayah embraces. Lenny observes "she has a rolling bouncy walk that agitates the globules of her buttocks under her cheap colorful saris and the half spheres beneath her short sari-blouses" (13). More significantly, she notices that "the Englishmen no doubt had noticed" her blooming body (13). Rhetoric behind the use of such metaphors, Didur describes,

> Where women like Ayah or Lenny question the interpretation of their identities by patriarchal community and state interests, they perform an act of resistance that destabilizes the dominant order. Cracking India figures Lenny as conscious of Ayah's strategic use of her multiple subject-positions as a means to subvert the discourses that inscribe her body in multiple and contingent ways. (50)

The multiple subject-position of Ayah's body is a power tool to redefine patriarchally redefined agency of female body. Ayah speaks the language of body; her body speaks sharper than her actions and words. Ayah "write[s] [her]self, makes her body heard" (Cixous 223). She "invent[s] the impregnable language that will wreck partitions, classes and rhetorics, regulations and codes" (Cixous 880).

Sidhwa's intervention into nationalist discourse of Independence gets more nourishment when she shows that Ayah's body, which signifies nation India before its partition into Pakistan, was not the object of gaze not only of Englishmen but more significantly by the people around her. Even if the religious differences keep on widening and the humanity has shrunk to a narrow definition: "one day everybody is themselves– and the next day they are Hindu, Muslim, Sikh, Christian," she still retains her admirers intact (101). As observed by Lenny, only the group around Ayah remains unchanged. Hindu, Muslim, Sikh and Parsee are always unified around her. Therefore, Ayah has already always been identified as nation India; she is endowed with the metaphor of unbroken– not cracked– India. Regardless of her Hindu origin, as she comes from West Punjab, galvanizes Hindu, Muslim, Sikh, Parsee admirers. Similarly, whatever the religious or ethnic origins, her admirers go all out to meet Ayah's body. Hence, she "is no long just my [Lenny's] all-encompassing Ayah – She is also a token, a larger symbol, the metaphor of nation that accommodates so far possible all the people regardless of their religious origin, ethnic orientation, and class consciousness.

Ironically, Ayah by now metaphorized as integrated nation India, begins to crumble as the religious differences widen and social upheavals become starker, partition becomes inevitable. "Ayah becomes the site upon which the violence inherent in nationalist discourse is emulated. Abducted during the partition atrocities by some of the very men who earlier wooed her with word", Ayah ultimately loses her solidified existence as iconography of nation (Sachdeva Mann 74). As he loses her consolidated existence, he loses her voice too. Lenny

observes the loss of voice:

> They drag Ayah out. They drag her by her arms stretched taut, and her bare feet – that want to move backwards – are forced forward instead. Her lips are drawn away from her teeth, and the resisting curve of her throat opens her mouth like the dead child's screamless mouth." (194-95)

Sidhwa sides with the loss of Aya's voice during the abduction. The loss of voice is more than literal. Ayah, though in a broader spectrum represents the integrated thus disintegrated nation in partition context of India and Pakistan, also symbolizes the voice of the marginal and subaltern. Ayah is a Hindu, living a small village, Lahore, with her tiny world. She questions this systematic and pervasive disregard for female consent that leads logically to the abductions and disappearance of females during the Partition violence. Therefore, by foregrounding the loss of voice both Ayah as subaltern and as subaltern woman, Sidhwa intends to trigger into national narrative which so far occluded this voice. This loss of voice in feminist discourse corresponds to loss of agency and citizenship. This loss of agency is double-edge: she loses her agency or presence as female and also as a representative of Parsi community. "The tension between the material and imaginary events inscribed in Sidhwa's narrative suggests how the discourses of gender and nation overlap, converge, and become increasingly restrictive of women's agency as the country faces independence" (Didur 44). Before Partition, Ayah sincerely expresses sexuality with admirers coming from diverse social and cultural backgrounds. She expresses her sexuality in multiple and fluid fashion. However, after Partition, her sexuality is cracked; it is exploited, tarnished, used and bargained.

The national narratives of sub-continental society regarding the communal violence occluded some aspects of its history. Therefore, Ayah's story is not the story of a single person; it is paradigmatic: like her, thousands of women were abducted and/or raped by the men of opposite community during months of before and after Partition. Therefore, scholarship on the novel has repeatedly "focused on the figure of the Ayah, analyzing the ways she inhabits the subaltern subject position and how her abduction and recovery participate in the contested ideologies of Partition history" (Mitra 4).

Similarly, she questions the ideologies of Partition history by parodying the national heroes, or rather reversing the roles recorded in the Partition history. Sidwa's parody of national heroes like Jawaharlal Nehru, Vallabhbhai Patel, Mahatma Gandhi, Mohammed Ali Jinnah and other Hindu and National heroes interrogates the objectivity of nationalist discourse as exemplified in partition. Moreover, the history that novelist unravels take feminine direction in which Gandhi is given feminine attributes. Though the presumed historical information that the young girl gives can be questioned, Sidwa casts Gandhi's disposition with a shrewd humor, whatever her political ends, Gandhi is feminized, is delineated in feminine metaphors: "he is knitting. Sitting cross-legged on the marble floor of a palatial veranda, he is surrounded by women. He is small, dark shriveled, old. He looks like just Hari, our gardener, except he has disgruntled, disgusted and irritable look, and no one'd dare pull of his dhoti" (94). Later, more

fully, Lenny "comprehend[s] the nature of the ice lurking deep beneath the hypnotic and dynamic femininity of Gandhi's non-violent exterior" (96). Similarly, Nehru is also attributed with feminine metaphors: he is like a female promising, pinkish, smiling and so on. In Lenny's perception, Nehru is 'suave Cambridge-polished, he carries about him an aura of power and presence that flatters anyone he compliments tenfold. He doles out promises, smiles, kisses-on-cheeks […]. He is handsome: he cheeks glow pink" (170). What can be construed out of all this feminization of historical details is that Sidwa wants to revise the history national narrative of partition violence with revisionist impulse.

Sidwa furthers the act of revision of nationalist action when she attempts to reverse the historical roles allocated to the national heroes like Nehru, Jinnah and Patel. Sidwa's rendition of these national heroes is pregnant with irony: "within three months seven million Muslims and five million Hindu and Sikhs are uprooted in the largest and most terrible exchange of population known to history" (169). Later, through the observation of Lenny, Sidwa passes a crucial critical commentary over this whole phenomenon of violence: "Now that its objective to divide India is achieved, the British favor Nehru over Jinnah" (170). Whatever the historical accuracy might be, if Nehru was under the patronage of British Empire or not. Sidwa accounts for the loss, the loss in which the greater portion is shared by the marginal innocent people. Similarly, Jinnah in the novel does not turn out to be Judas, who in fact, in the national narrative is considered as complicit for this partition violence[5]. Rather, he is "sallow, whip-thin, sharp-tongued and uncompromising" (170). The putative observation Lenny of historical and political information can precisely be questioned as she is a child.

This lack Sidwa might be using to question the objectivity that history of partition history, lack symbolized its failure to incorporate the female's fate and suffering in its historical narrative thus narratives of partition violence are not objective as such. Lack of objectivity in Lenny's narrative corresponds with the lack of objectivity in partition in which it failed to truly account for the voice of the marginalized. "A member of a minority by population the Parsi numbered only about three hundred in Lahore at the partition time. Lenny further refracts the historiography of Indian nationalism through a child's perspective, thereby investing her account with objectivity rare in other fictions of period" (Suchdeva 73). Moreover, by giving a narrative voice to the innocent child, the novelist aims to foreground the voice of many innocent people whose voice passed away unheard. Therefore, self-reflexively Sidwa sees to be giving a literary corrective response to national narrative which elided the experience of suffering by women and other neutral groups inflicted upon then national movement.

This excavation of suppression of femininity in historical narrative gets more substantiation as Lenny is interested in Jinnah's wife. She recounts Jinnah's wife as "defying … and braving the disapproval of their rigid community and excommunicated, she marries a Muslim lawyer, twenty years older than her" (170). When Lenny asks with her mother where

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[5] Chaudhary Rehmat Ali was highly critical of the division of Punjab and Bengal. He later authored a polemic pamphlet entitled 'The Great Betrayal" in which he condemned the country's founder, Muhammed Ali Jinnah, and his part, the Muslim Leage, for orchestrating the "most shameful chapter" in Muslim history.

she is, mother's eyes are unresponsive, however, mother says she died of heart broken. However, Lenny is not satisfied to her mother's answer as she contemplates: "Her daring to no account [;] her defiance humbled [;] her energy extinguished [;] only her image in the photograph and her innocence – remain intact" (179-71). While attempting to delve into the history of Jinnah's wife, she gets chance to reflect over how Jinnah is rendered in books and films: "The Ambassador of Hindu-Muslim Unity" is caricatured and portrayed as monster" (171). Similarly, women of Lahore try to repair the damage done to the community by the men. Similarly, unlike in many other national narratives, Sidhwa accounts for the contribution of women to save the cracking bodies during the partition violence. Lenny's mother leads other women in smuggling gasoline in order to raise money to send defamed women back to their families. Lenny's Godmother is revealed to be a matriarch of considerable powers and influence. She is able to locate the violated Ayah, and rescue her from Ice-Candy Man's clutches, and send her back to her family in India.

However, the subsequent excerpt Sidhwa draw a character description of Jinnah from Naidu Sarojini, a poet who was closer to him was infatuated to his personality, questions the villainous image of Jinnah presented during freedom struggle and after independence and shuns away the hostile reviews of Jinnah. By displaying anguish at the biased work of the British and Indian scholars, she assesses Jinnah's personality "with the impartiality as well as personal proclivity for the man who wrought out Pakistan with foresight and dedication" (Sarkar 82). Such acclamation of Sidhwa of Jinnah "recreates a grand image of the man who condemned by Gandhian polity for the sake of political appropriation" (Sarkar 83). Therefore, Sidhwa, through literary history, aims to correct the historical distortion and accounted for Jinnah.

Finally, to return to Ayah, Ayah now as a cumulative reference to the females who suffered during the violence, disappears by the end of novel. Disappearance of Ayah's body posits one of troubling questions to the nationalist discourse. However, Sidwa seems to be giving communal reason for Ayah's abduction. Here, Ice Candy Man exposes his strong sense of religious vengeance and his hatred for Hindus. He explains the Muslim tenants, including him, were humiliated to Singh's womenfolk and his strong desire to kill some of Hindus in order to recover the mutilation of Muslims on the train from Gurdaspur: I want to kill someone for each of the breasts they cut off the Muslim women … The penises!" (166). The roles allocated to Godmother and Lenny's mother in rehabilitating are fortifying. They, thus, healing powers against the forces of violence. Therefore, by blending gender and the politics, Sidwa makes the issue of females a pivot around which the novel revolves. The central issue in the novel, thus, makes a space for Sidhwa to complain against nationalist discourse.

Sidwa complains that the national narrative regarding nation conscious suffers from elision of female figure, the foundation upon which the discourse of nationalism was based, from national memory, female domesticity, decries of woman and their bruised bodies. Thus, Sidwa attempts to revive the nationalist discourse which both was founded by iconizing the female figures and also forgot the female figures through the literary rendition. She, much in similar line of Adrienne Rich, tries to supply the historical lapses the nationalist discourse

suffered. Rich regarding the revisionist historiography argues: “This is why the effort to speak honestly is so important. Lies are usually attempts to make everything simpler— for the liar— than it really is, or ought to be “(188). Therefore, the novelist one of the major takes is the contribution of female during the nationalist movement(s) have not got sufficient articulation *Queen's Garden*, subsequently, nationalist discourse. Females conformed only to the mythic identity but they were excluded from the nationalist discourse. Then if post-coloniality is a condition, then, it obscures the women plight and experiences; it is obfuscating and unstable with respect to women (McCllintock 91-2). The intersection of nationalism and sexuality that began with the nationalist movement in India on the assumption that colonization has destroyed native masculinity and traversed into the nation as desiring but chaste faces a problem.

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Inclusion and Repression of Animal Figures in the Short Fiction of Chekhov and Bangdel

Saroj Koirala

Animals in Literature

Fiction is largely a domain of human beings having anthropocentrism as its organizing principle. However, the genre sometimes employs non-human animals too as characters which can be viewed as an innovative tool of modern narratology. Through the use of de-anthropomorphized characters such works provide space for an interpretation of animal behavior and their consciousness.

Universally, human beings have kept companion pets as domestic animals are believed to be sentient beings compared to wild ones. For instance, archeological records of 15 millenniums have reported that dogs used to live together with humans because of their faithful companionship. Animals, therefore, abound in literature across all ages and cultures, but only rarely have they been the focal point of systematic literary study (McHugh 487). As a result, more recent literary criticism has focused on the ethics and the politics of human-animal bonds (HAB), animal communication, animal emotion and so on.

Chekhov's "Misery"

The short story is set in an evening of the late 19th century St. Petersburg city of Russia. Iona Potapov—a poor, old, and companionless coach driver—has recently lost his only son and he is fully agonized. He hopes that his heart might be relieved if he narrates about the death and funeral procession to someone. Despite his several endeavors Iona finds no human ear willing to listen his painful tale. Instead, he receives insults, scolds, and ridicules. Finally, in the stable of his miserable boarding house Iona pours out the sorrowful story to his faithful horse.

It is a dismal story of everyday life but full of human cruelty and senselessness. Human indifference to other people, loneliness, and boredom have been presented as the bedrocks of the old and poor people's life. The community is totally heartless and cold. It is strange that man can be so deaf, dumb, and blind to the people's suffering around. He can easily share other's joy but not even a single instance of sadness. Man is, thus, not only selfish but also dehumanized.

Even more;

When Maxim Gorky heard about the sad demise of his grandmother he wanted to tell somebody about her, but found no one. Then he connected his condition with Chekhov's Iona, "Many years later, when he read Chekhov's "wonderfully true story" "Misery," Gorky recalled those days of agony and regretted that he had had neither a dog nor a horse at his side, and that he had not shared his grief with the rats with which he was "on friendly terms" in the bakery where he worked." (Patrick 666)

Bangdel's Novella *Langadako Sathi*

A cripple-man makes his living by begging on the streets of Darjeeling and passes the night in a miserable deserted shed. He is completely lonely and has no one in the world. Meantime, a street-dog arrives to become his friend. Soon, they become close mates and start begging, eating, and sleeping together. They grow fond of each other. They experience numerous humiliation, teasing, hitting etc. from the city-folks and school children who insult Langada as a crawling bear. One day, surprisingly, the dog disappears and the cripple-man desperately searches every lane of the town. He is troubled by heavy rain and in the dark night takes shelter on the veranda of a sleeping house. The owner grows suspicious, and despite Langada's humble requests forcefully drags him down through the ladder steps. Next morning the dying protagonist meets his true friend in front of a temple, embraces it, and closes his last eyes. For a few days the dog desperately moves through the alleys and the shed in search of its inner-heart's friend. After ten months the cemetery watchman reports about the finding of the joint skeletons of a man and a dog in the grave.

It's again a story of poverty, inhumanity, loneliness, and insensitivity. The cripple-man has been residing in the local area for a long time but nobody cares him. People never concern who he is, where he lives, and does he need some help? Instead, they humiliate him. The school children are his greatest enemy who always tease and throw stones on him. Only once he feels an instance of human concern and compassion, that too is from a passing poor coal potter whose charity Langada happily shares with his dog. In sum, the humanity is cold, barren, and almost monstrous.

The Juxtaposition

There are several parallels between these two works created in distant spatio-temporal locations. Both of them project the marginalized characters' special relationships to their companion animals. Iona has a female horse whereas Langada's mate is a male dog. Both of them are significant domestic animals—very sensible among species and human-trained.

These stories have adopted the approach of realism in the presentation of plot, setting and dialogue. Moreover, there is a unity of lyricism and realism. Both of the events are tragic and also pessimistic. The protagonists witness much common suffering in their respective places. A thundering pain grips the heart of both protagonists and their fellow animals. Their lives are so strangely twisted that it is unbearable, full of everlasting suffering and degradation.

Main cause of their suffering and pessimism is the people's lack of sensitiveness, and inhumanity to the grief of others.

The role expected from human members of the society has not been fulfilled. Moreover, it is performed in a reversed way with indifference, insult, and cruelty. The gap, therefore, has been fulfilled by the animals. They have come to replace human role by being friends, interlocutors, and healers. Iano's horse, though tired after hard work, listens the detail narration of its master as if it understands the human language. Langada has friendship with the dog, but the dog has a supreme attitude of friendliness towards its mate. The dog here displays a higher level of conditioning and commitment. But, unfortunately, it has become an scapegoat. Anyway, the dog and the horse here are upheld as the representatives of all non-human animals.

Why Animals in Literature?

The broad subject of human-animal studies has been ever-expanding in literary landscapes. Such human-animal interface has been growing because thoughtful persons have started to see no line of control that divides all humans and all animals. The new idea is that fundamentally man and animal are one and the same. Likewise, the decline of the false human-animal binary has increased a theoretical interest in "animality." As more innovative works on HAB are being produced more theories and responses to the discourse of animality have developed. Reasons for the literary representation of animals can be justified according to a scholar as; "Animals make two important contributions to human spiritual development. First, relationships with animals help people to recognize the interconnectedness of all life; this awareness is the foundation of compassion. Second, experiences with animals offer lessons for living in right relationship with others" (Faver, web). Indeed, man can attain awareness and moral lessons by maintaining a friendly relationship with the fellow-animals.

Human civilization has always received assistance from animals as the sources of food, clothing, labor, warship, friendship among others. So, animals have been awarded significant space in religions and rituals too. With reference to *Rig Veda* the three archeologists observe that "Many ancient people assumed they would encounter dogs in the afterworld. . . . dogs were spiritual escorts to the after life…" (Lobell 35). Similarly, in recent times, dogs have been used for reading therapy and medical or nursing therapy purposes. Therefore, a deep understanding of animal role is essential for analyzing any culture and civilization. Bedekar et. al. clarify the importance of animal through their widespread representation in art and literature, "Right from prehistoric times, humans have left evidences of their interaction with animals; in form of depiction of animal motifs in rock art, graffiti marks, painting, clay models, coins, sculptures and different forms of art, and literature" (Bedekar 207). Out of these animal representations too horse and dog have received more dignified status, and pet status respectively. Obviously, literature is one of those significant canvases where one can read the painting that displays human motives associated with animals.

Prior to man did, it was the dog who chose man as his appropriate companion even though it is a friendship without equality. Schaub, in this connection, quotes Borjesson that

"dogs were our companions before we were organized or civilized enough to imagine creating them. They began to keep us company long before any other domesticated plant or animal" (83). However, Schaub further comments, this is a relation of friendship, not of friendliness. Friendship involves demanding practice whereas friendliness is a disposition. Such archeological, behavioral, and literary representations of HAB has given ample space to the related philosophical and theoretical inquiry.

Standpoint Theory to Animal-Standpoint Criticism

Standpoint Theory focuses on identifying and articulating the point of view or standpoint of any silenced and oppressed group in the society. George Lukacs is the formal initiator of this doctrine, specifically his work *History and Class Consciousness.* But for the purpose of this presentation I largely depend on this school of criticism's 2011 leading essay "Aestheticizing Animal Cruelty" by Josephine Donovan (*College Literature* 38.4. Pub. by The Johns Hopkins University Press).

Most of the fiction writers imagine and express the perspectives of their invented human characters, but largely they ignore such responsibility for the fictional animal characters. In almost all of the canonical literary works animals have been used as tools to comment on human condition. Shelley's skylark, Keats's nightingale, Hopkins's falcon all are just used as ladder having little to do with actual birds. This school, similarly, loathes literature where animals stand for various human qualities; lion for courage, lamb for innocence, bee for industriousness, dog for obedience and so on. This commonsense view ultimately encourages anthropomorphism. Therefore, animal-standpoint critics intervene into this lacking space.

This school of criticism regards animals as subjects, not passive objects; similar to their human counterparts, not inferior beings. Furthermore, "they are individuals with stories/biographies of their own, not undifferentiated masses; that they dislike pain, enjoy pleasure; that they want to live and thrive; that in short they have identifiable desires and needs, many of which we human animals share with them" (Donovan 204). Unfortunately, majority of literary works which have employed animal characters have not identified them as separate individuals with their own history and present.

Against the Use of Animal as Vehicle

Animal standpoint criticism opposes the use of animal metaphor in art where animal pain is explored for aesthetic effect. It is not morally justifiable to symbolize the protagonist's agonized mental state through the torture and death of animals. Consequently, the real suffering of animals is overshadowed. Donovan explains; "The circumstantial realities of the animals themselves are largely ignored so that the perceived pathos of their condition may be used to illustrate the mental state or moral condition of the humans. In short, the moral reality of the animals' suffering is overridden in the interest of creating an aesthetic effect" (206). In metaphorical comparison, indeed, the subject is tenor and the vehicle is just an object. Thus, tenor elides the vehicle, i.e. human anxiety overrules that of the animal. The tendency

encourages the projection of animals just as embellishments or trivial tropes. Such practice is similar to parasitical and cannibalistic conduct where one is the victim and the benefit goes to the victimizer. This conduct even authenticates the violent hierarchy that animals can be used to meet the human needs as they are primary and the animals secondary.

This sort of figurative projection may console the anthropocentric viewpoints with aesthetic satisfaction, but the independent identity of the animal is sacrificed. To those who sympathize the animals, their sacrifice cannot work as a catharsis to human agony. However, most of the literary works suffer from this tendency. On the other hand, animal-standpoint critics admire literary works that present animals in their subjective form and that respect them as real beings. Such writing is honored as 'vegetarian discourse,' where animals are not merely vehicles to reflect human conditions. Rather, animals are of significant value in their own rights and their viewpoint is no longer repressed. This sort of discourse discourages the use, abuse, and commodification of animals for human advantage.

Animal Ethics Theory also agrees with the standpoint theory in some aspects; Animals enter the picture as beings capable of sensation and perception, of experience and suffering, of interaction with each other and with humans. This individualist turn does not in itself commit authors to accepting the premise that some animals are persons. Nor does it commit them to species egalitarianism, i.e. the idea that all species are owed equal moral consideration. . . . The great innovation of Animal Ethics lies in directing attention to individual animals' pain and suffering, thereby promoting the paradigm shift away from functionalist anthropocentrism as well as holistic environmentalism, yet at the cost of narrowing down academic interest to the promotion of animal well-being. (Ahlhaus 8–10)

Redrawing the "Misery," and *"Langadako Sathi"*

Domestic animals and pets are ancient as well as modern companions to human beings. Therefore, they have appeared in art and literature of every era and culture. However, in recent writings they either appear in new identity of human-animal bond or the writings themselves receive a new critical outlook. In the same manner two classical fictional works of HAB have been reexamined through the lenses of recent rights, and ethics theories.

