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Cultural Materialism in Krishna Dharabasi's *Radha*

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Abstract

This research paper makes a thorough analysis of Radha authored by Krishna Dharabasi from the perspective of cultural studies based on cultural materialism. It explores the materials of human behavior in the past of nature by applying insights from Marvin Harris' Cultural Materialism: The Structure for a Science of Culture (1979). Dharabasi's Radha explores that our economic, political and ideological systems manipulate images and text of the party to serve their own interests. These images are interpreted from alternative and radically different perspectives, often constructed by placing those images in their historical and geographic contexts. Such images are constructed under the conscious and unconscious influence of material realities. The hegemony of material realities prevalent in Dharabasi's Radha situates itself in the modern era subverting the existing field of Krishna's discourse.

Keywords: cultural materialism, political system, mythology, infrastructure

Krishna Dharabasi's *Radha* incorporates the *Mahabharata* and mainly revolves around the materially influenced world representing the current scenario of modern Nepal rather than depicting preachings of Lord Krishna. In addition, *Radha* represents the modern thought and belief of cultural materialism. It is an adaptation from the ancient Sanskrit epic the *Mahabharata*, presenting *Radha* as a prominent character who challenges the historicity of ancient scriptures and establishes her version of history. Marvin Harris in his *Cultural Materialism: The Struggle for a Science of Culture* states "A basic aim of their strategy was to demystify the social life through deconstruction of the socially created illusions that warp human consciousness" (30). Harris recollects the ideas of Marx and Engels of material conditions that determine human existence and appropriates their notion in the field of

cultural materialism. Hence, this research paper usages Harris's notion of studying social science which employs various material conditions, which have huge influence on Dharabasi to shape *Radha*. Also, this research paper makes interpretation from the perspectives of feminism, psychoanalysis and new historicism, which are prevalent in *Radha* and are a part of cultural ideology, which shapes Dharabasi's *Radha* in the modern world.

The conscious incorporation of modern academic ideologies including feminism, deconstructionism, new historicism, etc. are in the novel while Dharabasi himself justifies *Radha* claiming "this story will subvert all the existing belief" (199). This research paper explores how *Radha* represents the current material realities, feminist perspective and political ideologies under the influence of cultural materialism. Radha's jealousy, longing for marriage, economic and cultural prohibition, and her revolutionist behaviour portrays her as a modern woman. Dharabasi puts sense of jealousy in Radha all across novel. When Krishna was busy with another maid avoiding Radha and her beauty, she confessed being jealous with Sushila and she states, "You don't need to flatter me. I don't have your skills to make myself up. Don't you see Krishna is deeply engrossed in other maids without caring to pay me even a single look?" (45). Cultural materialism assists to recover history, very often from the marginal perspective. In doing so, Dharabasi employs Radha in his *Radha*, to recover her side of subjective experiences that did not get any space in the *Mahabharata*. Dharabasi gives voice to Radha who barely had anything to say in the *Mahabharata*. Radha speaks when she is imprisoned within home after the scandal:

I decided I too go out and speak out my mind come what may! Shy my thoughts shouldn't be considered if that much of fuss was being made about

me? Why should I remain silent and leave my parents to bear so much of torture? I thought I would, at any rate, speak out. (81)

This clearly states how Drarabasi's Radha is present to raise voice against patriarchal society unlike the Radha from the *Mahabharata* who does not own any such voice.

Material condition does not only represent the economy and commodity. Rather in perspective of cultural materialism, "there are behavioural categories; structure, superstructure and infrastructure" (Brown, web). Under behavioral superstructure, he puts art, music, dance, literature, rituals, sports, games, and science. Harris further claims, "The etic behavioral modes of production and reproduction probabilistically determine the etic behavioral domestic and political economy, which in turn probabilistically determine the behavioral and mental emic superstructures" (Harris, 56). Here, etic behavioral modes of production refer to recreational, sportive and aesthetic products whereas mental emic superstructure refers to the conscious, unconscious cognitive goals, categories, rules, plans, values, philosophies, and beliefs. Hence this research paper will find out how emic behavioral modes of production i.e. *Radha* is shaped by domestic, economic and political superstructure. Various parts of society interrelate, as in *Radha*, when one part of society gets changed (Radha from original *Mahabharata*, or the environmental ecology of setting) the other part must also change. Whereas, Dharabasi deploys Radha as a part of society, who gets influenced by economic and political structure. When Radha gets locked up in the palace, she misses being with Krishna and regrets her decision going to the secret picnic. She adds, "I had no courage to run out of the palace; neither could I soil my father's prestige and dignity. Sometimes it occurred to me that attending the night picnic was a serious crime I was guilty of; I should not have dared regardless of the dignity of the entire society and family" (64). Hence, the character of *Radha* including

writer Dharabasi himself cannot be looked at in isolation from the economic, political or ideology system of contemporary time.

The *Mahabharata* is a sacred tale that celebrates the victory of spirituality over materialism. The eastern world philosophy is full of mythical stories. Very often, those stories find thread to connect with real world with geographical and archaeological evidence. The vast sea of parallel stories narrates the supernatural being and supernatural atmosphere of the eastern world. Such mythical stories base on traditions and civilizations itself. The *Mahabharata* is a religious story that involves the existence and activities of a supernatural being such as god, goddess, and several such entities. Whereas Dharabasi's *Radha* gives voice to Radha who is almost mute in the *Mahabharata*. Lord Krishna, an incarnation of Lord Bishnu at the edge of Dwapar Yuga, often depicted as 'GodHead Personality' is downplayed in *Radha*, presenting him in the world of the human sphere as a materialistic being through the perspective of Radha. Correspondingly, Radha in Dharabasi's *Radha* is a lover who is often driven by materialistic values and human infatuations unlike as of demigod Radha who surrenders herself as a devotee to her deity: 'Godhead Lord Shree Krishna'.

As the text is in its modern form despite the plot setting is from the ancient scriptures the *Mahabharata*, the text reflects the situation of the Nepalese Civil War (1996-2006) and it gets its shape with the influence of the socio-cultural behavior of the current time. *Radha* foregrounds the mouthpiece of the story in the modern era also known as Kali Yuga, with the influence of the current economic, cultural and political affairs of Nepal. Krishna organizing the secret training inside the deep forest helps to justify the initial planning for his insurgency as Maowist. This event gives glimpses of current communist politics and revolutionism adopted by Maowist.

