

TRIBHUVAN UNIVERSITY

**Contradictory Representation of Animals as Friends and Enemies: A Study of
Modern Nepali Fictions**

**A Dissertation Submitted to the Central Department of English, T. U.
In Partial Fulfillment of the Requirements for the Degree of
Master of Philosophy in English**

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Letter of Recommendation

The thesis entitled “Contradictory Representation of Animals as Friends and Enemies: A Study of Modern Nepali Fictions” has been prepared by Shiva Prasad Sharma Rijyal under my supervision. I recommended this thesis to be submitted for the viva voce.

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Letter of Approval

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Abstract

This research project entitled “Contradictory Representation of Animals as Friends and Enemies: A Study of Modern Nepali Fictions” explores the opposing roles of animals in Narayan Wagle’s *Mayur Times*, Rudraraj Pandey’s *Rupamati*, Amar Neupane’s *Seto Dharati*, Dharmendra Bikram Nembang’s *Rato Bagh*, Lainsingh Bangdel’s *Langadako Sathi*, Nayanraj Pandey’s *Ullar*, Bijaya Malla’s *Anuradha*, and Dhurba Sapkota’s *Akalpaniya*. In these fictions, animals have metaphorically been used. At times, they become objects for daily assumption in the best interests of humans. Other times, they become objects of comforts and luxury. Novels project human-centric visions while the animals are sidelined and denigrated. Lack of modest deportment is strongly noticed throughout these fictional works. In that way, humans have been glorified while animals are undermined. In them, glorification and magnification of animals are all human centric, rather than ecologically justified. This challenges the notion of ecology under a broad-spectrum of nature. The first two chapters square the human-animal relation in crisis by using animals as metaphors, symbols, and proverbs. Even if the animals represent loyalty, honesty, connectivity, togetherness, and affinity with the people in nature, humans in the fictions challenge these values. Man's anthropocentric vision in the use of animal metaphors as foes and friends replicate how humans intend to conquer and control other species in the same ecological chain. In that line, modern Nepali fictions portray bio-centric and anthropocentric assumption between humans and animals. More clearly, the fictions represent harmony and disharmony. Chapter III and IV prove human-animal relational contradictions of our societies through the lens of characters’ reactions. This thesis clearly illustrates contradictory representation of animals as

friends and enemies in nature, an explication of anthropocentric cultural embodiment of Nepali society.

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I. ~~Introduction:~~ Representing Animals and Humans in Nepali Fictions

Nepali fictions ~~including~~ *Mayur Times*, *Rupamati*, *Seto Dharati*, *Rato Bagh*, *Langadako Sathi*, *Anuradha*, and *Akalpaniya* represent ~~the~~ animals as friends and enemies. Using eco-critical insights, I explore how the representation of animals as friends and enemies is rendered in these Nepali fictional texts. This research also focuses on the relations between humans and animals existing throughout the modern Nepali fictions. ~~Precisely~~~~particularly~~, this thesis ~~explores contradictions in human's responses to animals in an ecological sphere~~~~reveals how Nepali fictions have been contradictory toward the animals or the animals have been treated as friends and enemies.~~

Modern Nepali fictions ~~mentioned above~~ have adopted ~~the~~ animals contradictorily. ~~The animals have been used as symbols, proverbs and metaphors.~~ They have ~~also~~ been treated as ~~the~~ luxurious objects. They have been used as friends nine times out of ten from the beginning to the end of the fiction. This application means the fulfillment of human's desires, ~~wishes and requirements.~~ The representation of *Akalpaniya* animals means the just *Rato Bagh*, manipulation and exposure for human's interests through the fictions. Though *Langadako Sathi*, *Ullar*, *Anuradha* and assume the theme of ecology as the animals have been used as friends whereas *Rupamati*, *Seto Dharati*, *Mayur Times* disregard the animals as enemies under the human centric garb. This exposes the bio-centric and anthropocentric representation of the animals in the fictions. As a result, they have been sidelined, and exploited. Therefore, such kind of representation varies through Nepali fictions which I am going to analyze in this project. Mostly, I have tried to answer the following questions through my thesis: Why have the animals been behaved as friends

and enemies? If the animals represent different qualities, such as beauty, honesty, and ugliness, then what do they mean? If the animals are mistreated, how an imbalance in nature is created? Why do the humans and animals have an equal role in nature? Why do people kill, torture, sideline, and silence the animals? How is nature balanced and harmonized? What happens if human and animal roles differ and lack uniformity?

Animals and humans are the elements of nature. They play an equal role in nature. They have connectivity and interdependence. Barry Commoner underlines this relationship: "Everything is Connected to Everything Else" (33). But for ages, animals have been isolated. They have been killed for luxurious items. They have been charged mercilessly. Graham Huggan and Helen Tiffin in *the book Postcolonial Ecocriticism: Literature, Animals, Environment and Helen* speaks out, "[...]"

Moreover, our training in 'reading animals, from childhood on, tends to ensure that we interpret texts of all kinds about animals anthropocentrically, trapping them in distinct representational categories, e.g. animal specific for modern-day populations as primarily symbolic: they are given an exclusively human significance, a 'whole repertoire of metaphoric associations' (Mitchell 1998: 67); literary genres. Above all, most animals through some more obviously than others exist the primary and often only referential context and field of purchase of which is 'man' (139). So, man is the exploiter who uses animals exclusively and metaphorically. But they have relations to each other.

Arthur Schopenhauer in his essay, 'The Will in Nature' depicts, "Everything is entirely in Nature and Nature is entire in everything". She has center in every brute. It has surely found its way to existence, and it will surely find its way out of it" (392). Schopenhauer means that nature assumes everything as equal to each other and everything has connectedness.

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The modern Nepali fictions represent animals in various ways. The animals are glorified and denigrated. *Mayur Times*, *Rupamati* and *Seto Dharati* have denigrated the animals as they have been used as enemies/ others. They have been adopted as symbols and metaphors, but they are intended to mean for humans. Rudraraj Pandey mentions, “Rupamati worked like a donkey out.”(31). Such kinds of metaphorical assertions are abundant in the above fictions ~~too~~ on the one hand, but on the other hand, *Rato Bagh*, *Langadoko Sathi*, *Anuradha* and *Akalpaniya* glorify the animals as beauty, dependence and necessity of nature. These fictions show the connectivity and dependence between humans and animals in nature. In *Ullar*, Pandey writes, “The ways were closed to reach home; no difference was even if she was needed. Basanti’s body was shivering like being felt with cold. By seeing so, Premlalawa also started shivering” (My Translation 42). In this regard, we find the relation between Premlalawa and the mare indicates that both are ecologically elemental in nature. Both feel necessitated to each other. Such sort of human-animal connection ~~is rooted~~ is rooted in the other fictions too. This study unlocks the treatment ranged in the fictions between man and animal.. They represent them as friends and enemies. Such a representation valorizes honesty, love, necessity, ugliness, hate, etc. which makes us assert that Nepali fictions are still cold, indifferent and positive toward the animals as the fictions glorify and denigrate them for their needs. People just laugh at animal’s agonies and pains. They do not have humane emotions for animal’s difficulties and pains. It is the conflicting position of Nepali societies, too. Moreover, Nepali fictions have lacked the ecological sense of harmony, equality, inter-dependency and co-existence. Such lacking is deeply rooted in the Nepali fictions which I am going to explore in this writing.

Narayan Wagle, Rudraraj Pandey, Amar Neupane, Dharmendra B. Nembang, Lainsingh Bangdel, Nayanraj Pandey, Bijaya Malla, and Dhurba Sapkota illustrate the animals' position as friends and enemies. They also reveal that the animals have been objects of luxuries of humans. Human's treatment as self-centric and self-interested is revealed in the fictions. Animals have been magnified for domination and oppression. Overall, the fictions have challenged the assumption of ecology under either of the human's pretexts. Lack of relation of plants and animals is extensive in the fictions. As *The Oxford Advanced Learner's Dictionary*, the 8th edition defines ecology as, "The relation of plants and living creatures to each other and to their environment" (482). The relation of animals to the environment has been glorified and denigrated in the fictions. Dhurba Sapkota's fiction *Akalpaniya* epitomizes such glorification and denigration. He writes, "[...] what happens to this dog if I die? I feel worried. To say mine is the dog." (58). This highlights the relation between the narrator and the animal and ~~valorizes love~~ [valorizes love](#), attachment and connectivity. Similarly, in *Ullar*, the denigration and the hate is spilled out and highlighted. Pandey rhetorically questions, "[...] who stop to whom 16-17 people sat on the tanga" (My Translation 34). It shows that humans do not care the animal if they have an opportunity. Their self-veiled ego is the source of exploiting the animal. This also challenges the notion of ecology as told by German scientist Ernest Haeckel conceptualizes ecology as "the body of knowledge concerning the economy of nature- the investigation of the total relations of the animal both to its inorganic and to its organic environment [...]" (qtd: in Bate, Romantic: 36). As Haeckel has exposed, in *Ullar*, relation between the mare and the human is unfolded in Haeckel's line of argument. Connectivity between the mare and Premlalawa and the mare and people is investigated in the fiction. The treatment showed by Premlalawa and people toward the mare establishes love and hate. This

leads to the tension between the bio-centric and anthropocentric visions of the people toward the nature in general and the animals in particular. Thus, Nayanraj Pandey highlights hate between human and non-human entities as the subject matter of his fiction.

Symbols and metaphors have widely been applied in the Nepali fictions, but such a use is crucially perceived for human's sake and fulfillment in the fictions. Living in nature for humans and animals is common as the Earth is the common dwelling place. The human love and affection exist for animals on Earth. However, Nepali fictions lack such an eco-consciousness. Therefore, an environmental justice is needed to create equality, connectivity, and affinity between humans and animals. Robert Maynard Hutchings underscores inherent connection between human and non-human in *Books of the Western World: Montesquieu, Rousseau*, "According to Naess, in order to avoid tyrannizing over the non-human realm, human beings must adopt an ethic of "identification" with all things, a mode of relationship involving "an extension of sympathy that reaches so far and becomes so constant that the self loses any desire to differentiate between itself and the world (Pite 362)[...]" Here, Robert suggests that we should have ethics of identifications with all things of nature. Such a notion creates harmony in nature. But such affiliation between humans and animals is not uniform in the modern Nepali fictions. This lack of uniformity is rooted in Nepali fictions, which establishes them as contradictory toward the human-animal connection.