Generally, both works are commendable that they have employed animals not just as human friends but true friends instead of human ones. The inclusion of inseparable entity of human civilization—animal world—is praiseworthy. Moreover, the works reveal an affirmative understanding of animal role. Yet, there exist some crucial questions regarding the empowerment or repression of the species. Apparently, individual identity of the animals has been severely repressed. Neither Chekhov nor Bangdel comments anything about the history, kinship, and relations of the horse and the dog. They have arrived to their masters or human friends just out of the blue. There is little bit of action and change in the dog but the horse is completely ignored like a puppet of a baby. Thus, the animals are devoid of their individuality, active role play, preference, and considerable character development.

Obviously, the works do not present human and animal as equal and one; there are several instances of a violent hierarchy. For example, it is not Langada who chooses to befriend the dog but it's vice versa. The animal has offered friendliness, a selfless disposition whereas man is making friendship where there is some desire, some expectation. And, it is because of unselfish friendliness of the dog, probably, the souls of Langada and the dog may reach to the heaven together with the escorting of the latter as mentioned in the *Rig Veda*.

Mere inclusion but a lack of active participation ultimately enhances anthropocentrism. Both Iona's horse and Langada's dog are presented as inferior to their human counterparts. The horse has not been identified with some desire of its own as Iona has. The living horse exists just like a statue. The old age, weak body, loneliness, and helplessness of the horse intensify such conditions of the cab driver. Likewise, the dog has been presented as inferior being that can eat dirty food from the drains which even a hungry beggar is unable to do. Though Langada dies prior to the dog, the reported death of the dog after ten months intensifies the pathetic life, inhuman treatment, and doomed condition of the beggar. Readers are made to weep not for the dog but for the man. Thus, the animals have not received a considerable attention as subjects. They have been objectified to qualify the human condition. Their feelings and experiences function as vehicle to tenor, i.e. human experiences. None of the works has escaped the maze of the metaphors which paralyze and oppress the full recognition of the animal figures.

The anthropocentric attitude ultimately enhances the abuse and commodification of animals. A good example of the use and abuse of animals for aesthetic human pleasure is, thus, prevalent in Chekhov's and Bangdel's works. To intensify the man's loneliness and agony the animals have been forcefully turned into scapegoats. Their individuality, preference, desire etc. have been deliberately eclipsed-deadened-exploited-discarded. Such treatment of animal life simply maintains the ideology of speciesism—the value that animals are subservient to humans. For this reason readers, critics, and indeed the authors themselves appear ignoring the reality of an animal's suffering and making them only a passive object of the metaphor.

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Silent Resistance Against Androcentric Violence: An Ecofeminist Reading of Sarah Orne Jewett's "A White Heron"

Shreedhar Adhikari

This paper tries to unravel the cross-cutting dimensions of ecology and feminism for holistic analysis of "A White Heron." The theoretical insights drawn from both schools combine to form the critical lens of ecofeminism to find out the underpinning operational ideology and interpret literaty texts. Greta Gaard and Lori Gruen state: "Standing at the crossroads of environmentalism and feminism, ecofeminist theory is uniquely positioned to undertake a holistic analysis of these problems in both their human and natural contexts" (277). The evolution of interdisciplinary approach and critical practices has led to re-reading and reinterpreting the literary texts ever exploring and widening their dimensions.

Ecofeminism looks forward to establishing strong connection between environmental ills and women's suppression and both problems should be addressed together. It also pin-points with the unique power and sensibility endowed to women by nature can create powerful force to resist the age long exploitation. Greta Gaard and Lori Gruen make it clear:

" Ecofeminism's central claim is that these problems stem from mutually reinforcing oppression of humans an of the natural world and of the natural world. It is no longer possible to discuss the environmental change without addressing the social change; and moreover, it is not possible to address women's oppression without addressing environmental degradation"(77).

It's through the blending of insights the crucial issues of women's suppression and nature's exploitation can end to create an organic unity between human beings and nature. The ecofeminist discourse ruptures the traditional hierarchical structure and posits women as protector of natural flora and fauna. Mary Grey explains:

> It is the union of two concerns -ecology and justice for women. Ecology explores the interaction and interdependence of all life forms contained in the great web of life we call creation. It uncovers what promotes healthy interaction and what disrupts it-usually in the name of human greed (Grey,"Ecofeminism and Christian Theology", 481).

Ecofeminism, as a frame of reference, can be helpful tool to analyze Jewett's A White Heron to see the mutual connection and bonding between the protagonist Sylvia and all sorts of life forms she lives within the farm of New England. By resisting the male dominance silently she saves the life of a white heron and liberates herself from any patriarchal influences.

Textual Analysis

The narrative of Sarah Orne Jewett's"A White Heron" begins with the spatial attachment of Sylvia with nature while she was returning back to home with her companion Mistress Molly; amid the interplay of glimmering light and shadow in the woods of New England. Despite the approaching darkness of dusk Sylvia's bonding was so strong that she could walk easily and comfortably because she could trust her feet at such times. It was getting dark but she can walk with ease because "their feet were familiar with the path, and it was no matter whether their eyes could see it or not"(Jewett151). Her unity and integrity with nature is so intense that she is a companion to natural flora and fauna. Her life and happiness is connected to their life and happiness. In a sense she has symbiotic relationship with nature. Her existence depends on their existence and vice versa.

The protagonist Sylvia gives equal value to nature and all its inhabitants whether they are small insects, birds or large animals and regard them as her true companions. As she gets her true life after her arrival in New England, she feels it's this place where her true self merges in the mesmerizing natural beauty. She spends eight years of suffocating life in the crowded manufacturing town before arriving in this farm. She even feels sorry for the wretched life of geranium crammed in neighboring house. "It seemed as if she never had been alive at all before she came to life at the farm. She thought often with wistful compassion of a wretched geranium that belonged to a town neighbor"(Jewett152". She was afraid of folks in the crowded town, as her grandmother says, and needs a calm and serene environment of nature available in the countryside.

While moving homeward in the semidarkness of the evening with her companion Mistress Molly, Sylvia gets scared with unnatural whistling sound. She knows that it's not something that she is familiar with and it lacks the tone of "friendliness" too. She coils with fear when she is interrupted with the intruding sound." Not a bird's whistle which would have a sort of friendliness, but a boy's whistle, determined and somewhat aggressive"(Jewett152-53). The source of sound comes out as a tall young man with a gun on his shoulder: a hunter. He asks her name and favor for letting him spend the night at her house. She is extremely scared and nervous and maintains silence after giving her short introduction "Sylvy".

The hunter gets his bread and bed in a warm and hospitable manner. Such a welcome is quite natural in the countryside but rare in the towns and cities with urban dwellers. He introduces himself as an ornithologist and explains his passion of collecting birds since childhood. The anthropocentric hunter responds Mrs. Tilley's curiosity to what he does with collection, " They are stuffed and preserved and dozens and dozens of them"(Jewett 154). Pursuing his whims and hobby, his present quest is a white heron. He has no any consideration

to their roles and functions in the ecosystem. Driven by the self-centered whims he is least concerned with the idea of organic unity with nature. For him they are simply the objects of tests and experiments and perpetuate exploitation. Sylvia is sad to know that her "companions" are mere objects of experiment or means to satisfy the whims and hunger of ruthless hunter. The ideas of scientific theory during the enlightenment period replaced the previous belief of nature as living organism and accelerated the environmental destruction. Greta Gaard and Lori Gruen points out:

> The works of Francis Bacon and Rene Descartes, nature was increasingly viewed as a machine which could be analyzed, experimented with, and understood through reason. This theory located animals in nature and authorized unlimited animal experimentation without anesthesia (Greta Gaard and Lori Gruen277).

Several species of birds, animals have been tortured and killed leading to their extinction. Human avarice and hubris particularly oppressive patriarchal ideology is detrimental behind environmental crisis.

As Sylvia lives close by nature she has the knowledge about all birds and animals living there, the hunter looks for Sylvia's favor in finding out the nest of the white heron. But she does not disclose any information she has. She lives by nature and the birds and animals are her companions. She can't be the agent of death to those creatures whom she loves most. Although she is attracted by the charming personality of hunter, she never likes idea of killing innocent birds."Sylvia would have vastly liked him vastly better without his gun; she could not understand why he killed the very birds he seemed to like so much"(Jewett155). Therefore she does not lead the hunter next morning when they go out to find the whereabouts of the white heron's nest. She simply follows him and maintains silence. He tries to tempt her with $10 prize for the information but she silently resists both the exploitation of nature and exploitation of women.

His attempt to tempt the grandmother and granddaughter with money illustrates the commercialization and commoditization of nature. Putting price of $10 as the value for bird reflects the patriarchal ideology of commoditizing both women's body and nature. However, she knows her responsibility to protect her integrity with nature. Paul W. Taylor argues:

> From the perspective of a life-centered theory, we have prima facie moral obligations that are owed to wild plants and animals themselves as the members of Earth's biotic community. We are morally bound to protect or promote their good for their sake. Our duties to respect the integrity natural ecosystems, to preserve endangered species…(Taylor74)

This moral obligation seems not compatible with the oppressive male ideology which perceives both nature and women as objects of exploitation. Patricia Waugh states," Beliefs that legitimate the oppression of women also legitimate environmental degradation"(Waugh

538).Whereas women, as they live by nature, feel it their duty to safeguard nature. This close affinity of women with natural environment is the reason why women object the exploitation and take initiatives to protect nature and its integrity with their own life.

Divided between the moral obligation to protect the environment and her fascination towards the hunter, Sylvia can't sleep the whole night. The second part of the story presents Sylvia's courageous spirit and "wild ambition" to go to the farther edge of the woods and climb the only remaining tallest pine tree and find out the whereabouts of the bird's nest:

> Now she thought of the tree with a new excitement, for why, if one climbed it at break of the day could not see all the world, and easily discover from whence the white heron flew, and mark the place, and find the hidden nest (Jewet 155)?

Sylvia can only imagine the sort of delight her secret knowledge would entail in the morning. She decides to get out of the house before the young sportsman and his old mistress wake up. The desire for knowledge propels Sylvia to the direction of the woods at early dawn. She is no longer a timid girl even her age is only 9 at the time. She devises her own strategy to climb the huge tall pine tree:

> First she mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew, a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly to the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's branches chafed against the pine trunk, just where its lower boughs were set close together (Jewett, 156).

Sylvia is both intelligent and courageous and knows what step to take in what situation. Without her tact and wisdom the climbing of such a tall tree would be impossible. As she is charged with the fire of compassion, she makes the impossible looking action possible. She feels that nature treats all living beings equally and the happiness lies in the organic unity with all the components of nature. She is guided by this consciousness and believes that each living beings have equal share to the resources of nature. The notion of coexistence and its practice can be traced in the life of Sylvia. For her all creatures aquatic and terrestrial are of equal importance to keep the ecological system in perfect balance.

After the perilous climbing into the pine tree, she finds herself on the top of it as a victorious. She can see all around from here including the secret abode of the white heron:

> Now look down again, Sylvia, where the green marsh is set among the shining birches and dark hemlocks; there where you saw the white heron once you will see him again; look!, look! a white spot of him like a single floating feather comes up from the dead hemlock and grows larger, and rises, and comes close at last, and goes by the landmark pine with steady sweep of wing and

> outstretched slender neck and crested head. And wait! wait! do not move a foot or a finger, little girl, do not send an arrow of light and consciousness from you two eager eyes, for the heron has perched on a pine bough not far beyond yours, and cries back to his mate on the nest and plumes his feathers for the new day!

She sees the beautiful heron robed with white feathers from a close distance. She captures all the mesmerizing view from the tree top- the wide stretched sea, the marsh, the woods, the clouds, the birds of various species and on top of these she observes the majestic white heron fluming his feathers and welcoming the day. Such was the ecstatic sight of Sylvia. In a sense she was rewarded the beautiful sight for her audacity. She knows the secret truth about the elusive white heron. As possessing knowledge entails power, now Sylvia has the power whether to save the bird or reveal its secret to the hunter for the prize of ten dollar. Donovan admires Sylvia's decision to remain loyal to bird and nature:

> In an earlier story, "A White Heron" (1886), Jewett had also dealt with the clash between women's loyalty to community versus the male will to destroy and isolate. In this story a young country girl, who is intimately familiar with her natural environment, is visited by a young man who hunts animals and birds for trophies. He realizes her knowledge and asks her to lead him to the bird that has succeeded in eluding him, a white heron. At first she is flattered, as she finds him romantically appealing, but in the end, though she knows exactly where the heron is, she keeps silent, refusing to betray her natural companion (Donovan, 375-376)

She descends the tree and returns home with her newly gained knowledge. "Although Sylvia discovers the nest of this rare bird, it is almost impossible that anyone else living in New England at the time could have accomplished such a feat" (Joseph, 81).Both her grandmother and the sportsman expect the revelation but Sylvia doesn't speak at all. She must have weighed the pros and cons before shutting her mouth. No matter what prize is put for the life of the bird, she is determined not to disclose the truth. "No, she must keep silence"(Jewett157)! She resisted all the temptation through her silence. Her silence was so powerful that it made the gun laced hunter powerless. The temporary fascination towards the handsome hunter and his money fade at last with the deeper conscience to save the bird and nature. She can do this by maintain her powerful silence. Her silence resistance is symbolic. It is a nine year girl's resistance against the exploitation of nature and women. Such resistance also ruptures the traditional binary opposition that places women as secondary to male.

Man ruled and controlled for long enjoying the primary position under the traditional patriarchal construction of binaries:

> Male/Female
> Culture/Nature
> Reason/Emotion
> Mind/Body

Such construction has assigned Man superior position and associated with all sorts of positive connotation whereas woman has been inferior and relegated with negative connotation. She has long been portrayed as the receiver of bread and butter from man. But the protagonist Sylvia ruptures the socially constructed boundaries. She is not only compassionate but a daring girl who climbs the tallest pine tree and gains power through it. As Orr posits her in a negotiating power:

> Sarah Orne Jewett's "A White Heron" traces the transformation of an authoritatively mapped negotiation (intiated by a young hunter toward a girl) into a negotiation of (different) equals: girl, heron, the larger natural world, writer, and even, potentially, male character and postmodern reader (Orr, 51).

She is in the position of the 'giver' and the hunter is in the position of 'receiver'. She has the full control over her decision whether to disseminate the knowledge or keep it secret. She opts the latter and disappoints the hope of male hunter. By doing this she achieves two things: ruptures the patriarchal hierarchy and asserts her power and identity; and saves the ecosystem by saving the life of the white heron.

Conclusion

A White Heron portrays Sylvia as a savior of nature. Young though she is, her moral choice surprises the readers at the end of the story. The hunter is presented as an infatuating agent doubled with his financial well being. His body and his money both are used to influence the girl and her grandmother to win the bird with their assistance. However, Sylvia silently resists all the temptation and strongly stands in favor of environmental protection. She doesn't let the bird die and perish at the hand of ruthless hunter. She defies the lucrative charms and firmly stands along with nature. For her neither money nor lust is more important than the integrity of nature. She doesn't betray her companion. The story asserts in the end that it's the women who can question and resist the traditional oppressive patriarchal discourse and save themselves and nature. By placing herself on top of the pine tree Sylvia challenging the traditional patriarchal order. She questions the validity of the old hierarchal notions that refuses to recognize the power and identity of women. Her silent resistance proves more powerful than the gun of the hunter. When the male hunter desperately asks about the whereabouts of the white heron, she simply keeps herself mute and resists both-patriarchal hegemony and exploitation of nature based on the hegemony. She establishes herself as a powerful girl who is strong enough to interrogate the prevailing male hegemony and place herself close to nature and save its treasures. Certainly, silence is woman's glory as Aristotle said.

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Laxmi Prasad Devkota: A Myth-taker and a Myth-maker

Tara Prasad Adhikari

Laxmi Prasad Devkota was a romantic poet, well acquainted with the Western and Eastern romantic tradition. It is a well-known fact that the western romantic writers brought about a kind of revival of the era of mythology through their writings. Mythical stories and scenes often became the sources for their works. These romantic poets sometimes took the existing myths for their literary creations and sometimes they also created their own myths. Love for mythology is visible not only in these western Romantic poets but also in our own poet, Mahakavi Devkota. Because of his intense knowledge of the classic myths, he often exploits some aspects of mythology in his writings. In his works, Devkota often uses mythological refrains, names, character traits, mythical beings and some related images. He does not just take myths from various sources; at times he also creates them.

It is a well-known fact that the western romantic writers brought about a kind of revival of the era of mythology through their writings. Mythical stories and scenes often were the sources for their works. These romantic poets sometimes borrowed the existing myths for their literary creations, and sometimes they also created their own new myths. As a romantic poet, well acquainted with the Western Romantic tradition, Mahakavi Devkota does not just borrow and rewrite existing myths but also creates them. Love for mythology is clearly visible in Mahakavi Devkota's writings. In his writings, Devkota often uses mythological refrains, names, character traits, mythical beings and some related images. Because of his intense knowledge of the classical myths, he often directly or indirectly exploits some aspects of mythology.

In the words of Thomas Mann, "myth is the foundation of life; it is the timeless schema, the pious formula into which life flows…" (371). These timeless mythical schemas are the products of our own mind, be it conscious or unconscious. Such mythical stories try to explicate certain realities or truths about a society or the universe in a figurative way. They do have certain universal and transcendental capacity. Myths play a very formative role in the shaping of human psyche. They just don't affect the individual life but also determine the nature of our cultures and our societies. Using a set of symbols or codes, myths unify the people of a community or nation. Francis Ferguson claims that myth represents the "deepest wisdom in man"(161). Warner associates myths with human identity. He writes, "myths offer a lens which can be used to see human identity in its social and cultural context"(19). Warner thus has associated myths with our capacity to understand things.

In an attempt to explore the importance of myths, Sri Aurobindo writes, "they are not the work of rude, barbarous and primitive craftsman, but the living breath of a supreme and conscious art, forming its creations in the puissant but well governed movement of a self-observing inspiration" (178). Aurobindo asserted that the primitive man was not a savage. These noble ancestors recorded encounters with the universe for us in the forms of myths. These myths are realities, but veiled in allegories and illustrated through symbols.

Regarding myth, Cotterell writes, "Myths possess an intensity of meaning that is akin to poetry" (1). Poets are often fascinated to myths because poetry is full of speculations and ripe with meanings. Poets engage themselves with myths primarily in three modes. The first mode is just taking a myth and retelling it in poetic form. Such retellings may be more or less similar to each other. The second mode of using myth in poetry is reliving the myth. Poets enter into the mythical world and explore it or expound it. Wherever they find something important, less explored or enigmatic, they develop that part, using their own scholarly insights and intense imagination. The third possibility is that the poets revise the myth. They may question the validity of the given truth and reimagine the new or an alternative model. In such retellings, poets may give voice to those whom the original text silences. In Mahakavi Devkota's mythical renderings, all these possibilities are exploited. The first tendency in Devkota is myth-taking tendency.

Devkota as a Myth-taker

Laxmi Prasad Devkota often explored mythical stories and rewrote them in his writings. He didn't just limit himself to the myths that belonged to our cultural system. He also ventured beyond and brought many foreign myths to our land. Though Nepal remains at the core of his writings, he brings home some prominent myths from Rome, Greece, India, England, Russia, and many other literary and artistic arenas of the globe.

One of the prominent mythical themes rewritten by Devkota is the story of Savitri Satyaban. It is one of the best-known and best-loved tales of Indian subcontinent. It originally comes from *The Mahabharata,* one of the most sacred epics of Hinduism. In this story of love and devotion, Devkota explores the most cherished values and beliefs of Hindu society. Devkota's short epic *Sitaharan also* deals with a mythical story prevalent in Indian subcontinent. Here, Devkota gives an elaborate description of a scene from Ramayana where Sita accuses Laxman for not searching Rama who had been lost in the search of a golden deer. The *Sakuntala* myth is another myth from Indian subcontinent. It has made a very strong presence in the psyche of the people of the subcontinent. *Shakuntala* is his first epic poem in twenty-four cantos. It is also known as the first epic in Nepali language. Based on Kalidasa's *Abhijnanashakuntalam,* it shows Mahakavi's depth in Sanskrit meter and diction. *Dushyant-Shakantula Bhet* is another short epic by Devkota. It again deals with the same story somehow but the focus here is more on how they meet and how their relationship proceeds. The context and characters of this story from the Mahabharata and the Padma Purana are given Nepali characteristics and context.

Raavan-Jatayu Youdha is another mythical story used by Devkota where he dramatizes how a Jatayu confronts Ravana and tries to stop him from abducting goddess Sita. Jatayu knew his limit but still he preferred to die rather than to be an idle witness of her abduction. Devkota was not just a poet confined to his own territory. He was man of cosmopolitan mindset. He also explored foreign myths and brought them in own literary arena. Circe myth is one among them. In *Mayabini Circe*, he has rewritten a western myth of a woman who is a centuries-old enchantress and is kept young by an elixir called vitae. Similarly Devkota was fascinated with a Greek mythical character named Prometheus. In his epic called Prometheus, Devkota has introduced Nepali readers with a character called Prometheus who did not hesitate to steal fire from heaven for the sake of humanity. He was a lover of human kind and he was ready to bear any consequences for the betterment of humanity. These are just few celebrated examples of myths from the corpus that Devkota produced. In other texts also, he has drawn ideas from mythology, sometimes overtly and sometimes covertly. In some of his writings, he has gone beyond just taking the available myths and has created or recreated new myths in his own way.

Devkota as a Myth-maker

Poets do not just borrow myths. Some of the great world poets are also Myth-makers. They examine their surrounding with their noble perspectives and find out a larger purpose behind what they see. Homer created classical mythology and his interpretations of the universe is still affecting the western worldview. Similarly poets like Shakespeare, Dante, Milton, Wordsworth, Blake, Shelley, Byron, Eliot, and many more have created their own mythologies and archetypes.

Devkota didn't just limit himself to using available myths. He was a creator of high ingenuity. Devkota's ingenuity reminds many readers of Shelley who called poets the unacknowledged legislature of the world. In Shelley's view poets write the universal code. They are the ones who bring to us divine wisdom. With their wisdom and imagination, poets could create a new world and a novel worldview. Their writings attempts to find some greater meanings in seemingly mundane human experiences. Great poets succeed in assigning a higher significance to our everyday occurrences. Devkota too, through his writings, displays the ability to go beyond the mundane and transmute them into the universal.