Dharabasi's stresses on feminine subjective experiences of Radha and other female characters and their portrayal of warfare. This is the formation and attack tactic of Maoist insurgencies.

The close observation on the intertextuality foregrounds that the *Mahabharata* and Dharabashi's *Radha* depart from each other, and it also explores the significance of the revisionist approach of Dharabashi through cultural materialism. Marcous and Buzney in their analysis of 'Cultural Materialism' define cultural materialism as it analyzes human societies through anthropological studies: "it is a part of the material belief that human behavior is part of nature which shows our political and ideological systems, manipulated images, and text of the part to serve their own interests and these images and text can be interpreted in alternative ways" (web). The reason behind employing 'Cultural Materialism' as the glass to this research is to identify the influences of current political and ideological thoughts in *Radha* that subverts the previously existing mythological discourse of the *Mahabharata*. According to Avidit Acharya *Mahabharata* has "survived approximately 5000 or more years". It does not only contain the history of 5000 years but it incorporates the recent experiences, cultural thought, and ideologies of modern Nepal.

Jonathan Dollimore and Alan Sinfield in their edited collection of the essay *The Political Shakespeare* state "the emphasis on the historical context 'undermines the transcendent significance traditionally accorded to the literary text'" (qtd in Brannigan, 182). It means the word transcendent refers to timeless. There are various forms of the *Mahabharata*: we are still reading today and the signification of this mythological epic has not declined a bit. Thus, *Radha* is a relocated version of the *Mahabharata* which stresses the subjective experience of Radha's life that creates the layer of secondary history under the current as well as historical influences of

infrastructure. Krishna, who seemed to be a savior and spiritual being is counted as a materialist being. Krishna in *the Mahabharata* is the holy being, who serves and helps others. However, Krishna in *Radha* is more materialist who gets changed according to the circumstance. Krishna here easily gets manipulated and affected by the political and ideological system who believes the material values are greater than others. Development of his character throughout *Radha* from cowherd to king, lover to deceiver, and from rustic to urban shows the journey from spiritual being to materialist being. Unlike the *Mahabharata* which presents Krishna as the highest rank of deity who is utmost spiritual, is suddenly taken down as a materialist being.

Dharabasi's Radha chose the life of the spiritual in spite of love with Krishna. Her utopian dream with Krishna turns out to be dystopian when she hears that Krishna marries as well as his world of chaos. People in Braja started questioning his behavior, they said, "is Krishna himself who retained village girls all night in a forest? On top of that, he has become the king now. Will we be able to stand his inebriated soldiers forever?" (272). The ancient *Mahabharata* is spiritual, which envisions the utopian society where everything restores in peace with the grace of GodHead Lord Shree Krishna. While, *Radha* as it situates in the modern era, materiality drives to it which presents the long for the spirituality in this materialistic world.

Harris in his *The Rise of Anthropological Theory, Cultural Materialism* (1968) claims that technological and economic aspects play the primary role in shaping a society. He further elaborates that cultural materialism explains cultural similarities and differences as well as models for cultural change within a societal framework consisting of three distinct levels: infrastructure, superstructure, and structure. Marvin Harris's 'structure' consists of organizational aspects of culture such as domestic and kinship systems and political economy, while the

‘superstructure’ sector consists of ideological and symbolic aspects of society such as religion. Cultural materialism promotes the idea that infrastructure, consisting of material realities; technological, economic, and reproductive (demographic) factors mold and influence the other two aspects of culture. In Dharabasi’s *Radha* as the cruelest King Kansa (Son of Ugrasena) who abandons his own father for the sake of the throne, crosses the limit of exploitation and extortion. “Kansa impeached his righteous father from the throne, sent him behind bars, and declared himself the king” (97). Kansa’s kingship is driven by a materialistic way of ruling that led him to establish himself as a wicked ruler of the Vrishni Kingdom. He not only abandons his father Ugrasena, but also imprisons his sister Devaki and kills her seven children on the day they were born out of the superstitions. Garga Rishi warns Radha not to visit Kansa alone saying “your business and boldness has extremely impressed the king. This inclination of the king toward you can even be to your detriment. It is possible that he will have bad eyes upon you. Radha, in his lifetime, Kansa has not allowed any good and valuable thing to belong to someone else” (122). This statement clearly states how reluctant and lust Kansa was, a materialistic who does not have any morality as a king. W. Elwell further expands Harris’ interrelation of social system:

While the infrastructure is considered to be of primary importance, the structure and superstructure are not mere reflections of infrastructural processes, but are in interaction with the infrastructure. They are capable of exerting a system maintaining negative feedback thereby deflecting, dampening, or extinguishing most system change. The result is either the extinction of the innovation or slight compensatory changes that preserve the fundamental character of the whole system. (web)

Therefore, as the superstructure was not performing well, here superstructure referring

to the prevalent ideology, religion as well as kingship, the structure is seeking a change which, ultimately drives Krishna to fight against almighty king Kansa. Even after the death of Kansa, other than state being democratic and liberal, nothing much changes occur in *Radha*, as the pain of Braja remains same. While expectation of readers is Krishna restores the peace and happily live ever after. However, the war and women becomes the motive of Krishna ultimately driving him to marry 16008 wives in the name of liberation. Dharabasi probably knew in advance and possibly it could be consciousness of the utopian society which, is not possible in the materialistic world. However, if we contextualize Dharabasi's perspective; we witness the fundamental change in *Radha* from the *Mahabharata* as *Radha* adopts the principle of materialism while the *Mahabharata* advocates for spiritualism.

Correspondingly, another event known as 'Raas Lila' which, has an effect throughout *Radha*, could not continue its legacy of spreading love amongst deities and devotees. In *Radha*, it is renowned as a scandal that bound every girl of the village gets banned from coming out of the house. Krishna convinces Gopinis saying: "After three months, I am organizing a grand picnic. I shall meet each of you there. At that rapturous spot in Vrindavan, we shall dance all night. I hope you all will take part" (40). Krishna wants to take out Gopinies from their patriarchal boundary who cannot stay the late night out of their house. Likewise, Krishna joins in the same ground of Gopinis and calls himself as likely to them. However, amongst so many Gopinies, Krishna keeps himself as the only male who enjoys their beauty and their dance. Hence, both Kansa and Krishna in *Radha* are shown as beings who want to celebrate materialism; Kansa being autocratic while Krishna being democratic.

