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Process of Cultural Embodiment in Koirala's *Modiaain*

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Abstract

This thesis focuses on the process and purpose of cultural embodiment as narrativized in the life of the protagonist Babu of the novella *Modiaain* written by B. P. Koirala. The novella was written in 1964, in the context when Nepal was under the control of cultural monarchial dictatorship, the writer was in jail as a political prisoner and people were not allowed to express their ideas openly. Therefore, in the novella, Koirala expresses his ideas metaphorically, for this purpose and process; he brings references from the epic *Mahabharata* and weaves them in the form of mythical stories. Babu travels to Darbhanga with a relative named Mishirji. During his stay in Darbhanga, he listens to many mythical stories of *the Mahabharata*, his society and culture. He also gets suggestions and information from Modiaain, Machhuwarin and other common people. Through these stories, information, suggestions, he develops special consciousness within himself. With the help of his newly developed consciousness, he explores many problematic issues within his society and culture like to be a power and property oriented man than to be a good man and followings of mythical ill-cultures than fact-based good culture. Babu realizes that it is very necessary either to correct or remove all cultural ill-practices and create, follow or embody good culture that serves for humanity but not for God. He moves ahead, achieves his goal, in the process he transforms himself as a culturally embodied being and also becomes an agent for the cultural embodiment. This thesis applies analysis and theories of various writers and primarily Joseph Campbell's perspectives, presented in *The Hero With a Thousands Faces*, to find, present, analyze and solve the issues or problems found in the primary text. As the process of cultural embodiment is a corporeal phenomenon, this thesis meticulously examines Babu's and other characters' physical involvement in the embodiment process. The novella reflects the author's conscious purpose of advocating cultural embodiment as the precondition of freedom and happiness.

Chapter I:

Culture, Myth and Embodiment

In *Modiaain*, a novella written by Bishweshwar Prasad Koirala (1964), a young boy named as Babu makes a journey to Darbhanga from Jayanagar. Babu is a member of a poor illiterate family of Jayanagar, born in “to be a big man” culture and society. During his journey (transition period), he explores, discovers many problematic things or issues existing in his cultures. He also receives advice and information from Modiaain, Machhuwarin and other characters of the novella. Through all these, he develops special consciousness, which provides him insights about his own culture and society. These insights in turn allow him to abandon his old non-beneficial myth-based cultures and instead help him embody a new facts-based culture which inspires him “to be a good man.” During this process, the transitional or *liminal* period comes to the focus because it is the major factor for cultural embodiment. About this *liminal* phase, that people go through, and the importance the society gives to such change, the world famous anthropologist Victor Turner in his *The Ritual Process: Structure and Ant-Structure*, he writes:

Liminal entities, such as neophytes in initiation or puberty rites, may be represented as possessing nothing. They may be disguised as monsters, wear only a strip of clothing, or even go naked, to demonstrate that as liminal beings they have no status, property, insignia, secular clothing indicating rank or role, position in a kinship system, in short, nothing that may distinguish them from their fellow neophytes or initiands. Their behavior is normally passive or humble; they must obey their instructors implicitly, and accept arbitrary punishment without complaint. (95)

Turner says that during the *liminal* period, neophyte possesses nothing because, one has to discard everything whatever he or she has. As the initiate enters the *liminal* period, he or has to follow minimal norms and values to sustain his life in his/her society. Even neophytes

change their outer looks to different one. They look like they have no position, property, role, kinship and system in their society. Their physical performances tend to be very soft, polite and decent. They have to accept or follow the orders and instruction given by their seniors and teachers. One of the chief characteristics of this *liminal* period of any rite of passage is the gradual psychological “opening” of a person or initiate to profound interior change. In Koirala’s novella, the core of Babu’s psychology undergoes profound transformation. In many initiations, rites pass through major transitions into new social roles and status, this openness is achieved through rituals constructed to break down the initiates’ old belief systems. After the initiation, the initiate views, perceives and interprets the surroundings, systems, relationships in new angle of views and with the new lenses. In a similar way, in *Modiaain*, Babu’s perceptions and presentations of the world and human beings change after his initiation which takes place in Darbhanga. As he listens to myths and stories, he gets information, and valuable educational suggestions from common people, Machhuwarin, and Modiaain during his travels to Darbhanga, he gets true and factual insights which lead him to get enlightenment.

Anthropologist Clifford Geertz studied the ways people understand their surroundings, actions and utterances of the other members of their society. These interpretations form a shared cultural system of meaning. Symbolic anthropology studies symbols, and the processes, such as myths, rituals and their roles to construct any culture, by which humans assign meanings to these symbols to address fundamental questions about human social life. About the importance and roles of symbols to human being and culture, Clifford Geertz in his *The Interpretation of Cultures*, he writes:

Man is so in need of such symbolic sources of illumination to find his bearings in the world because the non symbolic sort that are constitutionally ingrained in his body cast so diffused a light... For man, what are innately given are extremely general

response capacities, which, although they make possible far greater plasticity, complexity, and, on the scattered occasions when everything works as it should, effectiveness of behavior, leave it much less precisely regulated. This, then, is the second face of our argument: Undirected by culture patterns—organized systems of significant symbols—man's behavior would be virtually ungovernable, a mere chaos of pointless acts and exploding emotions, his experience virtually shapeless. Culture, the accumulated totality of such patterns, is not just an ornament of human existence but—the principal basis of its specificity—an essential condition for it. (9)

Geertz focuses on various sources of symbols, through which humans function whatever they need. Humans' all activities are guided by various symbols. Symbols make humans move like a bearing. Geertz says that many non-symbolic thoughts and objects are deeply rooted in human psychology. He believes that man receives many responsive capacities so he accomplishes and applies those capacities as the demand of situation. He elaborates his views as he says that humans' capacities are transferable to various scale according to the situations, it means that human capacities can be applied to normal situations to complex situations. Geertz says that any systematically established symbol controls the human behaviors. Without the significant symbols humans are out of control and they create chaotic situations in the society. They express meaningless sentiments and do also meaningless jobs. Thus, the symbols and culture are not only highly demanded needs for human beings but also very important factors for human existence.

Symbolic anthropologists say that the cultural meaning is received only by interpreting major symbols and rituals found in the society. There are two major factors governing symbolic anthropology. The first factor is that beliefs, however these are difficult to understand easily but become comprehensible when understood as part of a cultural system of meaning. The second major factor is that actions, which are guided by interpretation,

allowing symbolism to aid in interpreting conceptual as well as material activities.

Traditionally, symbolic anthropology has focused on cosmology, religions, ritual activities, and expressive customs such as mythology and the performing arts. Symbolic anthropologists have also studied other forms of social organization such as political institution and kinship. Studying these types of social forms help researchers to study the role of symbols in the everyday life of people. Here, references can be taken from Hadaha lake of *Modiaain*, people take it as a symbol of sacred place, a symbol of fear, a symbol of war, a symbol of death and a symbol of dictatorship of monarchy.

Richard Schechner in his *Performance Theory*, presents strong connection between individuals, culture, and rites. He views, “Ritual is strictly programmed, expressing the individual’s submission to forces “larger” or at least other than oneself. Ritual epitomizes the reality principle, the agreement to obey rules that are given” (13). He means that rituals are governed by certain systematic rules and regulations. Any member of the society has to keep rituals above all social systems. Rituals seem to be the major apparatuses that control to all of individuals who follow that ritual. Schechner points out that rituals are the earliest human cultural activities. In his studies, he brings performances, cultures and rituals together as inseparable parts. He says that rituals are collective memories encoded into actions. Rituals also help people, and animals deal with difficult transitions, ambivalent relationships, hierarchies, and troubles. Performances of certain arts, rituals take people to the different world or to the second reality, they are separated from the ordinary life. This second reality is that one where people become or embody newer selves than their daily selves. When they temporarily become or enact another, people perform actions different from what they do in ordinary life. The ritual, and play transform people, either permanently or temporarily to the cultural embodiment. Rituals that transform people permanently are called “rites of passage.” Initiations, weddings, and funerals are rites of passage, it means exiting from one life role or

status entering to another. In play, the transformations are temporary and very short, bounded by the rules of the play.

Schechner widens the ritual pictures in his writings and he says that every day people perform dozens of ritual activities. These range from social rituals to the rituals of everyday life, from the rituals of life roles to the rituals of religion, from the rituals of politics and the judicial system to the rituals of profession. Schechner says that even animals perform rituals. Many people equate ritual with religion and the sacred. In religion, rituals give form to the sacred, communicate doctrine and open pathways to the supernatural world and mold individuals into communities. But secular public life and everyday life are also full of rituals. Great events of state often combine sacred and secular ritual, as in the coronations, inaugurations or funerals of leaders and members of the royal family. Less marked, the rituals of everyday life can be intimate or even secret; sometimes these are labeled as habits, routines or obsessions. But all rituals, they may be sacred or secular, public or hidden but they share certain formal qualities. Performing rituals seems to go back to the very earliest periods of human cultural activity. Numerous caves, and burial sites dating back twenty thousands to thirty thousand years before to the present show a ceremonial care with handling the dead as well as wall paintings and sculptures that seem to be of ritual significance. Present day life throughout the world is saturated with ritual observances. To specify only a few of the myriad of religious rituals: the Passover Seder of the Jews, the five daily prostrations toward Mecca of Muslims, the Roman Catholic Eucharist, the waving of a camphor flame at the climax of a Hindu *puja*, the dances, songs, and too many more. Religious rituals are as various as religion itself. There are many local, regional, and sectarian variations of the world religions. There are Shaman, Animist, Pantheist, and New Age religions. Most people, even if they don't openly admit it, actually follow more than one religion. A devout Christian may carry in her pocket a "good luck charm" or regularly consult

her horoscope.

Schechner says that the relationship between ritual actions and thoughts is complex. Rituals are more than structures, and functions; they are also among the most powerful experiences life has to offer. While in a *liminal* state, people are freed from the demands of daily life. They feel assimilated or merged with their comrades; personal and social differences are set aside. People are uplifted, swept away, taken over. Turner called this liberation from the constraints of ordinary life “anti-structure” and the experience of ritual camaraderie “*communitas*”. “*Communitas*” is a complex term. As Turner defines it, *communitas* comes in several varieties, including the “normative”, and the “spontaneous.” Normative *communitas* is what happens during communion in an Episcopal or Roman Catholic service. The congregation is united “in Christ” by the Eucharist. However, not every congregant may feel “in Christ” at that moment. The *communitas* is official, ordained, imposed. Spontaneous *communitas* is different, almost the opposite. Spontaneous *communitas* happens when a congregation or group catches fire in the Spirit. It can also be secular, as when a sports team is playing so well that each player feels inside the others’ heads. Spontaneous *communitas* abolishes status.

Matthew Arnold presents his ideas of culture in his *Culture and Anarchy* (1869), where he examines British cultures which were developed after the industrial revolution. This is collection of essays, where he talks about the social chaotic situations which emerged in the British society after the Industrial Revolution. Arnold believes that culture provides greater perfection to human society and modernization or materialization brings anarchy in the society. In his *Culture and Anarchy*, he says:

If culture, then, is a study of perfection, and of harmonious perfection, general perfection, and perfection which consists in becoming something rather than in having something, in an inward condition of the mind and spirit, not in an outward set of

circumstances,--it is clear that culture, instead of being the frivolous and useless thing which Mr. Bright, and Mr. Frederic Harrison, and many other liberals are apt to call it, has a very important function to fulfill for mankind. (14)

Arnold asserts that culture is a main source of all positive factors which are needed by the human beings. It is a process or journey towards "sweetness and light". Culture embraces with love, kind, help, truth, creativity, knowledge, progress and so on positive factors only. Culture is an inwardly process with right reasons to create conscious humans and society. Culture purifies and brightens human mind and spirit. What a culture imparts is everything within the human mind and spirit so inwardly activities are related to culture. Activities like avarice for materialism is taken as barbarism. Arnold further says that culture does not bring light or valueless system or creation to the society rather it brings or functions to bring many weighty things to the human beings. Thus, culture can be taken as a cultivation for spirit, mind and aesthetic paths. Arnold gives more priority to peaceful life. He asserts that without humanity and morality, human being can achieve any kind of peace. The materialistic attitudes can not bring pleasure and peace, such type of pleasure and happiness lead human towards perfection. Arnold says that happiness is achieved through the inner perfection. He says that also only the culture can remove all bad elements from the society.

Bronislaw Malinowski in his *A Scientific Theory of Culture*, he gives functional perspective of the culture. He connects the performances of culture to human society, human needs, and human creations. In this book he says:

The analysis just outlined, in which we attempt to define the relation between actual cultural performance and a human need, basic or derived, may be termed functional. For function can not be defined in any other way than a satisfaction of a need by an activity in which human beings cooperate, use artifacts and consume goods. (38-39)

Malinowski talks about various cultural factors and he elaborates connections between dos of

any culture and human needs. He focuses on various human needs. In order to fulfill any of their demands, reach to any goal, the construction of organization is almost mandatory.

Consumptions of works of arts and other things are done as per rules and regulation of the organized people in certain society. Malinowski says that such type of cultural function is an universal performance.

As we talk about the culture, and rites, it is also relevant and unavoidable to talk also about the myths. It is very important and integrated to discuss the concept of myth and its reflections through cultures, and how various aspects of culture are presented in a society's belief systems. Precisely how beliefs find their ways or are reflected through the culture, how do myths become an important element of any festive celebration or establishment of any culture? Such issues must be addressed as we analyze any text based on myth like the novella *Modiaain*, which is hugely based on the platform of myths, so it is almost compulsory, and important to talk about its mythical aspects.