In his poem "The Song of the Storm," Devkota does not address the storm just as a natural force. He assigns the storm some divine qualities. This addition to the natural force is something that Mahakavi attaches to the existing entity. He sees lord Shiva in the storm. Probably, even Hindu scriptures do not mention storm as a form of lord Shiva. This is the creation of new myth. Devkota writes, "The world's Doom Dancer Shiva"(line 2). In the poem, he also brings the reference of the goddess Kali. He compares the dark and powerful storm with "a lady of terror." Devkota gives the storm a feminine image but this image of the feminine natural force is an image of utter terror. When there is the flash in the sky at stormy night, Devkota calls it, " I beam up with my smiling flashes" (line 8). Devkota looks at the storm as a living being, so he portraits it with various images that connect to other beings. He creates a

new myth here that storm visits the earth with a motive to take revenge. He writes, "how should I vent my soul of throes" (line 16). He assigns the storm a ferocious image as he writes, "I am the purple Kali with the blood-red tongue, I am the ever hungering, the ever thirsting Kali" (lines 54-55). Thus the poet creates a new being in the storm. It is neither a male (not just lord Shiva), nor a female (not just Kali). The storm is the fusion of both. It is the dangerous blending of both masculine and feminine power. In this sense, the poem is full of images that reflect Devkota's genius as a mythmaker.

In another poem titled "To a Dark Clouded Night," Devkota again reconfigures new myths about nature. Most of the people neglect or devalue dark night. It is often used as an image of evil forces. However in Devkota's reading, night is something else. He begins with some negative attributes of the night but towards the close of the poem he writes:

> Behold! Unconscious Night,
> Within you find
> The imperishable and the immortal ones,
> The stars, the stars! (Lines 53-56)

Similarly in "To the Rain Storm,"Devkota gives rain some divine attributes. He calls it "the dream of the infuriated creator" (line 27). In Eastern and Western myth, there is the mentioning of the great flood and dooms day. Slightly stepping upon these creation myths, Devkota builds his own unique myth here. What he is trying to convey in this poem is that God will use rain and flood to wipe away the sinners. Rain is a weapon of god that brings justice to the world. This is why the poet invokes the rain, "come, waving the locks of darkness, joining the sky to the sea, you the awe-inspiring face, the keeper of the doom, the years total despair, wipe out the remaining winter, cleanse the earth dwellers, rolling high" (lines 1-6). His new understanding of rain rises above the ordinary meaning and becomes something of greater significance. When the poet pleads to rain as " launch an attack on everything false"(28), it becomes apparent that the poet succeeds in giving humans a new hope, in the form of rain. Such reconfiguration of nature is an act of mythmaking. In the similar line, MacDonald defines mythmaking as:

> But is it not rather that art rescues nature from the weary and sated regards of our senses, and the degrading injustice of our anxious every-day life, and, appealing to the imagination, which dwells apart, reveals nature in some degree as she really is, and as she represents herself to the eye of the child, whose every-day life, fearless and unambitious, meets the true import of the wonder-teeming world around him and rejoices therein without questioning? (89-90)

When poets provide us with new definitions of the existing natural phenomena, we call it myth making. This sort of addition to existing notion of natural forces is a part of Devkota'a mythopoeia.

Creation of Hybrid Myths: Some illustrations from Devkota's *Prometheus*

Devkota chose a Greek hero *Prometheus* as a symbol of human liberation. Sohana Manzoor writes, "Prometheus has been a very attractive figure, and among other things he has been presented as the creator of mankind, a fire-bringer, a trickster and a skilled craftsman, a redeemer, a rebel against the gods, and a great humanitarian"(105).

In the selection of myth itself, he seems to have a greater purpose in mind. He chose *Prometheus* as his mouthpiece because he aspired to attack the Rana regime for their atrocities upon common Nepali folk.

If compared with the original Greek mythology, the story Devkota tells us in this epic is a bit different. His version of this myth neither truly resembles the original Greek myth, nor does it truly resemble our eastern mythology. In this sense, it is a kind of hybrid myth that Devkota has created. For example, in *Prometheus*, Mahakavi writes,

> Dhadaraang- dhararaang- gadaraang
> Chadarang-
> Chachatkindo cutki cutkimaa ranachatak
> Ranachandiko. (19)

Why does the poet mention the name of Ranachandi here? He is telling us a story from the Greek mythology! Such names of Hindu goddesses are found rampant in Devkota's epic Pramithas. He uses the names such as Kansa, Kurukshetra, Sita, and many more. He even compares Helen with Sita as:

> Ti Helen thiin meri ek jhilka khaali,
> Jasti Sita, sundarataaki maharani purbaki. (107)

Such comparisons of Eastern mythical characters with western mythical characters may startle any careful reader. While invoking the poetic muse, the poet writes:

> Maatar Saraswati! Amar- barnini!
> Unaani Shaarade aau! (1)

Who is this Unaani Sharade? This is neither our eastern myth, nor any western myth. This is in fact Devkota's own hybrid creation. These are just few notable examples of how Devkota involves himself into an act of mythmaking. Thus, many of Devkota's works include some mythical features. Some of his poems derive ideas from the classical Eastern and Western myths whereas some of them opt for new myths. In this sense, our Mahakavi is a Myth-taker, and a Myth-maker.

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Ghosts of the Past in the Present in the Narratives of Diaspora

Ubaraj Katawal

Eva Hoffmann, the Polish-American author, writes, "In our current, habitually diasporic, habitually nomadic world, the oppositional, bipolar model no longer holds" (Aciman 55). How does the past-present continuum work in this "habitually nomadic" experience? Can diasporic people forget the past as another country, or is it the present that is more foreign? How do the narratives of diaspora dramatize the past-present dynamic, and how do memories of the past affect the present?

Unlike what many people believe that one can forget their past if they try, I argue that the past and present intertwine inextricably for an exile. "The ghostliness [of the past] was merely the absence of time and distance," as a character in Amitav Ghosh's *The Shadow Lines* notes (178). The "ghostliness" of the past affects the present, even though what it is that is affected is hard to verbalize. In line with Arjun Appadurai's assertion that "one man's imagined community is another man's political prison" (Braziel 30), I argue in this essay that diasporic experience is historically contingent. This, however, does not mean that past experiences are meaningless, but rather that the ghosts of the past define the present as much as the present modifies the past. I develop this argument through a literary analysis of fictions of diaspora.

In his book *Black Skin White Masks* (1967), Frantz Fanon discusses the dilemma of a black man in the colonial world. Torn between the past and the present, the mother country and the native country, tradition and modernity, black culture and white culture, a Martiniquais finds it hard to identify with any particular class and category. A black man can either identify with the mother culture and be assimilated; or try to negate the home culture and stick to the old one. In either case, he fails to disalienate himself from society. If he identifies with the white culture and starts acting like a white man, he is ridiculed for being a mimic man. If, alternatively, he refuses to assimilate in the white culture, he is automatically excluded from the mainstream culture. Fanon points out that "there is no reason why Andre Breton should say of Césaire ["a Negro poet with a university degree"], 'Here is a black man who handles the French language as no white man today can'" (39), except to suggest some form of disbelief that a black man can speak the white man's language fluently. Even if the black man wants to forget his native culture, he is constantly reminded by the whites of his "proper" place: "I discovered my blackness, my ethnic characteristics; and I was battered down by tom-toms,

cannibalism, intellectual deficiency, fetishism, racial defects, slave-ships, and above all: 'Sho' good eatin'" (Fanon 112). Sticking with the old culture is no solution either, as not only the white but also the native people look down on him for not learning the mother culture; in other words, a black man—or an immigrant, for that matter—necessarily carries a double consciousness.

If in terms of race, the colored and the white have different experiences, they share a similar experience in terms of temporal dynamic, however. The past-present continuum applies to all, irrespective of other classificatory predicates. To quote Fanon again, "Those Negroes and white men will be disalienated who refuse to let themselves be sealed away in the materialized Tower of the past. For many other Negroes, in other ways, disalienation will come into being through their refusal to accept the present as definitive" (226). Fanon suggests that neither the past nor the present stand alone as definitive, but work as mutual qualifiers: that the past shapes the present as much as the present transforms people's understanding of the past. The intersection of the past and the present provides people with pathways for a better future. As Fanon convincingly states, "If the question of practical solidarity with a given past ever arose for me, it did so only to the extent to which I was committed to myself and to my neighbor to fight for all my strength so that never again would a people on the earth be subjugated" (227). For Fanon, there is no black men's mission or white men's burden (228).

Toni Morrison dramatizes the predicament of people who try to found a community based on a mission of purity in her novel, *Paradise*. The patriarchs of the newly founded black community, Ruby, look into their past with anger and vengeance—"they carried the rejection of 1890 like a bullet in the brain" (109). After Haven, their old establishment, fails to fulfill the mission of the Old Fathers, the new Fathers, led by the twin, Deacon and Steward Morgan, try everything so that they do not repeat the failures of the past in the new "Paradise," i.e. Ruby. Ironically, while trying to move away from the white men's oppressive racism, they happen to repeat unconsciously the same mistakes by disallowing the Convent women, who live at the outskirt of the city, from participating in their community activities. As if the exclusion were not enough, they later resort to violence to get rid of them. Moreover, a white family perishes in a blizzard not far from Ruby after the black folks refuse to provide them a shelter.

As Morrison rhetorically asks elsewhere, "Why should a young country repelled by Europe's moral and social disorder, swooning in a fit of desire and rejection, devote its talents to reproducing in its own literature the typology of diabolism it wanted to leave behind?" (*Playing* 36). If the United States reproduced the diabolism of Europe in its racism and the extermination of the Native Indians, the black rulers of Ruby reproduce it by killing their own "others:" such as the inhabitants of the Convent. "Not existence but knowledge is without hope," write Max Horkheimer and Theodore Adorno (28). The twins' memory of their painful past negatively affects them in their present. As Susan Strehle puts it, "In the struggle to 'convert a racist house into a race-specific yet nonracist home,' Ruby practices a racial exclusiveness that reproduces the assumptions and ratifies the separations in the surrounding white culture" (52). By showing this reiteration of will to domination in both black and white cultures, Morrison demonstrates the danger of the legacy of the past in the present.

Similarly, Andrew McGahan's *The White Earth* (2004) delves into the psychology of a character, John McIvor, who tries to instill the legacy of the white guilt onto a young boy of about nine. McIvor inherits his own legacy of guilt and humiliation from the past. A settlement founded by the social outcasts of Europe, Kuran, where McIvors seek their fortunes, becomes a grave for the Aborigines. John's father, Daniel, works for the White owner of Kuran Station. He tries to do every thing possible to inherit the White land, such as having a son to eventually make him marry with the White heiress and killing the black, Aboriginal people. As Ruth, John McIvor's daughter, puts it:

> No one knows exactly how many of them there were. But when your father arrived, you were standing there screaming at them, scared out of your wits by the black men. They were naked, someone told Malcolm, and all painted up. I guess they were the first Aborigines you'd ever seen. But your father knew them, it was those same damn trespassers again, all naked and wild, threatening his boy. And he had his gun. It's no surprise what happened. (348)

At last, all Daniel and John inherit are loss and humiliation for Elizabeth, the heiress of the White legacy, who dismisses both the father and the son from Kuran Station. "You were ever an employee, Mr. McIvor" (55), Elizabeth tells Daniel. This same humiliation drives the young John McIvor to acquire the property at any cost, even at the banishment of his own family. At the end, McIvor attains his materialistic goal in becoming "the chosen one" but that costs him his soul. The white man's burden proves too heavy carry on.

Both the Morgan brothers in Morrison's *Paradise* and McIvor in *The White Earth* try to either carry over too much from the past, like humiliation, or too little as they fail to see and correct their past mistakes. These characters attain their materialistic goals but lose their humanity in the process. As a character in *Paradise* reflects, "Almost always, these nights, when Dovey Morgan thought about her husband it was in terms of what he had lost. His sense of taste one example of the many she counted. Contrary to his (and all of Ruby's) assessment, the more Steward acquired, the more visible his losses" (82). For his part, John McIvor abandons his family for the squatter mansion. "Men have ceased to consider their purpose and fate" (216), write Horkheimer and Adorno. The Morgans and McIvors forget their purpose and their fate while avenging their ancestor's bitter experience of being excluded.

In their important essay on Enlightenment, entitled "The Concept of Enlightenment," Horkheimer and Adorno argue that the logic behind the Enlightenment project is the will to domination. They show the seeds of domination motives in the mythic and magic world in the pre-Socratic time. The actions of Odysseus show, Horkheimer and Adorno pin-point, how the Greek hero exploits both nature and other men in order to preserve his self from the potential destruction (34). During his return from the Trojan War, he resists the threat from the Sirens by asking his crews to tie him on the boat. Odysseus' resistance to the pleasure offered by the Sirens' music suggests his intention to dominate the irrational nature through his rational mind; he also controls and exploits the crews to accomplish his mission. The Sirens represent the

pleasurable but destructive forces to be avoided for the unity and preservation of the Odysseus' self.

The mission or the burden to destroy the unwanted forces, however, always remains incomplete. This is why, the ghosts of the Convent women appear in Morrison's *Paradise* and the bones of black men are found unconsumed by fire in *The White Earth*, showing that any attempt to bury the past is doomed to fail.

Saleem Sinai, the narrator of Salman Rushdie's *Midnight's Children* (1981), struggles with the past guilt and humiliation. Born a bastard son from the illicit relationship between an English landlord and a poor Indian woman, Saleem never gets rid of his inheritance of loss. He ends up in the rich family of Ahmed and Amina Sinai due to the whimsical and unlawful act of Mary Pereira, who exchanges the babies in the hospital to appease her revolutionary lover Joseph D'Costa, "her own private revolutionary act, thinking He will certainly love me for this, as she changed name-tags on the two huge infants, giving the poor baby a life of privilege and condemning the rich-born child to accordions and poverty" (117). As the truth of his real parentage comes to light later in his life, Saleem feels guilty for depriving Shiva, the real inheritor, of the Sinai estate. Born with a snotnose, he carries the guilt of past along with his nicknames, as he relates in the beginning of his story, "I, Saleem Sinai, later variously called Snotnose, Stainface, Baldy, Sniffer, Buddha and even Piece-of-the-Moon, had become heavily embroiled in Fate—at the best of time a dangerous sort of involvement" (9).

Saleem's hybrid identity inherited from his English father, poor Indian mother, and the adopted Sinai family always makes him feel unhomely. As Homi Bhabha writes: "The negating activity is, indeed, the intervention of the 'beyond' that establishes a boundary: a bridge, where 'presencing' begins because it captures something of the estranging sense of the relocation of the home and the world—the unhomeliness—that is the condition of extra-territorial and cross-cultural initiations" (9). Saleem bridges the inside and the outside by his special physical and mental attributes. The physical bridge that links him with the outside world is his nose. Considered as a physical deformity by the medical world, his mega-nose proves to be his gift not only to link himself with his grandfather, Aadam Aziz, but also to negate the rationalizing powers of the Widows, i.e. the powers-that-be, and the-land-of-the-pure. Of the nose, Horkheimer and Adorno write:

> […] The nose—the physiognomic principium individuationis, symbol of the specific character of an individual, described between the lines of his countenance. The multifarious nuances of the sense of smell embody the archetypal longing for the lower forms of existence, for direct unification with circumambient nature, with the earth and mud. Of all the senses, that of smell—which is attracted without objectifying—bears clearest witness to the urge to lose oneself in and become the "other." As perception and the perceived—both are united—smell is more expressive than the other senses. When we see we remain what we are; but when we smell we are taken over by otherness. Hence

> the sense of smell is considered a disgrace in civilization, the sign of lower social strata, lesser races and base animals. (184)

Both Aziz and Saleem have big noses but whereas Aziz hurts his nose literally and metaphorically—as he disregards the warning of Tai, the boatman, who hates Aziz's Heidelberg bag (symbol of Western civilization)—Saleem uses it as an uncanny instrument of power against instruments of the Enlightenment. Tai reminds Aziz the value of having a big nose: "'You know what this is nakkoo? It's the place where the outside world meets the world inside you. If they don't get on, you feel it here. Then you rub your nose with embarrassment to make the itch go away. A nose like that, little idiot, is a great gift. I say: trust it. When it warns you, look out or you'll be finished. Follow your nose and you'll go far'" (17-18). Saleem follows his nose, even though he faces many hurdles in the way. As opposed to the physical power of the knee and the gun employed by his alter-ego, Shiva, who like John McIvor, turns violent and paranoiac against the weak, Saleem follows his nose to create oppositional and alternative narratives of the world. Saleem's alternative ordering provides a "negating activity," to use Bhabha's term, that shows that an alternative understanding of the world to the one that is made available by the Enlightenment is not only possible but also necessary to survive the religious and political Manicheanisms. Classifying smells by color seems strange but upon further reflection, the matching of betrayal with the heavyweight stink of earth makes a lot of sense.

Regarding Rushdie's espousal of a heterogeneous view of the world, Paul Gilroy writes, "His [Rushdie's] experiences are also a reminder of the difficulties involved in attempts to construct a more pluralistic, postcolonial sense of British culture and national identity" (Braziel 58). Saleem's challenge to unravel the fake partitions of the world is also Rushdie's. Gilroy further writes, "It is part of my argument that this inside/outside relationship should be recognized as a more powerful, more complex, and more contested element in the historical, social, and cultural memory […] (Braziel 59). Critic Vijaya Mishra, in his essay, "Postcolonial Differend: Diasporic Narratives of Salman Rushdie," argues in line with Gilroy's view that human identity is more complex and shifting: "'Home' now signals a shift away from homogeneous nation-states based on the ideology of assimilation to a much more fluid and contradictory definition of nations as a multiplicity of diasporic identities" (Bloom 64). Although Mishra's discussion of the "Narratives of Salman Rushdie" is limited to *The Satanic Verses* (1988), I think his argument applies to Rushdie's other works as well, especially to *Midnight's Children*.

Saleem, like Saladin Chamcha in *The Satanic Verses*, gets mutilated in his multiple exiles. Theodor Adorno in *Minima Moralia: Reflections on a Damaged Life* (1951) notes, "Every intellectual in emigration is, without exception, mutilated […]" (33). Saleem's spiritual and intellectual mutilation happens once his family moves to Pakistan, even though he had experienced multiple physical mutilations before his spatial exile. Once in Pakistan, his spirituality is literally degraded to the level of a dog; he works as a man-dog for the government's secret service unit founded to "root out undesirable elements" in East Pakistan (348). The government employs his nose to tame and control other oppositional subjects.

Saleem, however, disobeys the command and leads his team to an unknown place; he, unlike the fat man in Edwidge Danticat's title story, "The Dew Breaker," who becomes the slave of the murderous president and kills the preacher, goes against the government's intentions. Saladin Chamcha gets physically mutilated when he survives miraculously from the crash of Boeing 747 *Bostan* when the immigration officers torture Saladin even after finding out that he is a British citizen (164). Saladin, like Saleem, is neither at home in India, where his controlling father makes life unbearable, nor in Britain, where his appearance sets him apart from the rest of the population. These characters, like Willie Somerset Chandran in V.S. Naipaul's *Half a Life* (2001) and *Magic Seeds* (2004), float between the shadow lines of nations and classifications in the metaphorical "ships in motion across the spaces," in Gilroy's words (Braziel 52). The image of the moving ship stands for change, but it also reminds the travelers of the history of slavery that haunts the ship.

Towards the end of *The Satanic Verses* Saladin Chamcha notes that a ghost is "an Unfinished business" (540). He soon realizes, however, that if one gets lost in the tragic or nostalgic past, new things do not happen: "Let the bulldozers come. If the old refused to die, the new could not be born" (546). This is exactly what Shaila Bhave in Bharati Mukherjee's "The Management of Grief" feels when she loses her husband and two sons in a plane crash. Forced to choose between her duty towards her lost family and towards herself, the past and the present, Shaila chooses to move ahead with the present while her friend, Kusum, who has also lost her daughter in the same incident, returns to a traditional lifestyle. However, the past refuses to disappear for both Shaila and Kusum as their deceased family members come to visit them, similar to the reappearance of the past in the forms of ghosts in Toni Morrison's works, such as *Beloved*.

Horkheimer and Adorno write: "History is eliminated in oneself and others out of a fear that it may remind the individual of the degeneration of his own existence—which itself continues" (216). In other words, the rational classification of life in the age of Enlightenment requires that one forget the past in order to boost his or her market value in the present. This pressure is what makes the narrator in Amitav Ghosh's *The Shadow Lines* feel "the heavyweight stinks of earth" (in Saleem Sinai's "ordering") when he is not informed of his grandmother's death because his exam is around the corner. He notes, "There seemed to be something fitting, after all, in the manner in which I had learnt of my grandmother's death: she had always been too passionate a person to find a real place in my late-bourgeois world, the world that I had inherited, in which examinations were more important than death" (90). As per Enlightenment principles, passion and emotion have no real value and the person in mourning poses immediate threat to a capitalistic lifestyle since such rituals nourish emotional feelings (Horkheimer and Adorno 216). The narrator of *The Shadow Lines*, much like Saleem, however, does not agree with such dominant worldview.

Let's face it: the past could be stifling as shown in Maxine Hong Kingston's *The Woman Warrior: Memoirs of a Girlhood Among Ghosts* (1975). Brave Orchid, the narrator's mother, literally fights with ghosts who haunt the girls' hostel at a medical school in China.

The ghosts in the novel embody fears that surround the women, whose roles in society are restricted. They are not supposed to live away from their family, let alone become doctors. Brave Orchid fights such fears or ghosts: "She pushed against the creature to lever herself out from underneath it, but it absorbed this energy and got heavier. Her fingers and palms became damp, shrinking at the ghost's thick short hair like an animal's coat […]" (69). Brave defeats the social ghost—"I do not give in" (70)—and later becomes a doctor. She then helps villagers to fight with diseases. Even after coming to America, however, Brave Orchid continues to fight against the ghosts, which now appear to her in different forms; all foreigners, the narrator remarks, are ghosts for the Chinese (93). Some immigrants gradually adapt to live with the "ghosts," while others like Moon Orchid, Brave's sister, do not and eventually disappear altogether.

In his celebrated essay, "Reflections on Exile," Edward Said discusses exile as a historically situated experience. Like Eva Hoffmann, mentioned at the beginning, Said underscores the fact that exile is a perpetual human experience. However, the degree of mass migration in the last few centuries brings the experience of exile into a sharp focus. He writes, "But the difference between earlier exiles and those of our own time is, it bears stressing, scale: our age—with its modern warfare, imperialism, and the quasi-theological ambitions of totalitarian rulers—is indeed the age of the refugee, the displaced person, mass immigration" (174). The intra-national as well international wars have caused displacement of people from their "tradition, family and geography" in an alarmingly higher rate (Said 174). When the world becomes increasingly uninhabitable because of the perpetual wars of dominations, literature provides an alternative home for the intellectuals in exile. This option, sadly enough, is not available to all. Many of illiterate and underprivileged people live, like the old Sikh couple in Mukherjee's "The Management of Grief," with an eternal hope of returning home, of meeting with their family and friends. For them, the past and the present, the old culture and the new culture exist simultaneously, or "contrapuntally," to use Said's term (186).