Marvin further claims; "techno-environmental and techno-economic factors in determining other parts of the sociocultural system" (Harris, 519). Similarly, the

exploitation, heavy taxation system, brutality, corruption, and ill political management had contributed to the death of King Kansa. Krishna explains the reason behind the death of King Kansa:

His superstition is driving him into the arms of death. If he had not believed his dream and had not tortured his sister and her husband, killed infant babies, tormented the subjects of his kingdom, and reviled against his own father for throne, his life would not have turned so appalling and torturous to himself. But, Radha, Kansa continued raising his enemies, who would take his life. He has challenged an ordinary cowboy of the Gopa clan to become his enemy.

(91)

Even the superstition belief acquired from a dream, which is part of the 'structure' is the major reason for fueling his own death as his materialistic ideology leads him to believe that the eighth son of Devaki shall be the reason for his death. During Kansa's assassination, none of the Kansa's soldiers fought by the side him. The soldier of Krishna has already covered the whole area of Kansa and freed up his parent's, meanwhile when Kansa ordered his soldiers to attack Krishna none of them came in front including his minister Akroorji. Krishna replied with the reason, "Oh, Emperor Kansa! There's not a single soldier in their disguised forms. You have become a captive to us. Surrender yourself before us" (236). The refusal of their King's orders by his own soldiers shows Kansa's brutality and his misbehavior with his people. Kansa seemed so lust with his power and property, he forgets and ignores the things of moral values that leads to his death. Just like Marvin's claim of techno-environmental and techno-economical is the factor that determines the society. Similarly, Krishna in *Radha* himself admits he does not own any super power. All the myth created out of him is because of bravery he has shown during his childhood to

which people believed, while Kansa took in heart.

Unlike Harris and Dollimore, Raymond Williams, founder of cultural materialism in his *From Marxism and Literature* (1977) states that:

The transition is a historical development of social language itself: finding new means, new forms, and then new definitions of changing practical consciousness. Many of the active values of 'literature' have then to be seen, not as tied to the concept, which came to limit as well as to summarize them, but as elements of a continuing and changing practice which already substantially, and now at the level of theoretical redefinition, is moving beyond old forms. (1575)

In so claiming, Raymond Williams means that literature continuously keeps on evolving and its continuous process. The meaning true for a certain time may or may not be applicable in the future but time finds its own way of presenting and expressing the sentimentality due to the cultural consciousness obtained by environmental ecology and cultural materialism.

Hence, it is very obvious for Dharabasi to express the current political and material values embedded in *Radha*. The most spiritually celebrated and worshiped deity of Hinduism; Shree Krishna is materialistic being who poses the Marxist values for the revolution unlike Shree Krishna of the *Mahabharata* who aspires Arjuna to take part in the war to overcome the materialistic world. When Arjuna mentions "I do not see how any good can come from killing my own kinsmen in this battle, nor can I, my dear Krishna, desire any subsequent victory, kingdom or happiness (Prabhupada 54). He serves to kill those who are on the opposite side of the battlefield as he sees no victory with the victory that comes from killing his own guru and family nemesis.

However, the Lord of the material and spiritual world yet indifferent from

every subject, Lord Shree Krishna convinces Arjuna saying, “while speaking learned words, you are mourning for what is not worthy of grief. Those who are wise lament neither for the living nor for the dead (Prabhupada 80). While in Dharabasi’s *Radha* is not so. Krishna is often found emotional, and revolutionary. When Krishna has to go away from Braja for his higher study, he sees Radha before his journey; “He grew more and more emotional and passionate. Pearl-like beads of tears that gathered on the brink of his eyes started rolling down the lane of his cheeks and ... my face” (110). Elloyd in his *Behavioural Cultural Anthropology: A Review of Marvin Harris’ Cultural Materialism* states “Harris’ account of the way in which infrastructural variables precede the verbal trappings that subsequently develop to rationalize social customs” (285). Therefore the appreciation of Krishna who is just a brave boy is turned into a social customs creating a Krishna discourse who is almighty having ability to fight against Kansa’s fierce government.

In addition, the war preparation against King Kansa quite feels like the Maoist insurgency, which was both political and military. That the Maoist insurgency was born from a combination of political and economic factors is historically undeniable. Owing to the local grievances of marginalized populations, ethnic tensions, and poverty may all be important contributors, Maoist became popular under the supervision of Prachanda and his ideology of Prachanda Path. The war tactics adopted by Krishna and the war against the anarchy/autocratic government of King Kansa are directly relatable. Maoists were fighting against the autocratic government, while Dharabasi’s Krishna fought with Kansa and other kingdoms on the same agenda. The warriors gets trained by Sage Garga at the bank of the Yamuna river secretly to support Krishna in his mission to fight back the cruel ruling King Kansa. Dharabasi, connecting the secret training of moist hiding from the autocratic government says

“The youths had established training on the use of weapons. In fact, Sage Garga was internally assisting them” (158).

Cultural Materialism, studies of the representation of society, state, or economy in the literature of a particular country or time add to our knowledge of the kind of perception, which a specific social group writer has of specific social phenomena and therefore to our knowledge of the history and sociology of shared consciousness. Dharabasi's *Radha* published during the final year of the internal conflict between the CPN (Maoist) and the monarchical state, and the period of political transition that followed. Thus, the events and insurgency more or less are identical of the real events when Krishna says:

The war that is being prepared is for the end of an age and for the onset of a new one; it demands the participation of everyone: the old, the minors, the young ones, males, females, uncles, and everyone. When autocratic cross their limits the voice of rebellion that necessarily springs demands the participation of everyone physically or emotionally. (103)

Moreover, Krishna adopts the Maoist strike tactics as they would hide and attack.

Krishna asserts to Radha, “The war has already started in Mathura. The combatants have moved out of the forest camps after conquering the villagers, they are now advancing towards the towns...hearts” (133).