Myths are prevalent in every culture. The characters in myths: usually gods, goddesses, warriors, kings, princesses, princes, and heroes are often responsible for the creation and maintenance of elements of nature, physical, emotional, and practical aspects of human existence, for example, the Goddess Laxmi is accepted as a Goddess of property, God Indra is the God of rain and fertility, Zeus is the God of the sky, the earth and father of gods and men, Apollo is the God of arts. A culture's collective myths make up its mythology, a term that predates the word "myth" by centuries. The term myth came from the ancient Greek *muthos*, meaning a speech, account, rumor, story, fable, etc. The term myth, and mythology as we understand them today arose in the English language in the 18th century.

Turner in his *The Ritual Process: Structure and Ant-Structure*, he presents the connection among myths, symbols, rituals, and artifacts. He writes:

Liminality, marginality, and structural inferiority are conditions in which are

frequently generated myths, symbols, rituals, philosophical systems, and works of art. These cultural forms provide men with a set of templates or models which are, at one level, periodical reclassifications of reality and man's relationship to society, nature, and culture. (128)

He views that myths are born from various subjects and situations. Liminal period, experiences and impositions of marginality, and inferiority related to certain group people, lead to create or follow myths, symbols, and new creations. Turner views to myths, symbols and artworks as cultural forms and these direct people's connection to society, nature and culture.

Myths are concerned with cosmogony, is shared by a particular society at some particular time in human history. There are many distinctive natures of mythology and they seek to describe what a particular person or society believes during that period of time. Myths serve as a charter for their customs, institutions and beliefs. The typical mythology is the explanation of the universe and its ethnology. Normally, in myths the setting is set in a previous proto-world (similar to the current world but also different) and they often revolve around non-human or "extraordinary" people such as god, goddess, supernatural beings (e.g. Zeus, Adam and Eve, Prometheus etc). These myths and connected stories explain why things are and how they became to be. They try to rationalize our way of thinking, reconcile us to reality and establishes our pattern of life. Apart from the explanations of the creation of the universe, mythologies seek to explain everyday natural phenomena. Certain myths explain way the sun exists and why there is night and day. Some explain the existence of seasons: Spring, Winter, Summer and Autumn while others shows of mother nature providing us with food and shelter. These myths suggest a way of understanding nature and organizing thoughts.

Colin Falk in his *Myth, Truth Literature: towards a true post-modernism*, he writes:

Myth, and the mythic mode of apprehension of reality, seems in actual historical and pre-historical fact to be a universal stage through which the developing linguistic consciousness passes, and the mythic mode of awareness perhaps best be understood as another aspect or dimension of the corporeally-based awareness of our own powers and agency (and of their relationship to the other power and agencies in the world around us) of which gesture or dance is the most primitive manifestation. (116)

He says that human reality is understood with the mythical lens and bases. History is created on the ground of the myth, it means myths have been practiced since a long time across the world. Falk focuses on that the development and diffusion of language were promoted by myths. He talks about how human physical body makes myths to function to carry out certain aim directed or created by human beings, so we get relationship between power and agency everywhere. He finds that dance or gesture as the earliest presentation of myth, through which get the cultural reality of human beings. Myths helped in the development of language.

Claude Levi-Strauss in his book *Structural Anthropology*, about the myth, he writes, “a myth is always refers to event alleged to have taken place long ago. But what gives the myth operational value is that the specific pattern described is timeless, it explains the present and past as well as future” (209). Thus, he shows continuum and dominant roles of myths. He writes that human beings created and have been following the myths since an unknown past time. A myth enacts because it carries rules and regulations formulated by its followers. Levi-Strauss further says that through the study of a myth people get ideas or knowledge about the present, past and future time. He connects the myth also with the language and gives fantastic postulations about the myth and in *Structural Anthropology*, he says:

Myth is a part of language where the formula *traduttore, traditore* reaches its truth value. From that point view it should be placed in the gamut of linguistic expressions at the end opposite to that of poetry, in spite of all the claims which have been made

to prove the contrary. Poetry is a kind of speech which can not be translated except at the cost of serious distortions, whereas the mythical value of myth is preserved even through the worst translation” (210).

In these above quoted lines, he says that myth is a language, means myth tells about many things and we use myth to tell everything. A myth presents all values of tradition. It gives the extended (*gamuted*) meaning of language and also freedom to language. He says that myth has bigger scope than the poetry. He shows sharp contrast between the myth and poetry. He takes poetry as a common or lower valued creation than a myth. He asserts that any interpretation of any poetry carries lot of incorrect values and meanings. He holds the point that myth has certain certainty so it does not carry falsehood as a poetry does. If we give or present wrong translation or interpretation of any myth, but it also provides certain level of truth.

Roland Barthes, who elaborates myths through the French cultural perspectives of 1950s. His ideas about myths are highly acclaimed till date. To explain about the myths, in his *Mythologies*, he presents essays related to the mass culture of that time on various ordinary phenomena like wrestling, wine, plastic and others. For him, myths are created with signs and these signs are culturally constructed and valued. He says that myths carry message through stories and tell many things about the world. He takes myths as the systems of communications. According to him, objects and signs are related to myths. Myths are creations of human beings. In *Mythologies*, each essay gives the analysis of myths which function to shape public opinions about specific trend, like wine has myth, so it tells that wine is good for health, an upper class drink and so on. Wrestling communicates with the fight of giant very powerful persons’ fight for victory and defeat. Barthes says that people of different tastes or classes perceive and present varied opinions on the same object, like the consumption of meat is opined as benign in some society whereas the consumption of the

same meat can be taken as a malignant to health in another society, this is due to cultural values imbedded by the majority and dominant institutions of the society. Barthes elaborates myths providing references from his own French society, in his *Mythologies* he says:

Wine is a part of society because it provides a basis not only for a morality but also for an environment; it is an ornament in the slightest ceremonials of French daily life, from the snack (plonk and camembert) to the feast, from the conversation at the local café to the speech at a formal dinner. It exalts all climates, of whatever kind: in cold weather, it is associated with all the myths of becoming warm, and at the height of summer, with all the images of shade, with all things cool and sparkling. There is no situation involving some physical constraint (temperature, hunger, boredom, compulsion, disorientation) which does not give rise to dreams of wine. Combined as a basic substance with other alimentary figures, it can cover all the aspects of space and time for the Frenchman. As soon as one gets to know someone's daily life fairly well, the absence of wine gives a sense of shock, like something exotic... (60)

Barthes says that wine is indispensable part of the French society. Wine is found in every house because it fulfills social and individual needs. Consumption of wine is taken as an empowering and improving element for French man and society. In France, wine is considered to be better or higher class drink than the beer so drinking wine denotes activities of higher class people. To maintain higher status or myth, people of France do drink wine in any season, anytime and anywhere. Barthes further says that there is not any rule and regulation that controls the consumption of wine, it is like drinking water in Nepal. Any French home or Frenchman without wine is considered to be a big matter of wonder. Thus, French people drink wine according to social, cultural and mythical directions and dictations.

Karen Armstrong in her *A Short History of Myth*, she says that history, customs, literature and mythology were shaped by the problems of the people lived in the society. In

her *A Short History of Myth*, she writes:

Mythology was therefore designed to help us to cope with the problematic human predicament. It helped people to find their place in the world and their orientation.

We all want to know where we came from, but because our earliest beginnings are lost in the mist of prehistory, we have created myths about our forefathers that are not historical but help to explain current attitudes about our environment, neighbors and customs. (6)

Armstrong states that the existence of mythology is found from the early period. She says that human beings faced various problems, so from the very beginning they invented myths that enable them to deal with those problems, overcome them and set a normal life. Myths helped them to direct them towards their duty and proper place. Myths provided them information about their existence in the world. Karen says that myths are also big sources of human history. They dig and open the historical pitches and provide a lot of information. Armstrong further says that study of myths gives large ideas about people's present perceptions towards their cultural, political, cultural and other conditions as well customs, which people are following.

Joseph Campbell, an American author and teacher, who has contributed lot in the field of studies of myths with his renowned books *The Hero with a Thousand Faces*, *The Inner Reaches of Outer Space*, and *The Mask of God*. In his books, Campbell explores the synthesis he finds while comparing the myths and features of many cultures. He delineates his ideas connecting to "monomyth" of James Joyce. He finds that the creation of myths, human experiences and resonances after reading, or listening to mythical texts, narratives are similar to all the time and across the world, which are related to "monomyth", and in his books he presents them as the theory of *The Hero's Journey*. Campbell postulates that all readers across the all culture existing in the world and throughout time, they experience a

natural resonance towards the hero's journey. Archetypal patterns of cultural experiences are conceived everywhere and by everyone, strong connections are found between the experiences of the readers and narrative themes. Campbell studied religions, stories, arts and rites found across the world in the forms of narratives, which are perpetuating around the world since the inception of human history and civilization. About myths, in *The Hero with a Thousand Faces*, he writes, "Throughout the inhabited world, in all times and under every circumstance, the myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind" (9). Myths are found since the very beginning of human settlement in the world. Humans created, maintained and scattered myths everywhere and in every condition. Even ancient people took myths as source of their existence on earth. In this way, myths are prevalent everywhere in all cultures. They provide archetypal living or life sustaining influences to the human beings.

Myths play important role amongst various social groups who live and interact amongst each other. Myths can be taken as a process to understand various subjects like divinity, mobility and other many things which seem to be very much in sync with each other. Myths act as tools to explain the origin, attributes and behaviors of certain folk stories, proceedings and cultures which are then enacted or performed to enchant the arena full of devotees to be designated as something that resonates sacredness and valuable to humans. Myths force the devotees to get together as a unified form to get involved in what Turner would call "*communitas*", an ambiance is formed whereby worshippers gather to receive what rightfully constitutes as something "sacred." The atmosphere that is generated during such festive season to enhance the significance of inter-communal amiability where individuals from far off places cluster to receive and worship the deity which is something sacred in the eyes of those who worship, accept and respect the blessings.

As the embodiment is corporeal phenomenon, so human body is the major drive for

the cultural embodiment. The way humans move and comport their bodies is one way they carry their culture. In pre-wired embodiments, body comportment triggers basic, evolutionarily prepared affective and cognitive reactions that subsequently prime more complex representations. Human beings interact with the world in various ways but the medium for all of these interactions is their bodies. Raymond W. Gibbs in his *Embodiment and Cognitive Science* talks about the cognitive science and about the embodiment he says, “understanding the role of an agent’s own body in its everyday, situated cognition” (1). Gibbs focuses on human body’s daily activities which are designed by mental and psychological cognitions. Gibbs in *Embodiment and Cognitive Science* elaborates the embodiment as he says:

The key feature of this premise is the idea that understanding the embodied nature of human cognition demands that researchers specifically look for possible mind-body and language-body connections. Understanding embodied experience is not simply a matter of physiology or kinesiology (i.e., the body as object), but demands recognition of how people dynamically move in the physical/cultural world (i.e., the body experienced from a first-person, phenomenological perspective). The mind (its images, thoughts, representations) is created from ideas that are closely related to brain representations of the body and to the body’s continued activities in the real world. (9-10)

Gibbs talks about how embodiment takes place in the life of human beings. He talks about the nature of embodiment, roles and connections between mind-body and language-body. Human body comes at the center of embodiment process. Embodied performances are actualized or achieved only through the three factors which are body, mind and language. Gibbs further expands his ideas as he says that embodiment process makes people to interact in versatile ways in the cultural world. He means that embodiment enacts the culture of any

society. The embodiment process activates humans so they have to deal with dynamic perspectives. Gibbs says that human brain plays the central role in the embodiment process, it orders mind and body to accomplish needed functions to complete the embodiment process.

Gibbs' ideas are more related to the conceptual metaphor theory, where embodiment can serve to explain how language is used by humans. Specifically, metaphors such as “more is up” have seen plausible explanations through physical embodiment. Intuitively, as one piles more, and more of a material in a location, the pile will grow taller. Hence, “up” is in this case correlated with “more”, and the correlation is extended to a more robust metaphor. According to Gibbs culture suffuses this process, because: (1) cultural artifacts, affordances and practices make certain body comportments more likely, (2) cultural practices, rituals, schemas and rules promote the learning of an otherwise underspecified connection between a given body comportment and a particular basic reaction, and (3) cultural meaning systems elaborate basic affective and cognitive reactions into more complex representations. Culture makes humans to carry out or to do their everyday activities. It is in the scripts, rituals, and language of our daily life. The culture is embodied in the way people walk, sit, stand, eat, wash, breathe and otherwise comport their bodies as they go through daily life. We argue that the movements of the body and the meanings assigned to them promote a way of being in the world that instantiates cultural codes, values, expectations and ideas about one's personal place in the world.