Said further argues that even though exiles and refugees are cut off from their past, the past can never be severed completely from their psyche. He writes: "But note that Hugo twice makes it clear that the 'strong' or 'perfect' man achieves independence and detachment by working through attachments, not by rejecting them. Exile is predicated on the existence of, love for, and bond with, one's native place; what is true of all exile is not that home and love of home are lost, but that loss is inherent in the existence of both" (185). Said makes it clear that for an exile no home is permanent; rather every home is provisional and contingent. As he notes, "Exile is life led outside habitual order. It is nomadic, decentered, contrapuntal; but no sooner does one get accustomed to it than its unsettling force erupts anew" (186). Home is not only where one's heart is, but rather one's heart never feels at home in any one place as demonstrated in Samrat Upadhyay's works.

In Upadhyay's short story, "A Refugee," Kabita, a young widow and refugee, is prepared to face her predicament on her own after she comes to Kathmandu with her four-year-old daughter. First, she works in a gift shop but she quits the job to give more time to her

daughter. She, then, starts living in a one-room flat in Bagbazar, where Pitambar finds her and takes her to stay with his family in Dharahara. Earlier, he had been informed of Kabita's arrival in the city by his old friend, Jaikanath, in a letter asking Pitamber to see if he could do anything for her. For now, Kabita and her daughter feel at home with Shailaja, Pitamber's wife, even though Sumit, their twelve-year-old son, feels uncomfortable with the guests in the house. Shailaja helps Kabita to find a job at a Seamstress'. Life seems to be back to normal to Kabita, as her daughter, Priya, gets accustomed to her new home, until one day when Sumit accuses his father of keeping a second wife in their flat. Pitamber, offended at his son's remarks, hits him making him unconscious. The incident unsettles Kabita's illusion of finding a permanent home, prompting her to move out to a different apartment with her daughter.

While characters in Upadhyay's "A Refugee," Rushdie's *The Satanic Verses*, and Chimamanda Ngozi Adichie's *Half of a Yellow Sun* suffer from the intra-national conflicts and work through their predicaments, others as in Ghosh's *The Shadow Lines*, Rushdie's *Midnight's Children*, Helena Maria Viramontes' *Under the Feet of Jesus* cross the national borders but encounter a similar predicament of othering and unhomliness. In *Under the Feet of Jesus*, immigrants struggle with the "ghosts" in the forms of poverty, family separations, othering, death and destructions in the United States near the US-Mexico border. Petra, a mother of five, struggles to settle down with an old man, Perfecto, after her husband disappears, presumably for another woman. As the novel begins, we see Petra's family moving to a new location, trying to leave behind feuds with the neighbors. Estrella, the first of Petra's children, muses: "They were seven altogether—their belongings weighed down an old Chevy Capri station wagon, the clouds above them ready to burst like cotton plants. Then the barn disappeared into a hillside of brittle bush and opuntia cactus as the man who was not her father maneuvered the wagon through a laborious curve" (3). In two parallel attempts to establish a family, between Petra and Perfacto, on the one hand and between Estrella and Alejo, on the other, the characters try hard to hold the family together. Towards the end, the attempts to start and retain a stable family seem impossible as Estrella returns home after Alejo is hospitalized for "daño of the field," without much hope of reunion, and Perfecto constantly thinks of returning to his old homeland and family, leaving Petra to fend for her family alone, even though she is pregnant of his child. The spirit of Perfecto's dead wife visits him as frequently as Petra's hallucination of seeing her now lost husband. The novel ends with an antithetical situation when Perfecto once again stays outside the house, likely thinking of leaving Petra and her children, while Estrella sits on a barn roof like an angel trying "to summon home all those who strayed" (176). As Arjun Appadurai articulates it, this is a world "in which both points of departure and points of arrival are in flux, and thus the search for steady points of reference, as critical life-choices are made, can be very difficult" (Braziel 42). Instead, the intersection of "*fort/da*," coming and going, homeliness and unhomeliness, past and present constitutes the stories of tourists, immigrants, guest workers, urban squatters, students, exiles, and all other moving and displaced persons.

Appadurai argues that experiences of moving ideas, images and groups of people are not easy (Braziel 25-48). Exchanges of ideascape, mediascape, ethnoscape, technoscape, and

financescape at a transnational level unsettle the notion of fixed indentities. Appadurai further writes, "Deterritorialization, in general, is one of the forces of the modern world, since it brings laboring populations into the lower-class sectors and spaces of relatively wealthy societies, while sometimes creating exaggerated and intensified senses or criticism to politics in the home state" (Braziel 35). The culture of exclusivity, similar to what Appadurai somewhere calls "predatory identities" (*Fear* 51), has led to the mass murder of the "outsiders," who do not fall within the dominant group's criteria of purity, well-dramatized by Morrison, Rushdie and others, and elaborated by Horkheimer and Adorno in their essay, "Elements of Anti-Semitism: The Limits of Enlightenment." It is premature to think, in other words, that nationalistic views of one's culture is completely taken over by a fragmented sense of time, space and culture, even though, the exponential mass movements of people have constantly de-established fixed notions of cultural and national identities. Moreover, there is always the chance that a victim in one historical context may turn into a compulsive murderer in another. As Horkheimer and Adorno remind us: "Anger is discharged on defenseless victims. And since the victims are interchangeable according to circumstances—gypsies, Jews, Protestants, Catholics, and so on—any one of them may take the place of the murderers, with the same blind lust for blood, should they be invested with the title of the norm" (171). The fear and bitterness of the one-time victims, the Morgan brothers in *Paradise*, John McIvor in *The White Earth*, the fat man in "The Dew Breaker," the judge in Kiran Desai's *The Inheritance of Loss* and many others, bear witness to this reality.

The judge, Jemubhai Popatlal Patel, in *The Inheritance of Loss* humiliates Gyan in India because the former was humiliated by people in England:

> Lastly, who was his [Jemubhai's] favorite writer?
>
> A bit nervously for he had none, he replied that one was fond of Sir Walter Scott. [. . . .]
>
> "Can you recite one of your favorite poems for us?" asked a professor of social anthropology. [. . . .]
>
> When he looked up, he saw they were all chuckling. (124)

He mistreats his wife as badly as he was mistreated by others in England. At last, mimicking his former masters, Jemubhai establishes a more congenial relationship with a dog than with his wife and his granddaughter, Sai. He ends up reproducing similar colonial practices of the white men that othered and victimized him in the first place.

Once again, Said reminds us that "the metropolis gets its authority to a considerable extent from the devaluation as well as the exploitation of the outlying colonial possession" (qtd. in Prakash 37). And to repeat Morrison's question: "Why should a young country repelled by Europe's moral and social disorder, swooning in a fit of desire and rejection, devote its talents to reproducing in its own literature the typology of diabolism it wanted to leave behind?" (*Playing* 36). She dramatizes the paranoia in her novel, *Paradise* as well, where in place of the

white men, the black men, who are the rulers now, destroy their weakest neighbors, the Convent women. I would also argue that while trying to critique the evils of British colonialism, Kiran Desai reproduces the same "typology of diabolism" she wanted to leave behind in her criminalization of Nepali culture and identity through her seminar work, *The Inheritance of Loss*.

Utilizing not with vengeance but with an openness for change, the past proves to be positive, however. The memory of Tridib connects the narrator of *The Shadow Lines* with May, who tells him the story of how Tridib died in a riot while trying to protect her. Like Shaila Bhave in Mukherjee's "The Management of Grief," May moves on with the present, even though she is constantly reminded of her guilt in Tridib's death. She comes to realize that Tridib died for people to emancipate them from the petty conflicts based on one's identitarian epithets. These characters cannot disown their past, neither can they deny the pressure of the present. As Said informs us aptly, "The relevance of T. S. Eliot's remarks in 'Tradition and the Individual Talent' about the historical sense are demonstrably important" (qtd. in Prakash 33). Forgetting the past is to repeat the mistakes done in the past.

It is true, as Morrison makes us aware in *Paradise*, that people can repeat the same mistakes of past while trying to escape them. America's imperialism in the world and India's expansionism in South Asia are the consequences of denying inheritance of the past, of its deliberate misreading. However, used positively, the past can also be more constructive as demonstrated in *The Shadow Lines*. The narrator, who is a Western-educated Indian, likes May, an English memsahib, who suffers from the guilt of causing Tridib, her admirer/lover's death in a communal riot. The union of the narrator and May at the end portends a better, if not less complex, relationship between the East and the West, between the past and the present.

It is, however, necessary to note that one does not experience the continuum between the past and the present, tradition and novelty, old culture and the new culture with one's conscious choice but because of an individual's contingency. As Lisa Lowe argues regarding the Asian-American identity:

> Hybridization is not the "free" oscillation between or among chosen identities. It is the uneven process through which immigration communities encounter the violences of the US state, and the capital imperatives served by the United States and by the Asian states from which they come, and the process through which they survive those violences by living, inventing, and reproducing different cultural alternatives. (Braziel 151)

In her novel, *Typical American*, Gish Jen thematizes the way immigrant communities define themselves depending on their given economic, political and cultural contingencies. Ralph (Yifeng) Chang, Theresa Chang and Helen (Hailan) Chang form a family after they meet in New York City. Trying to escape the persecution of the Chinese government, they attempt to adjust in the new homeland, America, despite Ralph's initial struggle with his immigration documents. Before leaving his family in China, Ralph makes a list of goals for himself to be

accomplished in America. However, three weeks into the new culture and environment, he falls prey to the same aspect of American life that he feared the most: loneliness. He ends up drifting in the street in New York City, before he meets his elder sister, Theresa at a park. He marries Theresa's friend, Helen, and the three of them start their journey to fulfill their American Dream. Anything they find new, they call it typical American, including the unique characteristics of people they meet. Eventually, Ralph completes his doctoral degree in mechanical engineering and becomes a tenured professor, Theresa completes her M.D. and starts practicing at a local hospital and Helen gives birth to Callie and Mona. Their American dream seems to have been complete once they buy a house and a car for the family. In reality, it is far from being complete. For, their ambition quickly takes a downward turn as Ralph leaves his job to start a business that has legal issues, and Theresa and Helen begin to have affairs. They are preoccupied either with either sex or money. Ralph teaches his daughters the value of money: "Money. In this country, you have money, you can do anything. You have no money, you are nobody. You are Chinaman! Is that simple" (199). Ironically, his American dream slips away when his business collapses, family disintegrates and he almost kills Theresa in a car accident. Finally, he comes to realize his limits and the story closes as the family comes together once again with perhaps an alternative understanding of their identities and the American dream. Ralph reflects toward the end: "He could not always see, could not always hear. He was not what he made up his mind to be. A man was the sum of his limits; freedom only made him see how much so. America was no America" (296). Yet, when he thinks of his sister's happiness—that she finds with Old Chao—in America, which was unimaginable in the traditional Chinese culture, he feels torn between the past and the present, the old and the new world; Ralph becomes a "subject-effect," in Spivak's term (qtd. in Guha 341), of his situatedness.

Ralph's situation may not be sold as a typical Asian American immigrant experience, however. His friend, Grover Ding, born and raised in America, shows different aspect of Asian American identity, which is marked by sexual adventures, suspicious business dealings and squander. Even the first generation immigrant, Old Chao, is different from Ralph: while Ralph puts making money as his top priority, Old Chao, like Mrs. Das in Jhumpa Lahiri's "Interpreter's Maladies," risks everything for a sexual adventure. The fact then that every immigrant has different historical and material conditions negates the idea of homogeneous immigrant experiences. However, demanded by the same historical and material conditions, immigrants can also come together to fight a common cause. As Lowe suggests, "Asian Americans can articulate distinct challenges and demands based on particular histories of exclusion and racialization, but the redefined lack of closure – which reveals rather than conceals differences – opens political lines of affiliation with other groups in the challenge to specific forms of domination insofar as they share common features" (Braziel 141).

In *The Satanic Verses*, Rushdie best showcases the material differences between two characters, who come from similar cultural and historical backgrounds. An immigrant from India, Salahuddin Chamchawala a.k.a. Saladin Chamcha leaves his old home country to avoid invasion of his privacy by his abusive father. In England he marries a white girl, Pamela

Lovelace, and works as an artist in Radio and TV programs. He seems to have been enjoying his new homeland until he tumbles from a crashing plane and miraculously lands alive, and is subjected to torture from immigration and police officers. The only other survivor of the terrorist blast of the plane, named *Bostan* is Gibreel Farista (born as Ismail Najmuddin), a legendary film actor in pursuit of Alleluia Cone, who is a "climber of mountains, vanquisher of Everest, blonde yahudan, ice queen" (*Satanic Verses* 31). Gibreel is an orphan, born to poor parents who make their living by running lunch-boxes to workers in a Bombay slum. After his parents' deaths, he is adopted and introduced to the film industry by Babasheb Mhatre; Gibreel becomes a superstar quickly and starts having promiscuous relations with his lady fans. One of whom, Rekha Merchant, commits suicide after he dumps her. In London, he meets and stays with Alleluia Cone, but the ghost of Rekha Merchant visits him wherever he goes.

Gibreel refuses to help Saladin when the latter is captured by the immigration officials right after the fall from the *Bostan*. This betrayal prompts Saladin later to break up the relationship between Gibreel and Alleluia. Saladin and Gibreel become the most dangerous enemies to each other, not only because they have different experiences in England, but also because of the pressure of their present condition. Had Gibreel tried to defend Saladin from the immigrant officers, he would himself end up in a similar predicament. Gibreel, however, saves Saladin while the latter is being burnt alive in the Shaandaar Café, even after knowing that Saladin had played a role in the former's strained relationship with Alleluia. To cut a long story short, the novel showcases a complex relationship among the Indian diaspora in London, full of differences and disjunctures; at the same time they come together to fight a common cause of the ethnic and racial discrimination in London, as in the recent arrest of Dr. Uhuru Simba, a black man who is been charged of being the "Granny Ripper," a serial killer of elderly women in the city.

In one of the most telling moment in the novel, Saladin notes: "'Why demons, when man himself is a demon?' the Nobel Laureate Singer's 'last demon' asked from his attic in Tishevitz. To which Chamcha's sense of balance, his much-to-be-said-for-and-against reflex, wished to add: 'And why angels, when man is angelic too?'" (408). When the memory of Gibreel's betrayal forces Saladin to act like a demon, he becomes an angel too by trying to help the people in distress. However, while some people, like Saladin, Henry Park in Chang-Rae Lee's *Native Speaker*, Ralph in Jen's *Typical American*, and Deacon Morgan in Morrison's *Paradise*, seem to have learnt from their past mistakes, others, like Gibreel Farista, Steward Morgan in *Paradise*, and the judge in *The Inheritance of Loss*, either consciously try to ignore the past or it has already been too late for them to change. Nevertheless, characters who change after learning from their past mistakes seem to prevail in the end.

The ending of Upadhyay's novel, *The Guru of Love* best epitomizes the past-present continuum in the narratives of diaspora. After a long family turmoil brought on himself by Ramchandra, a married man with a loving wife, son and daughter because of his love adventures with a poor single mother, Malati, the story closes with a family reconciliation where Ramchandra is once again with his family and Maliti starts living with her daughter's father.

Eleven years later, Ramchandra encounters Malati during one of his morning walks. Ramchandra wants to greet her but something holds him back: Malati's daughter, who is the same girl that he played with eleven years ago, but now with something new about her, that she is an adolescent, who can call out their secret meeting. In the last paragraph, the narrator notes: "Malati was still talking to the woman when Ramchandra passed them. He deliberately walked slowly so that she would see him and call out, 'Sir, sir,' and he would turn around and exclaim his pleasure at seeing them and pat Rachana [her daughter] on the head. But nothing happened. He kept walking, and after about a hundred yards, turned around. She was no longer there" (290). Malati embodies the past that comes to Ramchandra, who feels unhomely within his own community, but not with the same meaning as it had several years ago. It comes with a change in the form of Rachana that prevents the subject from dangerously holding onto their past.

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The Politics of Gender Culture

Udaya Raj Paudel

Queer: The Problematic of Sexuality and (Sexual) Identity

Queer Theory that has turned a derogatory and abusive term homosexuality into a respectable one does not come in a single mode. Though queer theory comes through different forms, the theory developed out of gay and lesbian feminism is more prominent and has become an umbrella term for a coalition of culturally marginal sexual self-identifications. Historically, lesbian feminism split from the mainstream feminism accusing it of representing white, middle class, and heterosexual women and ignoring the existence of black and women with 'perverse' sexuality" (Rivikin and Ryan 676). Implicit in its agenda was the assumption of a core lesbian identity that was either biological given or conditioned by psychosocial factors. Lesbian feminism as such then was an attempt of establishing an essential Lesbian identity with an unchanging self (Berten 226). However, a number of lesbian critics, deeply informed by Michael Foucault's multi-volume *History of Sexuality* and Derridian critique of coherent self and binary opposition, began rejecting the notion of essential and fixed identity and coherent self and started seeing all forms of sexual identities including lesbian and gay as social constructs and not a biological given.

The queer theory is a strong critique of the politics of identity. Its questioning of stable sex, gender, and sexualities develops out of a specially lesbian and gay reworking of the post structuralist figuring of identity as constellation of multiple and unstable positions. In destabilizing all gender and sexual categories, queer theory questions the feminist distinction between bodily sex, the corporeal facts of our existence, and gender, as the social conventions that determine the differences between masculinity and femininity. For feminists sex is a prediscursive entity upon which gender is forcibly imposed. However, taking Foucauldian stance queer theory believes that "sexuality must not be thought of as a kind of natural given which power tries to hold in check…. It is the name that can be given to a historical construct" (Foucault 105), which functions as a regulatory norm that is forcibly materialized through time" (Butler, *Bodies That Matter* 2). It is not a simple fact or stable condition of a body, but a process whereby regulatory norms materialize sex and achieve this materialization of bodies into heterosexual through a forcible reiteration of those norms. As soon as sex is seen as a cultural construct that produces the semblance of reality through constant repetition of gendered

behaviors, the previous theories of sex as a primary category written over by the cultural construction of gender is destabilized.

Such thinking of sex as a social construct helps queer theory boycott all the identities based on sexual difference because identity categories of oppressive structure or as rallying points for a laboratory contestation of that very oppression" (Butler 22). Therefore, any attempt of subverting the existing identity category by an alternative identity type paradoxically helps in strengthening the normative structures. Hence, identity politics based on the assertion of coherent and fixed identity must be abandoned as they only reproduce the power structure in new forms that are equally repressive. This concept of sex as a social norm questions the very political agenda of feminism that assumes an essentially female subjectivity based on biological sex that identifies all the women excluding those who do not fall under the regime of compulsory heterosexuality.

The categories of gender and sex are of vital importance for the establishment of a subject's identity in the previous theories that assume that the identity should be discussed prior to the subject becomes gendered because "persons become intelligible only through becoming socially intelligible gender" (Butler, *Gender Trouble* 22). For them intelligible genders are those which in some sense institute and maintain relations of coherence and continuity among sex, gender, sexual practice and desire. They argue in a causal line about a biological sex, the constituted genders, and expression or effect of both in the manifestation of sexual desire through sexual practice. However, queer theory revisits that notion by saying that the causal line is established because of the performative effect of gender. "The truth of sex is produced through the regulatory practices that generate coherent identities through the matrix of coherent gender norms" (Butler, *Gender Trouble* 23). Truth of stable sex with its passive surface to be written by gender norm becomes a fiction as soon as sex is realized as a performative effect of regulatory norms of gender. The identity that is constituted because of the stability of gender, sex and sexuality falls in a problem when this causal relation of sex, gender, sexuality and desire are destabilized.

Because of the performative aspect of sex and gender, Queer theorists assume human identities and subjectivities not as something fixed, coherent and essential entities rather as effects of coherent subjects produced through certain mechanisms of our cultural norms. Questioning the previous theories of subjects, which argued that an individual gets its identity as it goes through the social norms, queer theory argues that the subject gets its identity not because it undergoes through the norm but because the norm produces the semblance of identity acting through a subject. In other words, it is not that a subject goes on to accept an identity by performing a gender, rather the very act of imitating the previous performance produces a gender (Butler, *Bodies That Matter* 2). This insight of the performative aspect of gender and identity of a subject leads queer theory to define individual sexuality as fluid, fragmented and dynamic collectivity of possible sexualities (Tyson 337). Therefore, heterosexual identities are in constant flux, and the heterosexuality is constantly in danger of its instability because of what it needs to coerce and repeat its gendered norms (Butler, *Bodies That Matter* 2). Despite

such instability, the belief in the stability of the identity and subjectivity is assumed and compelled by social sanction and taboo in heterosexual societies. So our belief in the stable identities is a subtle and blatant coercion.

One effect of such coercions is also the creation of that which cannot be articulated, a domain of unthinkable, abject, unlivable bodies which helps define heterosexuality always in relative terms. "This zone of uninhabitability will constitute the defining limits of a subject's domain; it will constitute that site of the dreaded identification against which – and by virtue of which –the domain of the subject will circumscribe its own claims to autonomy and to life" (Butler, *Bodies That Matter* 2). However, "it is through the process of homo-social imitation and bonding that the subject enters into the domain of heterosexuality to which it repudiates as soon as it gains its heterosexual identity" (Beupher 14). Yet, it is the phenomena against which heterosexuality is so much dreaded after the process of identification. Whatever is the dreadedness of the heterosexuality, it is the homosexuality that is discursively central to the heterosexual identification, and it is the homosexuality and other 'perverse sexualities' absences that make heterosexuality's presence as a subject possible. Therefore, though heterosexuality louds its subjectivity and identity in essential terms, it is the most vulnerable, full of absences, fluid and fragmented terrine.

Because of these absences and fluidities at the heart of heterosexuality, it constantly faces the definitional crisis for gender that is always assumed as related to bodily sex. Queer theory seeks to expose the true fictional nature of gender and heterosexuality from within to open the multiple possibilities offered by sexual acts. The attempt of forging identitilessness can be understood in terms of Judith Butler's notion of performativity itself. Though performative acts try to create the idealized, natural effect of sex and gender, in the process of reiteration, gaps and fissured are opened up as the constitutive instabilities, as that which escape or exceed the norm, as that which cannot be wholly defined or fixed by the repetitive labor of that norm" (Butler, *Bodies That Matter* 10). It is these constitutive which open up the possibility of exposing the constructedness of gender.

Drawing on performative speech acts of John Searle and Faucault's premise that power works in part through discourse to produce and destabilize subjects. Butler defines performativity as "that discursive practice that enacts or produces that which it names" (Butler, *Bodies That Matter* 1). However, it does so only by referring to the law and its law is nothing more but the previous speech acts. In the similar way, gender has nothing to refer to except the previous acts of performances. As gender does not follow from sex, and sex does not have its stable reality, gender performances become a mere simulacrum. Its validity lies only to that extent it is performed. Butler locates human "agency…within the possibility od variation in that repetition…it is only within the practices of repetitive signifying that a subversion of identity becomes possible" (Butler, *Gender Trouble* 185). This kind of subversion and exposition of constructedness of gender is the goal that queer theory aims at.