Cultural materialism analyzes the processes by which hegemonic forces in society appropriate canonical and historically important texts and employ them in an attempt to validate or inscribe certain values on the cultural imaginary. Here, Dharabasi appropriates *Rahda* in the current political, cultural and ideological scenario of Nepal. According to Jonathan Dollimore and Alan Sinfield, authors of *Political Shakespeare*, have had considerable influence in the development of this

movement. In their writing; “Cultural materialists seek to draw attention to the processes being employed by contemporary power structures, such as the church, the state or the academy, to disseminate ideology” (qt. in S. Bharati, 1845). To do this they explore a text’s historical context and its political implications, and then through close textual analysis on the basis of dominant hegemonic position. They identify possibilities for the rejection and/or subversion of that position. Through its insistence on the importance of an engagement with issues of gender, sexuality, race and class, cultural materialism has a significant impact on the field of literary studies. Cultural materialists routinely consider such groups in their engagement with literary texts, thus opening new avenues of approach to issues of representation in the field of literary criticism. It means the ideology of the revolution and feminist perspective all prevalent in Dharabasi’s *Radha* is under the conscious influence of the current ideological ecology. For example in *Radha*, Dharabasi’s friend Lekhnath, who is present in the archeological site says:

Boys, this story will subvert all the existing beliefs. All speculations of Vyasa are likely to crumble. It’s true that the trend of deconstruction has settled quite firmly in our eastern spiritual literature. The story about the sacrifice of Satya Devi in the ceremonial fire, as mentioned in *Shiva Purana*, presents the strongest myth about deconstruction. The story is a powerful example to show how love can veil the entirety of wisdom. (199)

This clearly presents how heavily Dharabasi is influenced by the current academic and social ideologies, which are being justified quite often in the text.

Unlike the Mahabharata where only men and mostly Kshatriya take part in the war as their dharma, in Dharabasi’s *Radha*, everybody ask to join the war including men, women, not limited to the gender and economic classes. Dharabasi presents the

prominent feministic theory prevalent in the current political scenario as well as in the academic sector. Since the Maowist's ideology towards caste and gender is from a Marxist perspective where gender gets treated equally and there should be no racial, economic, or caste-based discrimination. And *Radha* exactly adopts the feminist as well as the Maoist ideology. Radha in *Radha* becomes the listener of all women including Yasodha, Devaki, Eknamsa, Pilli, Sushila, Kunti, Rukmini, and many more who are victims of patriarchal society. According to Binda Pandey in her article 'Feminist Movement in Nepal Historical Footstep Towards Gender Equality' states that "in the third wave of feminism; a socialist feminist perspective from third world countries became dominant and new concept such as empowerment, mainstreaming, affirmative action, etc. came into focus as corrective measures (web, 2016). After 1990, multi-party democracy gets introduced which gives space to women in the House of Representatives and secured at least 5% of women in each decision-making space.

'Radha', herself is a demigod, taken to accompany Krishna to establish love in the world, is employed by Dharabashi who becomes the mouthpiece of present Nepali women. The novel *Radha* begins with the discovery of the ancient manuscript in the eastern part of Nepal. Dharabasi finds a person who can decipher the document, the story of Radha and Krishna begins. *Radha* is the personal diary of Radha herself where she keeps the record of her experience and details of her relation with Krishna. The story begins with the narration of the metal-crafted text by an old saint where along with the writer and other people from the area gathered to listen to it. Incidentally, the old saint happens to be Aswatthama, the accursed and immortal sage, who is wronged and cursed by Krishna way back in the Dwapar era and left to wander around the world carrying festering wounds on his forehead. He introduced himself,

“I am the same unfortunate Aswatthama punished and cursed by Krishna and announced by him to be the worst of all sinners. I am Aswatthama, the accursed son of Drona, wandering around for ages, unable to die” (446).

Radha’s diary is a collaboration of the information from the birth of Krishna, who is a threat to his own nemesis. Her subjective experiences help to set up her side of worldviews. In the novel, *Radha*, “initially, I had planned to write a mere travelogue, but soon i thought it proper to jot down every memory in detail” (433). The saint has declared that the child born from Kansa’s sister would be the cause of his death. So, Kansa locked his sister along with her husband in jail to prevent the prophesy made by a saint to become true. Servant explains: “One day Lord Narad happened to tell Lansa in his drea: You will be murdered by the eighth child of Devaki. After the dream Kansa had decided to keep them in uncleared captivity, albeit with befitting honors” (60). He keeps on killing each born child of his own sister. But the eighth-born child i.e Krishna lives by exchanging it with the daughter of Nanda and Yashoda. In order to save Krishna’s life at any cost, Basudev runs out of jail and meets with his old friend Nanda. Eknamsha replaces Krishna without the knowledge of their mothers, and sends with Basudev where she could be in danger at any time. The fact gets reveled years later when Sage Garga tells the story to Krishna. Krishna without a doubt retells the story said by Garga to his mother Yasoda. Yashoda takes Nanda headlong for deceiving her all these years. She complains that people in the village questioned her fidelity, as her son did not have parents resembling any qualities of Gopas living in Bajra. The questions of Yashoda leaves him speechless but in the latter part, his act helps Krishna grow with safety to kill Kansa and free the kingdom and territory.

Krishna in Radha’s diary appears as a licensed to be willful, who could get

any of his wishes fulfilled. His everlasting sexual desire drives him to marry as many women as he encounters during war. The love of Krishna towards Radha also lay on the ground as he has relations with many concubines and marries eight queens one after another. Their love is more materialistic than on the *Mahabharata*'s Radha and Krishna. *Mahabharata*'s love was spiritual and love exchanged between devotee and deity. Radha states "I felt something like guilt to imagine I was the one: he traooing us in a fix by hiding our clothes on Yamuna bank, engineering the Raas Mandal and making us dance all night in the forest, his making several promises with me in privacy, and all the ways he devised to abuse me" (195). On the other hand, Radha remains unmarried waiting the return of the place where he left her. Meanwhile, Krishna pretends to be busy and never returns to the Barja. Instead, he sends the letter and messenger to Radha to receive her. Radha out of frustration chooses to be an ascetic and moves from place to place. Radha blames him for creating circumstances knowingly and for hedonist behavior: "Krishna happened to set a new bjective of his life: abducting others' daughters and making them his wives" (194).

Radha sets in three different places: initially or the childhood days in Barja, where both Radha and Krishna share their childhood days. Second, Dwarika where Krishna built up the kingdom and spends the rest of his life with his people and 8 other wives in the memory of Radha. Finally, Himvatkhanda, the region south of the Himalayas- a long stretch of land strew across hills and plains where Radha visits as a pilgrim.

Barja comes up with the story of the childhood days of Radha and Krishna as well as mythical stories that force him to be a warrior. Here, they share a lot of things together being from a different family class. Belonging to the rural cow rearing part, this place has given opportunities for boys and girls to mix up and meet accordingly.