Cultures direct certain ways of human activities like sitting, standing, walking, eating, praying, gazing, hugging, relaxing, washing and so on. Pierre Bourdieu in his *Outline of a Theory of Practice*, he mentions these actions as: “...treating the body as a memory; they entrust to it in abbreviated and practical form, ... form the fundamental principles of the arbitrary content of the culture” (94). He takes bodily performances as major elements or the fundamental bases for the cultural embodiment. In the same book he writes:

...nothing seems more ineffable, more incommunicable, more inimitable, and therefore, more precious, than the value given body, made body by the transubstantiation achieved by the hidden persuasion of an implicit pedagogy, capable of instilling a whole cosmology, an ethic, a metaphysic, a political philosophy, through injunctions as insignificant as ‘stand up straight’ or ‘don’t hold your knife in your left hand. (94)

He says that mainly the culture is encoded in the body and perpetuated like talking, walking, standing, sitting, eating and so on that often come to seem “natural” to human beings. These “natural” ways of being in the world are often not consciously reflected on but they push human beings invisibly toward certain psychological mindsets and a certain outlook on the world. Culture is not represented as a box in the model, because culture suffuses the model. Cultural artifacts, etiquette, models and scripts encourage or afford certain types of bodily actions and comportments. Such actions may pre-dispose a person toward various basic affective and cognitive reactions.

All human beings have similar bodily performances or functions all over the world. They do walk, eat, dance, sleep, stand, relax or use their bodies in the same ways. Mauss describes this in terms of “techniques of the body.” These techniques of the body pre-dispose one to certain psychological states. Hence, cultures differ in how often and in what circumstances people feel certain psychological states as a function of how often and in what circumstances different techniques of the body is used. Some examples of the way embodiments pre-dispose an organism to certain feelings include the way walking or standing with one’s head down inclines one towards feelings of submission. The body is a key element of cultural transmission because the actor’s body manifests cultural values, models them for observers and creates or reinforces the appropriate psychological state for the actor through processes of physiological feedback and self-perception. There is the deferent head-down

posture that women must adopt before men in cultures that stress female subordination. There is the stiffness of posture, gait and expression that supposedly characterizes cultures that are rule-bound, formal, reserved or stoic. There is the sway in the walk and the mellifluousness in the vocal cadence of cultures that are supposed to be more sensuous. There is the swagger of males in certain macho cultures.

Performance of human body, certain mentality and psychology of any person are pivot for the cultural embodiment, so being embodied requires a corporeal entity. Embodiment can be perceived through various possibilities and in this scenario my essence is to posit the relationship between the idea of detachment, transformation and the results that comes to the life of the agents of cultural embodiment. The very act of becoming embodied not so much as to narrate facts but to explore the dimensions of certain themes and put or find out our positions in the cosmos of imagined and lived realities of our everyday life. The term embodiment refers to accepting others' part as a part of own body. It may be of any field like culture, religion, human body part, thoughts and so on. Cultural embodiment refers to detachment from the existing culture, and accept, follow or create a new cultures either by an individual or by the group of people. As it is a sort of shift or transfer so people's mental, physical and psychological positions are major agents for the cultural embodiment. The cultural embodiment takes place due to various reasons like travels, listening to myths, stories, getting education, interests of human beings, invasion of outsiders, settlement in the new places, various compulsive situations for the people, wars and currently there are many medias, they also play effective roles for cultural embodiment.

In *Modiaain*, Babu embodies the cultural values of significant order. For this, he travels to new places, he listens to myths and stories. This brings changes in him to understand his society and various cultures of his society. Koirala feels that Nepalese society is within the strong grip of conservatives ideas, myths and these have become the sources or

means to run the society and the country. Ruling or controlling over the whole country on the bases of mythical ill-cultures was not fitted or was not acceptable according to the socialism of Koirala, so he urges youths to be culturally embodied and bring the massive cultural embodiment process and changes basing on the practical and scientific facts. Koirala gives priority and focuses on youths because he hopes that if youths get educated, culturally embodied and then they can lead or can become active agents for the cultural embodiment or cultural transformation. It will be easier and faster for the cultural embodiment process throughout the country. In the novella, Koirala talks about some very important values like to be factual, educated, liberal and democratic. He says that youths must be the drive force of any movement that takes place in the country.

In *Modiaain*, Koirala projects a process that an individual goes through while embodying cultural values. Babu, the main character of *Modiaain*, he travels to new places, listens to many mythical stories, faces various ordeals, overcomes to those ordeals, gets mentor to guide him in his journey to understand the Nepali culture, and the society. He gets special knowledge, this knowledge enlightens him, he returns to his home being enlightened, and also being culturally embodied. The ways Koirala follows the cultural embodiment processes are little difficult to understand by the common people because he tells many things metaphorically referring to the mythical stories and characters of *Mahabharata*, and even common subjects of the existing society are also told in symbolically due to difficult political situation of his time. Outer cultural embodiment of any person can be seen by all, like if anyone dresses up different dress than that denotes his or her own culture, in this situation, it is said that he or she is cultural embodied to certain new culture than her or his old culture, but the embodiment which takes place into the mind and psyche of any person can not be seen outwardly unless until embodied person expresses his or her ideas of being embodied like Babu does in *Modiaain*. Thus, cultural embodiment takes in two aspects: outer and inner.

Chapter II:

Process of Cultural Embodiment in *Modiaain*

This chapter of the research scrutinizes how the various factors like economical, political, social, cultural, religious, geographical and other are the causes for the process of cultural embodiment, which takes place in the life of the main character named as Babu in *Modiaain*. Babu, the main character of the novella, he travels to Darbhanga, listens to myths and stories, he gets suggestions and information. Through these suggestions and information, he discovers and explores many problematic issues of his culture. Through his discoveries and explorations, he gets insights which develop the consciousness within himself. Such process can be termed as a cultural embodiment process according to this research. As a medium of knowing cultural values. Cultural embodiment is a process to adopt, accept, follow or create a new culture for the benefit of human beings. As people adopt or follow others' already created or existed culture, it may be fully or partially adopted or followed. The newly created or adopted or followed culture may be for a lifelong time or just for a short period of time. Due to various cultural, social, political, economical, geographical, other reasons and needs, humans discard the existing culture and get ready either for the creation of a new culture or for the embodiment of the existing culture created or developed by the different community than his or her own. It may be optional as our wish, like Muslim people in some part of Nepal, they celebrate the Dashain festival, get assimilated with Hindu norms and values, which can be taken as a partial optional cultural embodiment of a culture for a short period of time. The cultural embodiment may also be an obligatory, like displacement from one place to another place, caused by the natural disaster, like floods and earthquakes. To be adjusted in the new place, displaced people have either to adopt or follow the existing culture of the new place or create a new culture.

This research finds that Koirala presents two major issues in *Modiaain*, the first:

Nepali society is being tangled with the mythical ill-cultures and the second: youths are being guided or led towards wrong directions. This research explores the reasons behind the problems and presents the solution for these problems. Koirala finds that mythical non-factual cultures are the backbone of Nepali society, which are problematic and unproductive. So he enforces for the cultural embodiment or adoption or the creation of a new culture, that works for humanity but not For the God. He feels that the culture created on the bases of public demands and scientific reasons serve to fulfill various humans demands. Koirala says that the adoption and creation of the culture is indispensable need for the human beings.

About the need of the culture for human beings, Norbert Elias in his *What is Sociology*, he says, "What is implied is that humans have a set of innate needs, requirements or capabilities which must be satisfied or realized in order for the species to exist. Culture enables us to satisfy these in different circumstances" (109). Elias gives priority to the functions of culture, takes culture as the main agent to fulfill humans needs, which needs maintain the human existence. In *Modiaain*, a female character named Machhuwarin, she talks about her marriage and various experiences, as she says, "I had very happy days during that time. I made friendship with many young girls. We used to form groups and run in the fields. We had to graze cattle in the jungle, cut grass and collect firewood, carry them at tome" (46-47). She gets married as her own wish, embodied the culture of her husband. This cultural embodiment delivers her various needs, like family, security, husband and other many. It can be taken as an optional cultural embodiment. In the novella, along with the exile of Pandavas, many people also leave Indraprastha (capital of Pandavas) and shift to Hastinapur, capital of Kauravas. Machhuwain's father can not find any job in Indraprastha, like other people he also shifts his family to Hastinapur. Machhuwarin recalls those days, "I was 8 years old. Father, mother, me, and my brother came to Hastinapur as refugees. But being a Kshetriya family, could not get any job. We were not allowed to join Kauravas' army because we were

supporters of Pandavas” (41). Their settlement in Hastinapur is an obligatory. Machhurin’s father is an army of Pandavas in Indraprastha palace, so there must be military culture in his house but later he can not get the military or any good job in Hastinapur, so he has to accept whatever lower job he gets. Along with this new settlement and job, his family adopts certain new cultural norms and values, which fulfill their various needs.

Cultural embodiment is enacted with human body. Human bodily performances play vital role to all activities related to the culture. It is not any kind of abstract idea, or if it is an abstract idea but bodily performance makes it meaningful. To understand the cultural embodiment, one has to study the role of performances, enacted by the characters of *Modiaain*. Koirala seems that he prioritizes realities of practical human life. So he wants that any culture should be made or utilized to fulfill the practical needs of human beings but not to actualize the blind and selfish wish that is supposed so called God fulfills. About the role and purposes of culture Koirala says that religious people find solution of their existing problems through devotion to God, that is unproven method as well unpractical, so he suggests that we should be real performers and practically get involved to solve all our needs ourselves. Koirala shows his rigid cardinal views on the philosophy of *the Gita*. He shows his sharp disagreement to the philosophy of *the Gita*, it focuses on the devotion of the human beings only for God, tells to follow the *Karmas* blindly, although it may bring the catastrophic results like Kurukshetra war did. Koirala views that Kurukshetra war could have been avoided and peace, happiness, ambitions could be maintained but it could not happen. Due to Lord Krishna’s ambitions, ego of power and revengeful mind invited the war. That war destroyed everything and brought acute pains as Machhuwarin tells, “Widow is a already died lady, her body dies and finishes after a long time” (71). Koirala believes that human life is to survive and this beautiful world, cultures, human being are to be saved by human beings themselves. Koirala reinforces on his ideas and says that *the Gita* philosophy which destroys

the humanity existing within Arjuna is wrong, such type of culture and belief systems are against the humanity. Koirala believes that religion and culture should be made for the humanity, they should uplift the human life and bring happiness to them. In the novella, Koirala stands up for the humanist ideology. He says that any culture or human practice, ideology, norm and value should work according to the humanism, but not against it.

The oriental philosophy is dominant in *Modiaain*, like references of past life, re-births are presented serially. The concept of soul, fate and destiny are prevalent everywhere in the novella. Human beings are taken as puppets on the hand of destiny. Thus, they have to perform any *karma* bestowed upon them by the God. Modiaain looks her old sick husband after, she has no any child, is a poor lady. She respects and serves guests amicably. Despite of all hardships of her life, she is not deviated from her duty. That duty is designed according to the oriental philosophy. There are many references of human soul. Modiaain says that Machhuwarin took many reincarnations since the time of the Mahabharata. Thus, the soul never dies, as she says, “Life is never ending spring” (38). About Koirala’s perceptions and presentations of the oriental philosophy in *Modiaain*, Sharad Chhetri writes, “The departed-soul of the dead sad Nari roams around the Hadaha lake, which landed on Modiaain (68-72).” He believes that the lady (Machhuwarin and Nari, both are same figure) who comes in dream of Babu is Modiaain herself. Koirala believes that oriental and *the Gita*’s philosophy are the major factors to construct our culture, he raises various questions which are related to the culture, like, is our culture functioning according to the demands of human needs? Should they be improved or not? Should culture be constructed for God? Why do we need creation or embodiment of culture? How can we create or embody the culture that would be for humanity? Should culture be created on the bases of myths? Is the lead of any mythical culture right for our society? Why should we discard any culture and create or embody a new culture? Such type of cultural questions and their solutions are studied and presented in this

research.

Campbell delineates his concepts of “the hero’s journey” into three phases: separation (departure) from an ordinary place, the initiation in the special world and return to the ordinary (original) place. The hero has to experience the special quests in the structure of cycle which has certain features. Campbell in *The Hero With a Thousand Faces*, he says, “Standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation-initiation-return: which might be named the nuclear unit of the monomyth” (28). This is the basic figure of the cycle that Campbell presents in his book. The hero departs from an ordinary familiar place to the unfamiliar an ordinary place for the adventure, at first, he or she may not be interested for the adventure but at last he or she departs for the adventure. The hero gets the supports of supernatural aid during the adventure, she or he has to face various ordeals and get victory over all challenges. Special mentor guides him or her during hero’s adventures. He or she gets victory over all ordeals and challenges then he or she is bestowed with the special boon as a reward for passing the ordeals, it may be knowledge, person, kingdom or weapon. Hero returns to his or her ordinary place with that blessing. He or she uses that precious boon or knowledge to help his or her fellow humans. We find similar type of themes, issues and narratives also in *Modiaan*.

Campbell in *The Hero With a Thousand Faces*, he believes that the archetypal pattern of the hero’s journey creates the natural reactions to the characters and the readers of any narratives. He says that there is connection and commonality between the journey pattern and life experiences of the hero of the hero’s journey and the readers. Campbell asserts that readers apply a personal resonance to the hero’s journey in two ways: firstly, he believes that readers resonate with the self-reflection of characters in narrative and secondly, readers apply the hero’s journey pattern of experiences within texts to their own lives. As the myth grips

people, they start to search the meaning and significance of life. They come to know that who they are and they experience of being alive and happy. Campbell postulates that readers resonate with narrative through written stories, art and religions because people's lives are also narrative and therefore naturally relate their personal experiences to the narrative that they read or listen. Therefore, it is speculated that readers experience a natural resonance with the hero's journey, as the underlying pattern of narratives and therefore relate experiences to their own lives and the narratives that they read, and experience. According to Campbell, the birth of myths and narratives, narratives' stages, and their impacts to the readers and the hero has the similar in pattern and impressions since the early period of mythical narratives so the hero's journey has "monomythical" pattern and results.