The constructedness of gender can be fully seen in the imitation of heterosexuality in drags. The performance of drag plays upon the distinction between the anatomy of the

performer and the gender that is being performed. As Butler puts it: "If anatomy of the performer is already distinct from the gender of the performer, and both of those are distinct from the gender of the performance then the performance suggests a dissonance not only between sex and performance, but sex and gender and gender and performance. (*Gender Trouble* 175)

Such dissonance between sex and gender, gender and performance, and sex and performance implicitly reveal the imitative nature of gender itself. However, as "queer is a form of resistance, a refusal of labels, pathologies and moralities" (Mcintosh 365), just a typology of actions would not clearly suffice. Butler seems to suggest that constant change in the actions and performances is necessary to which power of the repetitive norm can not point out, name and categorize.

Discussion and Analysis- "Barbie Doll": An Amputation with Norms

The poem "Barbie Doll" by Marge Piercy mirrors the operation of social norms on individual "deviant" bodies through constant surveillance to discipline and coerce them to comply with the norms. Piercy takes a case of a girl and goes on showing how the girl (the character in the poem), right from her childhood, is taught to play coy, docile, demure and diffident. In other words, this is a process of teaching gender roles and learning heterosexual norms of femininity from the girl's early days. However, a slight 'deformity' in her body and 'maleness' in her character differentiate her as a deviant in the eyes of her friends and neighbors. Those with normal bodies see her as an object of fear and danger, a threat to the whole system of patriarchal norm. The lessons at school, suggestions of her friends and family help her internalize the heterosexual norms of feminine beauty: slender body, thin legs, putty nose, fair skin, golden hair and heavy breasts. Despite her efforts to become a normal woman through diet and exercise, she fails to be accepted as a normal woman. And at last, she chops the abnormal parts of her body, perhaps a plastic surgery, and becomes a Barbie doll like girl. Hence, this amputation is not the outcome of her own desire; rather she is amputated by what counts as social norm of feminine beauty.

Beauty as a feminine trait has long been accepted as a fact in all the societies. Though what counts as a beauty varies from one society to another, a certain concept of beauty as a norm applies in all the societies of all times. Thin this, putty nose, white skin as physical attributes; coyness, passivity, and sensuality as behavioral qualities are generally taken as the feminine qualities of beauty in the Western societies. To prepare the girl in such state of adulthood, disciplining technologies work from her childhood. Piercy lists these patriarchal, capitalist technologies applied to the girl as "the dolls that did pee-pee/and miniature GE stoves and irons/and wee lipsticks the color of cherry candy" (2-4). Her body has become a 'docile body" (Foucault 180), a manipulation plastic body, "a body…that may be subjected, used, transformed and improved" (Foucault 180) to fit the social norm. Barbie's body is a practical, direct locus of social control, regulated by the norms of cultural life. Through the organization and regulation of time, space, and movement, the playthings and the instruments of

entertainment, her body is being trained, shaped with the stamp of prevailing historical form femininity. The playthings of Peircy's character work as feminine ideals according to which she has to transform herself into a doll like female. Failure to achieve it will result in social stigma. Therefore, she constantly sees herself, a kind of self-surveillance, and is gazed by others so that she will discipline and correct her body and behavior according to the prevailing social norms.

The girl, through possesses all the qualities to live a good life, becomes an object of stigma because she fails to comply with the cultural norm of femininity in her girlhood. Explaining the girl's good qualities as a female Piercy writes: "She was healthy, tested intelligent,/possessed strong arms and back,/abundant sexual drive and manual dexterity./she went to and fro apologizing" (7-11). However, "a classmate said:/you have a great big nose and fat legs" (8). She fails to comply with the patriarchal concept of feminine beauty as soon as social surveillance starts operating upon her body. Her playing with dolls, GE stove, and lipsticks is not bodily features, long nose and fat legs make her a deviant in the eyes of society and she is stigmatized, judged and categorized negatively on the basis of physical differences" (Goffman 203-204). The girl becomes non-existent or invisible except her bodily parts which are 'abnormal' in the eyes of non-stigmatized people: "everyone saw a fat nose on thick legs" (11). Her good qualities-health and intelligence-do not get any value because the "Non-stigmatized people through avoidance and social rejection often treat stigmatized people as if they were invisible, nonexistent, or dead" (Colman 226). Therefore, the girl's body that fails to conform the social norm of feminine beauty is stigmatized with all negative value judgment and is ordered for correction.

Stigmatized individuals and groups are constantly drawn to and lured by the privileges of stigmatizer. They develop tendencies to normalize so as to make themselves 'acceptable' and 'secure.' "For stigmatized people" Coleman suggests "the idea of normality takes on an exaggerated importance…and normality becomes the supreme goal for many stigmatized individuals" (225). People having deformity try to hide it from others. Cripples may try to keep up pace with the able body; people with facial deformity might have plastic surgery. In short, they try to appear normal and avoid being stigmatized. This process of striving to confirm norms is an important aspect of normalcy through which it materializes the normal bodies. As Butler argues, norms are the regulatory ideals whose materialization is compelled, and this materialization takes place through certain highly regulated and reiterative practices (Butler, intro. 1). In other words, unless the norms are repeatedly performed, norms fail to become norms. Percy's girl too is forced to reiterate all those norms to become a normal woman: "she was advised to play coy" (7), so that she may avoid being stigmatized. She is counseled to "exercise, diet, smile, and wheedle' (9) by the pundits of social regulation for whom femininity means the quality of capitalist doll 'Barbie,' signifying an attractive, but vapid, blonde who will do what she is told. Because of these social discourses the girl internalizes norms as truths and desires not to be stigmatized because of her physical difference by the society.

Having internalized all these normative discourses of femininity, and finding that she must be like Barbie doll; she amputates herself. "So she cut off her nose and her legs/and offered them up" (17-18). However, it seems that it is not the real death of the girl after amputation, rather a plastic surgery for the poem goes "Doesn't she look pretty? Everyone said. /Consummation at last. /To every woman a happy ending." (Piercy 23-25). And in a sense it is death too because she looses her previous features and becomes a Barbie doll herself. She exemplifies how "Western culture has turned sexuality and gender into a cultural construction, into a discourse, that enables it to monitor us constantly and to exercise power. If we do not internalize its sexual rules and police ourselves, then it can step in and force us to conform" (Bertens 224). Through the exacting and normalizing disciplines of diet, makeup, dress, and even medical science the girl is rendered less socially oriented and more centripetally focused on self modification as she goes on dieting, exercise and makeup. In this process of self-modification this girl amputates herself. Piercy does not specify what the girl's feelings were, but makes it clear that her amputation is not a simple medical operation to cure her disease, but an operation of the norms, an amputation with the scissors of the normative heterosexual regime.

The reaction of her attendants shows how happy they were and how well they praised her physical beauty. Piercy ironically writes: In the casket displayed on stain she lay/with the undertaker's cosmetics painted on, /a turned-up putty nose, /dressed in a pink and white nightie. /Doesn't she look pretty? Everyone said. /Consummation at last. /To every woman a happy ending" (18-25). These lines show how the outlook of general public is set by the norms. Taking normalcy as truth, as an unalterable state of fact, they accept all cultural discourses of heterosexuality through which cultural norm of femininity legitimizes itself. Piercy ironically presents this situation juxtaposing two opposing principles of culture: death and happiness. Change, which is also signified as death, in her physique makes the armies of normative regime happy because she has been turned from an 'abnormal' to an object of consumption. Social rules of patriarchy never want her intelligence, which may be dangerous for their regime, but want her to be a Barbie doll, a dull object for social use and consumption. People around her seem to be equally ignorant about the fact that the problem is not her body, but in the way normalcy of femininity is constructed (Davis 9). They are unaware that social construction of norm may someday amputate them too.

Conclusion

Hence, queer is an identity that is always under construction and never materializes. But the way drag has come to be identified as an inseparable part of "queer" signals the return to that very normativity of identity politics that it seeks to contest and deconstruct. Butler herself suggests that the problem of repressive gender is unlikely to be solved by more dragging. Implicit in her argument is the rejection of drag as an act of subversion as it has acquired itself a status of a paradigm rather as an example of performativity. For any acts and style to be queer, they must keep on changing and never fall into the trap of stereotyping and classification. They

must pose problems to the normative interpretation of behaviors into strict categories thereby opening a horizon of heterogeneous possibilities. Similarly, the poem "Barbie Doll" is not just a story of a girl who amputates herself to conform to the patriarchal demand. It is a story of most of the females in the postindustrial societies, where they spend much of their time in self-surveillance, in beautifying themselves. Taking the images from television and other cultural products as their ideal they are being slender without realizing that these patriarchal cultural products are making them weak. They are unaware that this is a narcissistic and visually oriented culture that is functioning as a backlash phenomenon, reasserting existing gender configurations against any attempts to dismantle them. With the example of a girl amputated by normative discourses, Piercy attempts to give the message that contemporary cultural practices are destructive for a woman to follow. Hence, doesn't the discussion of sex compel us to re-think our own assumptions about sex?

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Bill Aitken's : Footloose in the Himalaya : A Saga of "Peak" Experiences

Vijay Prakash Singh

From Buddhist Ladakh to Hindu states of Himachal Pradesh and Uttarakhand is a huge geographical stretch to traverse but being the other two Himalayan regions of North India they are significant on the traveller's map and itinerary.

They are a part of Hindu mythology and folklore which is steeped in the snowy peaks of the world's highest range. From Ladakh to Arunachal Pradesh the Himalayan range constitutes a unique bio-diversity that varies from arid desert regions of Ladakh , Lahaul and Spiti in Himachal Pradesh to the lush Alpine regions of Himachal and Uttarakhand to the tropical luxuriance of Sikkim and Arunachal Pradesh. Indian travel writing on the Himalaya is replete with the accounts of one man, an immigrant Scotsman who chose to make the Himalaya his home where he has lived for the past nearly five decades. This is Bill Aitken. Born and brought up in the Ochil Hills of Scotland, Aitken came to India to write a thesis on comparative theology. He visited Calcutta and a chance encounter with Dr. Aravind Basu his thesis examiner led him to Mirtola Ashram in Uttarakhand. However the long sojourn of seven years at the Mirtola ashram occurred only after his visits to Binsar and Kausani. It was in Binsar that overwhelmed with the autumnal allure of the Himalaya Aitken decided to give up his teaching job in Calcutta and his larger plan of pursuing an academic career in Britain and stay back. In his recent book *Footloose in the Himalaya* Aitken writes, "The Kumaun had determined my choice. Those smug plans to girdle the globe that I imagined would lead to a career in respectable academia were sidetracked by this sensual Himalayan abandonment."(48) It was a moment of epiphany for the young student of comparative theology. The Himalaya held him in its thrall.

Aitken's travelogues of the Uttarakhand , Himachal Pradesh and Ladakh the North Indian regions of the Himalaya are valuable for the element of nature's beauty that he finds in them. His interest in these regions is not anthropological but rather that of a Wordsworthian poet who is enchanted at the multi-faceted dimensions of nature in the Himalaya. Yet while exploring nature through his pleasurable short treks or arduous pursuits of high ranges such as Nandadevi he gives us insights into local culture that are as interesting as those offered by the professional anthropologist. While Himalayan regions like Tibet, Ladakh, Bhutan and Sikkim are Buddhist by faith, Uttarakhand and Himachal have a Hindu culture that marks it as distinct.

Footloose in the Himalaya has been written as a compilation of experiences of four decades of life in the hills. The aim of Aitken's walks in the hills is "to try and hint at the timeless sublimity of the Himalaya even in its lower reaches."(Preface) Indeed walking in the lower reaches of the Himalaya is Aitken's supreme pleasure. He describes the walking experience , 'The greatest pleasure from a Himalayan walk is to experience the soft contrasting contours of green glades that give way to pine-strewn paths signifying a drop in height. The sudden change is delightful especially in reverse when you toil up a hot dry hillside and pass into a cool and moist north face."(80) Aitken takes pleasure in the verdant, lower ranges as well as in the cold, higher regions but it is the fertile lushness of the lower ranges that he savours. Aitken is no mountaineer driven by the urge to vanquish or "conquer" high peaks. Like Lama Govinda his attitude is that of the nature devout, willing to be conquered by the peaks. According to him, "Perhaps the Himalaya is more important for the peak experiences it delivers than the peaks themselves"(Preface) Lama Anagrika is a kindred soul for in *The Way of the White Clouds* he writes,"The worshipful or religious attitude is not impressed by scientific facts, like figures of altitude, which are foremost in the mind of modern man. Nor is it motivated by the urge to 'conquer' the mountain. Instead of conquering it, the religious-minded man prefers to be conquered by the mountain…….While the modern man is driven by ambition and the glorification of his own ego to climb an outstanding mountain and to be the first on top of it, the devotee is more interested in his spiritual uplift than in the physical feat of climbing." (Govinda198) For Aitken, the Himalaya is symbolic of India because like the country they evade definition. In Aitken's own words, "The tonic effect of the Himalaya is as hard to define as India herself: both have the daunting prospect of size, a baffling variety of scene and a complex sociology to be assimilated. What areas I have been able to see are inadequate to allow for any certain conclusions but I can confirm that in most of them I have tasted the same rare elixir…."(10) To the adventurer, nature lover or pilgrim witnessing the magnitude of the Himalaya is like unlocking "the treasures of our inner being"(10) According to him "India has regarded the Himalaya as the source of her civilizational inspiration and still venerates the timeless figures of the Rishi Munis above those who wave ephemeral flags atop Everest. Greatness in India ……..was always defined by control of inner rather than outer forces"(10) The Himalaya represents a spiritual element that is the essence of India. In a philosophical sense the Himalaya is not merely outward form or appearance that enchants, it stands for all that is sacred and mystical in Hinduism. It is more a pilgrim site than a mere eco-system though even as an eco-system its diversity and richness is fascinating. The pilgrim is called upon to accept the "paradox of aesthetic wealth alongside economic poverty, of reconciling the glory of aliveness with the evenly poised mischance of death."(11) It is the sanctity associated with the Himalaya that fosters the attitude of veneration rather than conquest. Unfortunately mountaineering fosters the spirit of conquest which is devastating for the ecology of the Himalaya. Mountaineering expeditions carry disposable items that are conveniently dumped on the peaks where they lie accumulated. Whether it is the Everest or the Gaumukh glacier the source of the holy Ganges, the accumulation of non-degradable garbage poses a threat to the

ecology of the peaks. Aitken's attitude is that of the devotee, the pilgrim. Aitken notes, "I have always responded to the village view that we are here as *mehman*, guests of the gods, visitors on this planet, not proprietors. The need to subdue nature may be a sign of uncertainty about our place in the cosmos."(15) While the attitude of veneration stems from a deep love of nature, the urge to conquer comes from vanity .

Like the American philosopher Henry David Thoreau, Aitken revels in the joys of manual effort that the hills afford him in his stay at Mirtola as well as Kausani where he lived in ashrams. He regrets man's dependence on machine and gadgetry as well as his disconnectedness from the joy of working at jobs he takes for granted from others such as growing and processing his own food. Aitken writes:

> The worst severing for industrial man is his true loss of true time, his divorce from the meaningful motion of the sun. Electricity devised to extend the daylight hours for good works is too often abused for the furthering of idle entertainment. Who but the grossly depraved of ear would prefer the braying of a five star disco to the fluted duet of answering owls? (23)

The robustness involved in growing one's food and the contentment of gathering one's own produce evokes Henry David Thoreau's quiet sojourn at Walden lake where he built his own log hut, grew his own vegetables and lived a life of deeper contentment than the urban life with all its consumerist trappings that even nineteenth century Americans were are used to. Here is Thoreau on the superfluities of modern life:

> Most of the luxuries, and many of the so-called comforts of life, are not only indispensable, but positive hindrances to the elevation of mankind. With respect to luxuries and comforts, the wisest have ever lived a more simple and meagre life than the poor. (Thoreau 286)

However there is desecration of landscape and a change in the old ways of life even in the mountains. As an example the artistic heritage of Uttarakhand as manifest in the temples of Jageshwar and Baijnath are a contrast to the crass modernity of contemporary buildings constructed in plains style with a wasteful use of cement and brick. Most of these temple towns now have ugly slum settlements with poor sewage and appalling sanitation. While temples and colonial architecture used mainly the local stone or wood to construct structures that were aesthetically fine and more cost-effective, modern constructions are evident of how hill culture has in the words of Aitken "lost its inspiration"(58) In fact of all the Himalayan states that Aitken has visited he finds that "Kumaun and Garhwal stand out as the poorest in terms of cultural remains"(59) while the Kathmandu valley as well as erstwhile states of Himachal stand out as the richest in quality. While domestic architecture using deodar wood(enduring but ecologically damaging) in such regions as the Sutlej-Tons area of Garhwal blend aesthetically with the environment, government tourist bungalows as well contemporary local construction is a sad imitation of the PWD style of the plains. This erosion of culture is evident not just in

architecture but much more so in dress. In the case of Garhwal for example while the men have by and large retained their traditional Gandhi caps with *jodhpurs* or trousers worn over loose shirts and Nehru jackets the women except for the elderly or those in very remote areas no longer wear the ornate silver jewellery and heavy woollen tunics that they did even two decades ago. Through recent decades most women have simplified their dress to the mainstream sari. According to Aitken in his earlier book *The Nanda Devi Affair* while men in Kumaon traditionally wear congress caps the women more exposed to plains dress have virtually given up the *ghaghra* for the sari. Garhwali women no longer wear "the tough black drill but favour a brown woollen blanket traditionally folded back and pinned."(Nanda Devi 25) However language and religious faith seem to be the last bastions of local culture that have stood the test of time.

As far as eating habits are concerned caste considerations govern the cooking of food. For the Brahmin the predominant consideration is that no one but a Brahmin should cook his food or it would be unfit for consumption. Rice is sacred and is anointed on the forehead with the traditional red *tika* .It is the food preferred over wheat and forms the staple of Kumaon and Garhwal. Yet wheat is also a major staple and one reason for this is obviously the high altitudes the Garhwalis inhabit where rice as a crop cannot grow since it does not ripen much above 6000 ft.

Soon after coming to Uttarakhand, Aitken stayed at a Gandhian ashram in Kausani run on true Gandhian lines of austerity by Sarla Behn. Sarla Behn is a staunch Gandhian who often carries her puritanism too far. The ashram runs a school for local girls where Sarla Behn metes out the harshest punishments for the slightest liberty taken by the girls. For being an odd job man at the ashram Aitken gets board and lodging without any payment. Aitken learns how difficult life can be in a hill village with farming as the only source of sustenance yet dependent upon the vagaries of nature as well as the plunder of animals. As it is, cultivable land has to be wrested out of the forest which has adverse ecological effects and this in the steep, rocky terrain of Garhwal is a difficult task. With scant farming and poor indigenous employment opportunities most of Kumaon and Garhwal faces a typical hill predicament: the men are idle and this idleness has been cultivated into leisure activities that are a sheer waste of time. While the women labour like beasts of burden, collecting firewood and fodder, tilling the lands and also looking after home and hearth, the men while away their time at tea-shops gossiping, reading the newspapers or playing carom-board. Yet these women are not cynical about their lot. Aitken writes, "Whatever her poverty the singing cheerfulness of the oppressed village woman of Kumaon confirmed the essential unquenchable joy of life."(35) Aitken points out in *The Nanda Devi Affair* that "their willingness to go the extra mile showed their infinite inner strength,"(35) Aitken writes, "The mountaineering ladies of the village would return with headloads weighing fifty kilograms, ……..then return ten kilometers at a fast gait, fortified only with a handful of gram. Their evening would involve milking and bedding down the buffalo, then cooking the evening meal of chapattis and vegetables, if available. Hard work on a harsh diet had not made these exploited women any less maternal."(35) At the heart of the

cult of worship of Nanda Devi the highest peak of Uttarakhand, lies the paradox that while the Devi is worshipped by the men as much as the women, ordinary women are treated with scant consideration. Aitken writes of the paradoxical status of the hill woman that "though she is viewed as a royal princess in both Kumaon and Garhwal, the Goddess remains an ordinary hill woman who must work the treadmill of dismal custom honoured by the theory of traditional respect but abused in the everyday expression of it."(36)

From the Kausani ashram Aitken goes to visit the Mirtola ashram founded by Monica Chakravathi alias Yashoda Mai the wife Dr. Chakravarthi, the first Indian Vice- Chancellor of University of Lucknow. Aitken visits the ashram to meet Sri Krishna Prem formerly Professor Ronald Nixon, an Englishman teaching English Literature at the University of Lucknow and the foremost disciple of Yashoda Mai. At Mirtola ashram the daily regimen was more hard and frenetic than at Kausani but for Aitken the joy of growing one's own food by the sweat of one's brow is so profound as to compensate for all the difficulties. Indeed Aitken is reprimanded in no uncertain terms for distancing himself from physical labour under the self-delusion of being an ardent mystic whereas in the opinion of his gurus he is actually an escapist. However despite the difference between the Kausani and Mirtola ashrams, their inmates had the same attitude towards the natural beauty of the Himalayas. While travel and mountain climbing were "luxury pastimes" to Sarala Behn, to Krishna Prem the outer beauty of the snows was merely a manifestation of the divine within. His philosophy was to look within rather than outside for beauty and inspiration. This inward focus that chooses to turn a blind eye at nature's magnificence is an attitude that Aitken finds "hard to digest"(Aitken89). From his disillusionment with these ashram attitudes, Aitken charts out his own path.Yet the power of his gurus Sri Krishna Prem and his disciple- also an Englishman by the name of Alexander Phipps- who received the Hindu name Sri Madhav Ashish hold an influence on Aitken's life to this day for their uncluttered wisdom and practical philosophy of life.

Aitken shows through his own experience the goodness of Garhwali character. A deep faith and devotion to religion, readiness to help others, courtesy to outsiders and a much higher degree of honesty as compared to the plains dweller characterizes the local nature. It is as if the beauty of nature had found a measure of reflection in the local dweller.. However one doesn't have to stretch ones imagination too far to speculate how long –given the profit-motive that rampant tourism breeds-this simplicity of character will remain untarnished. Yet scepticism must not overrule the fact that in a country besmirched by fraud and degradation of moral fibre, the natives of rural Uttarakhand have a degree of straight-forwardness that is unusual. Swami Rama in his book entitled *Living with the Himalayan Masters* points out that people of the Kumaon and Garhwal Himalaya are so honest that if a pilgrim were to drop his purse on the path it would remain untouched even if he came to look for it weeks later. Swami Rama describes the people of Uttarakhand as simple and honest while being "intelligent, cultured and hospitable."(18)

The nature of tourism is such that it tarnishes the people as much as the place. Take for example the valley of flowers. Ever since this natural haven was discovered by Frank

Smythe in 1938 it has caused in Aitken's words a "veritable tourist stampede" much to the desecration of "Smythe's fairy-tale valley which has been trampled to death."(109) The reality that has evaded tourist agencies-many of whom might have barely travelled in the region where they are promoting tourism- is that there are as Aitken points out other regions as beautiful as Smythe's valley of flowers. If these places could be known to the tourist agencies, trekkers would visit them rather than exploiting Smythe's discovery. This speaks volumes of the lack of field-survey done by Indian trekkers or guides. Most of what we have by way of charming "hill-stations" is in any case a legacy of English explorers and precious little is done by local corporations to preserve or enhance the natural beauty of these places. Indiscriminate construction and the felling of trees with total disregard to the fragile hill ecology, increasing tourist influx which causes increasing construction of resorts and multi-storied hotels, generation of non-degradable garbage and vehicular pollution, fast depleting water resources and the effects of global warming are the major factors responsible for the deterioration of our hill regions. Crude commercialization is fast subsuming the natural beauty of these places.