All boys and girls play together and swim together in the Yamuna River. Sometimes, they gather together and perform a dance that is called Raas Leela, a dance organized in a group in the region demarcated as Raaz Mandal. This act, later on, became a scandal in a village because of a love affair between Radha and Krishna. Krishna's offer of picnic partaken by many Gopini maids creates a mess in a Braja. The entering of Radha and Krishna into the depth of the forest: "It was the dark place shaded by light from everywhere. Krishna had his right hand in my shoulder; the heat from and their passionate love became famous around the village the very next of their picnic" (8). This incident leads to serious surveillance and doubt from the rest of the villagers. All the girls from the village lock inside their house. None of their parents allow them to meet each other. On the other hand, Krishna is away from the village. Krishna moves away from the village in the name of higher studies. But in reality, he goes to attack and kill his nemesis Kansa. During the time of preparation, many girls and boys joined Krishna's squad including Sushila, a silent lover of Krishna and a competitor of Radha as well as a good friend, and attained martyrdom later.

Radha keeps on waiting for Krishna back to Braja, to win the battle and return. Krishna kills and wins the battle and reinstates his jailed parents to the throne and starts his educational mission instead of returning back to Braja. Soon, there is a rumor that the father-in-law of Kansa was planning to attack Mathura so Krishna shifted the Kingdom to Dwarika. Thereafter Krishna gets busy with his new mission's construction, embellishment, and fortification of Dwarika and again this mission led his visit to Braja deferred. Dwarika becomes the biggest urban city. Radha invigilates Dwarika as:

Everyone could be shocked to see the grandeur there: those wide steets, tall buildings, beautiful temples, clock tower, guesthouse, and several buildings of

the same shape and size standing on a row! Where did such huge amount of property come from? Who planned such magnificent artistry? It's certain that a beautiful city has been created on earth. (175)

The materialistic modern urban city welcomes Radha, but she rather moves on to the rural world breaking the boundary Krishna wants to build. Krishna sends a message to Braja, including his parents to come to Dwarika and settle there. So, most of the people including the close friends of Radha move to Dwarka. She remains behind with frustration and hurt while everyone shifts their shed to Dwarika to a new kingdom of Krishna. She says, "I was tired of waiting for him" (239). As time passes, Radha hears Krishna's wedding with Rukhmini and the seven other wives in a row. Similarly, she hears that Krishna has 16,108 wives together. This made her infatuation for Krishna finally break, and Radha decides to set out on a pilgrimage never to return to married life again. Radha requests her mother "Don't bother about me I have vowed to pass my life as a celibate. It will be better for both of us to free ourselves from all our attachments to this material world" (192). She moves out of Braja together with her friend Vishakha on a pilgrimage across unknown terrains, topographies, and kingdoms.

When Krishna hears Radha's decision, Krishna asks her to travel with him till Hastinapur. He promises to solve the ongoing problem of land between Pandavas and Kauravas. Radha accompanies Krishna up to Hastinapur. While they reach Hastinapur the game of dice has been over, and Pandavas gets exiled for twelve years of sylvan life and a year of disguise. Krishna and Radha depart from here, where Krishna rushes to the battlefield on the other hand Radha is stuck with Kunti. They discuss women's plight and the non-reliable nature of the menfolk; which provokes Radha to loathe men, including Krishna, and strengthen her determination to be a celibate and recluse.

Kunti starts briefing her life experience which she conceives before marriage when she throws her firstborn child Karna into the river. She later on has to compromise with impotent Pandu, who fails to impregnate and accuses her of being barren. So, she has to have an extramarital affair with Dharma, Vayu, and Indra, the fathers of her sons Yudhisthir, Bhim, and Arjun, respectively.

On her stay in Kochnagar Radha is offered metal steels and pen to write her travel account. Radha instead recounts her life right from childhood days to till. Sage says “This story, written by Radha with her own hands, was truer and more reliable. The pundits who always told stories and the listeners who always listened to them too didn’t know this much truth about Radha, a character... cows” (200). After completing her account writing, she shows her interests in meeting Krishna once more and wants to visit Dwarikar. Meanwhile she finds out that Krishna is not in Dwarika rather he is in battlefield Kurukshetra. He is fighting from the side of Padavas, that is going between Kauravas. So, she leaves her writing on the hand of the queen and goes towards Kurukshetra.

After reading the account from the metal plate, the sage continues the story from his own memory. The audience questioned him about the authenticity of the further story as he was not reading Radha’s sheets. The fall of the question compels him to answer that he is the same Aswatthama who has witnessed the battlefield and has his own story of *Mahabharata* which is different from the writing of Veda Vyas, which lacked to collect all the other sides of the glorious war. The novel *Radha*, ends with the sadhu request, “If you can endure, listen now to my version of *Mahabharata*.”

Radha is an autobiography of feminine character Radha. Though the novel is fictional and imaginative, Dharabasi situates the context at the local level providing

the possible evidence of locality. This strategic presentation of Radha focuses on the marginal subject in the story. Disqualifying the canon of myth and religious scriptures, which are supposed to focus on religious and moral teaching. Dharabasi hands his novel to the trifling character of *Mahabharata*, who merely has any significant role other than being a shy lover during Krishna's life in Braja. The mouthpiece of Dharabasi's writing Radha has explored the world which was unexplored in the *Mahabharata*. Dharabasi's novel is more political, which outlines the approach of cultural materialism, deconstruction, feminism and new historicism.

Applied theory cultural materialism is an anthropological study. It studies human behavior which is affected by socio- political situations. Further, cultural materialism shows that the images and text serve the interest of one's own and it interprets the alternative perspectives. It gives primary focus to the material world upon the world of the human mind. According to Raymond William, cultural materialism is "A theory of the specificities of material cultural and literary production within historical materialism" (Jacobthanni, web). The theory of cultural materialism is related with the aspect of Marxism, new historicism and feminism. It is the collaboration of new historicism, which redefines the historical text. Dharabasi's novel *Radha*, has also been redefined by the writer himself. The hidden character from the history has been taken out with her own diary. Dharabasi himself belongs to material world where materialistic things are given more focus than the spiritualism. The novel *Radha* has been centered for the materialistic world, where the spiritual character Krishna and Radha along with the other characters have practices of materialistic view.