As the research is related to culture so I think it is mandatory and useful to discuss about it. Here I would like to present some ideas of various theorists, analytics and writers about the culture. Unlike, other writers, theorists and analytics, Richard Dawkins elaborates transmission of myths and culture on the science-based practical perspectives, to explain his ideas, he coins the term *meme* and in his *The Selfish Gene*, he says, "Just as genes propagate themselves in the gene pool by leaping from body to body via sperms and eggs, so memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation" (192). As per his views, myths, narratives and culture are transmitted or copied with human brain generation to generation. So human mind plays vital games for the cultural replication, transmission and embodiment. Further Dawkins elaborates his assertions with some concrete postulations, as he in his *The Selfish Gene* says:

Fundamentally, the reason why it is good policy for us to try to explain biological phenomena in terms of gene advantage is that genes are replicators. As soon as the primeval soup provided conditions in which molecules could make copies of themselves, the replicators themselves took over. For more than three thousand

million years, DNA has been the only replicator worth talking about in the world.

(93)

He gives or reasons why he takes the biological side to clarify on above quotation. The accomplishments which gene does are similar to how myths and cultures get transmuted, it means that both are replicators. But he opens that both myth and gene should get proper situations to get copied and this is happening since million of years. Thus, we can say that mythical narratives have a long history and archetypal pattern in construction and performance.

Christopher Voglar on Campbell's hero's journey, in his *The Writer's Journey*, he talks about the archetypal features of stories. He says, "The stages of the hero's journey can be traced in all kind of stories, not just those feature "heroic" physical action and adventure. The protagonist of every story is the hero of a journey, even if the path leads him into his own mind or into the realm of relationships" (7). Voglar opines that "the myth" has become a blueprint to construct any story or narrative since the very beginning of creation of stories, narratives and these are "monomythical" in nature. He expands more the inner journey of the hero, so he focuses on changing nature of mentality of the hero. Although, an archetypal knowledge is potential inherited quality within all human beings but most of us are unaware of its importance. However, Campbell focuses on that in finding the archetypal elements that underlie the hero's journey we are made aware of our archetypal source of knowledge and that can be used for our benefits. Persons full of archetypal knowledge, can become master to the inter-textual transfer of archetype issues and subjects to their world and they are master in understanding the symbolism, and archetype within their own lives, and within narratives which they read, see and listen.

Campbell in his *The Hero With a Thousand Faces*, he says that the hero's journey not only has the potential for readers to better understand narrative in text, but is also a means for

reader's to reflect on the pattern in their own lives. He speculates that readers reflect on the hero's journey in their own lives when they read it in stories because we are narrative by nature and so the experiences of others apply to our own. A natural interaction between the pattern of narrative in texts, and the pattern of narrative in readers' own lives, evolve with the readers, whereby readers gain a higher, more integrated understanding of the self and narrative. Campbell believes that the presence of the hero's journey in all forms of narrative, entices readers to recognize the sharing of common experiences with others. Thus, the crux of Campbell's theory lies in his assertions that myth, as Robert A. Segal expresses, in his *Theorizing About Myth*, "constitutes a Bible for all humanity. It alone contains the wisdom necessary for what amounts to salvation... Dreams, art, literature, ideology and science become *varities* of myth, rather than alternatives to it"(137). In this way, myth comes to be an unavoidable part of human society. Segal presents extra positive aspects of the myth, and its connections to various fields. Koirala also expresses his ideas, and says myths, and myths based cultures are dominant in the Nepali society. Myths based cultures are established, and propagated generation to generation in Nepali society. In the novella *Modiaain*, we get many myths and their implications to construct Nepali society, and cultures. *Modiaain* tells many mythical stories to Babu, and we find that he shares or shows his personal experiences, and natural resonance as Campbell's hero does.

Babu's departure from his home to Darbhanga, it can be taken what Campbell calls in *The Hero With a Thousand Faces* as, "This first stage of the mythological journey-which we have designated the "call to adventure"-signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (48). He crosses a departure threshold of his ordinary life. He leaves "the ordinary world", and enters into "the special world" for the adventures with many quests and comes to know many new mysteries, issues, and problems of the new world where he travels.

Mishirji takes full care of Babu from start to end of the journey. He manages foods, cloths, describes the scenes in Darbhanga tour and suggests about the safety cautions. Campbell in his *The Hero With a Thousand Faces* describes such presence as:

What such a figure represents is the benign, protecting power of destiny. The fantasy is a reassurance—a promise that the peace of Paradise, which was known first within the mother womb, is not to be lost; that it supports the present and stands in the future as well as in the past (is omega as well as alpha); that though omnipotence may seem to be endangered by the threshold passages and life awakenings, protective power is always and ever present within the sanctuary of the heart and even immanent within, or just behind, the unfamiliar features of the world. One has only to know and trust, and the ageless guardians will appear. Having responded to his own call, and continuing to follow courageously as the consequences unfold, the hero finds all the forces of the unconscious at his side. Mother Nature herself supports the mighty task.

(59)

Mishirji seems helping Babu's destiny. Babu also feels that he is the safest person with Mishirji's presence. Mishirji takes care of Babu as his mother. Babu feels this guide is with him since his last birth. Further Campbell says such hero feels with his guide tranquility just like in heaven. Babu hopes Mishirji's help to last forever. Campbell doubts that hero's supporting agent's unlimited power and support may be disappeared after hero crosses the threshold. As the hero gets enlightened, he feels protected from his inner-self, and from the unfamiliar world. Campbell goes further closer to mythical aspects, and says invisible Godly power helps the hero. While facing the ordeals, hero presents the unconscious self automatically, in such a situation the nature always supports hero. In the similar ways, Babu also regurgitates various unconscious self or situations which are existing within himself. Like, he wishes to be a big man, but actually he does not know what is and who is a big man

and how he can become a big man.

On the way to Darbhanga, Misirji shows Naulakhe palace to Babu and says, “That red palace is Naulakhe palace, nine lakh of rupees were spent to build that palace” (6). That time nine lakh was a very big money. Later, an old man travelling on the same bus with Misirji and Babu, he is very angry of the wrong understanding of Misirji, in angry way, he says to Misirji, “who says that is Naulakhe palace? That is in Rajnagar. Fifteen million has been spent to build this palace” (6). Here, the angry of that old man represents the anger of the public on the lavish life of Raja and Maharaja of that time. Later, that old man says:

Maharaja built this palace with great hobby. Artisans were imported from Italy, no such artisan was found in Hindustan. Red marble is paved inside, that was also imported from Italy. Huge mirrors double sized to human body, lights, all glass materials were imported from Belgium, curtains, chairs, bed covers all are made of France silk, velvet, satin. All wooden materials from England. Understood? Fifteen million was spent, fifteen million. (7)

All these show real face of culture of that time. Koirala expresses his discontent over the lavish luxurious culture of *maharaja*, and he wishes that not only the Raja Maharaja, but also lower class people should get relief from the state. Such lavishness should be cut down, life style and living standard of *maharaja* must be changed, and be suitable according to the life of mass people. Here, Babu has been used in clever way to express the very serious issues about the *Maharaja's* culture of that time. Here we see that a common old man exposes the ugly face of our culture, Koirala wants to change the existing ill-cultures, and follow the new culture, which controls over the all economic aspects of the country.

Babu sees the other hard scene of poverty, describing a scene of a well, he says, “Hundreds of people were gathered in the West side of the station around a well. Few were taking water out, few were pouring into pots, few were bathing, few brushing teeth, few were

just chatting circling the well from all sides” (9). Just two pages before it, Koirala talks about the luxurious life of *Maharaja*, now within a gap of a short time he talks about such pathetic scene. It proves that *Maharajas* and power oriented people have very joyful life, but on the other hand, a large number of people do not have even a well to get water. Koirala shows his concept of socialism that is all people of society should be equally rich, all should consume natural resources equally and to achieve the economic equality, cultural detachment is needed. *Maharaja* becomes *Maharaja* due to mythical cultures, but not with the public consensus, here Koirala believes that our cultures are the root cause of our poverty, so the culture which makes only few people rich and happy, it should be altered.

Misirji and Babu reach to home of Modiaain. Onwards this part of the novella can be taken as *initiation*, the main body of the hero's journey. The hero (Babu) finds himself on the “Road of Trials.” About such type of hero's entry into the initiation, in *The Hero With a Thousand Faces* Campbell writes:

Once having traversed the threshold, the hero moves in a dream landscape of curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth-adventure. It has produced a world literature of miraculous tests and ordeals. The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his superhuman passage. (76)

According to the Campbellian theories, Babu has to face and fight with many challenges, ordeals and get victory over them. He has to resist all type of temptations and continue his adventure with the guidance of Modiaain. He has to get resurrection, get ultimate boon and he has to become an apotheosis and return to his ordinary (original) home with that special blessing. He has to use that special boon for the betterment of his community or

fellow humans. He is psychologically and physically converted into a superhuman, so he has to perform the roles as superman in his ordinary (original) world. Campbell about the accomplishments of hero, in *The Hero With a Thousand Faces*, he further says:

The original departure into the land of trials represented only the beginning of the long and really perilous path of initiatory conquests and moments of illumination. Dragons have now to be slain and surprising barriers passed-again, again, and again. Meanwhile there will be a multitude of preliminary victories, unretainable ecstasies, and momentary glimpses of the wonderful land. (85)

So the hero has to face many trials, has to pass long, and dangerous roads frequently. He has to get the Godly vision. He has to defeat the dangerous creatures like dragons. He has to cross many unexpected barriers many times. He will get many victories, happiness, and see the heavenly world. Babu is attributed, and hoped to fulfill the dreams or jobs of a hero.

At Modiaain's home, Babu listens to many mythical narratives, which have been telling since the unknown history. Same mythical stories, same pattern, same personal experiences and same personal resonance thus they have become or accepted as "monomyth." Modiaain welcomes Babu and Mishirji warmly. Campbell tells such meeting as "The Meeting with the Goddess." Then both of them get ready to go to Hadaha lake to have bath. Mardiaain says to Babu, "please take bath on the bank of the pond, don't go to deeper inside, Hadaha is very deep" (14). Here, we see the behavioral ways how our culture and mentality are established. We control or block our junior to do what they wish and what they can do, which is major hindrance for progress and improvement. Babu replies to Modiaain, he says, "I know how to swim." Later, again Modiaain says, "take bath sitting only on the bank, on the bank." As a mentor, Modiaain guides Babu. Here, Koirala's motives are clear, he requests that the new generation should take risk, sacrifice for democracy, to change the torn out culture of our society. We should let, and encourage the new generation to embody

new culture which leads for improvement and development of our society.

While taking bath on the bank of the lake, cloud covers the sky, dark shadow is casted over the lake, water of the lake is seen black. Babu feels some sort of fear. He sees ripples moving on the lake, and says, “I also felt fear. Took hurriedly bath on the bank, and returned to Modiaain” (15). It may indicate that cultural journey is inseparable from the psychological one. Before Babu goes to the lake, he does not have any sense of fear, later as he goes to the lake, he feels fear, he is afraid of the waves of the water. Now he is forced to embody new culture that is an angry God lives inside the lake. Babu talks about the mythical culture that is about a God, who lives inside that big lake, all are afraid of that God, he kills who goes very inside the lake, so he asks Modiaain, “Is God lives there (lake) Modiaain? Does not tolerate who challenges him? Many people sank there, right?” (16) It shows deeply rooted mythical narratives which have become life of the readers in our culture and society. The above presented quotations prove that junior to senior all people of our society are under the grip of mythical cultures and conservative ideas. Here, we find Babu’s natural responses, and experiences towards the mythical narratives similar to the perspectives of Campbell. In *The Hero with a Thousand Faces*, Campbell writes, “It is essentially the one deed done by many many people...a certain typical hero sequence of actions which can be detected in stories from all over the world and from many periods of history” (198). Campbell says that the “hero’s Journey” as experiences and journey of human kind in life and narrative which the hero has, is within every one since the unknown history.

Babu talks and makes Modiaain to talk about Hadaha lake time by time. And every time that pond is presented as a terrible subject because it represents the terrible form of dictatorship of *Maharaja* and other rulers of that time. Koirala in the subtle manner critiques the nature of autocratic rulers. Rulers of all ages and places, exploit the natural resources and common people. Koirala wants to address this very issue from the politics as well as the

literatures he creates.

Modiaain does everything to Babu whatever a loyal mentor has to do. Not only physically but also psychologically, she makes Babu strong and mature. She manages a bed for Babu, requests to sleep and tells, "Now you sleep. Will you get afraid of sleeping alone, will you?" Babu: "Nodding my head, collecting big courage, I said I will not be afraid of anything." Modiaain: "I sleep inner room there. If you need call me, saying Modiaain, ok." Then she enters to her sleeping room. In these conversations Modiaain presents love, care and guidance to Babu. Then, the darkness flushes the sky. Various shadows are casted on walls and they create images of various creatures. They start to frighten Babu. He had never slept lonely. He remembers the story of Machhuwarin. He shouts, "Mishirji."

Modiaain listens and asks, "What happened Babu?"

Babu: "Water splashed in Hadaha lake."