Finally, to show the contradictory representation of animals as friends and enemies rooted in the modern Nepali fictions, I have divided this research work in four chapters. The first chapter has briefly dealt with "the Representing Humans and Animal in modern Nepali fictions". It gives a short glimpse on how the fictions have

represented the animals as friends and enemies. Then, keeping the ecology as a background, this project in the second chapter under the topic, ‘Representation of Animals in Modern Nepali Fictions’ goes on exploring how the representation of animals in multiple forms. The sub-headings under this chapter include ‘Animals and Human Cruelty in *Mayur Times*’, ‘A Divisive Representation of Animals in *Rupamati*’, ‘Debasement of the Animal World in *Seto Dharati*’, ‘Humanity and Animality in *Rato Bagh*’, ‘The Together-ness between Human and Animal Bond in *Langadako Sathi*’, ‘Human’s Dualistic Behavior toward Animals in *Ullar*’, ‘The Human-Animal Relationship in *Anuradha*’, and ‘Animals as Friends and Enemies’ in *Akalpaniya*.’ Then, in the third chapter, it further explores the ‘The Animal Harmony and Disharmony’ at the backdrop and foundation of eco-criticism along with the vivid revelation of the modern Nepali fictions. Moreover, in this chapter, I have unveiled how the animal harmony and disharmony is created. Finally, this research project has come to the final chapter ‘Contradictory and Harmonized Positions of Animals in Nepali fictions’. In this chapter, I have, in essence, claimed that the modern Nepali fictions represent the animals contradictorily. In the fictions, animals are left to be talked merely, silenced, misbehaved and even killed. Graham Huggan and Helen Tiffin propose an idea of establishing the relation with the animals. In *Postcolonial Ecocriticism*, they argue: ‘Thus, while animals may remain a mystery to us, and while our relations with them certainly demand rethinking, such challenges can only be undertaken once we acknowledge our fundamental need for emotional attachment to other animals that we (therefore) are ourselves’ (201). In their line of argument, human’s emotional connection to non-humans is indispensable to existence. Only then connectivity is established and realized between the humans and the animals. However, humans no matter how advanced they have totally failed to realize

man's connection to animals in particular. If we know the animals, we are known who we are. But such assumption is not felt in the Nepali fictions. According to the fictions, we ~~are superior~~ are superiors ~~to~~ animals rather than ~~and~~ non-living entities. The Nepali fictions have sought an equal and sound ecological treatment for the animals which I have scrutinized analytically in the methodical frame of eco-criticism. Richard Kerridge in "Environmentalism and Eco-criticism under the book *Literary Theory and Criticism: An Oxford Guide* states the task of the ecocritics: "[...] This is the considerable challenge facing eco-critics. Their modest task is to analyze and evaluate environmentalism in culture" (535). Kerridge claims that the modern Nepali fictions have adopted animals and environment for the sake of the people and their wish fulfillment. This cultural practice and trend of using the ambience and animals reveal the fact that our Nepalese society is still apathetic and indifferent toward the ecological justice of the animals and needs the ecological reclamation. To the core, Nepalese fiction writers have not granted the eco-friendly space in their fictional world which is the focus of this research work. If the writings are based on ecological treatment toward the humans and non-humans, balance is created in the world. At last, the fear of planetary apocalypse will be minimized.

II. Representation of Animals in Modern Nepali Fictions

Animals and Human Cruelty in *Mayur Times*

Humans and animals are the elements of nature. Both play an inscrutable role in nature. Nature is balanced if they maintain an ecological honor, loyalty and integrity. If they have the enmity and hostility, whole structure of the nature is disturbed. The space and niche between the organisms and environment is questioned. Therefore, maintenance of harmony in nature and sound representation amongst the biotic organisms and handling the elements of ecology are required. Then, nature becomes flourished with harmony and amity among all creatures and elements of ecology.

Narayan Wagle's second fiction -*Mayur Times* captures the role of the humans and animals in nature. Its story is based on the politics during the Maoist insurgency. So, the humans and animals face the difficulties. But the animals are victimized under the humans' activities though they are equal to humans in nature. In this regard, their role and representation is very unique. No uniformity is found in the fiction as the representation of animals and birds are not praiseworthy.

In the fiction, many dogs are killed and fed with toxic foods. In this part, the narrator foresees bad omens for the future. If the dogs are killed, the kidnappers easily enter into the village and get ransom and steal things from the villagers. After they are killed, they are taken in the cart. Lisara, the main character feels so shocked. "The girl loves one white dog which is lovable to her. Both are lovable to each other. Killing dogs makes everybody aware of the status of the future" (My Translation 12). We perceive the reality that dog is ill-treated that the dog is used as a friend and an enemy in the fiction reveals out human apathy and self-centeredness. Such human centrality and exploitative behavior are prevalent in the fiction. The behaviors as lovable and

shocking towards the animals vividly indicate that the fiction is ~~contradictory~~ incontradictory in terms of representation of human-nonhuman ~~relationships~~ relationships.

These all indicate that the animals and nature as a whole are elements and tools to enjoy and talk with. Using animals as luxurious items for amusement are the main tasks in the fictions which indicate that animals under ecological atmosphere are mistreated. The human centric enjoyment amidst the natural entities is highlighted in the fiction. No indebtedness and harmonized behavior are there in the fiction. Such kind of treatment toward the animal as it is the part of ecology raises the question that the animal has no roles in nature, but the animal has big roles as it is stated in the fiction as, “After Parag Yadav who goes to village, he feels sound with the natural activities and animals. She watches birds flying, he goes nearby lambs and she plays with” (My Translation 53). There is the close relationship between Parag and lambs. Butterfly is taken by her as a memory of the garden. They go to the resort; Lisar puts the DM on the rhino. The tigers are not seen. They talk about animals, but no safety measures and even their related race of animals, that embellish our forests, amuse our walks, and exclude solitude from outmost shady retirements. The fiction mentions as: “[...] From these man has nothing to fear; their pleasures, their desires, and others” (My Translation 177). These all expressions mean that people talk on the nature and its entities for their ~~benefits~~ benefits. Such expressions clarify that neither hate nor love for their justice for animals is elaborated in this fiction.

Oliver Goldsmith ~~glorifies animals~~ glorifies animals as their works are to enliven the nature even though they show their own emotional behaviors sometimes. He posits: “We now come to a beautiful and loquacious race of animals that embellish our forests, amuse our walks, and exclude solitude from out most shady retirements.

From these, man has nothing to fear; their pleasures, their desires, and even their animosities, only serve to enliven the general picture of nature, and give harmony to meditation” (3). In Goldsmith's perception, it is meant that humans and animals have no bad connections to each other. - Precisely, there is a lack in terms of positive representations between humans and animals in the modern Nepali fictional writings. But we can find infrequent representations in the fictions. Without illustrating such a ~~connectedness, Nepali~~ connectedness, Nepali fictions project inherent ~~contradiction, contradiction~~ it leads to human's recurring exploitation of animals. But such relatedness between humans and animals is out of seen in the fiction. Such kind of treatment in the text creates the controversy and contradiction and it leads to exploitation of the animals. As a result, the ecosystem collapses.

In the fiction, the behavior toward the animal is one sided. The dog has no space to speak. Personal treatment is prevalent there. Such deportment creates a serious issue that the fiction has not justified the animals and humans as friends. Rather, they are the opposite poles of the same magnet. The interconnectedness and kingship is created with animosities. It is stated: “Wild boar is eaten during the Raja's period” (My Translation_189). Animals are represented as the items of luxury, an obvious ill-treatment to nature. Animals are the part of the ecosystem. If they are mistreated, then the chain of ecosystem or the web of life is under crisis. This kind of crisis also affects ~~to~~ other plants and creatures of the earth.

A.S. Atwal and S.S. Bains quote ~~in Applied~~ Applied Animal Ecology (1974): Odum (1971) defined ecosystem as, “any unit that includes all the organisms (i. e., the community) in a given area interacting with the physical environment so that a flow of energy leads to clearly defined tropic structure, biotic diversity, and material cycles (i.e. exchange of materials between living and non-living part) within the

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system” (119). If we base on the Odum’s definition of ecology, *Mayur Times* is just a fiction having no justice to the animals. Human monotonous use and application of the animals are stated everywhere which indicates the human’s cruelty toward the animals. Within the ecosystem, all animals are counted as an equally significant, but the fiction has challenged such connectivity and relatedness in the system.

Interactions from the human’s voice are pointed up in the fiction which shows the negative and exploitative tendency of humans towards the animals.

Alison Hills writes in *-Do Animal Have Rights?:* “Any animal that can suffer has moral status: it matters morally when it is harmed. In this respect, all sentient animals are genuine equals. It is therefore wrong to treat animals cruelly. It is wrong to kill animals for trivial reasons. We do not have dominion over the natural world” (228). As Hills has pointed out, animals and humans are equal. Humans’ treatment for amusement and other purposes is wrong. The dog in the fiction has been described to complete the needs of the human characters. Such a treatment has seriously questioned the whole system of ecology. Using the animal for human’s sake is deeply rooted in the fiction.

A Divisive Representation of Animals in *Rupamati*

In Rudraraj Pandey’s *Rupamati*, animals and birds have not got the ecological justice. Humans use animals as symbols and metaphors for their personal interests. In the chapter 1, the expression is seen as, “Go and tell her a crow will come and prick her” (My Translation 1). Similarly, cow is respected as it is taken as holy in Hindu religion. The fiction highlights: “Metaphorical use of the animal ‘Buffalo’ and flea, a mountain out of molehill [...]” (My Translation 3). Another metaphorical expression can be found in “Now see here you shameless vixen!” (My Translation 8). Use of animal is pointed up as mediums of human’s self interests. Good treatments for

animals [are](#) lacking in it. Not only have animals been used metaphorically, but also they have been used as similes like “the nephew was downcast like a chicken that has taken salt” (My Translation 9). Such metaphorical representation has been used to help explain the events of the humans, but animals are taken as examples. Such expressions with the help of the animals are ample in the fiction. Animals have been used proverbially, but we do not see them taken as they are like human beings and should be treated ethically. The proverb, “the cat must have got out of the bag” (90) and “We do not see the buffalo on our own body; it is the lice on others’ bodies we see” (My Translation 42). In chapter 6, “cow’s representation has been given. As Hindu religion she should be respected, so they take her as a holy animal as it is taken as the thought of drinking cow’s urine caused pain only death could have relieved [...]” (My Translation 30). Since the animals such as cow, donkey, and buffalo are used as metaphors, [Rupamati](#) in its use of non-humans problematizes ecological chains. Animals for comparison and contrast are used extensively in the fiction indicate that humans have more prominent role than the animals in the nature. Moreover, the animals have got injustice in the fiction as they have no role and significance. In this regard, the fiction unravels the human self-centeredness and self-interested behavior toward the animals. Such a conduct is very contradictory in ecology.

Eco-criticism postulates the values and norms where animals are respected. It does not exclude any animal out [of](#) the biosphere. In next word, interconnectivity is presented [in](#) ~~[Rupamati](#)~~ [Rupamati](#). Huggan and Tiffin posit, “This ecology is more than just a network; rather as the term ecology implies is -a sphere of co-dependent interaction that connects people to the other ecological beings-, both animate and non-animate and not that share their phenomenal life-world” (70). Similarly, in the

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chapter 10 of the fiction, the animals are represented as, “But you work your magic, too, with those doe’s eyes of yours, your upturned eyelashes and gentle smile with teeth gleaming like ivory, and that gentle voice like a cuckoo’s [...]” (My Translation 64). This all implies that animals are used to glorify Rupamati as a beauty of labor. Such a glorification of the animals used as metaphors and similes indicates that the fiction is human centric. It valorizes the certainty that injustice for animals is highlighted. The fiction has revealed the problematic nature of the ecological awareness in the fiction.

In *Rupamati*, description of the nature has been given to make a background for other expressions. Nature is used, but natural entities have been misbehaved. The Nature’s described in the fiction as: The singing of birds reverberated secretly throughout the forest, bees humming sucked nectar from flowers, and gently blowing breezes rendered throngs of fair hearts blissful. Cuckoos are singing “Ko ho? Ko ho? Plunged directly into the joy of spring [...]” (My Translation 74). In the fiction, the nature’s elements are all used for personal benefits as they are rendered as the matter of mentioning as we see no description in the latter sentences of the chapter. Animals are badly treated. The fiction goes like this: “Dog is taken as a nasty animal. It is compared with the negative human attribute as we see Okay, you baggage if you have got money out with it; otherwise you are in for worse than a black dog!” (My Translation_119). It is asserted that the representation of the animals in the fiction ~~Rupamati sheds~~Rupamati sheds no light of justice to animals as the dog is taken as a bad animal. Except the slight highlight of the cow, other animals are not given priorities of description. They have been used anthropocentrically. In this regard, the fiction presents the animal with the comparison and contrast for human’s sake and needs. Specifically, this fiction has created a divide between the human and animal

and behaved as friends and enemies which signify the contradictory representation of animals.