Marvin Harris claims "infrastructure is the most critical aspect as it is here where the interaction between cultural and environment occurs." Similarly, Dharabasi

in his text, focuses on material values which is more important than others as it affects all the activities. In the text, when Radha's friend Vishakha was offered for marriage with the old but rich widower. Her parents agreed to give her hand to him, meanwhile Vishaka's father says to Radha:

A boy from a good family has come. He is a suitable one, though a widower. There's no dearth of wealth to address the basics. He owns three thousand cows. Vishakha can live happily, employing as many servants and attendants as she needs. Only that he is a little more aged than her. What difference does that make? She can still have a couple of children. That will suffice for her to live well. Radha please counsel her on our behalf. (302)

Here, Vishaka's father seems more interested in the life of material than the spiritual. He doesn't think that his daughter will be happy with her life or not. Hence, cultural materialism promotes the ideas of material realities through technological economics. Not only Vishaka, but Radha herself is questioned by her parents as she embraces Krishna as the only partner she could imagine in her life. As Krishna is younger and he does not belong to the royal family unlike Radha who is princess of Braja. Mother says:

Why don't you understand it, daughter? The boy, as you know, is junior to you. How could you pick up a junior boy for your husband? Why do you forget that you are the daughter of Brishabhanu and not an ordinary girl? You cannot, at all, be compared with the son of Nanda Rai. Our economic status does match with that of Nanda Rai. We should also be mindful of social dignity. (44)

This therefore proves that, as of modern society, social norms of *Radha* are guided by the economic and political forces. Not limiting to this particular event, Dharabasi

further elaborates marriage which is made possible in dreams of Radha which is the repressed desire. Unlike in the *Mahabharata*, where Lord Brahma the highest priest organizes a marriage of Radha which is true but in *Radha*, the marriage is shown impossible and presented through repressed desire.

Harris' *The Rise of Anthropological Theory: A History of Theories of Culture* (1968) states:

In order to show the cultural ecology is a substance of cultural materialism, two points must be established: (1) in the cultural ecology strategy, techno-environmental and techno-economics variables are accorded research priority; (2) this is done in conformity with the hypothesis that social organization and ideology tend to be dependent variables in any large diachronic sample of sociocultural system. (658)

Cultural ecology refers to the interaction of environment, exploitive devices and socioeconomic habits which strongly influence many of the modes of behaviour.

Dharabasi's *Radha* presents the modern materialistic cultural ecology which is guided by conscious economic and political behavior which emphasizes the current affairs of feminism, psychoanalysis, new historicism and Marxism.

Michal Hutt in his "Writers, Readers, and Sharing of Consciousness: Five Nepali Novel" claims; "in Dharabasi's novel, Krishna's godliness is played down and his miraculous deeds and celestial origins are presented in the form of beliefs, not as absolute truths. While in the *Bhagavatapurana* Krishna's behavior is not governed by the rules applicable to ordinary people... community" (21). Hutt claims that Dharabasi's *Radha* is written being conscious of the current political scenario and is heavily influenced by it. Even though the novel is an autobiography of Radha, the entire novel is in regard to Krishna. And strategy behind doing so is to deconstruct the

myth of Krishna giving justifiable proofs and space to him in the modern era. As Krishna is the central figure of Mahabharata, once he is downplayed, all the rest will be justified along with him. So, Dharabasi presents Krishna as a common boy who is clever and strategic than his college who soon becomes the ruler of entire Bharatabarsa. Many of the reviewer regard Radha is written in feministic approach. Akar Anil in his review of “Radha in Shruti Sambeg” regards, “Radha is a novel of the love, determination and mainly it is about woman revolution against the patriarchal society (web)”. It is obvious to regard Radha as feminist novel, but not limiting within the territory of feminism, Radha is more political who challenge the eastern mythology and establishes itself in new reality.

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada in his *Supreme Personality of Godhead*, mentions the goal of Lord Krishna’s incarnation on earth.

Prabhupada states:

The Supreme Personality of Godhead Himself, Krishna would personally appear as the son of Vasudeva. Before his appearance, all the demigods along with their wives, should appear in different pious families in the world just to assist the Lord in executing His mission. (12)

This tells us that the myth of Lord Krishna is an incarnation of Lord Visnu, who takes birth along with Laxmi and demigods. But unlike this myth, Dharabasi’s Krishna and Radha are very common characters who are not even aware of their fate. Since they represent us and in human form, the shared values in *Radha* are identifiable.

Cultural materialism has been one of the main approaches to fictional texts in cultural studies. Cultural analysis can be used to interpret literary canonical texts just as effectively as it can address popular texts. We can find such an analysis in the work of Raymond William. Williams’ work has been highly influential in all kinds of

ways. In contrast to traditions of works on the political economy of culture, production, specific texts, rather than on the larger structures and processes.

According to William in his *Marxism and Literature*, 1977:

cultural materialist is the model of analysis, in which critical categories by means of which literary and other cultural parts could be formed could be viewed as part of larger cultural formations, subject to the 'pressures' and 'limits' of social processes that included economic change and class dynamics. (203)

In the novel, Kunti blamed her parents who were so blind to the wealth and material part, they could identify between wrong and right. She was married to a blind man Dhritarashtra who is not able to impregnate both wives Gandhari and Kunti. They blame to be infertile, which hurt them and make them cry in solitude. She shares her experience "Wealth, after all, is not the terminal point of happiness. But look at my fate! Though it was plain that Dhritarashtra was blind, my parents handed me over to him. Everyday, I have led him to bed, hold his hand, and make them move all over my body" (402).

Dharabasi in his novel has an additional part of feminism. Cultural materialists collaborate the ideas of feminism. Weedon, in her text, *Feminist Practice and Post-Structural* theory, elaborates:

"Feminism is a politics. It is a policy directed at changing existing power relations between women and men in society. These power relations structure all areas of life, the family, education and warfare, the worlds of work and politics, culture and leisure. They determine who does what and for whom, what we are and what we might become". (Weeden, 142).

Weedon, defines feminism as a power relation which is structured by a certain power

and political power. Likewise, Dharabasi's *Radha* is a feminist novel, where it departure from the tale of Krishna's tale. The writer has come up with the hidden female activities and their suffering in the novel. The exploitation of women was hidden behind the bravery work of Krishna. In *Radha*, women's perspective questions the traditional notion of truth making, where the reality is hidden. In novel,

My child! If anyone has been subjected to maximum violence in the world, it's women. Men think a woman's body is nothing but exploitation. No one- not even a brother, father, or son on a woman's savior. Everyone is an exploiter. In their eyes, every woman is a commodity to be exploited. In their eyes, every woman is a commodity to be exploited. (286)

However, in the *Mahabharata*, the women are idealized and worshipped as a form of god. Krishna's marriage to the eight wives along with 16,008 Gopinies is the act of savior. But Dharabasi's through the novel has presents it as an act of exploitation. The women are not worshipped but they are used on the basis of the men's will.