Madiaain: "Sleep, sleep. It was fish, jumped on water" (30). Here Modiaain performs the role of mentor as well as a helper for Babu. Babu has to face and pass the ultimate ordeals.

He has to perform the role what a apotheosis has to perform. To such tough ordeals Campbell in his *The Hero With a Thousand Faces* writes:

It is in this ordeal that the hero may derive hope and assurance from the helpful female figure, by whose magic (pollen charms or power of intercession) he is protected through all the frightening experiences of the father's ego-shattering initiation. For if it is impossible to trust the terrifying father-face, then one's faith must be centered elsewhere (Spider Woman, Blessed Mother); and with that reliance for support, one endures the crisis-only to find, in the end, that the father and mother reflect each other, and are in essence the same. (102)

Campbell presents female power as a main vehicle for the hero. He refers to the mythical power of Gods and Goddesses. Campbell takes ordeals which hero has to deal with as mind

shattering and brainwashing experiences. The biggest atonements come to Babu, his old self is detached and attached to the new self or attached to newly explored world. He abandons the ego because he has received rebirth and he utilizes the boon of rebirth for his fellow humans. Such explorations, perceptions and experiences play vital role for Babu for the cultural embodiment.

In the novella Babu gets tired due to his city tour of the day, he is supposed to sleep but he does not sleep, rather he makes Modiaain continue to tell the stories. He says, as she saw him in half sleeping condition, she stopped telling the story, and asks him, “are you listening, babu?” Babu says, “Yes, I’m listening, Modiaain” (23). Then Modiaain opens the ugly face of religious *gurus* of our society. They talk about a mysterious fish seller lady. No one knows who she is, where she brings the fishes from. She sells very fresh fishes so people prefer to buy her fishes. Modiaain talks about a *tantric* of the palace. He comes to the lake every morning, takes bath and chants Durga *slokas*. He wears a red *dhoti*, red *bhoto* and red *topi*. He seems to be a *Brahmin pandit*, a pure religious person. But he does as Modiaain says, “He saw *rahun* fish inside the basket of Machhuwarin and bought it. She became happy because a client bought such a big fish and happily said to that Pandit, respected Pandit, it will be enough for your whole family” (23). Koirala shows the deviated images of the individuals and the society. The false and an artificial natures existing in culture of the society so *Pandits* are not like *Pandits*, rulers are not like rulers, lawyers are not like lawyers. This *Pandit* is wearing red dresses, which represent the internal passion of that *Pandit* for murder, trouble, torture and to collect property. Koirala wishes to bring corrections to such cultural and social disorders.

Next night too, Babu does not sleep, he makes Modiaain to tell stories. She tells that natural resources were destroyed, captured, misused not only by the *Maharajas* but also by Pandavas to establish their state called Indraprastha. Referring to the destruction of natural

resources Modiaain says:

By the side of Jamuna river, North-East side of Hastinapur, Indraprastha was established, deforesting the forest which was called the Khandaprastha. Many indigenous people were living in Khandaprastha, later many Arya families also lived deforesting the forest. After the establishment of Indraprastha, all settlements were destroyed. Indigenous people moved to Northward jungle. But families doing agriculture had faced lot problems. They become homeless. (34)

One gets the clear cut image of cultural embodiment of Pandavas in the new settlement. As they establish their own kingdom, people start to accept them as kings and Draupadi as queen. A new kingdom with new culture is created there. And on the other hand, Koirala shows an unacceptable culture of that time, that is Maharajas and rulers exploit the natural resources like jungles and on the other hand, they exploited Nepalese people since the historical to the present time. Pandavas grand palace is an example of exploitation over natural resources and common Nepali people. In *Modiaain*, the construction scenes of the Indraprastha is described as:

Uncountable people's crowd was there to build the Indraprastha. They worked whole day and night, gradually huge mansions were erected. Gardens were made. Artists made beautiful statues and put at various places. Beautiful and grand Indraprastha challenged the beauty of Indrapuri. (35)

Along with the establishment of new palaces of Pandavas, some sort of sentiments are created among the people, people started to feel that Pandavas are also equally powerful, rich, prestigious like Kauravas, Kauravas took them as the competitors of Pandavas, thus a new culture is established among the people. On the other hand, here we get the ideas about the culture of that time, that is kings were competing to build huge palaces as common people did not have even a small shed to survive. This was the reality how people of our past

generation had to face or accept the rulers and kings in Nepal. Kings and rulers used to capture the land and the other property of the common people but they had to be silent. If they raised voice against them, they were tortured or made forcibly keep silent or killed.

Machhuwarin (a fish seller lady) tells stories of *the Mahabharata* and Babu is in half sleep or half conscious mind, so he thinks that Modiaain is telling her own story but it was Machhuwarin, who is already entered in the novella in very crafty way and she says, “my parents said, dishonor of Draupadi is not only the dishonor of a female, it’s a sign of great sinister. It was talked house to house and all were afraid of the doubt of sinister” (40).

Pandavas loss Draupadi in the gamble, she is dishonored among many people, here a female, a human being is treated like an animal or other thing and this is also an ugly character of our culture. Till date, poor females suffer from various mental and physical harassments in our society.

Machhuwarin tells many stories, myths, accidents and the incidents of the ancient time. Actually, she tells very pathetic story of a female, what she has to face and feel before, during and after the war. She is a symbol of a female victim of the culture, society, money and power oriented rulers of the country and the members of the society. She is a big hill of pains. At the end of the novella, on the page seventy three of the novella, Babu strikes again on few cultural and social problems of the society. He takes religion and religious people as the problematic aspects of our society. He sees a *pandit* on the bank of Hadaha lake chanting the *Gita slokas*, which glorifies the immortality of human soul, he says, “neither any weapon nor any fire can destroy the soul.” Here, we see Koirala’s disagreement with the unseen or unproven myths that is about the existence of the soul. He focuses and requests youths not to follow such type of unseen mythical cultural embodiment.

In the early morning, Misirji and Babu return to their village. Babu says that he reached to the railway station in half sleep. As he sits on the seat, he falls sleep and starts to

dream. About his dreams, he says, “sometimes dreamed of shining sun, sometimes big vultures flying in the sky, frightening shaped, big sized” (73). One gets a clear political ideas of Koirala. Dreaming shining sun can be compared with his hope to bring democracy in Nepal, victory of people and establishment of better democratic system. The big vultures represent his fear to rulers, doubt over his own life, that is, he may be killed inside that Sundarijal jail and struggles for democracy may be finished without any conclusion. These dreams tell directly or indirectly many serious socio-political subjects. He says, “sometimes dreamed of Machhuwarin, sometimes war going on, many things, and at last sound coming from far sky, and saying Baby, Never be big, never be brave. Be good, good” (73). Just like saying, “Hero enters at last”, Babu’s entry and performances at last of the novella are significant. Here, Machhuwarin is a representative of myths. In our cultures, myths play big roles to make us what to do or what not to do. Actually, myths are just myths. They matter nothing special that contribute for the development of our society and country, so we should abandon them and follow new liberal, factual and practical culture. Babu dreams of war going on, it’s the internal ideas’ war of Koirala. He must have thought about many things during his jail time. He talks about his ideas’ war in the novella. And on the other hand, this war tells also about the war, that was going on between *Pancha*, and democrats. Such serious issues are presented through the performances of Babu. The main theme, subject of the novel that is “Never follow the culture that forces to be big, never be brave. Be good, good”, it shows Koirala’s anger and disagreement with the deeply rooted myths in our cultures, these cultures accept that: “Big, rich, *maharajas*, rulers, brave, all are Good men.” We are made or forced to accept that all family members of the *maharajas*, rich, rulers, brave as great good human beings, they are just like God. We have to accept and obey what they say, tell or do on us. Koirala shows his sharp discontent to such feudalism of that time. He says, never be like those feudalists rather be a common good man, never do

anything that harms the society, that is against the society.

As Misirji and Babu return to Jayanagar, Babu talks about his health's condition. He says, "I was tired of Darbhanga tour, still my body is aching, did not get good sleep at night. So body was feeling heavy and mind impatient" (74). These all cases are purely related to Koirala himself. He is tired of living inside the jail. His body is pains, he does not get good sleep, his health is not good inside the jail, and he is impatient inside the jail. Or Koirala is tired, his body is pained, and he is impatient due to the mythical cultures existing in our society, which are hindrances for his democratic ideas. He wants to get rid of current culture and embody the new culture.

The subject, which indirectly covers the maximum part of the novella, is the major subject of the novella, is told by Babu on the last page of the novella. As he returns to his village, many people ask him about what he saw in Darbhanga. He says, "As I reached to home, all asked me, what did you see in Darbhanga? I said I saw Modiaain. All laughed, like I told a matter of great fun" (74). Babu sees many things in Darbhanga like, railway stations, crowd of people, big houses, royal palaces, gardens, horses, elephants, markets, lakes and many more so on, but he says, he saw only Modiaain, "a lady", what does it mean? It means a lot of major things, it covers the large portion of the major issues of the novella. Modiaain works as a catalyst, as an educator to explore, discover, understand and expose the many issues, or subjects of the culture of that time which make Babu aware of them and they lead him to be enlightened that enlightenment takes him to follow the path of cultural, social, political, economic improvement, and embodiment. Modiaain represents some crucial and important issues, or subjects of our cultures. She is symbolically a lady who suffered a lot before, during, and after the Kurukshetra war, she is a form of an oppressed and an exploited female of our society, she is a big symbol, and source of myths, stories, accidents, incidents as well as education and information about our society and cultures. Modiaain, is not only a

lady but a big mirror of the culture and the society of that time.

Koirala says that various types of cultures and myths control human beings. People follow them blindly. They need to rethink about their views on culture, myths and society. They should follow new ideas and new cultures not the myths. New generation should come forward with the new ideas and culture, they should not follow any mythical culture, any conservative ideas. He believes that mythical cultures were never for the common people, these were handcuffs for the people and dangerous means of exploitation and repression of Maharajas, rulers and rich people of our society. Whatever culture the characters like Modiaain, Machhuwarin, Babu, Misirji and other create, is based on myths. These myths shape or design our performances which lead to create the culture. The very beginning sentence of the novella is itself a myth, as Babu says, “It is very old case, at that time I was a child” (1). In the society, many old stories are based on the myths but not on the facts. So here, Koirala tells that myths are rooted deeply in our society before our birth. Modiaain and Babu’s cultures are linked with the myths or they are products of myths. In the novella, Babu wants to go Hadaha lake with Misirji. Modiaain suggests him not to go into the deeper part of the lake but Babu wants to swim in the deep lake, he says, “I know how to swim.” In response, Modiaain says, “Don’t boast the ego of swimming skill in front of pond, lake, pool. Gods live there and they don’t like the proud voice. Many proud people died in this Hadaha lake” (14). Here, Koirala presents an excellent example of how mythical cultures, which control our behaviors and actions since our childhood. Metaphorically Koirala exposes a pure political scene, that is, here Hadaha lake is a metaphor for the royal palace or *Panchayata* system and God is the king or ruler of that palace or state. People who dared to raise their democratic voice against the royal autocracy or dictatorship, they were disliked by the king, rulers. They were tortured, jailed and even executed. Such atrocities are metaphorically told in the novella with the help of a myth related to Hdaha lake.

Name of the lake also sounds to be very frightening, Hadaha means bony, it can be said like, bones of many people are buried inside that lake, who dared to raise their voice against *Panchayata* system and for democracy. We all know that many people were made disappeared and killed by the *Panchayata* system during the time of Koirala, so Koirala here, presents the system, palace and king like that Hadaha lake. Again, Babu talks about Hadaha lake, he asks, “Modiaain, Does God live there? Does not tolerate to proud people? Lot people sank there, right?” (16) This proves the intolerance, the brutality and the massacre done by the rulers on common people.

Babu frequently asks to Modiaain, then what happened? Then? Then? Here, he performs a very vital role, he makes or forces Modiaain to expose many ugly faces of the myths and culture. She tells a mythical stories of that lake: “...earlier a small pond was there, tantric requested to the king to excavate that pond, a lot of bones of the warriors of the Mahabharata war were found in the lake, that’s why this lake is called Hadaha (bony) lake” (26). Here, with the help of a myth, he opens some massacre that took place in present Hadaha lake’s place in the past time.

Later, Modiaain with Babu, presents another mythical story about Machhuwarin: Babu asks Modiaain, “Modiaain, did people of Mahabharata era survive for a long time? Was there Machhuwarin or not? ”

She replies: “Why didn’t survive? They survive being ghost for a long time. They come closer to their dear ones. Due to some reasons, due to unfulfilled wish, they roam being seen or unseen.”

Babu: “Is that lady still surviving?”

Modiaain: “She may be” (28).

Here, with the help of myth, metaphorically Koirala talks about those female who were victims of *maharajas* and rulers. We read or listen the history that tells about the barbaric

death of female who were inside the palace or with the rulers, they were tortured, exploited and later killed. The last dialogue of *Modiaain*, “She may be.” It tells that till Koirala’s time, there were lot of brutal cases on female. Babu comes to know about the brutal cultures of the *Panchayata* system and rulers, in very indirect ways, such awareness creates sense of consciousness within Babu, which consciousness leads Babu towards cultural embodiment, so he does not like any old outdated brutal culture rather he moves forward to create a new culture or embody any humanitarian culture.