Uttarakhand is justifiably the "dev bhumi" or land of the Gods since it is the land of not one but four major pilgrimages or the "char dham" apart from scores of other lesser known pilgrimages. Out of the major four pilgrimages of Kedarnath dedicated to Shiva, Badrinath dedicated to Vishnu, Gangotri dedicated to Ganga and Yamunotri to Yamuna, it is Kedarnath according to Aitken, which "represents the essence of the char-dham experience"(134). While Badrinath which is easily accessible by bus has a garish look painted as it is in bright colours, Kedarnath is the "most distinguished of Uttarakhand shrines and the most solid"(136) although it is not more than a few hundred years old. The temples of Jageshwar have a classical design but they date back approximately to a millennium and are believed to have been consecrated by Adi Sankaracharya in the 8th century. Aitken mentions the weather-worn look of the Jageshwar temples. Very similar to Kedarnath in design is Tunganath one of the Panch-Kedar temples but even this seems to be well preserved although the original sanctum sanctorum may be as per mythology of ancient date. It was the Nepalis who in medieval times influenced the culture of Uttarakhand. Tantric rituals and the sacrifice of animals and alcohol as offering to the Gods are a clear Nepali influence. There is also a history of ritual suicide and human sacrifice in fertility rites in medieval times. The British banned the rather bizarre custom of hanging the consecrated villager by rope so that his blood fertilized the land. Another peculiar ritual of Devi-worship occurs in the Baspa valley of Himachal Pradesh where the Devi is honoured when the harvests are good but punished when the weather turns nasty by being locked away in a tower like a naughty child.

Aitken's forays in the Himalaya cover not just the newly formed state of Uttarakhand but also Himachal Pradesh but his association with Uttarakhand is such that he has a far closer affinity to Kumaon and Garhwal than to Himachal Pradesh. Aitken describes Garhwal "as possessing the most beautiful scenery in the Himalaya."(154) Aitken does not find Himachal as spectacular as Garhwal. In language characteristic of his writing style, he describes the appeal of Garhwal, "The perpendicular appeal of Garhwal is due to a more sensuous arousal where

shaggy forest and shattered cliff combine in a heroic handshake against the background noise of drumming torrents."(155) While he finds parts of Himachal arid, Garhwal has forests and high altitude meadows known in local parlance as "buggials" along with the snowy range that gives the landscape a variety that is unsurpassable. In his forays in Himachal, Aitken notes the opulence of the palaces of Himachal's Maharajahs which have gone to ruin for want of maintainance. Along with princely palaces, Kangra in Himachal is famed for its distinctive school of miniature painting. A noteworthy fact that Aitken points to is that by and large in the Hindu Himalaya the lack of an artistic tradition is due to the low caste hierarchy of the artisan. Aitken contrasts this with the rich artistic traditions of Buddhist Himalayan cultures like Zanskar, Spiti, Sikkim and Ladakh where painting and architecture has flourished for centuries in monasteries and gompas. Aitken visits the Roerich art gallery at Naggar fort where he finds that the Russian master's paintings have "a power and authenticity in his vision of the Himalaya that seems like a gift given only to him"(197) Two other painters who Aitken refers to are Serbjeet Singh and Ram Nath Pasricha. Pasricha's paintings authentically capture the spirit of Himalayan landscapes and faces. He has published a collection of his paintings and sketches with short travelogues to go with them entitled *Himalayan Travels: Sketch Book of a Painter* published by the National Book Trust.

In Ladakh, Aitken finds the landscape "pristine and surrealistic"(187) and the visitor is cast as if under a physical spell and there is " a tingle of expectancy in viewing the landscape: enlightenment seems at hand"(187). However as in the lower Himalaya the beauty of the landscape is at odds with the living conditions of the inhabitants who only have tourism to fall back upon. Aitken finds Buddhist Ladakh more adapting to adverse conditions than the Islamic areas. The cultural contrasts between the Shia Muslim regions of Kargil to the Buddhist interiors are so drastic as to be inconceivable within such a short distance. The dress and manners of the Shia women are awkward and shy as compared to the outgoing and free manner of the Buddhist women.

Aitken is one of those environmentally conscious travel writers who believe that when travel writers write about the places they visit they bring the attention of tourists to those places. More and more tourists mean more and more ecological damage- in terms of the influx of more automobiles and non-degradable garbage like polythene and plastic. Garbage disposal in most Himalayan hill-stations remain sadly inadequate if not inefficient. Instead of recycling organic wastes through the simple cost-free means of digging manure pits tourist refuse lies dumped on hillsides in the vicinity of government tourist resorts. Until recently an upmarket hill-station like Nainital had its lake getting choked with non-degradable refuse like plastic bottles and snack packets when it could have been prevented by the simple expedient of banning the tourists from carrying any bottles or food packets when boating on the lake. Aitken writes, "Responsible trekking involves keeping our eyes open to every aspect of environmental health and treading with a respect for the ecosystem and the cultural traditions that have grown out of it."(Footloose 249) For him preserving Himalayan ecology is as imperative as vanquishing the peaks is for the aggressive mountaineer for whom the mountains are a challenge to the ego.

Aitken is a nature lover more than an anthropologist. His travelogues are not anthropological in nature. Yet the insights and understanding he has gained into Himalayan culture living in the Himalaya for over four decades is far more realistic than that of the itinerant traveler. Aitken is that marvelous combination of travel writer who is an adventurer, nature-lover and cultural historian. While *Nanda Devi Affair* is largely adventure travel writing , *Seven Sacred Rivers* and *Divining the Deccan* are as much cultural explorations as adventure. *Footloose in the Himalaya* with its collection of travels in Kumaon, Garhwal, Himachal and Ladakh is a synthesis of the vision of the nature lover and the adventurer.

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On the Theory of The Symbiosis of Emotion and Reason of Xunzi

Wu Baohong

In Xunzi's thought, the noumenon self is the existence which is connected with all things on the basis of Dao. It is the existence of the integrity of emotional desire, intellectual ability, willpower and social behavior ability. Therefore, the pursuit of emotional desire or intellectual rationality can not achieve the real self. The realization of self is the same process as people's understanding of Tao. It is not natural. It needs to eliminate the rudimentary and accumulate the etiquette and righteousness to support emotion. Therefore, Xunzi's negation of the attitude and behavior of only obeying the sexual desire and the emphasis on the hypocrisy of the way of doing Li and Yi by heart are aimed at highlighting the fact that the ontological self remains to be completed and the existence of individual life coexists with emotion and reason.

The ontological self of the symbiosis of reason and sense which from the perspective of Dao Xunzi thought that Dao is the existence of integrity through all things. That is to say, "all things are one side of the Tao, and one thing is one side of all things." (*Xunzi tianlun*)Dao is the root of all things, and all things are the manifestation of Dao. Accordingly, only on the basis of penetrating all things can man form a correct understanding of Dao. Dao is the basis of all things, and it is expressed through the constant changes of things. Dao often changes in many ways, which requires people to grasp the essence of Dao through a systematic effort and complex representation. In fact, people's recognition of Dao and self realization are the same process. This view is mainly manifested in the following two aspects.

On the one hand, from the point of view that Qi is the origin of the generation of the universe, human beings have knowledge and meaning, and they are in the relationship of continuity and sensibility which are different from and unified with all things. Xunzi said "water and fire have Qi but not life, plants have life but ignorance, and animals have perception but no righteousness. People have spirit, life, perception and righteousness, so they are most valuable in the world. " (*Xunzi wangzhi*)There are many similarities between human beings and other animals. The difference is that human beings have the ability to consciously understand the Dao and the emotion of liking morality. This makes people keep an open and creative way to get along with others and realize the unity of difference with all things. The reason why the sage can measure the ancient things according to his own experience and the

individual people's situation according to the general state of man is that he has grasped the way that people communicate with all things and can analyze things according to the way that runs through all things. On the other hand, in terms of the structure of human being's existence, human being is the whole existence of perceptual ability, cognitive ability, willpower and social behavior ability. In the whole process of human's behavior, emotional desire, will and sociality must be displayed, and inevitably related to the cognition of the heart. This is what Xunzi said "*xing(性)*is what people are born to accomplish, emotion is the content of *xing*, and desire is the expression of emotion. Desire can be expressed as the pursuit of what people want to get. In the process of pursuing, people only pursue what their hearts approve. This is the reason that knowledge will inevitably appear in the process of human desire. "(*Xunzi zhengming*)Whether the mind can "know the Dao" depends on its autonomy. Because in Xunzi's thought, heart is a comprehensive existence which contains emotional desire and rational cognition. Whether the relationship between emotional desire and rationality can be harmonious or not depends on whether the heart of the emperor is self determined. In fact, the rational mind of the emperor is easily covered by the emotional desire of the officials. Because in the original state of pure and clear mind, which is not affected by things, it not only likes the interests, but also likes the morality, and the heart likes the interests as the basic physiological needs will be relatively strong. "In reality, people are born to like interests. If people follow their natural desires and do not govern rationally, there will be a phenomenon of competition without resignation. "That is to say, the pure state of the mind is occupied and disturbed by its emotional desire to like interests. This is one of the main contents of the discourse on *xing e(性？)*. Therefore, in *xunzi dalue*, Yao and Shun can't get rid of the side that people want benefits, Jie Zhou can't get rid of the side that people like morality, and both like morality and pursue benefits lie in the existence of people. The reason why Yao and Shun became the king was that they correctly guided people's heart of liking morality and conquering the heart of pursuing interests.

It needs to be emphasized here that Xunzi's "*xing*"性 is aimed at the attitude and behavior of pure obedience to emotional desire, while the heart is much more complex than "*xing*". Dong Fangshuo, a modern Chinese scholar, pointed out that "Xunzi's mind is a general concept of function, which includes many different functions. It not only has obvious cognitive characteristics, but also has the function of dominating 'Heavenly organs' compared with five senses, but also has different functions such as will, emotion, desire, etc." [1]In fact, in addition to the will power of discerning, knowing and being able to be one, the heart itself also has such emotional factors as discontent, "worry and fear", "peace and happiness" and "impetuosity". In addition, the rational ability of the heart to analyze the factors such as emotion and desire is latent, and its realization needs people's conscious efforts.In this regard, human's rational ability can not be called "*xing*", because its realization does not conform to Xunzi's definition of "sex" which is innate and can be completed naturally without efforts.

Another aspect of self existence that can not be ignored is human's sociality or the ability of social behavior. Xunzi believed that the individual finiteness of human determines

that the solution of individual existence problems must be carried out in groups. For example, "*Xunzi rich country*" chapter points out that "people's life, can not be without groups, groups without division, then struggle, then chaos, then poverty."In the society, people's existence is in a harmonious and civilized state through the social behavior ability such as division of labor, exchange and cooperation. Since modern times, Xunzi's social analysis of human beings has been recognized by Yu Jiaju, LV Zhenyu, Guo Moruo, Zhang Dainian, Du Guoxiang and other scholars. As a matter of fact, the group nature of human beings makes it possible for individuals to overcome their narrow self-interest, which is an important factor that cannot be ignored in Xunzi's thoughts. Indeed, people's awareness of the realization of their own behavior in the way of group civilization means that people have consciously realized the connection and unity between themselves and others, which is an indispensable part of the process of people's identification to righteousness.

It can be seen from the above that man is a multi-level and multi-dimensional existence connected with the other, among which mental ability "knowing the Dao" is the key factor that makes the realization of his noumenon self possible. Because it can not only highlight the subjectivity of the individual, but also make it possible to realize the dialectical unity of self-knowledge and self love. The dialogue between Confucius and his disciples Zilu, Zigong and Yanyuan about what is "Shi"士, "shijunzi"士君子 and "mingjunzi" 明君子in "*Xunzi Zidao*" chapter shows that people's understanding of Dao is positively related to people's self realization. Purposeful "*shi*"士 strive to make others understand and love themselves. The *shi junzi* 士君子 can continuously improve their moral cultivation by virtue of etiquette and righteousness. As for the *mingjunzi*明君子, they are aware of the "few perils" and fully understand the principle of the integration of external and internal, body and mind. For them, there is no longer a distinction between me and him, or between myself and Dao, but a state of self-consciousness and freedom.

From the perspective of the realization of self existence, the "*ming junzi*"明君子 gentleman can truly realize the common and dialectical unity of reason, which is "the person who has truly realized the noumenon self". His concern is "what is self", not "what kind of person should I become".As Sun Wei said, "the practice of virtue is not the ultimate goal of Xunzi's ethics and philosophy. For him, the highest goal of man is Dao. " [2]Furthermore, the aim of man's cultivation of Dao is to realize the whole self of noumenon. The particularity of human being is that its existence must realize the understanding of noumenon self through the civilized way of Li and Yi.

The way to realize the symbiosis of human feelings and reason is etiquette and righteousness

In Xunzi's thought, a person must try to interpret his life in the group by the way of civilization. That is to say, the way of Li and Yi is the way to interpret and realize human beings' common life.

Li and Yi are human laws created by sages of all ages according to the way of objective

existence, which can meet people's emotional desire and psychological needs and enable the relationship between society and individuals to be properly handled.In this regard, Xunzi made a systematic exposition on the origin of rites.According to" *Xunzi lilun* "chapter, the most direct reason for making rites is that the first king dislikes the chaotic situation in which material and desire cannot be coordinated, so making rites to support people's desire, meet people's needs, and make people's desire and material develop harmoniously. At the same time, the creation of Li and Yi is based on the way of heaven and earth, and comes from the feelings of returning to the beginning of human kindness, that is, rites "serve heaven, serve the earth, respect the ancestors and honour the master" .

In short, etiquette and righteousness can not only make people's desires reasonably realized, but also meet people's spiritual needs of liking morality. Etiquette and righteousness come together with people's life. It originates from people's desire and the emotional and rational needs of the group. It flourishes in the middle right way, which is rich in form and content, and finally connects with the freedom state of the Dao.

From the perspective of the existence of individual life, rites run through the principles of people's life, such as the awareness of life and life's food, clothing, housing and transportation. They are the existence way of people's life to be reasonably realized. "*Xunzi xiushen* "chapter says: "a man without etiquette does not live. "People's health cannot be separated from etiquette and righteousness. " Where blood, will and mind are used, the rules of rites shall govern, and not the rules of rites shall prevail; food, drink, clothing, habitation, movement and stillness shall be governed by the rules of rites, and not the rules of rites shall lead to illness." Nourishes life by courtesy and righteousness. People can get along with each other in a harmonious way, so that the whole life state can be displayed in a reasonable way.

In fact, when the natural emotional desire is transformed into the moral rational emotion, the social and spiritual needs of people can also be realized. For example, "*Xunzi Wangzhi*"said: "you can't give up the meaning of Li and Yi. It can be called filial piety by etiquette, respect for elder brother by etiquette, obedience by etiquette, and monarch by etiquette. A monarch is a man who is good at managing people. If the monarch can exercise the principle of managing the masses well, everything will be suitable, all livestock will grow reasonably, and people will get what they deserve. " That is to say, etiquette and righteousness not only express people's feelings of loving relatives, respecting superiors, loving people and cherishing creatures, but also coordinate the relationship between individuals and groups, people and nature, and meet people's social and group needs. Zhang Dainian once pointed out: "how can people start to group? Xunzi thought that what the crowd needs most is etiquette and righteousness; there must be etiquette and righteousness, and then the crowd can consolidate. He thinks that the reason why Li and Yi are human beings, the so-called humanity, should give full play to the reason why people are human beings, should practice Li and Yi. " [3]It is an inevitable way for human beings to realize their noumenon self by virtue of Li and Yi. A gentleman is one who is good at using the way of Li and Yi to achieve self and others, and to realize the participation in the governance of heaven and earth. In short, etiquette and

righteousness can not only support the body, but also the heart. The etiquette and righteousness connected with Dao can break people's narrow selfish side, awaken people's kindness and cultivate people's righteousness. Therefore, only by learning the Li and Yi can people really understand the unity of rites and music, achieve the state of governing Qi and nourishing heart, and realize the whole, essence and beauty connected with Dao. On the contrary, if we love ourselves and pursue the realization of ourselves in one-sided way without knowing the etiquette and righteousness, we can only lead to confusion in competition, and finally make our desires impossible to realize. The so-called "when people exercise ritual justice, they can get both desire and justice; if blind desire dominates themselves, they can get nothing." (*Xunzi lilun*)From the above analysis, we can see that the key to self achievement is not the "*xing*"性 of emotional desire, but whether the rationality of the heart can harmonize the emotional desire of people. The so-called "if the heart can be justified, though there are many desires, it will not hinder governance." If there is not so much desire to show such behavior, it is because of the heart calling behavior. If the mind doesn't recognize the truth of things correctly, even if there is little desire, it will lead to confusion. " (*Xunzi zhengming*)In fact, desire itself is not evil. Only because of the difference of "knowledge", which leads to different ways of people's pursuit of desire, can there be the difference between a gentleman and a villain.This is what "*Xunzi honor and Disgrace*" says: "the material knowledge and ability of a gentleman and a villain are the same. Both gentlemen and villains like honor and hate being humiliated. The reason why gentlemen and villains are different is that they pursue honor in different ways. "The different degree of people's understanding of the Dao leads to the different way of pursuing honor and profit. Therefore, in order to achieve the ontological self and give full play to the rational function of the mind to understand the Dao and practice the Dao, people need to work on the "reduction" of uncovering and the "increase" of accumulated learning.

The kongfu of uncovering the confuse and understanding the truth

Xunzi believed that people "all have the quality of knowing the right of benevolence, righteousness and law, and all have the quality of being able to know the right of benevolence, righteousness and law" (*Xunzi xing e*). Moreover, people's behavior will obey the heart's approval, that is, "desire is innate, and people will obey the heart's arrangement in the process of pursuing desire." (*Xunzi Zhengming*) But the ability of knowing of the mind does not naturally play a role in the process of understanding Dao. People often shelter their understanding of the whole Dao due to their understanding of something or their desire for something. That is to say, "the common disaster of the people in the world is unknown the Dao, which is the cause of people's great disaster." (*Xunzi rongru*) Therefore, to achieve a comprehensive understanding of the Dao, we need to work hard to uncover.

In reality, in the process of putting people's behavior into practice, the mind is very easy to be disturbed by material desire and other factors. Xunzi once pointed out: "the human mind is like a dish of water. If it is right and wrong without moving, then it will be turbid down and clear up, then it will be enough to see the man and the eyebrow and check the reason."

When the breeze is over, the clear and turbid move below, and the clear and disorderly move above, you can't get the right shape. So is the heart. " (*Xunzi Jiebi*) the human heart is like a plate of water, the breeze just blows gently, and the state of *Qingming*清明 is broken. Once the mind is in the state of being blinded, it will turn with things, indulgence and chaos. That is to say, if we follow the human feelings without think, there must be chaos and violence" (*Xing e*). If we want to reach the free state of connecting with Dao, we must have the g*ongfu* of knowing the Dao.

In a word, only when people have the knowledge of "unity" can they really understand themselves. To realize the real understanding of the noumenon self, we need to keep the mind clear and calm in the process of continuous extension, increase and dynamic. In this sense, the process of uncovering is actually a process of self dissection, self reflection and the combination of mind and Fao. According to Gao Fang, "uncovering is not only about a correct way of thinking, but also a process of self disclosure and discovery, a process of introspective questioning about what kind of" I "is, and a process of conscious criticism of one's own living state." [4]It can be said that being good at introspection is an important prerequisite for a deep understanding of oneself. To achieve this inner view of rationality, we need to do the following two aspects.

On the one hand, to keep a calm state of mind and keep the mind in a state of "emptiness", not only "erudition and daily self-examination", but also "not to be harmed by your own accumulation".Don't be stubborn and presumptuous, keep an open mind." When you see the good, you will cultivate yourself; when you see the bad, you will introspect yourself; when you are good, you will feel happy; when you are not good, you will feel disgusted." (X*unzi Xiushen*)In a calm and clear state of mind, what likes kindness and dislikes goodness is a kind of inner emotion of human beings. It doesn't need external coercion, and naturally comes out from the inside.Conforming to things to achieve just right, understanding oneself will not blame others, understanding destiny will not blame God.

On the other hand, learn from the king and keep your mind focused on the Dao. In Xunzi's view, the holy king is a concrete practitioner of humanity. "*Xunzi Jiebi*荀子·解蔽" said: "learning to know where to stop. Where does it stop? Stop where humanity is at its best. So, what is the ultimate expression of humanity? This is the holy king. The sage shows the perfect relationship between human relations, and the King shows the human system very well. Only when the sage and the king are integrated can they be called the acme of the world. "The shortcut to realize the road is not to yearn for the supernatural power of the invisible sky, but to get close to the wise teachers, learn from the holy king, and maintain the unity of to the Dao.

Consciously cultivate the sincerity and adherence to the way of benevolence and righteousness."*Xunzi bugou*荀子·不苟" said, "the most important thing for a gentleman to nourish his heart is sincerity. To be sincere is to stick to benevolence and do justice."Sincerity" here refers to a kind of inner cultivation work of a gentleman, who is sincere in keeping benevolence and doing righteousness. And *Shendu* 慎独is to know the Dao and follow the Dao, and to stick to the state of inner oneness.Deng Xiaohu said: "as a kind of" true "state of

mind, sincerity refers to the fact that the" heart "truly accepts" Dao "as a consistent guiding principle, and adheres to the essence of" benevolence and righteousness ". Therefore, it can adhere to" benevolence and righteousness "in" will and meaning ", and practice" benevolence and righteousness "in" body and action ", so as to achieve the unity of the inside and the outside." [5]"*Shendu* 慎独" in Xunzi's thought refers to a state of conscientious adherence to the inner unity of Dao. Sincerity and independence do not refer to the heart itself, but to the relationship between heart and Dao. In the *gongfu* of *Shendu*, the subject is mind, the object is the state of mind's concentration on Dao, and the purpose is the combination of mind and Dao.