Thus, animals -in *Rupamati* are considered more enemies than friends. Cuckoo and cow are fairly treated as friends while others are taken for objects of pleasures and daily uses. From ecological perspectives, humans have unfairly treated animals. Paul Robbins in *Encyclopedia of Animals Rights and Welfare* ravel: “All human life is sacred; we all have a right to life, but animals, without an immortal soul do not. Third, since we are much more vulnerable than soulless animals, we have dominion over them and are entitled to use them for our own purpose” (-11). In *Rupamati*, we find all dominion and exploitation over animals through metaphors and similes.

Debasement of Animal World in *Seto Dharati*

The fiction *Seto Dharati* by Amar Neupane clearly describes the nature. In every part of the story, nature is being spoken using different expressions. Natural descriptions such as the sky, maize sapling, the stars and various plants have been foregrounded with the narrated stories. As it is said, “every year New Year comes in Baisakha, mother starts planting [...]” (My Translation 9). “Love is even foregrounded in the part. The characters love the natural attributes according to their needs” (My Translation 10). Nature is presented everywhere to give the fiction vividness and pleasantness. The nature is described: “The dusk has occupied. The son has a red lining like the sun- burned. There is clear and blue sky with the moon” (My Translation 5). Such types of representations through various imageries can be found in the fiction. But the important biotic forms play a vital role for the ecological balance have been neglected and made a matter of hatred and objection. The bird, the cow, the sheep, and the like are taken in the fiction just to fill up the lacks of the human problems. They are used as metaphors to describe the human activities. In the

fiction, the metaphorical use of the elephant is to indicate the walk, ‘‘walk slowly like an elephant with no trace’’ (My Translation 45). Likewise, the tiger is taken as an object of fear as ‘‘that stone has seemed as a positioned tiger’’ (My Translation 52). Another kind of misbehavior can even be noticed in the fiction in terms of cows’ eating the grass. The man is charged with money when cows transgress in another field and graze. The human cruelty towards the animals is noteworthy in the fiction. Another incident regarding the crows can be seen in the fiction. It is described: ‘‘A crow came on the maize’s pillar; I escaped with the loud noise’’ (My Translation 73). The main character Tara clarifies that she does not know crows’ language. As nature is a common attribute of the human and nonhuman ones, humans are responsible to care and behave them wisely. But in the fiction, they are out of the nature’s things. The cow has been taken as an animal of hatred. The fiction is full of such misbehaviors towards the animals. The dog is threatened when it feeds the kid. The narrator of the fiction declines the relation with the baby as ‘‘The baby weeps when he has been separated’’ (168). As it is stated in the fiction, ‘‘I escaped the dog and separated my brother from the dog [...]’’ (168). Another incident that takes place with the animal like the dog as: ‘‘Seeing the dog promptly, I tried to escape it. Misguided. Sat before wagging its tail...I pointed to it with a stick and it moved. I got fear that fed with milk. My brother would be barking [...]’’ (My Translation 170). This posits that the cow has again been viewed as very detached one. The narrator Tara who is the secluded compares herself with the cow. The cow as it fulfills its objectives with the nature. Tara’s times are created by human consciousness. It is the anthropogenic vision as Tara compares her destiny with the cow as the cow has no connection for creation of her complex times of life. The worry and other circumstantial effect should not be imposed on the animal. Lawrence Buell, who has done more than any

other critic to give eco-criticism an explicit method, has set out a rough checklist of criteria to determine how far a work is 'environmentally oriented' as follows:

1. The nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history.
 2. The human interest is not understood to be the only legitimate interest.
 3. Human accountability to the environment is a part of the text's ethical orientation.
 4. Some sense of the environmental as a process rather than as a constant or a given is at least implicit in the text.
- These principles amount to a guide to the avoidance of heedless anthropocentrism. (-Kerridge 530-43)

The main character Tara compares her own pathetic/widowed condition with the animal. She is guided by the culture and its cultural notion of sustenance. The values, customs and other assumptions are for the humans' lives and way of life for the future. But whatever the person's life is, the animal should not be compared with the life of a person. They have the equal rights as we human beings have. As we are born to enjoy nature as a baby having no restrictions, they are like this. But in the fiction, their freedom in the natural beauty has been fore-grounded (209-12). Foregrounding of animals if needed and back-grounding if not needed clearly signifies the tendency of humans in the Nepali societies that people at the times of joys and pains use animals. Such kind of human-oriented notion and behavior is overtly or covertly highlighted in the fiction. Humans create the definition for their interests' fulfillment which is strongly rooted even in the fiction *Seto Dharati*. It is a sheer injustice to the biotic elements. McKusick Oerlemans, and Rigby share is a sense of nature's agency, the idea that non-human creatures and environments have the active capacity to influence human thought and behavior [...]" (Hutchings 172- 96). The fiction is

negative for animals as the main character Tara defines the animals. She states, “What else for her if the number is raised”? (233); her agony is created by culture not by nature because nature treats everybody equally as it is a dwelling place of all species. As nature is defined as, “In its most, another de-familiarization of the animals can be seen in the fiction in terms of comparison and contrast. She states: “The force of nine elephants is much more powerful than the ninety nine houses [...]” (My Translation 235). But under ecology, all are equal and justifiably treatable in the broad ecosphere.

Scott Slovic in *-The Green Studies Reader: From Romanticism to Ecocriticism* under the title “Ecocriticism: Containing Multitudes, Practicing Doctrine” asserts: “My own definition, when asked for a broad description of the field, is ‘the study of explicit environmental texts by way of any scholarly approach or, conversely, the scrutiny of ecological implications and human nature relationships first glance, oblivious of the non-human world [...]’ (*-The Green Studies Reader* 160-2). However, the fiction is full of natural descriptions. The fiction is very interesting from the point of view of human-centric notions, ideas, and events. But it has taken the animals as only kinds of fulfillments of human predicaments and tensions. It is the sheer unjustifiable and cruel behaviors toward the animal as the animals’ humans need relationships for the development ecologically. But such implication is not imbibed in *Seto Dharati* as all species in nature are equally important. D.D. Bhatt in *Environment in Environment and Biodiversity* under the title “State of Environment and Biodiversity in Nepal” specifies ecosystem, “Biodiversity is an expression of life, its maintenance in various forms and its organization and interrelationships from molecular to biosphere level [...]” (26-33). But *Seto Dharati* discourages the animals in nature and promotes only humans.

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In this regard, another misbehavior toward the monkey is noticeable in the fiction. People are compared with monkeys and dogs in the language of abuse which challenges the relationships between humankind and the natural world as spoken by William Wordsworth and S.T. Coleridge. The writer in the fictions posits: “The monkeys and dogs of Devkota does not know this [...]” (305). “Similarly, the monkey is taken as the pain providers. They disturb and deregulate the things as the humans wish to regulate and do” (316). They are the animals as disturbing and pestering to the human beings. They are explained as: “They are greedier and flightier than the students. All they ate up [...] they are very tricky and likely to enter into the house through the window” (My Translation 318). The animals in this fiction have been represented as enemies. The human world is considered as opposed to the animals. These all have enforced animals as others.

The world is divided in the fiction as humans and exploitation to animals have disturbed and distanced the animals from an equal share of ecosystem. Peter Kareiva and Michelle Marvier retorts about the animals’ importance in the nature in such a way: “[...] In addition, the complexities of multispecies interactions including indirect interactions can promote the coexistence of species” (263). But the animals are the outer part of the nature according to the fiction. But trickery and foolery is directed to the animals in the fiction. Moreover, the animals are escaped and behaved as enemies. This creates the unbalance in the ecosystem and de-values the coexistence of species. Questions arise here against the humans’ misbehavior toward the animals: Is it sound to treat the animals as ‘enemies’? Does it create balance in nature? Does ecology hate animals? Is the humans’ position is better than the animals? These are relevant issues as *Seto Dharati* manifests such grim scenarios in this context. Dynamism and relation amongst the animals makes nature balanced but the cruel

human behavior creates the contradiction and controversy. The fiction has forgotten this fact and created the shoddy picture of animal which is seriously contradictory in ecology. This shows how the Nepalese society treats the animal.

Humanity and Animality in *Rato Bagh*

Rato Bagh (Red Tiger, 2013), a fiction by Dharmendra [Bikram](#)-Nembang is very successful from the point of ecology. The fiction is full of natural descriptions. Everything and everybody is very active as the red tiger symbolizes so. Govindaraj Bhattari, comments the fiction as an example of ecology in the sense that “this fiction is the description of the Limbu caste, full of nearby Nibu Khola the collection of trees, the grassy land; various types of the trees...person who seeks for a thing will be unsuccessful because this is the cereal of diversity” (My Translation 5). Everything is found in the fiction. From various arguments related to the nature to the emotions of the animals are prominent in the fiction. Bhattari again alludes, “*Rato Bagh* is constituted in the village’s background and its life; it has the eco-life but it is the excellent example of various colors”(My Translation 15). In this regard, the fiction is very elemental as ecology foregrounds the relationships between organisms and their environment. Thus, *Britannia; Ready Reference Encyclopedia* on ecology posits:

Study of the relationships between organisms and their environment.

Physiological ecology focuses on the relationships between Individual organisms and the physical and chemical features of their environment.

Behavioral ecologist studies the behavior of the individual organisms as they react to their environment. Population ecology, including population GENETICS is the study of processes that affect the distribution and abundance of animal and plant populations.

Community ecology studies how communities of plant and animal

populations function are organized. Paleoecology is the study of FOSSIL organisms. Ecologists frequently concentrate on particular taxonomic groups or on specific environments. Applied ecology applies ecological principles to the management of populations and crops and animals. Theoretical ecologists provide simulations of particular practical problems and developed models of general ecological relevance. (213)

All kinds of ecology abovementioned clearly mention and magnify the things described in the fiction *Rato Bagh*. However, this dissertation will analyze how animals are manipulated. In the middle of the natural descriptions, humans' thoughts, manipulations, and politics for their own benefits are the concerns of my writing throughout the fiction. Balaram Adhikari the commentator in the fiction also speaks, "He connects humanity and animality in the fiction along with the story of the ethnic history, the agony of the ruled, the story of the lost and being lost" (30). At this description, the relation between the human beings and other environmental entities are prominent in the fiction. Nature is also highlighted in the fiction. Nembang beautifully explains, "The tall tree stands at a stage. The bird cries on the tree's branch Simsl, katahar, bamboo, uttis, chilaune, jackal, porcupine, deer, and rabbit also cry. The river water flows. The holy books flow [...]" (My Translation 13). These expressions show how natural entities are interconnected and interdependent in nature. These all valorize beauty, interdependency, viability and co-existence in nature. The fiction writer mentions among his thoughts. Therefore, it is the ecologically embodied fiction. Nature is all powerful and entirely of human beings' thoughts and actions which are noteworthy in the fiction. In the fiction, Nembang brings animals and human characters and give their roles equally. He has not exposed

any antimony between/ among the humans and animals. Smooth mentioning of the bio-centric elements along with the anthropocentric ones is extensively perfect and an example of good handling of nature. Moreover, such an ever-praiseworthy description captures the idea of entirety of nature.