Cultures design or make our bodily and mental performances, such type of a lot of examples are found the novella *Modiaain*. Babu is made to convince that departed soul of Machhuwain still roams around the Hadaha lake. Babu stays by the lake at Modiaain’s home, at night, after listening the story from Machhuwarin, he is under the grip of fear of myths. He says, “I started to be afraid again and frequent remembrances of Machhuwarin came, I felt suffocated” (31). Here, we get the clear power and performance of myth. Indirectly Koirala wishes not tell any myth to the new generation, never convince the new generation with the weapon of myth, rather new generation should move forward with the newly generated ideas, thoughts which are based on facts but not on myths.

In *Modiaain*, Machhuwarin talks about the many female repressions and racial discriminations, like she says, “Princes used to come from Hastinapur for deer hunting. Mother used to hurriedly drag me inside our cottage. Used to say that they may kidnap you, take to the palace and make a dancer in the palace. Never forget that you are a Kshetriya gairl” (43). These sentences tell some very important historical facts and culture of that time. *Raja, maharaja* and princes were allowed to hunt any animal, so they had killed many animals and did big business of those killed animals. It is fact that just like animals, they used to kidnap also any beautiful girl if they had liked her. It was very difficult to save beautiful girls from the *Maharajas* and princes. The dialogue: “never forget you are a Kshetriya girl.”

It tells about the racial segregation, which is deeply rooted in our culture. Royal family of Hastinapur had taken *Kshetriya* as their enemies because during the war they had supported to Pandavas, so Kauravas had behaved *Kshetriya* badly, a sense of hostility was deeply rooted in the heart of both communities. Similar type of racial discrimination is also seen in Koirala's another novel *Tin Ghumti*, main character of the novel is Indramaya, her family discusses about her marriage at her home, she listens to the family discussions to find right groom to her. In that meeting Indramaya expresses her wishes to get married with Pitamber. So she says, "Pitamber is already there." Her mother replies her and she says, "Indramaya, how that could happen? He is a Parwate *brahmin*, we are newar *Vaisya*" (4). Here, Koirala says that since the time of Mahabharata period, rulers have created some sort social and racial discrimination and conflicts among the common people. He believes that the lower class people were always the victims of those discriminations and conflicts and that are still existing in our society. We get such type of oriental cultural, racial, gender discriminations, influences, exploitations and insults on female also in the novel *Naredra Dai*, as Koirala writes, "...family searched wife for Narendra Dai, she is fair but she has wide forehead like male's, very big eyes, but not matched to her small face, round type of face, and nose also not matched, short" (15). Koirala looks at our culture, which devalues the precious values of female body and life. He wants to eradicate such type of discriminative culture and to create, or adopt a new culture which gives right status to the female of our society.

One gets several references from the Mahabharata war in the novella. These references are related to the situations, which were faced by the female before, during and after the war. One gets perpetual conflicts between Pandavas and Kauravas, as Pandavas loss everything in the gambling, they got to exile for fourteen years. After their departure, peace is established in the society, all feel the peace. Relating it, Machhuwarin says, "No more Pandavas will return to disturb this established peace" (48). Koirala symbolically indicates to

the conflicts which took in Nepalese society for democracy. Probably he may be indicating the massacre of 1997 B.S., and Machhuwarin talks about the situation of martyrs' wives, sisters and mothers. Machhuwarin talks with her friends about wars living on the bank of Suryakunda lake, she says, "we got rid of the war" (48). The impacts of the wars affect heavily to the females of any society. If anyone, who is earning in the family dies then economic burden is loaded on the head of a female. Any one's death in the family creates a lot of problems to the female of that house. Actually, all female wish to have a good family, loving, caring husband and their own children. Separation from her husband, living without husband and children is very painful for them. Machhuwarin expresses her pain as she says, "since my husband departed from me, all happiness also disappeared from my life" (57).

Babu makes Machhuwarin to tell more stories. Here, Babu plays a very smart role, he does little job like he asks Machhuwarin what happened then? Then? Then? He makes Machhuwarin to tell the serious of accidents which took place in our society and rooted in our culture. Machhuwarin says, "Pandavas were living in the palace of king Birata. After finishing one year of incognito, they sent a convey to the palace of Duryodhana asking for their rights" (49). Babu says, "Then, what is going to happen?" Babu gets maturity and insights through the various answers given by Modiaain. Babu comes to know many things which were unknown before his visit to Modiaain. His mental, psychological and spiritual conditions get modified and changed. He gets newer resonances and vitality. Campbell refers it as, "purification of the self," when the senses are "cleansed and humbled," and the energies and interests "concentrated upon transcendental things" (79).

Female like Machhuwarin, are afraid of the returning of Pandavas and their demand for their rights because females feel that arrival and demand of Pandavas can lead to the conflicts in the society. About the fear of conflicts Machhuwarin says, "Then, our days of tension started. We started to feel loneliness instead of night's happiness, and days were filled

with sad. Such situation was not only mine, we all female had same condition” (49). Taking the myths from the Mahabharata, Koirala shows the bad impacts of war so he dislikes such war and he suggests not to follow the paths of any war. In Nepali society and cultures, common females become victims of various wars, actually they do not get involved in any of the wars but they have faced troubles and punishments because our *dharma* and culture function against the poor ordinary male and female of the society.

Using various myths and making the stories, Koirala presents wars’ bad impacts also on the land. We find myths and factual stories, they tell that people left places, settlements, villages, cities due to the wars. Their houses get collapsed and the land turned to be barren. Same sort of story is told in *Modiaain*, as Machhuwarin tells:

We were frightened itself from that huge barren land and used to tell that is sinner land, that’s why the soil is infertile there. No one made home there, no one ploughed on it. No one planted the fruits trees, no one owned that land. That’s why that land was called the land of king, land of Kuru king, Kuruksheetra. (50)

It proves that wars do not destroy only the human beings but also the land or the nature. Before the Kuruksheetra war, people have different beliefs system about that land but after the war, it changes its recognition, now becomes a sinner land, a blood stained and stinking land. Here a new culture is created or established among the people, mentally and psychologically a cultural embodiment is enacted here. On the above quoted lines, Koirala raises serious political issues, he refers to the *Panchayata* system, compares *Panchayata* to that war torn sinner land and tells until, unless we remove the *Panchayata* system no food, fruit will grow for the common people in this country.

Machhuwarin and other ladies frequently talk about the pains of war, doubts of forthcoming war between Pandavas and Kauravas. We have some mythical and factual stories of wars, where main character or main cause was a female. Very jealous images or

behaviors of Draupadi are shown in the novella. She wants to take the revenge of her dishonor, which took place fourteen years ago. She forces her five husbands to fight with Kauravas and return the kingdom. She says, “Did you forget my dishonor in the palace?” (51). It shows that public dishonor of any special female creates certain type emotion, tension and conflict in society. But such war tempting actions of Draupadi are not liked by the common female like Machhuwarin and her friends, so Machhuwarin says, “We did not like Draupadi’s jealous behaviors as right behaviors according female honor. We said that remembering thirteen years old dishonor, killing her tender femininity, is it good for any female to entice any male for war?” (51) The biggest mythical wars: the Mahabharata, the Ramayana and there are many examples of wars in the history, due to some special female. The big wars took place and created havoc for human civilization. With the help of mythical story of Draupadi, Koirala does two things, firstly, he warns for both male and female not to do or be like Draupadi and secondly, he suggests male should not to be enticed by any female for the conflicts.

Machhuwarin shows very significant aspects of cultures which are connected to many cases of wars, impacts of wars and pains of female due to the wars. Koirala is being successful to enter into the heart female and write as they feel. Machhuwarin talks about the pains of war in very touching ways, she says, “We female started to shiver as we heard the word war. Remembering our own husbands, brothers, fathers, uncles we prayed, Oh God save them. I said Oh my God, never wipe *sindur* of my head” (53). Koirala shows the tenderness, and innocence of poor females. It is very difficult even to hear the word “war”, thus females seem to be peace lovers, savers and creators on the earth. Wars torture more to females than males, because men get involved in wars easily without feeling consequences. Machhuwarin tells acute pains after her husband leaves for the war, she says, “All friends of village were suffering like me. Recently, all had bid farewell to their loved husband to go the

door of death. No one could give a word of condolence to anyone” (58). These sentences clarify very ugly face of our culture, which valorizes the war and makes female full of tensions and helpless. Koirala shows his hate to the culture which embodies the culture of wars. One finds a bitter truth that is just like an arrogant Duryodhana, Draupadi and Lord divide common people into two groups only to fulfill their demands for war, similarly kings and rulers also divided poor and common people to actualize their demands. Many people including Lord Krishna requests Duryodhana to settle the case peacefully but Duryodhana does not accept the proposal of anyone and on the other hand, jealous Drapaudi also forces to fight with Kauravas. Since the unknown history to present time such type of divide and rule systems are existing in our society. So the helpless people like Machhuwarin and other ladies have to suffer from the pains of divisions, repressions and wars. Here, Koirala presents the scene of his time. During his time Nepali society was clearly divided into two political groups, they were *Panchayati* and democratic, even a same family members were divided into two different groups. During the conflicts of two different political systems’ supporters, female, widows, old aged people and children suffered from the impacts of social division of his time. Machhuwarin in the novella tells, “Next day, no male was left. I came to know that my father and brother joined to Pandavas’ army. Husband and brother-in-law joined to Kauravas’ army” (57). In the past time, rulers, *maharajas* and power oriented people had divided our society as their wishes, ego and plan. They had made people to fight among themselves (people), according to Koirala, this type of conflicts among the common people is not beneficial, so Koirala intends for a peaceful and harmonious relations among the common people.

Knowingly or unknowingly, people of various classes, ages, categories are involved in the Kurushetra war, one of them is Bhisma, an aged old man, who is famous for his knowledge. Machhuwarin expresses her discontent over Bhisma so she says, “Oh Bhisma,

you are getting ready to do hatred job at the end of your life, accepting the order of Duryodhana. Oh father, our respected aged teacher” (61). With the help of mythical character Bhisma, Koirala satires on our culture and gives very important lessons. We hear, see and read that in due course of time, many great people have made great mistakes and those mistakes were not acceptable even by the ordinary common people, like Machhuwarin of the novella. Here, we get good warning and suggestions for the wrong cultural shift or practice that is if we forget our status and perform any undeserving action that turns to be catastrophic to anyone.

Similar type of case happens also with Lord Krishna. As a Lord, he should never favor the war. Anyhow he has to avoid the war and save the human beings, that would be great work as a Lord, rather he entices Pandavas for the war. Machhuwarin in the Kurukshetra, pointing at Lord Krishna, she says, “See, sitting on the seat of the charioteer is Kanhaiya” (63). He converts a non-warrior, kind, helpful, war hater Arjuna to a war lover warrior. He manipulates Arjuna due to his human kindness and weakness. Later, he becomes even a charioteer of Arjuna. Runs the chariot in the war zone like a brave fighter showing his bravery. Which does not befit to do so. Many people make many mistakes, as they forget their status, role and as they can not decide what to do or what not to do. At that time, they make mistake as Bhisma and Lord Krishna make in the Kurukshetra war. Thus, Koirala requests us to be alert about our status, role and performance.

Koirala believes that Lord Krishna’s ideas about *dharma* and duty are not useful for human beings. Supporting to Koirala’s views, Govinda Nepal writes, “Immortality received Gods like Krishna, only he may become loveless and hopeless, but this is not possible for human beings. Finding Arjuna not being deviated from the human-self, Krishna says he is Brahma, Prameshor himself, thus he kept hammering on human weakness” (65-66). Krishna showers the bombardment of ideas and suggestions on Arjuna. Despite of Krishna’s many

suggestions, Arjuna is not ready to pick up his *Gandiv* against Kauravas, he does not want the war. So Lord Krishna tries to convince him and says, “neither you will die nor you will kill to anyone. All things that you are seeing are illusions, false” (67). If no one kills or if no one dies, then what is purpose of conducting war? Koirala finds such logic as stupid and dangerous theory to fool normal and loyal people. Against such meaningless lessons, Machhuwarin expresses her censures as she says:

Is this all false? Illusion? My eyes searching for my husband in this human sea, are all these scenes illusion? if they are illusions, then what is usage of war? Why Lord Krishna is involved in such a illusion? What is the reality? Where is the reality? Why the Lord Krishna is playing so big game of illusions? (67)

Machhuwarin wants to change the culture, which makes her to follow the senseless logics and customs. She shows strong desire for the cultural embodiment. The above quoted lines present the clear ugly images or aspects of our society and culture which have full of illusionary images and motives. In the past time, many rulers and leaders had kept people in illusions. Even in the present time, many political parties’ leaders keep common people in illusion but later the reality comes out being different. This is pure cheating to the people. Through Machhuwarin, Koirala presents his discontent on such type false activities of kings, rulers and political leaders. So called respected, great men keep common people within their grips with the help of illusions and false actions. We common people accept them as only good works doers which perceptions are fatal for the common people. Elite class people, king, rulers and political leaders take common people as very common goods, they don’t accept common people as human beings so they keep them within the nest of illusion and fulfill their missions. Such common people deceiving activities had been taking place since *the Mahabharata* period to Koirala’s time. Machhuwarin says, “Oh Keshava, living on high heaven, looking down on earth and us, you take us as insects, you may feel that human life is

full of illusions, non contextual, like ants but our lives is not non contextual for us” (67). Here, Koirala talks about how rulers used to devalue and underestimate the lower class people. Rulers were enjoying luxurious life, they were taking their lives as a precious product, gift, special creation on the earth, but the life of lower class people was taken as a life of an ant and insect. Here, Koirala wishes for his new future culture, which accepts that we all should value the life of all people equally. Koirala believes that any kind of social demarcation creates division in the society. Social division is a hindrance to the social development so there should be new culture of unity, new cultural sense of equity and equality.