In short, to be clear is to constantly reduce the cover, avoid narrow and simple, break the barrier between things and me, and make the use of emotional desire conform to the way naturally, so as to achieve a state of free and comprehensive development, that is, the state of great clearness and brightness. Wu Shuqin pointed out that "great Qingming" is not a state of omniscient knowledge of the world, but a state of freedom in which the mind can make things suitable for each other due to the natural separation and organization of things without the distortion of human beings. [6]It can be said that Xunzi's "*great Qingming*大清明" state is not a mysterious state, but a free state connected with Dao through the practice of Li and Yi.

Accumulate etiquette and righteousness to support emotion

Xunzi didn't agree to achieve "knowledge" by breaking away from the mystical idea of the life of Li and Yi or the practice of living in isolation, but advocated to realize people's emotional desire in a reasonable way in the group by actively learning the Dao of Li and Yi.That is to say, in" *Xunzi ruxiao*", self realization needs to "do things cautiously and treat customs carefully, so as to constantly realize good etiquette and righteousness habits".In the interaction with the environment, we should take seriously our own behavior, pay attention to the influence on customs and habits, keep accumulating good ideas, keep the dominant position on the environment, and form a good virtue.

Specifically, the positive effects of people's accumulating etiquette and righteousness on the environment and good customs on the formation of ideal personality are mainly reflected in the following two aspects.

On the one hand, the gentleman pays attention to constantly learning the Dao of etiquette and righteousness, and actively transforms people's natural emotional desire."*Xunzi rongru* " section: "ordinary people, the accumulation of good and all called saints." The key to what kind of person you are is whether you can accumulate etiquette and righteousness the day after tomorrow. The important difference between a gentleman and a villain is that they accumulate different things. The gentleman "accumulates the literature" the line of etiquette and righteousness, while the villain "accumulates the property" and "is at liberty". The so-called "real accumulation of force for a long time" means that the object of "accumulation" constantly affects the whole way of life existence of human beings, which eventually leads to different personalities. Therefore, Xunzi said, "it can be Yao, Yu, Jie, Zhi, craftsman, and farmers and businessmen, because of the different habits formed in the ordinary accumulation." Xunzi's

emphasis on "accumulation" fully shows that only through accumulation of etiquette can we fully realize the subjectivity of the noumenon self.

On the other hand, the gentleman is good at using the way of Li and Yi to construct a fair and reasonable system and create a good social environment, which is conducive to self realization. Xunzi said "accumulation ? " is to pay attention to the influence of environment on people, and more emphasis on people's dominance of environment. A good human environment is very important for people's self realization. The so-called "Peng蓬 grows in hemp, and can grow very straight without support" (Xunzi *quanxue*). Therefore, the gentleman is good at drawing support from other things, with the help of the wisdom of the sages and kings in the whole history and the social environment of social fairness and justice to promote the cognition of the mind to the Dao. For example, Xunzi proposed that the gentlemen would choose a good human environment and get close to the wise teachers. Because the wise teachers can use the Dao of Li and Yi to guide the shaping of local customs. The so-called "Confucians improve politics in this dynasty, and beautify customs in the lower position." (*Xunzi ruxiao*)

From the above we know that only a gentleman who knows the Dao of Li and Yi can become the main governing body of all things. The so-called "Li and Yi are the beginning of governance; the gentleman is the beginning of Li and Yi. For it, through it, accumulate it, to be good, they are gentleman's beginning. Therefore, heaven and earth give birth to gentlemen, and gentlemen manage heaven and earth. " (Xunzi Wangzhi) the gentleman takes the way of Li and Yi as his own way of existence. He realizes the way of Li and Yi voluntarily, and thus plays a role in governing all things in the world. In other words, it means that in the process of self realization of human being's noumenon, in the final analysis, human's free will plays a decisive role. Although the law of rites is made by sages, it is up to everyone to decide whether they can implement it voluntarily or not. If one doesn't understand the true meaning of morality, even a saint can't make him do something moral. For example, Yao and Shun could not educate people like Zhu and others. Therefore, "Zhu and Xiang do not change alone. It is not the fault of Yao and Shun, but the sin of Zhu and Xiang."

Conclusion

In Xunzi's thought, from the perspective of Dao, self is the coexistence of sensibility, intellect, willpower and social behavior. Emotion and reason are dialectically unified in the process of the realization of man's Noumenon life. Without emotional desire, rational lack of motivation, irrational emotional desire can not be reasonably realized. The Dao of Li and Yi is the way to realize the common sense. It is the basis of realizing the unity of knowledge and benevolence that self-consciousness can solve the tension between emotional desire and rationality, between individual and society by using the etiquette. If self love means the emergence of self-consciousness, then self love on the basis of "knowing the Dao" means the awakening of moral rationality. In a word, the realization of noumenon self is to integrate the understanding of the essence of self and others in the sense of Dao into the whole of life, so

life is constantly transformed into the existence of the coexistence of emotion and reason with the unity of Dao.

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Section B: Creative Writing

Election, 2017

Khem K. Aryal

Topbahadur read on his cell phone that the government had finally declared dates for legislative elections to elect members of the House of Representatives and provincial assemblies under a new constitution his party had fought a long war for. The sensation he'd experienced during the 1991 election, the first election after the restoration of multiparty democracy, returned afresh. He was only a teenager then and didn't have any stakes in politics yet, but the election had paved his way to politics, and in a few years he'd joined the Maoist party waging an armed revolt against the monarchical regime. He had survived the decade-long war, spent a few uncertain years in a Maoist camp following a peace agreement with the government, and flown to America, feeling lost. Now that the transition seemed to be ending in the country and they seemed to be getting what the party had fought for, wasn't it time to be home?

"Soonmaya, listen," he spoke to his wife, his eyes still on the screen, "I'm going to Nepal to run for election."

"I leave you," Soonmaya replied promptly in her Chinese accent, "before you get out of the bathroom."

He re-read the news, his heart beating faster. He should never have left the country in the first place, he mused. He also told himself that he could have restrained himself a bit more during the rebellion. He had no more stakes than the rest who had joined the fight, and there was no need to go an extra mile to prove that he was brave enough to do anything for the sake of the country.

"Go back to school," said Soonmaya with a single knock on the bathroom door as if wanting to make sure that he heard. "I see your election last time," she added.

"That was *no election*," he replied. "They can't be compared."

"You lose it," Soonmaya said, and threatened again to leave him if he didn't go back to school.

Topbahadur wanted to speak to somebody from Nepal right away. It was such an exciting moment. The thrill of the election aside, his sudden awareness that he was going to be such an eligible candidate for the House representing his district almost crippled him. Who could he talk to about the possibility? Would any of them request that he return to contest the election?

He sat on the commode staring at the phone screen until both his legs went numb. The initial excitement gradually waned, giving way to depression as no contact appeared handy for him to call. He scrolled down the contact list and then up and then down again. No, there still appeared to be nobody he could comfortably call to announce his candidacy. Had he been so severely distanced from his comrades already?

Topbahadur had left the country six years before, and had hardly maintained his contact with the party ranks. He'd been a deserter in a way, and his comrades were right to despise him, though some of them had supported his move; they'd said one had to think about their life and at some point make decisions that might not make everyone happy. He had done his part— sacrificed his career as a primary teacher, fought a war for the country, and, when the fighters were confined to camps, decided to move on and think about his own future. But who knew! He probably would have stayed back had he not been confined to a camp, without anything to do but reflect on the acts that felt perfectly normal and necessary while in the midst of the war but now haunted him every night. His senior ex-colleague had been a regular visitor in his dreams, often gripping his throat: "Topbahadur sir, you betrayed me, an old man!" He knew it must have been a big deal that a district level deputy commander of the party had left the country secretly. Once in America, he'd called one of his comrades to let him know that he'd safely arrived in the new land. "*Badhai*, comrade," the colleague had ridiculed him. "You surrendered to the imperialist power that we fought together. Gari khanus!" *Do well for yourself!* His effort to explain that he was still committed to the ideals of their rebellion had been useless. Within a few months of his arrival, he'd filed for asylum, claiming that he'd fled the country because of the Maoist threat. He was amazed at how neatly the attorney's office produced necessary documents, including news articles where his name appeared as a victim of the internal conflict that had plagued the country. His heart had stopped for a few seconds when he signed the application form, I-589, but then he had told himself that it was only a formality. He still believed in the fight, and he hadn't betrayed his country.

As the transition became prolonged, leaving the fighters in limbo, some had called him and said he'd taken the right decision just in time. Ironically though, he'd begun to miss the fight he'd fought and the country that he believed he loved; he wanted them to at least wish that he would return. Working at a grocery store, with no dignity and no change of fortune in the foreseeable future, was much less satisfying than the thrill of the romantic ideal of fighting for the country. The fact that the party had become a major player in the country's politics and the most important election was happening now made Topbahadur suffocate the whole day at Bill's Grocery as he scanned packets of chicken quarters and bleated to his customers, "Have a good day, sir," "Have a good day, Ma'am."

That evening he began to make a list of possible candidates from his district. The left parties would have a common candidate even though they hadn't merged their parties yet. Would they pick the same leader who had been elected right after the 1990 revolution again? That would be disastrous, he thought. The candidate had to come from a new generation of leaders, and there were many eligible candidates. Had the district commander of the Maoists

remained loyal to the party, he'd probably claim for the ticket, and nobody would challenge him. After him, Topbahadur himself was the most eligible person. Second to him would come Gangaram. He'd joined the Maoist party a little later, but they'd fought the war together. There was one Bijaylal Gairey too, but he came from another faction of the left, and he'd been an arrogant ass in Topbahadur's estimation, so he didn't want to consider the man for the candidacy. If he were still in Nepal and the party nominated Bijaylal as the candidate, Topbahadur thought, he'd probably revolt and announce his own candidacy.

Topbahadur passed a few days wondering where to start. Despite his hopes, nobody had called him yet, either from Nepal or from America, where Nepali politics had become no less enthralling than in Nepal. It was then that he thought of calling Rudramani, his one-time acquaintance, who had contested an election of non-resident Nepalis, called NRNs, along with Topbahadur. (Both had been defeated. Rudramani had moved to Baltimore from St. Louis right after the election and Topbahadur hardly had any contact with him since then.) What could Rudramani be thinking of the election? Topbahadur asked himself. Should he call him? Then one day he decided to call somebody from his own party in Nepal.

"Oho," said Kulprasad, caught off-guard. "You called at the right time. We need your help."

Topbahadur briefly regretted his decision to call the man. There was no big surprise at the call, no thank you, no how are you doing, no when are you coming to Nepal. Nothing.

"Sure," said Topbahadur nonetheless. He said he was ready to do anything he could to help the party. Some might have thought that he had been a *bhagauda*, a run-away, but he always thought of the country and the party, and he was readily available to help.

The enthusiastic Kulprasad said he was sure to win the election if he got the nomination from his party.

"You have my full support," said Topbahadur. "How is Gangaram's possibility?"

Kulprasad dismissed Gangaram as a non-competitor. Topbahadur didn't ask about Bijaylal.

After he hung up, Topbahadur felt even more alone. That ass Kulprasad didn't even ask him once to return and contest the election. He could at least tell him that Topbahadur Bhat was the most eligible man and the country needed him. He had fought for the country and he deserved the party's ticket in the election.

The pain of his defeat in the NRN election two years ago resurfaced. "Soonmaya," he said to his wife, "I think I'd get the ticket if I were still in Nepal."

"But you are not," she said matter-of-factly. "Like I'm not in China anymore."

Topbahadur had met Soonmaya at an Indian cultural event, called India Night, at a local university, where she'd been a nursing student. Her Chinese name was Chao-Xing, and on realizing that he was attracted to the girl but couldn't pronounce her name correctly, he'd asked her, "Can I give you a Nepali name?" And the girl had understood it to be a proposal for a date or something. She'd then asked when he wanted to meet and where. They had their first date at the Gateway Arch in St. Louis, where he'd named her "Sun-maya" upon learning that her

name meant *morning star*, and later changed it to "Soonmaya," meaning "gold love" as well as "listen, love" in his native language. During their first date, he'd asked her about the Communist Party of China, Mao Zedong, and the progress the country was making. When she'd expressed her ignorance, he'd given her a lesson on her own country. As if desperately needing a break, she'd blurted, "Make me your wife," and they'd got married within the next two months.

That had further estranged Topbahadur from whatever connections he had so far maintained, including with his family back in Nepal. Soonmaya had siezed the opportunity to convince him to join a community college but he'd dropped it after a year. When the NRN election happened in the city, he'd tried to revive his political life, but that had backfired; even those who didn't know him well didn't hesitate to call him a war criminal behind his back, which he told himself was grossly unfair.

"But listen," Topbahadur said to Soonmaya, "I'm a political man. I'm already past my college age."

"I leave you," Soonmaya put it straight, "if you don't go back to school."

Topbahadur never understood it when she said she'd leave him if he didn't do this or that. He liked the frivolity though. It was one of the things that had encouraged him to get married to her. He believed that he was still on the move, didn't know where he'd end up next, Nepal always at the back of his mind, and so he didn't want to make a lifelong commitment. Marrying the girl who seemed to be from a distant world—with no family and no relatives to know and to meet, from as far away as China—felt like making no commitment at all. But when she said she'd leave him, he felt conflicted, as it made him love her more.

Following the call with Kulprasad, Topbahadur spent the next few weeks devising strategies to win the election if he went back and got the ticket. Then one day he got an email sent by Rudramani to Rudramani himself.

Rudramani came from his own district back in Nepal, a few hours' walk away from Topbahadur's village. They'd worked for the same left party until the Maoists launched an armed rebellion that Topbahadur ended up joining, and when they met in St. Louis after a gap of many years, their parties were again coming together. Rudramani had thick hair that he used to hide his brow, and he smirked all the time, as if saying condescendingly, "I'm your default leader; you guys have got to support me." From the way he behaved, Topbahadur suspected that his smile was in fact a fault in his countenance, maybe his lips, that made him look like he was smiling all the time despite being an asshole.

The email began with "Respected friends," which immediately evoked to Topbahadur the way the party leaders addressed the masses back in Nepal, "Aadarniya saathiharu!" *That asshole*, thought Topbahadur. *He's acting like a leader.* He again clicked on the address to see who else the email had been addressed to, and there again he saw only Rudramani Neaupane—of course, the email had undisclosed recipients.

The body of the email stated that Nepal was going through exciting times. It had been possible only because of hundreds of people like them—Topbahadur wanted to know again

who those other people were—who had made sacrifices, and then Rudramani thanked everyone for those sacrifices.

Topbahadur paused. Had Rudramani become such a big-shot leader already? What had he done in America since he moved to Baltimore two years ago? Topbahadur opened a new window on the Internet and checked on Facebook to see more about the man. There he found that his friends had congratulated him on getting admitted to a Ph.D. program. He also found a new link to an online news site that reported on his admission to Ph.D., the research he was going to conduct, and his plans to give back to the community. It confused Topbahadur a little. News about somebody getting admitted to a Ph.D. program at a third grade university? He also found that Rudramani had been posting on politics, had shared links to the news from Nepal, and had pictures taken with leaders from Nepal—in all of them his lower lip faking a smile.

The rest of the email was about the need to come together, support the left candidate back home in the election. Every one of them had to do whatever they could from wherever they were. Soon there would be a fundraising campaign, he wrote, and they were expected to contribute as much as they could. There was also a possibility that they could organize a gathering in the near future to further discuss how they could help their candidate better.

"Listen, Soonmaya," Topbahadur said, preparing to leave for work.

"I'm listening," said Soonmaya.

"Listen," said Topbahadur, "I love my country."

"What country?" she asked. "Which country is your country?"

"Certainly not China," he replied.

Soonmaya spoke a few sentences in Chinese, which to Topbahadur meant only a friendly complaint, and they both laughed. This sense of humor he'd discovered only after their marriage had helped them develop a new bonding.

"*Sadak-Chhap* have become leaders already," he said, gravely. "He'd come nowhere near me in the party portfolio."

Soonmaya again spoke in Chinese. He knew she wanted him only to return to school and get a degree.

That whole day Topbahadur composed an email in his mind. He had to top that asshole Rudramani, who'd acted as if it was *his* party, and Topbahadur was his follower, whereas it had to be the other way round. In the email he'd speak of the party in more detail, give some historical context—Rudramani's email lacked data—and make much bigger claims and promises and calls to all Nepali people in North America to come together and support the candidate. Wouldn't that force Rudramani back in his place?

He became aware of a problem, though, when he sat in front of the computer. That ass Rudramani had hidden the email addresses. What was the point of replying only to him?

"Rudramani!" he wrote nonetheless. "This is a good initiative but let me speak with some friends before raising funds or planning for a meeting. I'm glad you're with us in this effort to help our candidate win."

Rudramani shot back an email within an hour, thanking Topbahadur for his prompt response, and said that comrades like him inspired him to keep working for the party even in America. He was confident that they would win the election with flying colors.

"Listen, Soonmaya," said Topbahadur to his wife.

"I'm listening," replied Soonmaya as expected.

"This man is an asshole," he said.

"Why are you after him?" asked Soonmaya. "Go back to school; you don't have to see his A-hole."

Topbahadur began to call the people he believed would listen to him over Rudramani; after all, being a leader meant asserting your leadership; nobody was going to come to him asking him to lead them. Some of them said they were happy that Topbahadur hadn't forgotten his party, and others made him feel how much out of touch with reality he had been in those few years. One of the younger boys said, "Seniors like you should not stay passive and see the world burn. You have to get more involved and help us. I'm happy that you called me; I was planning to call you myself. Keep in touch, Dai."

Topbahadur called Rudramani finally.

"Topbahadur Bhai," replied Rudramani.

Wait! When did he become Rudramani's younger brother? What did that asshole think of himself? Topbahadur hung up the phone right then and waited, as if to let himself calm down. As he was still struggling to make sense of Rudramani's arrogance, he received a call back.

Rudramani said sorry that the phone had been disconnected, his network was not reliable but he was glad that Topbahadur was still loyal to the left parties and he hadn't forgotten his country. "What difference does it make that one has married a foreigner?" he said. "You don't become a *bhagauda*, that is more important. You don't quit."

"Listen, Rudramani," said Topbahadur. "I was your senior in politics in Nepal. Did you forget that?"

"Does that even matter?" asked Rudramani. "We are not doing politics here. We are trying to help our friends in Nepal."

Then Topbahadur said he could be the candidate for the House of Representatives had he stayed back. He could claim the ticket if he went back even now.

Rudramani laughed, a bit hysterically. "Topbahadur," he said, "you are no more on the list. The parties have forgotten you. You married a foreigner and stayed out of touch for a long time. That disqualifies you instantly. You have to understand that."

The argument resulted in vitriol. They challenged each other to *show* what they could do. Each accused the other of dumping their country and pledging their loyalty to the American flag and pretending to love the country they'd left behind more than the country they'd adopted. Both accused each other of being a hypocrite. Then there was a silence.

"Soonmaya!" Topbahadur turned to his wife after he'd calmed down. "I'm falling behind."

"Go back to school; get a degree," said Soonmaya.

"I'm talking about politics," he said.

"I leave you," said Soonmaya and began her Chinese rambling.

In the weeks that followed, Topbahadur spoke to more people on the phone, at times mentioning that he could be the party's candidate had he stayed back. "Of course," said some and that made him miss the election more. He'd probably have stayed back had he known that the transition could actually end one day. Had there been some ray of hope, he'd have continued doing politics. Very soon they'd decide on the candidates and make their nomination. The candidates would strut with a celebratory procession to the nomination office amid a shower of *jaijaikar*. Much excitement and hope. He'd spent his youth fighting for the party, and when it was time to reap what he had sowed, he'd been self-exiled, now working at Bill's, selling pork ribs and Coca-Cola cans to people who never gave a shit about him even though he never failed to wish them a good day.

Soon it became clear that there were two camps of people in North America from the left parties, lobbying for two different candidates back in Nepal. Of some twenty-five people who were active, some followed Rudramani while the others listened to Topbahadur. The two camps promised to use all possible means to get their candidate of choice nominated, and the fight reached a point where somebody suggested that if they fought the way they did, the opposition party would win the election. Then somebody suggested that both the camps come together and decide on one candidate. Topbahadur seized the opportunity and proposed that they meet at a hotel in Dallas, where most people from the district seemed to reside.

"We're supposed to travel to Texas to decide on a candidate in Nepal?" asked one in a mass email from Rochester. "Who's going to pay for the airfare and hotel?"

"Send the money to the party instead," suggested another from Northridge.

"Those who don't have better things to do can go and waste their time and money," wrote one form Omaha.

The gathering never happened, but Topbahadur heard very soon that Rudramani had arranged a meeting of like-minded people at his home in Baltimore. People had driven up to three hours to participate, had a barbeque party, and left in the evening. They had pledged to support Bijaylal for the candidacy, and most of them had volunteered to contribute cash if he got nominated. Topbahadur also heard that Rudramani planned to travel to Nepal to support the candidate.

One Somprasad from Denver showed his concern about groupism. "We show *Nepali-para* wherever we go," he wrote. "When will we free ourselves from *goot-bandhi*? I have no interest in this type of politics. Please remove me from the mailing list. *Jaya hos*!"

More people opted out of the list in the coming days, but those who remained evolved into a more combative creed. One Danbahadur wrote from Columbia, Missouri, "We will *show* in the NRN election. We have kept the record of each and every one."

The more Topbahadur watched the fallout of what he believed could be his base, the more he wanted to stand for the election himself. The thrill, the sensation, the prospect of

politics in Nepal! After all, he'd fought so much for the country. He could have been killed any moment all those years he fought for the underground party. It was a shame that he'd left the country when the transition was near complete. Why had he risked his life if he had to leave the country after all? That too to come to America? A country that they designated as number one enemy of the people of the world?

As the nomination day neared in Nepal, there were fights, character smearing campaigns all around, and in America, they kept hurling insults at the ones who didn't belong to their camp. In the midst of this, Topbahadur received an email that disparaged him for acting as if he still had any relevance despite marrying a foreigner, and a Chinese woman at that. Not a new allegation, but something to come from Rudramani himself as a dismissal was painful. In an impassioned reply, Topbahadur reminded everyone that Rudramani had become an American citizen already, and questioned what ethics allowed him to act like a genuine Nepali working for Nepal's prosperity. That didn't fare quite well though; most of the people on the list had already pledged loyalty to the American flag, and Topbahadur had forgotten that fact.

"You know," Topbahadur said, putting away his phone when his manager walked toward him a couple of days before the nomination day in Nepal, "my country is holding an election soon."

"Election?" said the manager, a middle-aged man who seemed to have piled all his food around his waist, his belt neatly separating the lower torso with the upper one covered in a white shirt and a blue tie. "Elections are good," he added, and picked a couple items that lay around the belt. "Oh, you have elections too? What country did you say you come from?"

Of course, Topbahadur said, they had elections. His was a democratic country too; he had fought for democracy personally, risked his life raising weapons against monarchy. But he didn't feel like repeating to the guy where he came from. Every couple of weeks, the man asked him if he was from some country in the Middle East.

"It's a very important election," said Topbahadur, but by that time the man was already gone.