—The fiction *Rato Bagh* assumes the tone of nature everywhere from beginning to the end. The fiction includes the mention of the animals and humanity. Humanity is embedded in the animal, and vice versa. This important connectivity is realized in the fiction in the background and foreground of the nature. Nature's highlights can be perceived in the fiction. Nature's explanation is presented with the feelings of the fictional writer. He certainly gives the credits and spaces to act out in the fiction. He describes, "To differ in bushes, in ropelike plants, in falls, being knotted, being cut with sorrow's bells. To find out the goat as uncertainty is away. The experienced village Dove, to root out. In jungle, deer shout [...]" (My Translation 63). It shows that nature's importance to create the ecological balance. Ecocriticism assumes that the account of the animals and natural entities should be included in the ecological text. The writing needs coverage of natural entities to arouse interest of all in nature as Wordsworth and Coleridge in their poetry expresses a deep and abiding interest in the earth as a dwelling place for all living things. Such kind of bio-centric view of ecology is very indispensable in any literary writing. James C. McKusick opines in *Green Writing: Romanticism and Ecology* the view about ecology as:

Wordsworth and Coleridge were long-time inhabitants of the Lake District and the poetry that they composed in that region often adopts the persona of a speaker whose voice is inflected by the local and personal history of the place he inhabits. Such a perspective may legitimately be termed an ecological view of the natural world, since

their poetry consistently expresses a deep and abiding interest in the Earth as a dwelling place for all living things [...]. (202)

The earth is a living place of all creatures. Regarding this aspect, Nembang 's *Rato Bagh* also puts all facts of nature. The facts include jungle, bushes, animals and human beings. He treats the Earth as a common domain of all biotic and a-biotic elements of nature [in the fiction](#). Although all these facts are prominent in any ecological text, my research focus prioritizes on animals how they have been mapped onto in the text. Particularly, animals in the fiction have been treated as friends and a part of the ecology. Animals have spaces to speak out. No opposition against the dog [is](#) imposed. “[...] His dog is going after [...]” (My Translation 64). He also describes, “This has orchards’ types. This fern does not bloom. Eyes go on fern, fernlike flowers, series [...]. Doves shout a bit far away at Kavra tree” (My translation 147). Such expressions imply that the animals and plants are a matter of importance. The animals in this sense have been represented as friends, and the interconnected creature of the ecology. He includes other birds too. He speaks out, “the cuckoo and sun sit in as a song of Love and the victim of the love [...]” (My Translation 148). Very beautiful amalgamation of the animals in the fiction is sensed. This interdependency between the humans and non humans is glorified in Ecocriticism. Highlighting such fact, Glotfelty in *The Ecocriticism Reader* defines the ecocriticism, “Ecocriticism is the study of the relationship between literature and the physical environment” (xviii), and one of the implicit goals of the approach is to recoup professional dignity for what Glotfelty calls the “undervalued genre of nature writing” (xxx). Lawrence Buell also defines “ecocriticism...as [a] study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis” (20). While assuming the definitions of Glotfelty and Buell,

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we can confirm that *Rato Bagh* is an ecocritical text as it has valued the plants and animals equally. No hierarchy between the humans and animals is noticed. Everything and every animal are on the horizontal plane of the ecology. The writer has alluded, “[...] Nima is looking the fish at the side of the pond” (My Translation 157).

Similarly, “[...] I have reared one yoke of oxen, a matured cow, goats and pigs [...]” (My Translation 158). Thus, Nima establishes the beautiful connection and awareness with the animals. This also implies human’s acknowledgement toward the natural entities.

From above expressions ecologically, repression and domination as friends or others are not of importance. All humans and animals hold an equal position on earth. Every animal is at the web of ecosystem. Disconnectedness is set up if gap exists between humans and animals. Each and every plant and animal has played the role in the nature. The *Ecological niche* is very important to create the interrelatedness amongst the “elements” of nature. Though every creature has restrictions in a life, they should have their part in -nature. Robert L. Fleming, Jr. under “Ecological Niche” asserts:

We have pointed out how important the interrelatedness of living things is within an ecosystem, but one also should keep in mind that each individual, because of this relatedness, operate within many restrictions of porcupine’s movements, for example, are limited by his anatomy, social requirements and physical surrounds. Thus, the porcupine has a specific place in the nature which may be called his ecological niche. (9)

As Fleming has assumed, every animal and plant has a role to play with, relation is established between them. Such value has even assumed by *Rato Bagh* beautifully

and inexplicably. Nembang exemplifies in the fiction, “Along with various plants in the jungle, birds, water-hens, cartridge move on the runway. Chachar, cuckoos, doves, haleso, jureli, eagle, turmeric, and vulture follow culture ...sarabari tree move and spread in the lands. All exchange themselves. The hare, porcupine, squirrel, mongoose, jackal, gora, air, soil, etc. are in the society [...]” (My Translation 174). These all mean that everything found in nature have equally been focused. Animals from the natural niche have not been excluded in the fiction. It depicts the notion of ‘organic unity.’² As organic unity valorizes all things of nature, the fiction also respects all human and non-human entities. The tiger as *Rato Bagh* has been to mean / include everything to explain in the natural setting. Nature is so graphically portrayed that nature’s things have an equal value and importance for all’s existence and connectedness. Thus, in this regard, Walt Whitman affirms the earth as the source and base of everything from knowledge to the existence of human beings and other creatures of the world. He asserts, “I swear there is no greatness or power that does not emulate those of the earth” (92). According to Whitman, Earth is everything for us. It is the source from which creatures can be assumed. As it is a source of every plant and animal, people and others are equally responsible to do things they like in the nature. But no animals or human beings are allowed to do whatever they like or wish to do. But infliction and cruelty of the human beings are noticeable in the Earth. Human beings are at the centre anywhere. Such anthropocentrism has mainly impacted upon animals which I focus here as my research project is upon the representation of animals in Nepali fictions. *Rato Bagh* highlights the animals as friends, the necessary elements as the ecosystem assumes everything from plant to animals in the nature. That is why; *Rato Bagh* is the ecological text that highlights that every creature and thing is connected to each other. Nembang assumes all things

as important and prominent in the sphere of ecology as it studies all humans and non-humans in their environment. In this regard, *The World Book: Encyclopedia*, Vol. 4 on ecology unravels:

Ecology is the branch of biological science that deals with the relations between living things and their environments. Ecologists study their effect of the environment on the form, habits and spread of plants and animals on each other and on their environment. Ecologists study climate and the nature of the land and the sea. All these things will be able to live in a particular region. Ecology is often divided into plant ecology and animal ecology but under natural conditions plants and animals live together in one environment. Ecology may also be divided marine ecology, the study of life in the ocean, fresh-water ecology, the study of life in lakes and ponds and terrestrial ecology, the study of life on land. (326)

As the above definition of the ecology, ecology focuses on the 'relations' between/among the animals and humans in nature. The term relation covers so many things into the common knot of the nature. Ecologically speaking, *Rato Bagh* is the "related and relational book for many things in the nature. Everything that is found in the nature can be noticed throughout the fiction. To the core, animals have been given the space to speak out and do their roles. The representation of animals can be noticed everywhere in the fiction. Nembang is a newly emerged fiction writer highly credits to animals beautifully. He highlights: "It is need to teach and feed child from cattle. The ox works in the field. My oxen are brave in my tole. Cow's milk has made the children survive [...]" (My Translation 187). He also mentions about animals giving equally justified and lived representations as: "[...] The birds have their own tune. I

meet the era of crow, sparrow, swallow, dove, partridge, etc. I walk in the sphere of the garden, tree, field, paddy field, walnut, etc. There is also place of bamboo, walnut, etc. [...]” (My Translation, 188). As a research student, in this project, I claim that the fiction is utterly the ecological text in the sense that nature’s creations, such as birds, animals, and plants are equitably and ecologically mirrored and prioritized and it has provided the ecological justice to the humans and the animals. The organized nature is then represented in the fiction as it contains the amalgamation of the things noticed or unnoticed in the nature. Thus, the fiction also copes with the idea of Charles Darwin who focuses on unity in nature. Darwin in *Temple of Nature* (1803) mentions upon the organized nature in this way:

The sum total of the happiness of organized is probably increased rather than diminished, when one large old animal dies, and is converted into many thousand young ones; which are produced or supported with their numerous ones; which are produced or supported with their numerous progeny by the same organic matter. (190-91)

It is happiness for the nature if it is packed with natural attributes. If the nature is organized, the long and permanent existence is sure to emerge out. Continuity of the existence of all animals is praiseworthy if representation is diverse with animals and plants along with the ecological justice. Symbolically, he creates tigers to represent the human beings’ love, beauty and agony. Human’s natures are equally compared with the nature as subjectivity, objectivity, visions and values can in nature. Human beings are equal to animals that are focused in the fiction. The writer of the fiction *Rato Bagh* celebrates the nature as he says, “I look to the sky vertically from the middle side of the garden. The stars in the dark are playing. I see their life process. I see life amidst stars. I keep on watching Nebula [...]” (My Translation 217-18). From

these expressions in the fiction, in essence, [it is claimed](#) say that ecological balance is also perceived [in the fiction](#). No animals or plants are considered as other or foe.

Rather, they are accepted and credited as our friends and helpers. But the humans have been the exploiters and destroyers in nature. They have even forgotten their connectivity and affinity with animals in nature. Reminding human's inseparability and kingship with ecology, I. G. Simmons under "nature" in *-The Ecology of Natural Resources* views:

Since ecology is the study of living organisms and their relationship to each other and their surroundings, it's therefore mostly a study of the biosphere, which is influenced by the lithosphere, as in the incidence of climatic elements. The aggregate may appropriately be called the ecosphere. Since most of man's resources come from the ecosphere and since in gaining them he has greatly changed the ecology, the relevance of ecological study to our present them cannot be gainsaid.

(40)

As Simmons, the connection between the humans and the ecosphere is very significant. But such significance is not singly relevant if other creatures are minimized and denigrated in the world. Living and non living beings' relation makes a complete environment vibrant and natural. At this backdrop, *Rato Bagh* is called the environmental text as the fiction has assumed all creatures to the forefront ecologically. Moreover, Nembang has glorified the natural entities equally and justifiably. Humans are not only highlighted rather equal glorification has been assumed in the fiction. Justice has been given to all creatures mentioned in the fiction. Such description symbolizes the values such as friendliness, beauty, loyalty, interdependence, co-existence and others.

Rato Bagh (Red Tiger) speaks its environmental tone from the beginning to the end. From the point of view of the ecocritical theory, it is full of ample examples as the fiction refers various natural descriptions and nature's attributes. Although the fiction can be explained from the eco-critical perspective, it cannot be the masterpiece which gives the full justice to the ecological balance. *Rato Bagh* is full of various issues, but it has not been the good piece from the justifiable explanation of the animal. The references of animal and birds like cow, bird, etc., have just been used to fill the gap between humans and their wants to fulfill. This scene can be seen everywhere in the fiction. To use the animal as a metaphor is another exploitation of the nature. The writer in the fiction mentions: "The ox seeks for the slanted hill after its ageing and man wants pestering after oldness" (55).

Likewise, the writer gives the example of the tiger in the dream that escapes bitterly (120). Such human centric notion of using the animal as a negative metaphor can be taken the animal as foes. The fiction is full of nature though, it is not giving space to the animals. The fiction just provides slight description of the animals and birds sounds despite using the eco-tones. He explains: "This orchard has species. The fern does not bloom flowers. The eyes go to them and its line [...]" (My Translation 147). Along with such description, he says, "Doves are crying afar on the trees" (My Translation 147). But he does not talk their sounds and affects that happen on him. It is sheer ignorance to the birds and animals. Another negative connotation can also be found in the fiction too. It states: "The trees grown on the carpet. Crowds of the jungles. Running rivers. Streams. Ditches. Stones. Grovels. Bricks. Sands. Air. Wind. Deep ditch. Birds. Chhachai. Crow. Bulbul, [...]" (My Translation 152). They show that the narrator has ignored animals, birds and others for his own pleasure. He does not feel sorry for his encroachment. Remorsefulness is also avoided there in literature

and the fiction is full of self-veiled interests. Only animals: hare, porcupine, mouse, jackal, air, and soil are seen in the fiction for his ecological description. Time to time, he refers to animals' and their activities. He thinks that he visits all of them in such postmodernist society. He speaks, "I visit the society of the birds. There is the kingdom of the plants. The village made up with tempo, tone, capacity, etc [...]" (My Translation 188).