Arjuna is represented as a common honest Nepali people. We have lot of examples, about how poor honest common people have been diverted, cheated and used by the *maharaja*, leaders, and rulers. Using various types of suggestions, temptations and threatening, they bring the common people under their control, as Lord Krishna does to Arjuna in the Kurukshetra war. Koirala refers to the myths of Lord Krishna, shows the political condition of his time. Koirala seems to be discontent with the culture of his time. Many common people who were supposed to help democrats, did not help them rather they supported for the *Panchayata* system or royal palace due to some temptations and threatening. Transformation of Arjuna is similar to those common people who were diverted and supported either for Rana family or royal family instead of supporting to the freedom fighters.

Lord Krishna uses his many “logos” to persuade Arjuna to partake in the Kurukshetra war, but Arjuna remains rigid on his determination that is not to take part in the Kurukshetra war. Krishna realizes that his philosophy about the world, war and human life is not working to convince Arjuna to partake in the war and to make a warrior, so at last, he presents his “ethos” and says, “I’m the Prabrahma Prameswora. Believe and hope on me fully. Whatever I

say, obey. I'm your an ideal. I'm your prayer. I'm your aim" (68). Still Arjuna is not ready to pick *Gandhiv* up, then Krishna "presented his proof, he presented his huge figure" (69). As Arjuna saw Krishna standing in front of him with a wonderful giant glowing body, his "pathos" changed, then "Arjuna did not remain as a human being, divinity entered within himself. His robust body shook, he picked the thrown Gabdhiv up and devoted to it" (69). Thus, starts the organization of killing others and at the end, killing oneself game. Koirala expresses his disagreement on the ways how Krishna manipulates to Arjuna as his desire to make him a warrior. Koirala connects Krishna to the Nepali monarchy and rulers. He doubts that monarchy may manipulate people as its wishes, make them to support it and create conflicts among people and as Krishna does in Kurukshetra.

About the philosophy of the Gita, Koirala says, "I have my own personal views about the Gita philosophy. In the Gita, Krishna does massacre in the name of *dharma*, which has no any meaning. In *Modiaain* novel, I present that killing others and oneself, except such dissolution nature, the Gita has not given anything" (qtd. in Koirala 2058:59). Koirala presents his disfavor to war in the novella so Machhuwarin says, "which part of the heaven the hungry God was living in? Still his desires are not fulfilled. Offer him cuts of heads over heads. Make hills of human heads in front of him. Make to flow the red Ganges of blood to quench his thirst" (70).

We have lot of examples of massacre and genocide due to the political cases in the past time around the world. Such type of disfavor, and hate to war is presented also in Koirala's another novel named *Sumnima*, where female character named Sumnima tells to another character Somdatta: "Understood Somdatta, father said that *dharma* should not be kept above the human beings. Destruction of human beings in the name of *dharma* is not good" (15). Koirala expresses his wrath and hate to massacres that took place around the world due to certain people's ambitions, ego and desires, just like happens in the

Kurukshetra war, where Lord Krishna's ambitions, revengeful mind and determination to fight with Kauravas bring huge loss and pains to the common people and even make large land as cursed infertile land. Here, Koirala suggests that any region and culture should be for human beings but not for God. Any religion and culture should work more for humanism than for God. Any culture which keeps God above all is fatal to human beings and this type of extremist culture brings only the destruction, so Koirala urges not to follow such type of culture rather embody, follow or adopt the culture which keeps human beings above all and accepts human beings themselves are the creators of their future and the destiny makers. On such Koirala's humanist views and appeals, analytic Bhupati Dhakal writes:

Actually, novelist Koirala is being more humanist, it is seen that his love, respect, beliefs are becoming weaker. The path, which is constructed not only by the Gita philosophy but also by the Hindu philosophy since the thousands of years, Koirala is trying to dismantle it. (114-115)

Koirala seems like he does not find or get what has to find within and from religion, culture, rulers and elite class of his society. They did not deliver to the society what they have to deliver. Koirala's views show certain images of his time like "so called educated or enlightened class or individuals" were not leading the society and the new generation to the right direction. They were under control of mythical and religious dragons. This was also one of the major problems of the society. To such problems, in *The Hero With a Thousand Faces* Campbell writes:

There can be no question: the psychological dangers through which earlier generations were guided by the symbols and spiritual exercises of their mythological and religious inheritance, we today (in so far as we are unbelievers, or, if believers, in so far as our inherited beliefs fail to represent the real problems of contemporary life) must face alone, or, at best, with only tentative, impromptu, and not often very

effective guidance. This is our problem as modern, “enlightened” individuals, for whom all gods and devils have been rationalized out of existence. (81)

Campbell asserts that past generations were controlled by the mythical and religious grips. Their daily life enacted according to the mythical and religious dictations. Campbell views that present era as a modern scientific era but still we are with the impacts of the past mythical and religious exercises. This sounds to be some sort of problem in the present time. We do not have any source or guidance that can direct us to the right direction. So the society has faith on us as modern and educated humans to direct it. A large number of members of the society believe on modern educated humans, who can define what is God and devil but so called modern educated humans are still under the umbrella of myths and religion so they can not guide the society correctly.

Koiral presents many mythical references through the characters of the novella, like Machhuwarin presents very terrific and horrible scenes of the war, she says, “Mahabharata war continued for eighteen days. At last, death’s machine halted, only seven persons were survived in the war, lakhs of males were killed. The world became without male. Only widows kept living, putting their helpless children on their chests in this world” (70-71). Presenting these mythical accidents, here Koirala does three things: firstly, he shows the pathetic scenes of war. Secondly, he gives warning of the war, and thirdly, he presents his severe discontent over the war. Only seven male people were alive in the war, they are symbols of king, leaders and rulers of his time. Here, Koirala clearly says that the culture which makes only few people to enjoy the life, it should be removed as per his new cultural, and socialist views. Here we can say that not only few people should enjoy, consume or survive, rather, all members of the society should survive, that type of culture should be established in the Nepali society.

Machuwarin presents herself as a widow lady. In the novella, we get many pathetic

scenes and conditions faced by the widows after the Kurukshetra war, as she says, “Kurukshetra was stained with the blood of lakhs bodies, then Kurukshetra was filled with wolves, jackals, vultures, other carnivorous and filled with stink. I became widow and lakhs of ladies like me also got victims of the war” (71). These heinous scenes show huge loss of people’s life and property. Large land is wet with the precious human blood. Wild animals eat human precious bodies and no one is there for their funeral ceremony. We get many people who ask and search the meaning, and utility of the Kurukshetra war. Gyanu Pande asks, “Why does the great text like *the Gita* could not find any alternate to the war? Was that massacre of so many people necessary to establish justice and *dharma*?” (257). Females are highly affected by the wars, here, Koirala seems to be kind towards those war victims females and he wishes to avoid any kind of conflicts within the country. Further, about the loss, and pains of the war, Machhuwarin says:

Widow is a already died lady, her body dies and finishes after a long time. My husband’s dead body might be somewhere on the hill of dead bodies in Kurukshetra where dead bodies of husbands of females like me were laying. Jackals, dogs were eating and pulling them far away. Vultures were flying them towards North Indian sky. Those all dead bodies were of our lovers’, our husbands’, we widows. (71)

These lines tell about the condition of females after their husbands’ dead. Here, we get extremely painful life of widow in our society. Widows are not taken as respectable persons in our society. They are not treated well in within family and in society. Widows in our society have to face pains and troubles from two sides: firstly, pain of loss of her husband, and secondly widows have to face pains and sufferings from the poor treatment of the society. Telling so many problems and pains of the widows, Koirala wishes to remove such type of culture which does not take female as human being. Koirala urges for the new cultural embodiment which places females to the respectable position and gives them justice.

After these painful memories of Machhuwarin, Modiaain makes entry in the novella and talks to Babu. She says, “Baby, baby, are you slept? Story finished” (72). Thus, this is not only finishing of the story but also the finishing of the “initiation stage” of Babu and many elements which he faces, they make him physically and psychologically strong, mature and provide higher insights, which are the real factors for his cultural embodiment.

Babu accomplishes and completes his quests and he is bestowed with special boon (knowledge), now he has to return to his community with that boon. He receives concrete insights about the material and spiritual world as well as mythical and factual cultures of his society. He is master of the two worlds: his ordinary (Jayanagar) and the special world (Darbhanga) or material (factual) world and spiritual (mythical) world. He discovers, explores many problematic issues of his society and culture. He has to use that boon to solve all the problems of his culture and for the betterment of his own community. Now he crosses the “return threshold” to his home with that boon and with humanitarian cultural immanence. About such type of hero’s journey in *The Hero With a Thousand Faces* Campbell writes:

WHEN the hero-quest has been accomplished, through penetration to the source, or through the grace of some male or female, human or animal, personification, the adventurer still must return with his life-transmuting trophy. The full round, the norm of the monomyth, requires that the hero shall now begin the labor of bringing the runes of wisdom, the Golden Fleece, or his sleeping princess, back into the kingdom of humanity, where the boon may redound to the renewing of the community, the nation, the planet, or the ten thousand worlds. (148)

Babu collides himself with the sharp forks of experiences and responsibilities, those forks could not block him to go into the world of ordeals. He passes all ordeals and as a result he is rewarded with the special boon that is he receives higher insights. His physical and psychological atonement and insight which make him to follow the path of “good humans.”

Modiaain wishes Babu to return at his home and be an apotheosis for his community. She says, “ok, go baby, go carefully, ok” (73).

Babu annihilates his old cultural and self identity during his initiation period. The aura of cultural embodiment and enlightenment resonates within him. The enlightened mind and newly embodied cultural immanence govern him. He feels his whole life and his identity have been diluted with his fellow humans. His existence is merged with the existence of his community. He presents himself as a supreme imperishable being because of his elixir or insights. Campbell in his *The Hero With a Thousand Faces* talks about such embodiment and the enlightenment as:

The gods and goddesses then are to be understood as embodiments and custodians of the elixir of Imperishable Being but not themselves the Ultimate in its primary state.

What the hero seeks through his intercourse with them is therefore not finally themselves, but their grace, i.e., the power of their sustaining substance. This miraculous energy-substance and this alone is the Imperishable; the names and forms of the deities who everywhere embody, dispense, and represent it come and go. (139)

Thus, hero's embodiment is kept above all equal or even above the God and Goddesses. The supreme knowledge accomplishes the embodiment in humans. From this embodiment humans get the power to sustain the world. This enlightenment and embodiment is the imperishable substance.

Babu and Mishirji leave Modiaain's home, and start “the return” journey to Jayanagar. In that early morning, they listen to someone who chants some lines from *The Gita* which are mainly related to the immortality of the soul. Who chants, “The soul can not be cut with any weapon, nor can it be burnt by fire, nor moistened by water, nor withered by the wind” (73). Here, again Koirala reminds Babu that our culture and society is living on the unpractical world which does not fulfill any need of human beings, so Koirala suggests Babu

not to follow such type of mythical unpractical practices. Koirala seems to be very unhappy of our cultural systems, and its functions, which dictates us to keep God above all, do everything for the sake of God, try to get power as God has, and if possible, be like a God. Koirala says that human beings should always be like human beings, and we should accept that humanism is the real religion of human beings. Declination of humanism within humans, and establishment of Godly qualities are not in favor of human beings. So, in *Modiaain* Koirala writes, “Gradually, humanism exited from him, and divinity entered in that vacant place, and it filled” (69). Koirala shows his discontent to the culture where people do not follow the practical life rather they follow the mythical unreal and unpractical culture. As Babu and Mishirji return to their home, they reach to the bus station, get in the bus, sit on their seats, Babu sleeps shortly and Babu dreams of myriad things. These dreams are the results or reflections of huge mental and psychological changes which took place within himself due to his travels. Babu says :

I reached to the station in half sleep. I remember little bit entering to the vehicle. As I sit on the bench, I fell asleep at the moment. Started to dream of meaningless subjects. Sometime dreamed of the shining sun, sometime Modiaain, sometime big vultures flying in the sky, frightening big sizes. (73)

We come to know that such dreams and their analysis lead hero towards maturity. Hero dreams of positive and negative both forces. These dreams are the clues for him about his future circumstances and duty. Metaphorically these dreams present physical and psychological images and positions of Babu. Physically he seems to be very weak and tired. Psychologically, he wishes to shine like the sun, follow the directions of Modiaain but fears are also equally dominants within himself. It seems like that Koirala presents his own condition when he was in Sundarijal jail. His political ambitions for democracy, political achievements and behavioral images of the *Panchayati* systems are presented in the above

quoted lines.