"Son," spoke an elderly man in the checkout line, "I hear you rambling abnormally. I believe it's an act of Satan. There are ways to be saved. Come with me to my church."

"Satan?" Topbahadur asked. "It's the election," he said, laughing. "We're going to have an election in my country. You know, I'm from the country where Buddha was born. Buddha! The enlightened one. Peace! you know, the man of peace!"

The old man said Jesus was the one who saved everyone.

Topbahadur had the urge to say that he was a communist but then he realized that it was America. Those who'd come to America had renounced being communists, at least on paper, the moment they applied for a visa, no matter what hard party liners they might have been back in their country.

The evening before the nomination day, early morning in America—the time difference being almost twelve hours—Topbahadur spoke with a couple of friends and expressed his frustration that the parties hadn't decided on any candidate yet. "They can't pick a right person

until the last minute, how will they will the election?" he asked. Then he reiterated there was no better person than Gangaram. He was the man, he said, who could win over the opposition and lead the left parties.

He keenly waited for any new information the whole day he worked at Bill's. It was understandable that the party leaders were going to meet the whole night to decide on the candidate. All the party workers would be lobbying for this or that candidate, or for themselves. Some would be lobbying from Kathmandu, constantly trying to please the top leadership; the others would be trying to pressure from the grassroots level. Yet others would be trying to create pressure using money and even others from foreign lands, in many cases a combination of many of these strategies. He tried to imagine a position for himself—he was worried about his country even though he was far away. He wanted the best for the country, he told himself.

By evening on nomination day, he'd been drained of all his energy. It was then that he got an email from Rudramani. He'd written to thank everyone that Bijaylal was almost certain to get the ticket. Everyone's effort in America seemed to work. Now they'd have to work together to make sure that he would win the general election.

"Has it been decided?" Topbahadur asked one of his supporters. And the next minute he was replying to all, "Nothing as such has happened. Nobody has to count unhatched chickens."

"Nobody is counting unhatched chickens," was part of the reply he received from Rudramani. "Some people in America were unnecessarily conspiring against legitimate candidates, and it's not going to fare well," the reply added.

"Some people are using the language that could be taken as a threat. We are in America," read part of Topbahadur's reply email.

"Nobody is threatening anybody," came another reply. "We have fought for democracy; we have made sacrifices; we know what we are doing."

"Show winning a seat at a local NGO, or NRN," went the reply.

"You're good enough only to form a union of the husbands of Chinese wives and become its advisor," said another reply. "Best of luck!"

"Why are you showing us this jarta?" a new person popped in. "Why do you include us in your dirty fight? Take me off the email list right away, or I'll block both of you."

Then some other emails said what they'd learnt in Nepal would hardly go away. Some said they had to be united at least in this foreign land.

After midnight, afternoon in Nepal, a photo popped up on Facebook. This man's face had been smeared with vermillion, and garlands concealed his lower face. He wore a dhaka cap in a style Topbahadur thought he recognized. Wasn't it Dalbahadur? What was he doing there? Topbahadur looked closely to make sure that the picture hadn't been posted years ago.

It wasn't. The man had been nominated by the party, and he was going to contest the election and probably win and represent the people from Topbahadur and Rudramani's district.

"Soonmaya," cried Topbahadur. "Give me a glass of water."

Soonmaya was asleep. He called her again, but there was no sign that she'd wake up. An image began to hover in front of him in the dark: a senior colleague of his, whom Topbahadur had lured out of his house and led to a forest, where he'd handed him to his comrades. The elderly teacher had said, "I want Topbahadur sir to shoot me if I have to be shot. Bring him here! If he is not a coward." Topbahadur was hiding behind a tree, unable to face the old man's twinkling eyes. His boys were preparing to deliver what the Maoists said was the people's justice for his crimes of spying against Maoist fighters. "Bring him here," the man had cried, and Topbahadur had left the scene. The villagers had found the poor teacher's body staked to a tree, his head resting on his left shoulder, four days later.

"I didn't kill him," blurted Topbahadur in Nepali. "It was the war that killed the man." He glanced at Soonmaya, who seemed to be in a deep sleep. "I could be me," he said. "But what's the point? You fight for a decade, abolish the monarchy, change the system, and they install the same people who failed you decades ago. What's the point?"

He briefly thought about sending everyone an email with the picture of the man, with the subject line "Congratulations!" He could ask in the email, "Do any of you still regret leaving Nepal? Do you still have the hope for the country?"

Soonmaya was grave when she appeared with two cups of coffee the following morning. *Are you okay?* he wanted to ask. It was not likely that she was sad because he was defeated in the election without being able to even participate. Never had she shown any sympathy for all his craving for politics, his love for the country he had left behind. Why would she? He had only hurt her feelings, not listening to her, only talking of his own country but never asking about the country she had left behind, her family and home.

"Drink your coffee," she said, instead of asking him to go back to school.

"Listen Soonmaya," Topbahadur said, and stopped.

"I know you don't want to go back to school," she said. "That's okay."

"But listen," said Topbahadur. "Everybody loves their country, don't they?" he asked. "Don't you remember your country?"

Soonmaya kept drinking her coffee.

"You have your country too," said Topbahadur. He thought for a while as she maintained silence, and added, "But you don't have elections like we do," and he faked a smile.

"Teach me Nepali," she spoke finally. "I hear you speak last night."

At Bill's that afternoon, Topbahadur felt a sudden urge to talk to the elderly man who'd invited him a few days ago to his church. "At your church," said Topbahadur as the old man approached the counter, "there's a thing called confession, don't they?"

The man stared at him as if he'd been insulted by being asked to rescue a criminal who had no chances of redemption, and reluctantly tossed a packet of pork ribs and a Coca-Cola box toward him.

"I'm going back to school," bleated Topbahadur, scanning the items.

"Good for you," said the old man, equally nonchalant.

"How about NRN election?" Topbahadur asked himself as he drove home after work.

The Superb and the Awesome: Animals in Muna-Madan

Padma Devkota

From the earliest cave painting to the most recent human expressions, both real and fantasized animals have continued to haunt our memory and imagination. Such animals have found their metaphoric, symbolic or metonymic equivalents in our ways of thinking about culture and have largely populated all genres of literature including fables and allegories. They are today invariably tied to our thoughts, motivations and feelings in ways that demand our concern. While we have hunted them or captured and domesticated them for our use, we have also distanced them as inferior beings or stopped to question our own moral superiority over them. However, we have not stopped marveling at the variety and beauty of the animal kingdom with an emotional entanglement which transmutes the wild and dangerous into superb and awesome creations that fill us with wonder and respect. I aim to dwell upon this emotional entanglement to study how Laxmi Prasad Devkota populates his long narrative poem, *Muna-Madan,* with animals and, in the process, show how these animals reflect the delightful and the tragic mood of the poem.

The non-human animal world in *Muna-Madan* presents two categories: the mythological and the real. In the first category, there are three examples. First, Madan addresses his wife as *nagakannya* or the daughter of a *naga*, which literally means any snake and, in particular, a cobra. But, these inhabitants of *patal* or the underworld in Hindu mythology were creatures with a human face and the tail of a serpent. Somewhat curiously, Muna is compared to a young female of *patal* and, accordingly, asked not to dare the difficult slopes of the high altitudes. The effect of this metaphor is further heightened by the immediately preceding simile. Muna has "feet like flowers" (39).[1] Elsewhere, her heels are compared to "duck's eggs" (414)—smooth, round and fragile. So, Madan says, "O nymph, do not dare the hills" (40). Second, in Muna's complaint there is a reference to the *simalchari* which is a Nepali approximation of the Greek phoenix. Now convinced that her tears are powerless against Madan's departure for Lhasa, she predicts her existence without him:

> Each moment of my life will burn, my dear.
> Reviving from the ashes, memory
> will sob every now and then. (92-4)

Just as the phoenix resurrects from its own ashes, Muna's memory of her lover will revive over and again from the residual pain and suffering of separation. And, third, the tiger is also Kali's mount, of which I will speak later on.

In the second category, there are the reptile, the insectile, the vertebrate, the apian and the avian. These creatures appear in abundance throughout the narration and are either simply described through Madan's eyes or used as symbols, images or metaphors with or without the cultural burden. Often, they are described as things of beauty. However, both their usefulness and their threat to life are clearly perceived. For example, in *Muna-Madan*, animal products are used as food, as clothes, as beds, as blankets, as curtains and as medicinal musk. Chyangba places Madan on "a bed of lamb's soft wool" (656) and gives him a woolen blanket to cover himself with. He is fed "fine dried lamb soup and nuggets/ of yak's milk" (338-9) on top of pure Yak's milk (645) to give him strength to recover from his illness. On the way to Tibet, Madan imagines the city of Lhasa with its

> "Yak-tail curtains,
> golden statues of Buddha, images
> of lovely damsels carved into colored stones… (170-172)

Once in Lhasa, "he collected/ sacks of musk and sheelajit in abundance" (516-17) and "preserving/ the sacks of musk carefully" (526-27), he departs for home. Thus, animals such as cows, yaks and sheep are both directly and indirectly securities against poverty, hunger and cold. This is why Chyangba raises yaks (688) and grows fruits to raise his family. Animals are domesticated because they provide humans with the essentials for survival.

The above relationship between humans and animals remains somewhat pastoral and idyllic. Nepali Romanticism, unlike its British counterpart, is founded on an understanding of the cyclical nature of life and the world. Here, since the creator is also the maintainer and the destroyer, Nature gives life and takes it away too.

> In the shades where beautiful
> forms of robust and glossy life
> roam with pleasure, there in the deep forest
> lives some goddess like Kali
> exceedingly lovely, but red in tooth and claw,
> a very cyclone, awesome in dark anger. (260-65)

Shiva's consort is personified eternal Nature who is often depicted as giving life with one hand and taking it with the other. According to this mythology, her mount is the tiger, which "feasts on the body of the deer" (252). This brings out the ferocious aspect of nature and points to the real world where animals are food not only to human beings but also to each other. Thus, the tiger's aggressive nature is generalized to wild animals (32) that roam "the dusky shadows

[1] All citations are from my translation of Laxmi Prasad Devkota's Muna-Madan published by Adarsh Books, New Delhi, in 2018.

of the forest" (249) and "feed on holy cows" (32). In this way, the sanctity of the fearful tiger as Kali's mount is tacitly implied even as the holiness of the gentle cow is explicitly stated because one takes life while the other gives life. Yet, by mythologizing such animals, we also raise them to a higher, supernatural level in an act of appreciation of their superior beauty, strength or skill.

If awesome animals evoke the sublime, the peaceful, relaxed and joyous animal life in the wilderness touches upon the beautiful. When, one day, Madan recalls his "mother's voice, Muna's eyes, his sister's sobs" (900), he turns to survey Chyangba's front yard and observes, "what lovely children, what lovely lambs/ lost in wanton sport" (904-5). Since lambs are symbols of innocence, they refer to children who are like lambs or to the lambs themselves which are like children. They evoke fresh life, innocence and joyfulness as opposed to the gloom and sorrow in Madan's home. This simple and beautiful equation of the animal and the human suggests another reality: human beings are animals who share the qualities of other animals and live among them.

Yet, a greater contrast between the tragic and the comic sides of life appears in the description of Buddha's birth anniversary when nature around Chyangba's dwelling abounds in birds and animals. The spring mood is easily evoked in the following passage which describes the beautiful side of sentient life.

> It was April:
> emerald in shoots, a rich burst of colors
> in flowers, mellifluence in birds,
> a chorus in the evening, a cooing
> in the doves, restlessness in the pheasant,
> sweet speech in the cuckoo, ripples in the brook,
> brilliance in Himal, stirrings in the branches,
> style in the peacock, scratching in the stag,
> frolicking in the deer. (722-730)

April is the sweetest month, also because Buddha was born in this month. The animals, birds, brooks and branches seem to know this and feel it in their being. It is as if all sentient life[2] shares the joy of Buddha's presence. This reminds us of Madan's upward journey through "[c]lusters of fragrant foliage" (266) that sway from the swing of Radha and Krishna. Here, too, in an amazingly ecstatic moment, Madan observes the "joyful, wanton form" (272) of a glossy, young deer in its "frisking infancy" (271). The young ones of all animals are apparently alike in their joyful innocence.

In the above examples from descriptions of the way to or from Lhasa to Madan's arrival in the city itself, human perception of animals switches from the aesthetic to the economic mode. In the aesthetic mode, humans perceive the silence and the songs of birds and animals; but these creatures disregard the human traveler. During his journey, Madan observes their

[2] I have rendered "jiva" or sentient life into English as "forms of ... life" (261).

minor discomfort, their playfulness, their stirrings, and their variety of forms and colors. But, in the economic mode, the animals become commodities valued for their monetary returns. This is an act of debasing the dignity of animals to establish human superiority over them. In Lhasa, the stag and the deer are now replaced by the economically advantageous musk-deer:

> It is a colorful land of bright gold,
> strange and bright, filled with the fragrance of musk,
> and heaps of gold. (481-83)

Madan journeys to this city to earn money, not to satisfy his aesthetic impulses. Unlike Chyangba's abode in the high forests, the city, be it Lhasa or Kathmandu, is a place of lust, greed and toil.

Take lust for instance. In a line highly evocative of "The Sick Rose" by Robert Burns, Devkota writes,

> The sweet rose
> born of its succulent roots is the worm's food. (381-82)

Seeing lovely Muna at the window, a rogue of the city becomes infatuated with her and begins to loiter around her house like a worm at the roots of the rosebush. The poet affirms that "[t]he flower of the city is the rogue's prey" (383) and laments how "humans scatter thorns where humans tread" (385). A somber mood is thus set as a reminder of what is yet to come. And one might say that the rose bush recognizes the worm. When Naini attempts to seduce Muna, she retorts with the power of a *sati* or a faithful wife: "Plentiful of city vermin are endowed/ with precious youth" (432-33). Once again the rogue is compared to a worm. However, when he writes a letter to Muna lying to her about the death of her husband, she dies of grief. At this point, the narrator exclaims,

> What misery! Can He above see such sorrow?
> If He does, how can He look at such a spectacle?
> The pen cannot record this.
> How could a heart be a black serpent?
> How could the city wretch fabricate
> a letter saying Madan was dead?
> In the serpent's teeth is a poison sac;
> in man's heart is halahal, a dark poison. (1070-77)

The invisible worm has now turned into a very visible serpent that vomits venom all over the protagonist's life.

Muna's death, rather than being a sudden occurrence, has been suggested twice earlier in the narrative with the help of animals. First, in section VII, she relates her dream to her mother-in-law:

"O, what a bad dream I had!
A buffalo chased me. When I recall
that buffalo, I tremble. It flung me down
in the mud, mother. That buffalo chased me." (529-32)

This black animal, though a provider of milk, is also a mount of Yamaraj, the god of death. Being chased by a buffalo in a dream augurs ill for the dreamer. On top of this dream, in section XIII, as Madan approaches his house, "A dog cries on the porch" (1049). The prevailing superstition held that a dog cries because it sees death approach the house of its owner. In the story, there are two people besides Madan who are going to die: Muna and her mother-in-law. In this way, Devkota makes use of dreams and superstitions to describe the life of simple folk.

But, several times before this, we find cues to Muna's tragic end. While the apian is used to build the foreboding gloom, the avian is used to signal the darkness of death. Unable to stop her husband from going to Lhasa without her, she compares herself to a bird and then to a lotus flower in this splendid passage:

Now tearless, the bird shall die gulping tears
as the day departs in the west
leaving the golden field behind.
The heart of the lotus shrivels up and dies.
The bumble-bee's desire is here entrapped.
Gaping darkness gathers all around it.
My body shivers in the cold, my love,
suspicion chills my mind. (102-9)

When the sun sets, the golden field, the bird and the lotus in the pond are left behind. The bird shall die of sorrow. The heart of the lotus shall shrivel up and die. Should the bumble-bee, a symbol of lustful male desire which roams from flower to flower, long for this lotus which is Muna, a "[g]aping darkness" (107) of death will surround her in her lover's absence.

Men are like bumble-bees. This is a widely used image in Sanskrit literature. When Naini tries to seduce Muna saying, "A husband like a bumble-bee is not your worth" (425), she is quickly angered. However, when she begins to suspect the motive behind his long absence, she, too, reasons that "[t]he mind is/ like a bumble-bee" (853-54) and even questions the possibility of having faith in it (854). Of course, she is quick to repent such suspicion.

Unlike the bumble-bee which stands for infidelity and deceit, the bees are sweet, little insects that swarm around flowers. Their presence is only suggested in *Muna-Madan* by the sound they make: "Light vines swung and bloomed and there was humming/ around the nectar" (731-2). They, too, represent the joys of spring. But birds cannot be left out of this festive season. Just as a cock crows "inviting daylight" (878), the cuckoo calls out, "'Spring is here! 'Tis spring!'" (916) and flies excitedly among the flowers. As I have pointed out earlier, in

April, there is not only "sweet speech in the cuckoo" (727), but generally "mellifluence in birds" (724). They are like good omen. When Madan sees a pigeon fly across the town (491) "[t]aking wings, his heart flew home" (492). It is about time it did! Having assured Muna that "[t]his love-bird will fly back to you" (20), he had told her,

> The bird that flies
> beyond the hills will not forget its nest.
> Does not the soaring kite return when drawn
> by the thread of love, my dear? (140-143)

The pun on the word "kite" is important also because Madan's heart—the kite—is now drawn by the thread of love. So, he now recalls his home from Chyangba's abode and his "heart followed the flight/ of a bird over earth's horizon" (719-20) in a straight and direct path to his house in Kathmandu where he imagines

> A small house beside this tree, at the window
> a songbird, his aged mother, his dear Muna— (897-98)

This is the "bird of imagination" (126) which, Madan tells Muna, "will not brush/ your heart of immortal love with its wings" (127-8). Thus, the songbird sweetens his memory while the pigeon takes him home in his imagination.

That night nostalgia for home robs him of his sleep. In his trance, "a cold blast grew intense" (499). Once out from his trance, he sees "the moon covered with lamb's wool" (500). Then he realizes in the morning

> A hundred and twenty bright winged days
> having awakened in the Himal had now flown
> like birds across the western sea of gold. (506-8)
> He has dallied long in Lhasa and his days have been bright.

Muna's longing for him, however, is of a distinctly different tone. In his absence, she knows she will feel like a "bird in the cage" (89) that pecks at the bars to fly away; but, unable to do so, she prophesizes that "this bird shall die gulping tears" (102). Such incapacity to fly away troubles Muna constantly because, "[w]ith no wings to fly away (835), she can only weep. And, in her deep sorrow, she comes close to bearing a death-wish, too. Her soul is "a bird in a cage" (840), which deplores its plight.

Perhaps at the root of Muna's incapacity to fly away lies a woman's need for male support, which she confesses to her mother-in-law in section VII.

> Our weak frame, when its support is far away,
> trembles like a dry winter leaf
> in the cold breath of Himal and wilts away.
> The bird of the heart, afraid of shadows,

flutters with fear in the boughs of life
wondering whether to stay or to fly away. (566-71)

Her own hesitation leads to her continued imprisonment. Separated from her husband since many months ago, having heard nothing from him since his departure, she is worried for his well-being. And, she is also not free of suspicion that he might have been seduced by the "bulbul-throated" (79) girls of Lhasa.

In section II, after we are told that "Dreams are sweeter/ than the waking state, feelings sweeter/ than reality" (189-91), Madan imagines the Queen of Lhasa bathing in milk and living a luxurious life. A description of a civilized Sherpa village follows. The journey is, nevertheless, very difficult because "the stones bite sharp/ upon the road" (246-47). Despite such hardship,

The birds, wonderful voices of the wild,
are more colorful than imagination;
forest songs are sweeter than the city's. (253-55)

Suddenly, the real world which is God's creation becomes "more colorful than [Madan's] imagination." And "these dappled birds are superb creation/ in lovely forms" (259-60). This delightful aspect of nature suffuses the text of *Muna-Madan*. Even young children such as Fucha happily learn to imitate the "sounds/ of male and female birds and animals" (703-4).

If the songs of birds delight us, their silence can appear sympathetic to our fate as when Madan falls sick on his return journey and is deserted by his friends in the middle of nowhere,

Faint twilight
suffused the forest, the winds slept and birds
stopped twittering. The nasty cold increased. (606-8)

Birds stop twittering in the growing darkness because they now retire for the night; but their songs would have sounded callous at this time. Madan had requested his friends not to leave him in the forest "a prey/ to cruel crows and vultures" (581-82), but human cruelty has now painted the whole world cruel.

Everything was cruel:
the forest, the mountain, cruel the star,
the whole world was barren and cruel. (609-11)

Although it may sound far-fetched, in another instance, too, a bird apparently disapproves of destruction. When the whole city appears to be mourning, a tree is snapped by a storm and an owl "fixes its round eyes on the young tree" (1057). The round, large eyes of the owl appear to show surprise at such destruction.

And, although crows and vultures are shown to be ugly in their acts of feeding on dead bodies, the crows also have a brighter side to them. In Section XII, Madan sees a crow alight

on a branch and caw. It then descends to the ground, comes nearer to him and caws again. He address it as a "sweet messenger, traveler in the sky" (1030) and requests it to carry a message to his mother and his wife. As a reward for this favor, he gives it permission to taste a persimmon from his orchard before returning to its nest. The crow flies away as if it understood what Madan said, but he knows that the two beloved women back at home "do not understand/ the language of birds" (1042-43). This is somewhat of a contrast to the Lama who is a "friend to birds and animals" (681) and lives in "joyful communion with the mysterious/ unseen" (681), "making all creatures happy/ with his generous heart" (692-93).

The concluding lines of *Muna-Madan* ask readers to face the tribulations of the world bravely and to "flap our wings from earth/ towards the sky" (1293-94). This is a request to rise from our merely animal nature of "eating and drinking" (1294) and to discover the boundary between animals and human beings by finding meaning in life and "hopes for the future" (1297). To flap the wings is to exert the body so that "the flame of the mind/ burns to create a serene heaven" (1300-1). In much of Devkota's literary works, poets are compared to birds that fly on the wings of imagination. In *Muna-Madan*, too, the suggestion is that we use the human imagination to soar such heights as will lift us out of the bog of worldly tribulations. Worms that crawl or creep into holes are harmful like the city vermin and the snake in man's heart. Animals that sport on the ground can delight us or be of use to us. Bees that fly not too high hum sweetly, but bumble-bees are still too close to the earthly lust and greed. Birds that fly in the sky sing like poets and delight the listener. The poet does not forget the duality of pleasure and pain, of life and death, of earthly and spiritual existence as he narrates a tragic love story which underscores the heart-ache of the Nepalese society of his time. In doing so, he finds in birds and animals a companionship which alleviates the pains of existence. They capture our minds with their beauty and we read our hopes and fears in them: hopes of surpassing them through imaginative flights, fears of losing our human potentials in the common herd.

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