As the narrative moves, animals' exploitation for human use is exposed. It is asserted as, "It is difficult to rear animals...Goats are reared and sold. Cows' milk and ghee is sold. The land is plowed by the oxen. Nowadays oxen's meat has been begun to sell. There is animal killing..." (My-Translation _191). These all human activities affect ecosystems and ecologists are obliged to study and assess the relationship between biodiversity and various ecosystem properties. Alison Hills in *-Do Animals Have Rights?* views: "The living plants and animals in our environment are not tools to help humans survive but are vulnerable for their own sake, and as part of a valuable ecosystem" ("Our Place in the Web of Life", 116). Hills' claim is vital to spot for all humans' exploitative nature. The plants and animals are the assets of nature. Human's domination and oppression represent ugliness, despotism, dishonesty and cruelty in nature. Though the fiction is full of nature's elements, it lacks to assume the ideas of Hills mentioned above. The animal should be free and let be freed by us. But we use them and handle whatever we like. This is the sheer unbalanced work in terms of ecocritical values and assumptions. The writer in the fiction writes, "[...] Shukra attempts to take calf to the stream beach....He likes grazing" (My Translation 268). In sum, the animals have been taken as enemies and friends in the fiction as it has rendered its space toward the human centric issues and the mere representation of the nature without enough containment of the natural entities. However, the fiction is

contradictory as it is full of the [references](#) [verence](#) of human domination for animals.

Human self-interested exploitative natures are heavily packed in the fiction. Ferocity, injustice, lop-sidedness, inhumanity and others are the elements as tools have been exploited in the fiction. Still, this fiction has lacked to raise the voice of the voiceless animals. Such a representation enforces to create the disharmony amongst the animals and others in the ecosystem which is clearly revealed out in this fiction too. If so, interconnectedness and communality are created amongst the humans and animals but the dog in the fiction has also been left uncared and isolated. This also indicates that our society is still very cold and indifferent toward the human –animal relation and harmony. The fiction unravels the contradictory positions in treating the animals in relation with the humans.

Togetherness between The Human and Animal Bond in Langadako Sathi

The -fiction *Langadako Sathi* (The Cripple’s Friend) by Lainsingh Bangdel is unique in its graphic man-animal relationship with natural setting. The lame and dog are at the center of the fiction. Both are friends for each other. Both have accepted their existence as friends.

From the onset to the end of the fiction, the relation of the lame with the cur can be realized. Moreover, the real representation of the animal has added the literary flavor. From the ecocritical perspective, the fiction has graphically covered all the elements of the nature. More importantly, the fiction has assumed the dog (cur) as one of the elements and given roles and important space. The dog has been connected with the man, the cripple vis a vis the nature. From the ecocritical tone, Glotfelty (1996) highlights: “What is ecocriticism? Simply put ecocriticism is the study of the relationship between literature and the physical environment [...]” (xix). At this backdrop, both the dog and cripple live together. Both perceive to each other. The

cripple reacts in presence and absence of the dog and vice versa. Both these two share problems and lead the doggy life. Despite the verbal and functional abuse of the people, they lead the way of the life. The cripple even sees the dog in the dream. Thus, both share their lives to each other. Each feels lack in absence of the other. From the fiction, I conclude that human- animal relation creates the beauty, togetherness, co-existence, beliefs, communion, emotional attachment, affinity, and so on whereas hate to each creates disharmony, and parochialism. Therefore, the fiction has raised the true aspect of ecology – everything in the world is interconnected and raised the indifferent attitude towards the animal ~~which~~ creates disharmony in nature. Thus, the writer reveals human-nature connectedness through such representation.

The literary figure Lainsingh Bangdel presents the dog at the equal plane and scale with the man. He has given the justice through representation of the animal and challenges the human centric behavior. The human tendency to hate the animals as enemies and human psychology or vision to exclude animals in the literary piece has been challenged by the writer. Bangdel mentions, “There is a dog sleeping cudingly and one man is also sleeping on the rags closely” (My Translation 3). This shows the relation between human and animal as friends .Further, the writer writes, “That man smiles as he looks at the dog...” (My _Translation_4). Both lame and cur are happy. Both go wherever they like. They survive on each other’s existence. Bangdel is very successful to locate at the animal from very closest point. He shows in the fiction that humanity is great. It is the truest work that connects everything with everybody, and vice versa. Throughout the fiction, dog is presented not only as a friend but also as an elemental figure of the nature. The natural setting of Darjeeling, particularly the morning, the noon, the evening and the night, both perform their relational activities. They never accuse nature. But nature is set by their high-handed justification and

relation. But, adversely, self-vested people show up their deceptive behavior as they do not care the animals like the dog and his friend lame. Bangdel writes, “People walk on their own worries and interests. They would not have others’ agonies except their own [...]” (My Translation 22). People such self-veiled interests make the animals as ‘other. People’ such behavioral centrality also implies their un-ecological act in nature. So, this fiction disregards the animals’ values and implications in nature. The writer marks the message that human-animal is glorious. Such representation has made this ecological and successful. Animals have feelings, fears, desires, and others as humans that he has exposed throughout the fiction. The writer posits the animals as:

Rats are not capable of discriminating one human from another; cats, chicks, cows, sheep, rabbits, seals, enus, theas, iiamas, pigs, prairie, chimpanzees and domestic dogs all can tell one human from another. As scientific studies to continue to replace anecdotes, the evidence for human recognition will become more widely accepted, impacting research design the assessment of intelligence and ultimately welfare.

(26)

Therefore, animals are equipped with something as emotions which impact any human’s activities. That is why, animals are important in ecology. Highlighting the animal’s prominence Sushma Acharya in [her book](#) *Upaniyas Lekhan r Prakashan* (*Fiction Writing and Publication*) manifests, “The hero , dog abandoned by the society and presentation of the dog more prominent than the humans [...]” (My Translation 38). That is why, Bangdel has also written such fiction to show the human’s cold behavior in nature. In nature, everything is connected. Nature grants justice to all elements of nature. Nature provides the equal setting for all in the fiction.

He describes the nature as: “The dog is passing. The morning sunrays are on the [white mountains](#)[White Mountains](#). The evening air is started blowing [...] (My Translation 32). The fiction has a good treatment for the animal and the cripple. Both are friends till the last of the fiction. To take the animal at the central space is Bangdel’s aim as people ignore animals badly. He affirms the dog as an ultimate friend with as: “After some time one man tried to look him by raising his head, but his two eyes remained close for ever. His hugged hands slackened. His friend dog did not leave him for a long time” (My Translation 66). This shows that the dog is a symbol of friendliness, help, loyalty and beauty. It also indicates how man-animal harmony is connected in nature. It even implies the inseparability and indispensability of [animal-human animals’ and humans’](#) relation in nature.

The fiction is the example of why the role of animal is indispensable in any writing. It further shows the value of both animals and humans in nature. The truest animal-human bond is perceived in the fiction. Bangdel describes, “The gravedigger finds dog’s and man’s bone in the same place under the cover of water and sand, giving a good example of human-animal connectivity above earth’s strata” (My Translation 69). The death of dog and lame in the same place indicates harmony and human cruelty of people as they do not care them in complex situation of life. Our society is responsible for the creation of disharmony and alienation as faced by the lame and the dog in the fiction. This irresponsibility awakens us with the idea of Commoner again. Susan Buckingham-Hatfield in his book *Gender and Environment* (2000) cites Barry Commoner as, “Commoner (1971) systematized Carson’s observations with his four laws of ecology:’ everything is connected to everything else, “everything must go somewhere”, “and there is no such thing as a free lunch”

(45). Commoner's four laws of ecology are very contextual in this regard and helps to unveil human's inhumanity toward the animals in the fiction.

Humans' Dualistic Behaviour toward Animals in *Ullar*

Ullar, the famous fiction written by Nayanraj Pandey glorifies the mare as the central, true and believable Premlalawa who all the time keeps with the mare. Premlalawa another role player runs the tanga, a means of transport for his livelihood with the help of mare. He treats her as a true friend with whom he sleeps and walks. He names her Basanti. He saves money for his helper, mare. He wants that in tanga very few people must sit, so that mare feels sound with no burdens. He confesses that many people have no sense toward mare's difficulty. His confession and love for the mare show the bond between human and animal. Their unity glorifies interdependence. When unity is glorified, disharmony collapses. But the mare is loved by Premlalawa and hated by other characters in the fiction. Such kind of dual behavior defies the idea of Commoner as he epitomizes, "Everything is connected to Everything else on Earth (33).

As Commoner writes, there is connection between and among plants and animals. But in *Ullar*, mare is taken as a separate one facing exploitation. More people sit on tanga, but no sense of making her easy and comfortable. Pandey writes, "Thus Premlalawa wanted 5-7 people should sit. But what else he wanted? Happiness of being won. Who stop to whom 16-17 people sat on tanga" (My Translation 34). These expressions clearly implicate the sense and treatment toward the animal imposed by the people. Premlalawa feels very bad and serious as he wishes that the mare should feel easy and comfort. He appears to be the friend as other selfish people exploit the mare brutally.

In this fiction, therefore, the animal faces love and hate. Connectedness and separateness are the symbols in the fiction. The ~~mare~~ ~~horse~~ is brutally used, uncared and neglected. It is in the ugliest trap of humanly existed situation. It dies without help of the humans. The emotions, cries, agonies, troubles, and alienation are felt by the horse. People feel no sympathy except Premlalawa's. So, it dies without help and care. Its death highlights the apocalyptic behavior of the people. The fiction serves two aspects. First is the humane treatment from Premlalawa, and cold and cruel behave from the people. Premlalawa feels isolated and worried after mare's death. This implies that human existence is meaningless without animals. Everywhere in the fiction, the animal is mistreated. People demean the animal. Man becomes the master over treatment and harmonization. He gives a challenge to the nature. Ethics has vanished away from the human beings. -Amma Raj Joshi in his PHD dissertation asserts, "Environmental Ethics thus is a way of finding connection between the human and the natural world and averting human perceptions of exploitative nature or stopping to embrace, man is the master"(205).

According to Joshi, to prevent oppression, ecocriticism establishes everything and everyone as interconnected in nature. Importance of each plant and animal is realized -in man-animal harmony is established. Connectedness and relationship exists then. As *The Illustrated Dictionary* (2011) defines Ecology as, "the branch of biology concerned with the relations of organisms to one another and to their surroundings" (217). Thus, such establishment of harmony and unity is vital in ecology. In *Ullar* too, relation is created between the animal and human as the relation ~~is necessary~~ is necessary in ecology. Premlalawa maintains the relation with the mare in nature even though anthropocentric natures and notions are revealed by other people. When people treat the mare as a means of recreation, Premlalawa feels a sheer

sympathy. Connectedness is utterly rooted in him. In this situation, Pandey has expressed the difficulty of the mare. He has revealed the bitterest agonies of the horse and mistreatments rendered by the people toward the horse. The Monism/ anthropocentrism exist in the fiction. Pandey clarifies, "Individualism has spilled from the wound" (My Translation 36). Such kind of human treatment for animals in nature is viewed in ecocriticism. Eco-criticism deals with the study fewer than three domains: humanity, nature and literature. It studies human relation with the animals in nature as the nature is comprised of many biotic and -a-biotic elements. In this regard, in a letter to PMLA, Ursula K. Heise explains how ecocriticism studies how and in what tropes literature deals with the relation of humanity to nature as: "Ecocriticism analyses the ways in which literature represents the human relation to nature of particular moments of history, what values are assigned to nature and why, and how perceptions of the natural shape literary tropes and genres. In turn, it examines how such literary figures, contribute to shaping and cultural attributes toward the environment" (1096).