Babu dreams of many things for a long time. He dreams also Machhuwarin and on going war. And about the most prominent dream, he says, “At last, far away in the sky a mono sound was echoing the world and telling: Baby, do not be a big, do not be a brave. Be good, good” (73). These lines explicitly tell us that Babu (hero) has come to know the ugly non-humanitarian mythical culture which makes humans only “a big man”, but not “a good man.” These lines present also newly achieved and explored insights and, his determinations to establish benevolent new culture in his society such ideas and ambitions are echoing in his mind. The deeply rooted “cultural myth” directs us to be a big man, these concepts are being personalized by the members of our society, so culturally we like to be big men. To such dreams, Campbell says, “Dream is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche” (20). Here, he merges dream, and myth together, and both stay into the inner part of human psyche. The words “big”, and “brave” in the above quoted lines from the novella *Modiaain* refer to the ego, and power of Lord Krishna, who is cause of the Kurukshetra war. Koirala believes that if Lord Krishna is a good God, then he should not cause the war, rather he has to avoid the war. To tell losses, and sufferings of the war, Koirala makes Machhuwarin to tell many mythical stories existing in our society, and culture, although she herself is a mythical character. She comes in the dream of Babu, and starts to tell stories from her own points of views. She enters on page thirty nine, and exits on page seventy two after telling long stories of the Kurukshetra war, and sufferings of the common people. Only on page seventy two, we come to know that the lady who comes in the dream of Babu, is a widow of an army of Pandavas who dies in Kurukshetra war, later she also dies untimely. Due to her untimely demise, her wishes could not be fulfilled, so her departed soul roams around that Hadaha lake. She mainly performs the role of a poor family’s daughter, loving, kind, a victim of

social, and political conflicts, or as a witness of the Kurukshetra war, whose heart is broken by the war. She spills out her pains, she says, “my one death happened in Kurukshetra, on the day my husband died” (72). It means widow has extremely painful live after her husband’s death in our society. We find in our society that after the death of husband, widows become the characters of hate, symbol of weak. They have to face and suffer from the various misbehaviors in the society, these all are made due to the nature and functions of our cultures. Koirala expresses his discontent over all ill-cultures and gives suggestions to remove or to embody right culture which gives widows a honorable place in the society.

Modiaain is presented as a happy, health, friendly, kind and a little bit smart lady. She has performs her roles basing on her cultures and myths. She tells many mythical stories of her culture. She talks about the terrible Hadaha lake which symbolically represents the royal palace or *the Panchayata* system of that time. Telling the mythical stories of Hadaha lake, she exposes many ugly faces of the palace and the royal family or dictatorship of rulers of that time. Two very significant subjects she talks about are: first one is about the features of Hadaha lake, and the intolerant God who resides inside that lake, is a killer ruler, as Modiaain talks about him to Babu, she says, “Many, many (killed people), it’s a very old lake, a powerful God resides there” (16). The second point she focuses on is about our social system. Till today, we are told or ordered to be big, rich, post, and power oriented person, but not to be a good person to serve people, and our country. She asks Babu, “What will you do after completing the study?” (17). Babu replies in a baby manner, he says, “Will become a big man” (17). Here, Babu says that what exactly our culture has taught him to be after his study. Babu’s “big man” refers to a rich, power and post oriented man. That big man may not be morally and behaviorally good, or server of the people or country, it is accepted, if he is “a big man.” But Modiaain does not like such type of mythical, hypocrite concepts of our society, so she focuses and requests Babu to be a good man, as she says, “There are many

types of big persons. But good persons have one type. Never try to be a big, try to be a good, Babu” (17).

Babu, the main character of the novella, in baby styles, he tells and makes Mishirji, Machhuwarin and Modiaain to tell about many normal to serious issues of their cultures of that time. From the starting to end, Babu performs his role just like a child does. As a hero of the novella, he performs certain roles that a hero has to perform to achieve his goal, here that goal is the cultural embodiment. As a hero of Campbellian theory, Babu crosses certain territory, shows of determination, accepts challenges, risks, ordeals, exposes hidden subjects, shows self discovery, self exploration, follows certain mission and at last leaves certain mission, that is need for the cultural improvement, adoption, and embodiment. As he returns to his home from Darbhanga, many people ask him what he saw in Darbhanga? He replies them, he saw Modiaain “a lady”. All laugh at him. Their laughter shows their ignorant and illiteracy. They feel Babu spent few days watching a lady in Darbhanga, what a stupid boy! Actually, Modiaain is not a common lady as villagers take her, she may be a member of a poor family, uneducated, living in poor cottage, but she has greater visions for social and cultural improvement. Her visions are the major sources for the cultural improvement for Babu. She is a *guru* of education, and information for Babu. Her education, information and persuasions make Babu physically and psychologically transmuted and culturally embodied. About the such type of hero’s transmutation and return to the ordinary place or world Campbell in *The Hero With a Thousand Faces*, he says:

He is the twice-born: he has become himself the father. And he is competent, consequently, now to enact himself the role of the initiator, the guide, the sun door, through whom one may pass from the infantile illusions of “good” and “evil” to an experience of the majesty of cosmic law, purged of hope and fear, and at peace in the understanding of the revelation of being. (108)

Just like these above quoted lines, Babu seems to be a mature and qualified to be a good man, and make others also good men. He is an ideal icon for cultural and social improvement, adoption, and embodiment. Now he is able to apply the right apparatuses to sustain the human world rightly. He explored, and experienced the grandness of cosmic law. Now, he is a master of two worlds: material (factual) and mythical (spiritual). Babu says that he saw “Modiaain” in Darbhanga, it means the new insights of the new world has settled within himself. About such type of hero’s return, and his mastery of the two worlds, Campbell in *The Hero With a Thousand Faces* says:

The two worlds, the divine and the human, can be pictured only as distinct from each other-different as life and death, as day and night. The hero adventures out of the land we know into darkness; there he accomplishes his adventure, or again is simply lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone. Nevertheless-and here is a great key to the understanding of myth and symbol-the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the world we know. And the exploration of that dimension, either willingly or unwillingly, is the whole sense of the deed of the hero. (165)

These lines assert that Babu is a master of mythical unpractical and factual practical world. He receives crux ideas of differences between human and divine, life and death, day and night. He abandons his self for betterment of his community. Babu makes closer intimacy with his fellow humans. As Campbell’s views, Babu performs the role of a hero. He receives higher insights about his mythical cultures, and later at his home, he teaches others the truth, and impacts of right cultural exercises, and the majesty of insights which he received, explored during the time of initiation. To such hero’s status Campbell in his *The Hero With a Thousand Faces*, he writes:

...the realization of truth, and so becomes ripe, at last, for the great at-one-ment. His

personal ambitions being totally dissolved, he no longer tries to live but willingly relaxes to whatever may come to pass in him; he becomes, that is to say, an anonymity. The Law lives in him with his unreserved consent. (181)

Babu dilutes his personal aims, and ambitions to the aims and ambitions of his community. His adventures have bestowed very special insights, and knowledge which were not with him before his journey to Darbhanga. Thus, Babu frees himself from all in-humanitarian mythical cultural clutches and places himself on the factual humanitarian world where knowledge guides humans, but not any mythical culture. Regarding the humanitarian and spiritual aspects which are found in the novella *Modiaain*, Dr. Narayan Chalise in his *Koirala's Novels in the Oriental Philosophical Values*, he writes, "Novella *Modiaain* depends on the spiritual humanity but not on spiritual divinity. Humanity and divinity both can be found in the Gita philosophy... The search for humanity within spirituality is the aim of Koirala's novella *Modiaain*" (235).

At last of *The Hero With a Thousand Faces*, Campbell concludes his theory, where he presents beliefs, and responsibilities attributed by the hero's community on hero, and the position of hero among his fellow beings. Regarding this in *The Hero With a Thousand Faces* Campbell writes:

The modern hero, the modern individual who dares to heed the call and seek the mansion of that presence with whom it is our whole destiny to be atoned, cannot, indeed must not, wait for his community to cast off its slough of pride, fear, rationalized avarice, and sanctified misunderstanding. "Live," Nietzsche says, "as though the day were here." It is not society that is to guide and save the creative hero, but precisely the reverse. And so every one of us shares the supreme ordeal-carries the cross of the redeemer-not in the bright moments of his tribe's great victories, but in the silences of his personal despair. (295-296)

Campbell says that what the boon the hero gets, that should control our life and community, here it means that the knowledge which the hero gets after the initiation is the ultimate doctrine to guide us and we should follow it. The hero should perform his performances as “a supreme holy being” so he has to discard the self deteriorating factors like ego, greed, fear and misperceptions totally. The hero should stand up as “a supreme being” to save his society with the knowledge. Not only at the time of great happiness achieved through the great victory, but also at the time of great misery and hardships, he should always be ready to accomplish any task attributed upon him to protect and uplift his tribe or society. About the main aim of the novella, prof. Ramdayal Rakesh in *B. P. Smriti Grantha* writes, “To be a good man is the final aim of a life, such a great suggestion from the mouth of Modiaain sounds like a prophecy for Koirala. He has made his personal life an ideal and presented before the eyes of readers” (331). Here we get similarities in ideas with the ideas of Modiaain of the novella. She frequently suggests and also at end of the novel, she again suggests to Babu and she also hopes Babu “not to be a big man, to be a good man.” She hopes that Babu will become a good man and serve his community with his good deeds for the betterment of his society. He will bring the big cultural improvement, that culture will be improved culture or will be created on the bases of facts, education and logic but not on the bases of myths. The culture embodied or created by the hero will serve to the humanity but not God. Such humanitarian culture will direct the society towards right direction and create humanitarian humans and humanitarian social factors. Thus, the whole community of the hero will rise and shine with the hero’s boon.

Chapter III:

The Conclusion

The research concludes that Babu locomotes to Darbhanga, listens to various mythical, factual stories and gets the suggestions of Modiaain, Machhuwarin and other common people, which function the awakening of consciousness to him that consciousness leads him to the newly discovered and explored world of enlightenment, with that enlightenment, he is culturally embodied and becomes also an agent for the cultural embodiment to his society, which is the process and aim of cultural embodiment in *Modiaain*. Koirala inserts various characters into the novella to expose the various disorders and ill-cultures as well as good cultures, they were existing in the society of his time. The mottos behind the writing of *Modiaain* are to show the ugly faces and functions of the cultures, they were existing in his time, so he wants to eradicate all ill-cultures and to adopt or embody the right culture and also to create the new cultures on bases of humanism, reasons, logics, utilities and he wants also any culture should be for humanity but not for the God. Koirala finds that many myths are as the bases of *the Gita* and the Nepali culture. He enforces that “myths” are just “myths”, they are far away than the practical human life so they do not enact to fulfill any practical needs of human society. Koirala takes myths as apparatuses to create ill-cultures, and through the cultural agendas, rulers rule over the common people. So Koirala presents his sharp discontents on the existing myths based cultures, their nature and functions to the society and human being, therefore he urges either to create a new culture, or adopt, or embody the right culture, that’s why he writes novella like *Modiaain* and creates character like Babu..

In *the Gita*, Krishna is presented as a God, he himself also shows his ethos and logos to prove his divinity and change the pathos of Arjuna. About Lord Krishna and his actions, Koirala raises several questions: is it right to convert a normal peace loving Arjuna into a

massacre agent? How a human being can live without “the attachment”? Is it right to suggest and guide a normal peace loving human being for a heinous war? If Krishna is a God, then why he could not avoid the war? What is the meaning of organizing a bloody war, that kills lakhs of guilty and innocent people? Should common people follow blindly the orders of so called God? Is it right for the common people to get assimilated with the divinity? And so on. Koirala postulates that our cultures are based on such unethical, illogical, non-practical and also even criminal rites and rituals and we are following them blindly. Rulers have used such cultures as apparatuses to rule over the common people, that’s why they impose such type of ugly culture on common people. Koirala requests people that all cultures must be critically analyzed, all ill-cultures must be eradicated, follow only the right cultures and apply properly them to fulfill our needs but not to fulfill the needs of so called God. So, we get his explicit ideas or demands for the cultural adoption and embodiment as well as creation of the new culture.

Babu explores, discovers and analyzes many issues, subjects of his society and culture. He gets solid insights about his society and culture, and these insights become the major sources for his enlightenment and cultural embodiment. Koirala takes the mythical stories as means to fulfill his mission that is to detach the society from the existing mythical non-factual cultures to new liberal, practical and factual cultures. Due to the dictatorship of monarchy, Koirala takes the mythical references or stories from the epic *Mahabharata* and presents them symbolically and metaphorically to tell his democratic liberal ideas for the political and cultural embodiment. Koirala mainly focuses on youths to be educated, democratic, liberal and culturally embodied, and to be also the agents for cultural embodiment like Babu in *Modiaain*. He believes that if youths become the drive forces and sources of any movement and embodiment, then it would be easier for the mass cultural movement and embodiment.

This study comes to the conclusion that Babu's journey to Darbhanga, suggestions and information of Modiaain, Machhuwarin, Mishirji, and others' lead Babu to explore and discover many veiled issues of his culture. His findings make him to forsake his old "to be a big man" culture and to embody "to be a good man" culture. Koirala says that myths should not be the base of the regime, base of our cultures and the youths of new generation should not follow any mythical culture. He urges youths of new generation should be the leaders of this new system and create new cultures which are based on scientific facts, right reasons and public consensus. Such newly created or embodied culture should serve for humanity but not for God or the rulers. Koirala asserts with his concrete postulations that ill-cultures are the major hindrances for the development so if possible, all ill-cultures should be removed and create the new culture, if that is not possible, then at least, we should embody the right culture that functions correctly for humanity and for the development of common people. The novella *Modiaain* is a big source for academic researchers through the cultural perspectives. People related to literature get many new cultural aspects, which are unveiled till date. The main aim of the novella is successfully accomplished by the performances of the major characters so the students of the performance studies should study this novella to understand the arts and effectiveness of human bodily performances to the human life, society and culture.

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