Similarly, in the *Mahabharata*, the savior Krishna's and his love for Radha is spiritual. Though they are not married, Krishna seems devoted towards Radha's love. But in Dharabasi's novel, Krishna has become like an ordinary man, who keeps on changing women for his satisfaction. His act is called out the act of joy and probably he was transmitting the disease too. Krishna after abducting Rukmani, he sets a new objective in his life to abduct other's daughters and make them his wives. Dharabasi in *Radha* states, "He kidnapped and eloped away the daughter of whichever adversary he had to fight with, and as the trend continued, he happened to collect many wives even after Rukmani. He married seven other wives besides Rukmani: Kalinda, Satyabhama, Satya, Sati, Nagnajiti, Jambawati and Laxmana" (288).

In addition, women's writing about women for women is not necessarily

always a politically radical or confrontational act aimed at achieving gender equality. Sometimes it focuses on the consciousness of a female protagonist, which does not promote a role model for assertive women. Likewise, Radha, a protagonist in Dharabasi's novel, has to suffer in her life, beginning in quarantine to be betrayed by his love who married 16,008 Gopinies. Still Radha, built up herself to devote her life by moving on pilgrimage. Dharabasi in novel says,

Radha, men have heinous infatuations for looks. They forget their duties and dignities just in a trice. Do you think Krishna married Rukmini before forgetting you? And later, when he saw you in front of his eyes, he immediately forgot Rukmini. Since nature has bestowed them with less bodily responsibilities, they keep themselves willful. For us, our own bodies are a burden to us, aren't they? (407)

Luce Irigaray, in *The Blind Spot of an Old Dream*, interrogates Sigmund Freud's patriarchal psychoanalytic discourse. The discourse of women is a 'riddle', one which remains murky and troubling. In fact Irigaray uses the term, 'logogriph' which is a complex riddle or puzzle composed of linguistic and poet word games. Similarly, Radha claims that the patriarchal notion thought women as an object. In Radha, "for men, our bodies are nothing but commodities to exploit, to be sucked and abandoned" (301). Similarly, an infant girl child serves as scapegoat in the tale. The girl who is born at the same time of Krishna's birth is sent to be killed in Kansa's hand whereas Krishna was hidden from Kansa's knowledge to take revenge on their enemies. The conversation between Radha and Devaki, in which Devaki reveals the truth and portrays patriarchal thought. Krishna was named as a big deed and the Eknamasha has to sacrifice for the great deed. Devaki says,

"The girl and Krishna were born on the same night. Their ages differed only

by a few hours. Handed over to Kansa to be killed for saving Krishna's life, she had been caught in the snares of death right at the time of her birth. She was kept in the dark about who she was, where she was growing and who was raising her" (190).

Similarly, Kalpan defines feminism "has developed... a political language about gender that refuses the fixed and transhistorical definitions of masculinity and femininity in the dominant culture" (229). The definition of femininity changed with the development of political language. In which femininity used to be called as gender only but the changes came up with different meanings. Likewise, Radha worked in replace of her father, she took up all the responsibility which her father being a male member of the society used to do. When Kansa praised her being a girl she worked like a boy. In return Radha replied, "Your Majesty! In administration, there is no difference between sons and daughters. Daughters can be equally courageous, alert. And diligent like sons. I am only an example" (187). She showed up that no female is weaker on the basis of work. Further, Sushila along with other girls of Braja joined Krishna's camp even after they were warned that there would be no return.

Furthermore, woman being part of the world has always needed to be hidden from their deeds. As in Krishna's tale Radha has been hidden. Her support for Krishna and wanting both were hidden in Krishna's tale. Here, Radha comes up with the feminist view, she comes up with the condition and thought of every women, who are victim of Krishna and so called patriarchal society. During Radha's visit to Kunti, she shares many more things with Radha. Mother Kunti was also one of the victims of so-called patriarchal society. Kunti says, "Radha, we the women enduring people. We have been asked merely to tolerate, just bear and persevere. We expected to forget all of our love, interest, inclination and everything else. If you can, you too forget your

love” (405).

Dharabasi’s *Radha* follows the footsteps of second wave feminist (1960s-1980s) where activist and theorist were highly influence with the body politics. This wave feminist viewed women’s cultural and political inequalities as encouraged women to understand the aspect of their personal lives are deeply politicized and as the sexual power structure. Later on Carol Hanisch coined the slogan, “The Personal is Political” which lasted till the second wave of feminism. Similarly, the second wave author Simone de Beauvior in her text “*The Second Sex*” argues that the women have historically been considered deviant and abnormal and contends. The women were considered as the ‘other’ where whole humanity was defined by men, including women too. Dharabasi’s *Radha* states the great women in the novel who have sacrificed their life for men. Eknamsa for Krishna as an infant, later on Sushila on war, both the mother Yashoda and Devaki were apart from their real child, Radha gave up her kingdom as well as her identity for the love with Krishna. Similarly, other women like Draupadi, Kunit, Pilli, and Vishaka too sacrificed whose deeds were not presented in the ancient tales.

Male are always superior and ideal, and women need to follow their footsteps. Crossing out this idealistic thought, second wave feminist theorist revisit the idea. However, reading a text against the grain shows that the fact changes the colour when one changes the vantage. Therefore, the writer questions over the truths of mythological, scriptural, religious or historical and proves they are constructs of a logo-centric mindset, which is always under eraser. As Irigaray, use the term ‘logogriph’ which investigates the theory of Freud. Irigaray, tries to present that, women are not weak as they are present in the male canonical writing, rather, their identity and deed are hidden from the canonical writing. For men, women are just a

body and they lake in infatuations. Here in *Radha*, the talk between Radha and Draupadi's comes up with the hidden pain of a female. Draupadi has been the wife of five brothers of the same house against her will. Radha says,

There were similar woes in the feminine grievances of Kunti, Eknamsa, Draupadi, Pilli, Vishakha, Rukmani and others. Each of them was unhappy with either her husband or her lover. I was myself a victim of it. I resolved that such tragic stories of women doomed to bear great tragedies at the hands of their irresponsible husbands would be the messages of journeys ahead. (407)

Radha realised that each and every women in the society living with the male has been directly or indirectly affected. Either in the name of social construction or in the name of love. Women are targeted in every step which are not presented in Krishna's tale.