In the aforementioned fiction, Pandey reveals how humans treat the animals as friends and enemies. Pandey moreover focuses on the human- animal relationships in the midst of the cruel treatment from other character in the fiction. He writes, "All people come down after beginning of the adverse situations and Basanti's shivering. Balance ruined. Basanti fell in the ground forcefully and remained unconscious" (My Translation 38). Such expressions signify that she horse has been treated badly and cruelly. People do not know about this, but Premlalawa feels too bad at this circumstance. He feels dizzy when people ill-treat him. People forget the meaning and relation with the environment. They represent humans' ego, self-centeredness and cruelty. People of such anthropocentric natures even are unknown about the elemental

importance of the environment. Understanding about complexity and connectivity is even backgrounded with no sense of indebtedness toward the nature and its natural entities in the fiction. Premalawa's love symbolizes beauty and harmony.

Highlighting such sense, the German scientist Ernst Haeckel in 1866 defines ecology in this context: "The study of interconnections between life and environment" [...] (74)

Premalawa struggles in the nature with the human s' misbehavior nature. He keeps friendly relations with the [mareshe horse](#), an elemental force of the nature. Directly and indirectly, he has a sense of being near and dear with the animal. Ecological niche is revealed throughout Premalawa and animal [mareshe horse](#). Premalawa represents beauty, justice and fair judgment toward the animals. As we know, nature's balance is maintained through the intricate 'status ' or 'role' played by the animals as the fiction has been successful to maintain relations between Premalawa the central character and the [mareshe horse](#) on the one hand and others' cruel behavior indicate the challenge toward the nature. Premalawa and mare establish niche in nature. Their existence is therefore possible in nature. Such a fact of ecological niche makes both Premalawa and mare stay in nature. About ecological niche, *Oxford Dictionary of Science* (2008) depicts: "The status or role of an organism niche is defined by the types of food it consumes, its predators, temperature tolerances, etc. Two species cannot exist stably if they occupy identical niche" (266). These expressions imply that the relation of every species in a nature is very significant. Man's role is less or more important in comparison to other species in the earth. Under ecology, it is of importance that humans have a great role with the animals in nature. They should treat them wisely and honestly. To reinforce the humans for wise behavior toward the animals, ecologists have a great role in nature. Hence, *The Oxford Children's*

Encyclopedia (1996), “Ecologists have important roles in helping humans to use the world wisely. They are employed for example, to find out how many fish or whales people can watch safely, without removing so many that the species will eventually become extinct” (189). But in *Ullar*, the fiction pictures the horrifying situation in the nature. Premlalawa’s treatments with the animals highlight the lesson that animals should be treated nicely; otherwise this species is vanished away from the ecological connection. Nature is abounded with humans and other attributes. Humans as full of relations and wisdom should feel the sense of their importance in matter of the treatment. But, adversely, in the fiction, when mare is wounded, Premlalawa manages the medicines for its recovery. He, all the time, feels sympathy and pity. Pandey writes: “The ways were closed to reach home; no difference was even if she was needed. Basanti’s body was shivering like being felt with cold. By seeing so, Premlalawa also started shivering” (My Translation 42). For recovery of the mare, Premlalawa cares a lot. Therefore, he is regarded as a figure of sympathy, love and affection in comparison to others who do not care the mare symbolizes the hatred, apathy, cruelty, and inhumanity. Questions are aroused: whether animals are a part of the nature or not? Can we maintain the ecological system from the badly behaved departments with the animals? Is it sound to behave animals in the nature? Therefore, to create the ecological systems in the nature, all animals are respected sensibly and appropriately even if it is full of complexity and hierarchy. Virginia Ross A. and Dian H. Wall in *The Encyclopedia of Biodiversity* (2001) asserts: “[...] Ecological systems can be organized in a hierarchy of increasing levels of organization and complexity: individual, population, species, community, ecosystem, landscape and biome [...]” (346). To even create harmony and hierarchy, Premlalawa treats with the mare with the harmony and respect while others treat the mare as enemies. But from

the vantage point of love and hate for the animal, ecology manages balance because it thrives on unity and hierarchy as opined by Ross A and Wall. In *Ullar*, divisiveness between humans and animal is felt too. In nature, such kind of separate department is also sound as nature is the vehicle of various thoughts. Every species should be given good hands and priority there because nature speaks out everything and it treats each invention of the earth quite equally and ecologically. In this respect, Bhupa P. Dhamala in *Literature and Human Life* (2011) writes, “Like Wordsworth Walt Whitman in his poem “The Song of the Rolling Earth” says that nature is the vehicle of thought and that words are the signs of natural facts [...]” (4). From this fact, anything bad or good is revealed by the nature. Therefore the so-called rational men’s tendencies are also revealed out by nature. Though the human mistreatments toward the mare is perceived in *Ullar*, the relation between the animal and human has established a graphic description in such a way that animal treatment is a part of the nature’s existence. Therefore, this fiction has environmentalism as the human and the non human world is dominant. In such a backdrop, Buell affirms in *The Environmental Imagination* (1995), that in an environment text, “the nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history” (200). To talk about animal is to sort out all implicated histories of the humans from which we know our inhuman treatment for the animal like the mare in the fiction. The animal is important in ecosystems. Ecosystem is the relationships of all plants and animals in nature. If the animal species is removed from the complex tapestry of life, no doubt, there is imbalance in the nature. Every species’ life is under crisis and seriousness if imbalance is prevailed. [The New Encyclopedia Britannica](#) describes ‘ecosystem’, “the holistic concept that includes all living organisms, their physical environment, and all

their interrelationships into a particular unit of space” (358). As the ecosystem covers all the things including animals, the fiction *Ullar* assertively and openly opens out the importance of the ecosystem and ecology. Human centric behaviors and thoughts are revealed out so in the fiction. Pandey states: “Premlalawa keeps on weeping bitterly. At midnight, in the dark room, he kept in his wet bet. He kept on weeping for a long time” (My Translation 45). His weeping embodies -the love, intimacy, interconnectedness which [arejs](#) necessary for animals to exist in nature. It even proves that death establishes as an *agency* as Mckusick, Oerlemans and Rigby states, “[...] What ecocritics like McKusick, Oerlemans and Rigby share is a sense of nature’s agency, the idea that non-human creatures and environments have the active capacity to influence human thought an behavior [...]” (qtd in Hutchings 190). Throughout the pains and wailings of Premlalawa, human empathy is existed toward him and she horse’s fate is evaluated. The questions exists how she dies and what factors are there to make her die. Certainly, it makes us think that due to the human cruelty and oppression, she faces death. So, Premlalawa and mare, the agents of nature, make us aware of our foolishness and utter negligence toward them. The fiction is, therefore, an epitome of how the humans behave with the animals and why people use them. It explores the status of the animal in our society. Focusing on importance of nature and environment, Kulchandra Arayal in *The Kathmandu Post* unravels:

Nature and environment provide essential goods and services for human development. Human well being and quality of life depends crucially on the quantity and quality of food, water, energy and biodiversity available to man. This small planet Earth and the state of the environment is our lifeline to our existence to our survival, to our development and prosperity [...]. (6)

Nature is useful for all human and non human ones as it provides everything to live and lead life. It is needed to achieve a state of development and prosperity. If it is ignored by the human beings, existence is at risk. Men's positions, if foregrounded other entities of the nature come to be under crisis. Many species die from the web of life. As a result, ecosystem is disconnected. In *Ullar* too, mare dies at the lack of human behavior. People do not care about her fates and conditions. Human beings are so self centric and selfish that they make her die with their heavy exploitation. But, Premlalawa feels so bad at the demise of the mare. He remembers all the time. He reminds, "[...] He would recall Basanti (she horse) time to time [...]" (My Translation 65). Premlalawa treats her as a source of inspiration and friendliness. He even cites her presence everything. It means mare is taken as his true friend. Later on, he buys a horse and treats him as a friend and helper.

Thus, this fiction is very good from the point of ecology. To know the human condition, it is suffice to say that animal plays a great role. Premlalawa's interest is of low importance in comparison to the animal but his role is very sound as he does everything for the care of the she horse. Lawrence Buell, a tremendous ecologist includes a characteristic amongst many and writes, "The human interest is not understood to be only legitimate interest [...]" (My Translation 7-8). If there are no vested interests of any particular group in the nature, then, ecological justice can be achieved. Life is ever-admiring as nature grants knowledge to us. Therefore, nature makes us aware of the things to know things and animals existed. Edward Thomas under "Studying Nature" in *The Green Studies Reader* highlights, "Knowledge aids joy by discipline by increasing the sphere of enjoyment, by showing us in animals, in plants, for example, what life is, how our own is related to theirs, showing us, in fact, our position, responsibilities and debts among the other inhabitants of the earth.

Perceived out of the doors where those creatures, moving and still, have their life and their beauty, knowledge is real [...]” (67-8)

Liveliness, beauty and enjoyment are achieved and perceived when there are descriptions of the animals and plants equally in the text. Nature is so important that it is everything. By nature, we can build our notions and evaluate our life either it is full of worthy things or ~~ugly ones full of pollution~~. Terry Gifford, on nature, asserts, “Nature is the way of thinking” (50). Gifford also asserts, “Notions of nature are our perception of our direct experiences, which, in turn, determine our communication about them. I see and hear the rain through. My window, but already its meaning for me will be framed by my socialized perception of it. It may signify the source of life or pollution of life” (172). In this backdrop, nature is everything for all. In it, every creature is to be represented equally. Only then, the source of the creatures becomes resourceful and justifiable. That ~~is~~^s why; our responsibility should be in the nature and its creatures in matters of treatment. But, the acknowledgement for the animals is not existed. People hate the mare on one hand and Premlalawa cares on the other hand. Such distinct tendencies are rooted in the fiction. Such a self centrisms of people is evoked out because nature is open to expose. Human accountability and irresponsibility are the values that the fiction glorifies. The fiction explores such two aspects of humans towards the animal. It also indicates how the society evaluates the animals. Buell affirms, “Human accountability to the environment is a part of the text’s ethical framework [...]” (7-8). It means that objects of the nature should be treated bio-centrally and ecologically. In the fiction *Ullar* too, friendly and cruel human deportment are highlighted. The ethical question is created herewith; is our ~~behavio~~^{re} for animals sound ecologically? The fiction represents the dualistic behavior signifying the love, harmony, cruelty, and self-centeredness.

The Human-Animal Relationship in *Anuradha*

Bijaya Mall's fiction *Anuradha* (2069) assumes the characterization of the animal, the dog called Lure. The dog has been presented as one of the subjects which speaks out a lot as it is loyal to the writer who is in the fiction as the first person persona. In another words, Lure is a friend as it is the character of obedience, loyalty and honesty. Lure is on the same plane along with other characters in the fiction. It has connections with other characters and connectivity with the nature. Nature treats anyone fairly. In nature, from tiny creatures and big ones have roles. Nature is free to be assumed and it is beyond human thoughts and activities. Richard Kerridge in the book *Literary and Criticism* views on nature, "Nature is what the earth is and does without human intervention. This may include 'natural' human impulses as opposed to considered actions. Nature is opposed to the artificial entities. Natural Wilderness is found on land, which has never been altered by human activities" (538). Kerridge clarifies that human activities are short-lived and nature-existed attributes are beyond human intervention and effect. In *Anuradha*, role of Lure is as admiring as it is not sidelined by the characters in the fiction. Rather, love of man to the animal can be perceived and noticed throughout the fiction. On the whole, the fiction *Anuradha* focuses on the relationships of the humans and animals in the nature/ecology. It has focused on "altogether-ness" to exist in the nature. It has fulfilled its role which also gives on equal space to all creatures of the environment. The dog and the narrator share one another's existence as their presence in the fiction is not hostile. The dog is loyal to the narrator who shows intimacy and friendliness. Mall in the fiction mentions, "Only Lure is following me. He does not go back until I say go. He follows me everywhere [...]" (My Translation 21). These expressions symbolize interconnectedness between Lure and narrator. This is foregrounded by Ecologists as

they study on natural entities. In this regard, Peter Kareiva and Michelle Marvier in

[The](#) *Encyclopedia of Biodiversity* (2001) define ecology, “ECOLOGY IS THE STUDY OF THE DISTRIBUTION AND ABUNDANCE OF ORGANISMS.

Ecologists attempt to understand the factors that both promote and limit biodiversity”

(262). Lure in the fiction is beautifully prioritized which has forced us to know

something about human emotions toward the animal. Moreover, human relationship is

valued in the fiction as focused by Kareiva and Marvier. The narrator treats Lure as a

friend. When Lure becomes closed by, he feels friendly and does not have any

negative feelings toward Lure. The narrator asserts, “Sundariya put a cup of tea in my

hand in a short time. “I sat on a long bench put at the corner. Lure also sat lovingly

below my legs” (My Translation 20). In this context, there is no hubris, no natures and

other kinds of oppression and domination toward Lure in the fiction. Thus, it

undercuts the human’s desire to exploit animals as highlighted by William Rueckert.

Rueckert in the article “Literature and Ecology under Glotfelty and Fromm’s

Ecocriticism Reader asserts the tendency and desire of the human beings are “to

conquer, humanize, domesticate, violate and exploit every natural thing [...]” (50).

But in the fiction such tendency is not perceived, though other characters do not

assume Lure as a faithful friend. Not only is Lure referred but also other animals, such

as pigeon, cat, hen, and others have been presented in *Anuradha*. Nature’s description

is clearly stated as, “The cat came to me escaping pigeons. Lure snored. The chicks

and hens got afraid and went away” (My Translation 20). Hence, there is the

ecological balance as beautiful treatment in the fiction is exposed. Roles of the

animals have not been hindered as the narrator gives the lovely hands and treatments

toward them. Ecocriticism shares the equal values between human and non-human in

the nature. Such sharing values can be perceived and assumed in the fiction *Anuradha*.

Graham Huggan and Helen Tiffin in *Postcolonial Ecocriticism* speaks out, “Eco-criticism therefore shares with liberation and cyborg criticism sustained and sustaining interest in the subjectivity of the non humans and in the problem of the troubled boundaries between the human and other creatures [...]” (148). This expression is deeply connected to the animal called Lure in the fiction. Lure has lots of feelings. It goes after the narrator wherever he goes. The narrator cuddles most often and never abuses with misname against it. His interests are on the rise full of continuity and matters of great inspiration and admiration. However, relationships are not established in the fiction between Lure and other characters but Lure’s position is as strong as the narrator. This indicates that majority of people have no sense of interconnectedness and inseparability with Lure. Such sense reveals the fact that people of our society do not care the animals humanly. Despite that, the relation between Lure and the narrator is praiseworthy and inspirational. Along with the credits which the narrator gives, Nature’s sphere is presented in the fiction. Pandey in the fiction makes the narrator speak out as: “[...] Sometimes the cuckoos start singing with melody perching on the tree’s branches. The birds fly, the tree consumes the smoke standing, or it bathes in rains. The tree is the tree. I am a tree” (My Translation 50). The fiction values the nature a lot. Nature is himself in his viewpoints. He personifies himself with the nature. As the nature is a common entity, it is open to all in which every creature lives by with full freedom and privileges. In this regard, both get advantages in nature. Both humans and non-humans feel undisturbed to each other. As humans have wisdom and intelligences, they can have more ideas and helps from animals without their exploitation and application. In this respect, Greg Garrard,

the ecological theorist asserts: “The well-being and flourishing of human and non-human life on Earth have value in themselves (synonyms: intrinsic value, inherent worth). These values are independent of the usefulness of non-human world for human purposes” (*Postcolonial Ecocriticism* 5).

As Garrard has mentioned, animals have values to share with. Honesty, loyalty and dutifulness are realized when co-operation is strengthened and molded with the animal. Such values if we hold make us civilized and harmonized. As a result, no tussles, no disharmony and others will not exist in the nature. Equally and rationally, everyone participates to be a part of the nature. The environment at this issue, becomes quite sharable then becomes interacted to both biotic and a biotic animals. The environment is a part of ecology which shares and studies the nature /environment as the common dwelling place. Glorifying on ecology, Robert Fleming in the book *The General Ecology Flora and Fauna of Midland Nepal* views, “Ecology is the study of environment as it relates to the lives of plants and animals. It is the study of the interactions and dependencies among plants, animals and environment”(1). Thus, animals and plants within the environment are the significant elements in the nature. To be the balanced nature, these elements should be treated well. If any is misplaced, ecological balance is beyond imagination. Moreover, if the animals are treated as foes or others, certainly ecological imbalance can be realized in our lives. In *Anuradha* too, as the ecocriticism focuses, the narrator behaves as a friend. Lure has also the animalistic feelings which are of appealing and sup-portative to the narrator. *Anuradha*, the fiction is ecologically laced with the idea that the fiction has provided space to Lure as the subject .There is strong relationship between Lure and the writer. The fiction highlights, “[...]. By saying so, he was picking up the words from there

Lure stepped out. Lure understands Hari's anger" (My Translation 61). As Paul Shepard writes:

There is a profound inescapable need for animals that is in all people everywhere, an urgent requirement for which no substitute exists. This need is no vague, romantic or intangible yearning, no simple sop to our loneliness or nostalgia for Paradise....Animals has a critical role in the shaping of personal identity and social consciousness, they are indispensable to our becoming human in the fullest sense. (qtd in *Encyclopedia of Animal Rights and Animal Welfare* 400)

This definition clearly posits that social consciousness and personal identity are the values which are also relevant in the fiction *Anuradha*. Lure shows loyalty and obedience toward the narrator and vice versa. At this scenario, an ecological explanation about animals' implications of presence is felt in the fiction. They make us think and vibrant to be good for animals. Lure in the fiction makes the readers think about values of loyalty and loveliness in opposition to the centric notions of human beings who demean the animals as inferior ones. The narrator all the moments copes with Lure while other characters do not care it. To concretize animals' value, *Animals' Encyclopedia* highlights: "The importance of animal presence has been best explained by biologist Paul Shepard in [his book](#) *Thinking Animals*; he says Animals moved our minds more than anything else in nature as we were evolving toward human beings. Animals fascinated and impressed us which moved us to think and to speak" (*Animal Presence* 29). At this moment, people of cruel behavior and good [ones make ones make](#) us obliged to think about their actions and behavior toward the animals accordingly. Lure makes us know that it can also participate in human's life and it is a part of ecological activity.

In eco-criticism, everything matters with each biotic creature in the earth. One species' loss affects others. Consequently, the biodiversity variation will be collapsed. Various creatures are of ultimate significance. Variance in Animals' creations is urgent for balance of ecology. Therefore, biodiversity in which all kinds of animals and plants are present cannot be imagined when one species is vanished. Humans have logical and rational powers by which they get benefits with various treatments. Nature having full-fledged biodiversity is very valuable to the humans too. Certainly, other creators' existence becomes possible in every matter. Asserting the inexplicable and intrinsic value of nature for diversity, P. B. Sahasranaman under "Endangered Wildlife" in § *Handbook of Environmental Law* (2009) asserts:

Biodiversity is essential to humans for a number of reasons. It has economic significance, cultural value, and is a measure of sustainable development. Biodiversity can be used to measure the successful implementation of the principal of intergenerational equity as we ask ourselves: will this beautiful and bountiful nature be available for our grandchildren to enjoy? Despite the value of biodiversity to humans, it is important to remember that nature has its own intrinsic value. The complex web of life can only continue to function if biological diversity is conserved [...]. (242)

Highlighting the need of animals' conservation, it is to say that animal amongst many plants with humans is very important ecologically. Only then, complex web of life remains in our reach for various profits economically and culturally. The beautiful and bountiful nature becomes connected with entities found in the area. Similarly, Lure is highlighted as it is active in the fiction. The narrator creates a kind of relational ambience with it. Under the full frame of the fiction, it has performed

loyalty and obedience for the narrator. It has been a chain under many chains of biodiversity under ecology. Robert May shows the relation and connectivity between earth and species of the earth by focusing on Darwinian visions and thoughts. He highlights, "Charles Darwin provided the essential elements of the explanation for how species originated and thus how life has involved on earth. This work has changed forever, the way educated people see themselves in relation to the rest of the natural world" (61). Earth, as Darwin opines, is the source of relation. So it has the creational and resourceful connections to the plants and animals. People show that nature has no relation with animals. Identification with the earth is required for the people. Then, they know the value of others. Wendell Berry indicates, "If you do not know where you are, you do not know who you are" (qtd. In Anderson, Slovic and O'Grady , 163). To be known in the nature as an elemental of ecosystem, one has to be in the ecological sphere. Everything is rooted in the nature. *Anuradha* marks such reality of the dog as one of the friends of the nature. If we assume the book as in the form of the nature, certainly the role of Lure comes into prominence. Without it, imagination is beyond our reach. Ecology is then, maintained through the roles played by plants, animals and humans. In such motive, German scientist Ernst Haeckel defines the ecological inter and intra connectedness as follows:

By ecology we mean the body of knowledge concerning the economy of nature- the investigation of the total relations of the animal both to its inorganic and to its organic environment; including above all, its friendly and inimical relations with those animals and plants with which it comes directly and indirectly into contact in a word, ecology is the study of all those complex interrelations referred to by Darwin as

the collection of the struggle, for existence. (Qtd. in Bate, *Romantic* 36).

According to Haeckel, any friendly or inimical animal is connected to ecology. So, Ecology is equally prominent in *Anuradha*, too. But the dog in the fiction is highlighted only by the narrator. When Anuradha tells the tale of agonies, she does not share her emotions with the dog. Only her self-reflected narration of pains is expressed. Lack of the dog's voice is noticed in the fiction. It means that the voice of animal is limited and it is for the human's sake. Such kind of situation exposes the inconsistent treatment of the humans with the animal in the fiction. It further clarifies that our society still has antagonism toward the animals. As we know, nature includes everything from species to the plants existed but such assumption is excluded and neglected in modern Nepali fictions like *Anuradha*. Albert Schweitzer claims that man needs to have lots of responsibilities how to treat nature and its tributes. He highlights:

A man is truly ethical only when he obeys the compulsion to help all life which he is able to assist and shrinks from injuring anything that lives. He does not ask how far this or that life deserves one's interest as being valuable, nor, beyond that, whether and how far it can appreciate such interest. Life as such is sacred to him. He tears no leaf from a tree, plucks no flower and takes care to cross no insect. If in summer he is working by lamp light, he prefers to keep the window shut and breathe a stuffy atmosphere rather than see one insect after another fall with singed wings upon his table. (Qtd. in Marian S. Dawkins 41)

Man is considered regardful when he quits exploiting the nature. When he leaves out the human-centric notion and becomes compulsive [and regardful](#) for nature, only

feelings of relation with the nature are emerged. The ethical and behavioral treatment if rendered to the nature and its creations, the justifiable share between the biotic and a-biotic atmosphere is felt. But such aura of relationship is not found between Lure and the narrator in the fiction.