A woman is always named for the sacrifice, where from the birth to the death she has to give up her life for the male member of the society. For instance, Eknamsa who was just born baby is sent to the suicide mission to save the savior Krishna, who later on killed his own maternal uncle and captured his kingdom. On the other hand, the male ego has given the name for the women's protection. The mother of Krishnas' Devaki has to be jailed for her whole life and has to see the death of her seven sons. Kansa jailed her in fear of his own death and called for protection. Later on, Eknamsa became the scapegoat to save Krishna. Devaki and Yashodha both were fooled and were separated from their own child. Their womb was questioned by the society when it was identified the child was own but also they console each other by saying;

Yashoda's sister, "Sister, we both have wounds smoldered by the same burning log. We share the same worry. The tears and smiles of both of us are

laden with the same emotion. Krishna and Eknamasha are brother and sister born on the same day, at the same moment of time. They came out of one womb but found life in another. So they are common progenies. Anyways, our wombs have attained success. Nanda Rai and Basudev made use of our wombs to play their political games and got a rascal eliminated. We should be happy about that. Let our children be winners everywhere. May God bless them! (253-254)

The creatures called humans are mysterious. They always act in a mysterious way, no one can say what will be their next step. Likewise, people who were living in Braja since their childhood and also whose generation passed their life in Braja acted as if they never have been to Braja. She says that they were so lusted at the beauty of Dwarika that they forgot Braja so soon, which surprised Radha. Shashikala said,

I met many of our friends including pallavi, Shyami, Rudri, Gauri, Chhali, Devi, Ulupi, etc. They are no longer simple and gullible as they were here. Rahda, believe me, they have become far more clever and dynamic. Their dresses, accent, gait, and everything else changed. They have been gripped by the busy and fast life of the town. They have become totally urban. They reached there quite early, together with their parents. (262)

Dharabhasi has shown that nothing in our life is certain and nothing remains planned. We have to act like we get the opportunities. Likewise, people of Braja get opportunities to migrate to Dwarika and change their life there. We need to be ready to adapt the change. Radha in the novel is ready to accept the change. Rather she seems to be lamenting over the past and stays in Braja. She is accepting Krishna to be there for her as he promised.

In the novel Shashikala tries to convince Radha to accept the change and move

on. She says, "Promises, commitments, and vows are all momentary. Man cannot honestly maintain any of this. Those who stand by their vows and commitments too are never happy in their life... we must live a free and unbound life. We must allow it to constantly move ahead" (263). Since all the possibilities, her desires and will came to an end, she decides to move on forward rather than staying at grand gifted house 'Radha Bhawan' by Krishna. This clearly shows the obtained ideology of breaking from patriarchal society. 'Radha Bhawan' is the symbol of patriarchy, Krishna wants to bound her and limit her within the territory and even at the edge of life, he wants to obtain her, makes her his commodity. However, Radha breaks through the thread of fenced wire and moves forward in search of enlightenment.

Cultural materialism does not always study how materialistically a society is formed, rather it is a progressive humanistic approach which regards culture as a whole process and nothing cannot be isolated. The journey of Radha, walking away from Krishna points towards the progressive society. She represents the modern woman who does not rely on patriarchal wealth but seeks her own identity.

This research paper finds that the literature is the part of culture and is heavily influenced by the material values. Values like political affairs, economy, religion, ideologies, etc. shape the literature. As of *Radha*, despite it owns a historical and religious background of an ancient time, *Radha* could not stand on that only, rather it carries the writer's sympathy towards feministic approach and other major ideologies of the twenty-first century. Dharabasi's *Radha* offers the reproduced historiography which is shaped by material realities also known as infrastructure under the influence of structure and superstructure. As a result, in the era of subjective historiography, *Radha* becomes the landmark for future research. The new cultural ecology created in Dharabasi's *Radha* is appropriated in the context of Nepal and carries many of the

glimpses of parallel events including the feminist discourse, war, politics, revolutions, etc.

To conclude, Dharabasi's *Radha*, is revision of history which gives voice to the voiceless and marginal character and situates itself at the modern age. Under the influence of cultural materialism, *Radha* is politically, socially and ideologically situated at the time of the end of civil war. It carries the scenario of civil war as well as the glimpses of the ancient Sanskrit Scripture: *the Mahabharata*. Since the Mahabharata is the transcendental creation, it still carries the progressive ideologies about spiritualism and justice while Dharabasi's *Radha* tries to merge the spiritualism, justice of the ancient world and cultural materialism, feminism of the modern era. As *Radha* is the creation of humans, so every human is consciously or unconsciously driven by material ideologies, religion, politics, economy or we can say cultural ecology. The ecology presented in the Dharabasi's *Radha* represents the ecology of the current time of its publication. Departing from the existing practice, Dharabasi gives the voice to Radha under the influence of current gender politics. As subversion and the marginal voices became prominent during the first decade of the twenty-first century, Dharabasi could not be indifferent from it. Similarly, the love shown in Dharabasi's *Radha* is more humanoid and materistically driven as it is not offered surrendering as in the *Mahabharata*, neither is it love to devotee. Many glimpses are shown, including the longing for marriage of Radha and Krishna's will to fench Radha within his territory, or Krishna's justification of marrying thousands of wives.

Therefore the applied theory: cultural materialism in Dharabasi's *Radha* proves that, *Radha* is the creation of modern society which embodies the progressive values of the ancient scripture also departing way and beyond challenging at the same time embodies the current prevalent major ideology of feminism, historicism and

Marxism, not only the ideology, but the society and its ecology in totality. Dharabasi foregrounds the start of the novel at eastern archeological site at the current situation and the main intention of doing so I believe is rather to present *Radha* as material *Mahabharata* of the modern world. This incorporates the modern thought and celebrated ideologies to subvert the existing phenomenology giving equal focus towards degraded cultural practices like: materialistically driven society, lust and love, war, wicked politics and long lost morality. Such images are constructed under the conscious and unconscious influence of material realities. The hegemony of material realities prevalent in Dharabasi's *Radha* situates itself in the modern era subverting the existing field of Krishna's discourse.

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