Animals as Friends and Enemies in *Akalpaniya*

Akalpaniya published by Orchid Book and penned by Dhurba Sapkota presents the dog, as one of the animals amongst mule, goat, etc. At the central part, dog is represented as a loyal and lovely one. The bushy dog is reared in Pema's home (Pema is the active character in the fiction). Dog is all the time becomes with Pema. The narrator treats the dog quite well and counts beautiful. The writer responds: I said, "How beautiful your dog is!" (My Translation 49). For the dog, Pema also expresses, "It cannot speak as it has no guilt" (My Translation 49). These all expressions are the feelings of taking the dog as a friend. Instead of exploiting and treating as slaves or other, the narrator assumes the dog as one of the parts of the nature. In next words, ecological justice is given by her. Under ecology, such a relation is required and eco-criticism admires this. To highlight relation between living organisms and environment, Jones writes:

Ecocriticism is a semi neologism. Eco is a short of ecology, which is concerned with the relationships between living organisms in their natural environment as well as their relationships with the environment. By analogy, ecocriticism is concerned with the relationships between literature and environment or how man's relationships with his physical environment are reflected in literature [...]. (Jones, 1)

From this definition, it is asserted that natural entities are studied to each other in the fiction. In *Akalpaniya*, dog along with animals is highlighted. Dog is a part of the nature imbued with values and feelings and capable of some kinds of reasoning and logics. To regard animals' value and importance, [in *Encyclopedia in Encyclopedia of Animals Rights and Animal Welfare*](#) under "Animal Rights through the Ages", the writer writes: "Theophrastus (c.372-287 B. C.), a student of Aristotle also rejected his views about animals. He argued that it was wrong to kill animals and make them suffer, because animals were just like us; their bodies had the same kind of fluids and tissues as ours; they had emotions and feelings and were capable of some kinds of reasoning too" (9). Thus, harmonization and uniformity of humans with the animals is important what Theophrastus means to say. In next terms, animal is very important as it has emotions like humans. The species plays vital roles to sustain ecosystems in biodiversity. Ecosystem is sustained when diverse kinds of animals and plants are existed in cooperation with each other in the nature. Ecosystem supports and sustains lives of animals in ~~the~~ nature. Richard Kerridge's article "Environmentalism and Eco-criticism" with the subtitle "Ecosystem" claims, "An ecosystem is local set of conditions that support....The word 'system' is misleading. Ecosystems are full of variables, often in flux, and subject to forces outside their boundaries New species arriving in an ecosystem will change it [...]" (530-43). These expressions from Kerridge imply that every species plays an inscrutable role in the ecosystem. If one is lost or arrives in the new area or in flux, the whole ecosystem is affected and disturbed. Can we imagine the fiction exists without the references of the animals in terms of ecology? No, species is very vital to keep the ecosystem intact and active. But, the writer in the fiction also shows the animals are the consumptive objects. Are animals the objects to eat?

In *Akalpaniya*, Sapkota mentions ample creatures, such as dog, sheep, etc. Sapkota describes, “Tibet’s marginal area. The sheep are grazing in the gigantic hills. Those shepherds now are sitting in the sheds. The dogs are for protection of the sheep. Their world is: tall hills, sheds, sheds, sheep and dogs. They have no imagination except that” (My Translation 50). The dog stands for protection. They are the entity of nature. But the writer also means that they have no imagination. This elaboration makes us think what kind of acknowledgement is for the animals. Actually, this shows the human interests and selfish motives. They have ego and cruelty. The writer highlights the ecocritical assumption that every species of animals and plants matter in nature contradictorily. In this respect, James C. McKusick thinks that the world is a common place for an interdependent biological community. In the nature, all kinds of species live. The term ecology means that the place, i.e. the earth is a common dwelling place. McKusick highlights:

[...] The word ‘ecology’ (first recorded in the English language in 1873) is derived from the Greek word *oikos* meaning house or dwelling place, and the poetry of Wordsworth and Coleridge clearly foreshadows the modern science of ecology in its holistic conception of the Earth as a household, a dwelling place for an interdependent biological community[...]. (202)

As McKusick has asserted, in the fiction, Sapkota also conveys the relation between the human and the animal. He writes, “I am not alone, she says. Pema questions, she says, there are yaks and sheep [...]” (*Akalpaniya*, 56). Similarly, Pema speaks, “the dog is dangerous”. The old lady says, “This can hold until death.” Pema again speaks, “We are afraid. I have reared my dog so that people will feel afraid [...]” (57). The writer further focuses, “There is wood on the roof. There is a dog and

an old lady. Both of them are friends as others. Similarly, the lady tones up....Death's worry are not for me. What happens when I die? I am worrying. The only dog is of mine now"- (57). Abovementioned assertions mapped onto the fiction mean that beautiful matrix of species and plants are interconnected and interdependent. But the animals are assumed as dangerous and ferocious. However, the fiction assimilates all biotic and a biotic things of nature in the organic manner. In the precise words, ecology is ranged and implicated in the fiction. To glorify ecology, S. Charles Kendeigh keeps the beautiful assertion about Ecology's definition as:

[...] Ecology was first described as a separate field of knowledge in 1860 by the German zoologist Ernest Haeckel, who invented the word *oekologie* for "the relation of the animal to its organic as well as its inorganic environment, particularly its friendly or hostile relations to those animals or plants with which it comes into contact. Ecology has been variously defined by the investigation as "scientific natural history", "the study of biotic communities", or "the science of community populations", probably the most comprehensive definition is the simple one most often given: a study of animals and plants in their relations to each other and to their environment. (2)

Ecology opines that in the community, abiotic and biotic animals share the respective places. Relation and connectivity is perceived in the biosphere of the ecology when they share. Many animals either can fight or show their hostility, becomes connected to everything and everyone. Though the fiction has assumed the animals as supportive, friendly and co-operative ones, we also see the animals being mistreated and even killed explicitly. The writer in the fiction presents: "[...] while inquiring; they cut the horse on which they rode on. They had the horse meat. Left meat they

brought in packs”-(69). Despite the lovely tone in the beginning, the agonized part about the animal is seen as:

In journey, they saw an accident. They were sleeping. Beyond some meters, they were dog’s meat. They who left Tibet had the dog which ran after them. That dog was the guardian. They finished all eatables on the way. So, they could not feed the dog. They tried to leave the dog behind them. However, the dog ran after. But, at last, because of no food available with them, they were obliged to eat that dog. (My Translation, 69-70)

At this background, the dog in the fiction has been mistreated. People have no heartfelt feelings toward it. Using up the animal and using it for humans for their benefits are highlighted in the fiction. The animal has been treated as others or foes. By this, ecology becomes imbalanced. The dichotomy when created always forces to create the divided groups as ruler and ruled and master and slaves, and so on. Moreover, animals are also killed, tortured and maimed and discriminated for humans’ wish fulfillments and benefits. There is no respect for the animals which are definitely the creatures of the nature, the members of the ecosystem in an environment. Eco-criticism spots this issue of representing animals as friends and enemies. To regard animals in nature, M. Jimme Killingsworth on eco-criticism valorizes the animals and sheds a dark light in such a way as:

Ecocriticism attempts to bring the crisis and the real into foreground against formidable odds; For at the same time that ecosystems sustaining life on earth have become ever more critically endangered by our growing numbers and levels of consumption, even more people (above all, those whose ecological dept is the largest) live at an ever

greater remove from the natural world, unmindful at their impact upon the earth. (151-52)

Eco-criticism brings forth the issues of the animals, their exploitation and suppression. Due to consumption and formidable odds created by humans, animals have faced danger and gone into extinct. Consequently, imbalance in the nature has been seen. Unmindful at their activities, humans are exploiting the animals for their use and application. Such kind of aura is seen in the fiction *Akalpaniya*, too because the dogs are killed, consumed and behaved as enemies. They are also isolated. They have no affinity with other people except Pema. It means a co-dependent interaction is extremely lacking between the humans and the animals. Such lacking of uniformity in human-animal relation is unsound in ecology. To highlight ecology, Graham Huggan and Helen Tiffin in *-Post colonial Ecocriticism; Literature, Animals, Environment* explains:

This ecology is more than just a network, rather as the term 'ecology' implies, it is a sphere of co-dependent interaction that connects people to the other ecological beings, both animate and not share their phenomenal life-world. And just as ecosystems tend to be characterized by neither homeostasis nor complementarities but rather by their susceptibility to disruption, so the ecology of stones in Potiki exists in a volatile conditioning subject to sudden forms of profoundly unsettling mutation in which familiar stories inexplicably change. (As the fiction shows, it is the Potiki above all who is able to anticipate, but not necessary facilitate changes with the signifying system- social, cultural, spiritual-that the community had previously depended on to make sense of their daily lives. (5)

As Huggan and Tiffin have stated above, co-dependence and sharing are elementally significant in ecology. This idea is even implicated in *Akalpaniya* which thrives on a web of networks of hills, plants and human beings in the same sphere. The journey taken by Pema, the central character, all include different locations, Tibet, Bhutan, etc. Pema's life is connected to nature. Nature gives all kinds of spheres to speak out all agonies and moments of happiness. Moreover, in *Akalpaniya*, the dog is counted and credited highly. Sapkota refers: "Pema refers to B. B., the husband of Pema, "It was husband to enjoy pain. They felt very agonized. It is not the dog's death, but it was the father's death ceremony for the second times" (My Translation 123). In the fiction, too, Pema also speaks out, "One grey came to our house one day. From where, that dog came. He would go to son's school. He also would go to the son's office. He came wounded. The house was polluted. Wished to throw. I felt so sorry (MyTranslation123). This assertions claim the fact the dog as a true friend on Pema. Sapkota in the fiction presents the dog as the true friend, and guardian. Moreover, dog's voice is glorified too. It further implies that human connectivity and kingship are vital in ecology. The fiction also throws the light of beauty, glory, co-- interdependency, consistence and harmony ~~through-from~~ the ecological mapping of animals and humans equally. He mentions the dog as one of the emotional creatures and a being with a sense of friendliness and faithfulness. Regarding the dog as elemental in nature like humans, the world recognized newspaper *Inquirer* at the editorial entitled 'Humane', the dog is presented in this way:

This is something that Filipinos should come to terms with as well. We have been witness to the amazing behavior of the heroic dog kabang and the resilient cat Pinay, and we consider these animals to more emotionally similar to humans and therefore superior to livestock such

as carabao, a symbol of the Filipino's everyday struggle and a common sight in many a rice field. We are a nation that is still fighting to curb the horrific trade in dog meat, the equally horrific dog fight put up for betting, and the general neglect and cruelty that ignorant and uncaring people exhibit toward household pets. (Qtd. In *The Kathmandu Post*, 7)

Filipinos take the dog as a symbol of the struggle. It is a sight at the field. It means that the dog plays the role not as a ruler and creator, but also an important part of their life. They assume this animal as a creature of emotion and a symbol of courage. The nation has a common ethos not to adopt the dog as one of the consumptive objects. The nation has focused to stop human cruelty toward the dog. In *Akalpaniya too*, the dog is a matter of grace and respect. Human beings express sympathy and feel gratitude for it. But, it is sad to say that the environment is being degraded and demeaned by the overconsumption of the environmental goods. Consequently, the animals like dogs are dehumanized and mistreated. Such dehumanization and mistreatment toward the dog is exposed in the fiction. And animals are the objects of economic exchange. These all lead to environmental degradation and destruction of natural entities in nature. Ambika Adhikari and Bishnu Bhandari in [the book](#) *Environmental Economics in Nepal* give such concern: "Environmental degradation occurs because there are no markets or prices for the environment of resource. As a result, over-consumption of the environmental goods and services is existed" (xvii). In this remark, overconsumption of the animal leads to the extinct and endangerment of the animals. Ecological unbalance is created by the consumptive nature of human beings.

Therefore, from the point of ecology, *Akalpaniya* is very successful as Pema the chief character of the fiction regards the dog as a friend. The fiction therefore presents two notions toward the dog. Pema loves it as a friend and people kill the horse and eat it. “[...] they cooked horse’s meat and ate [...]” (69). Such contradictory treatment is seen in the fiction. For the quickest benefits, people treat the animals as a friend, a guide and a support. Otherwise, they kill in no time. Such vested and problematical behaviors are clearly implied in the fiction which shows the humans’ behavior toward the animals as friends and enemies. In the fiction, it is also stated as: “Tiger is after them. Road is narrow. Tiger has come nearby. They told the tiger for the Chinese. They saw the tiger to the Chinese” (54). The tiger has been a symbol of ferocity and comparison. Such kind of representation is diverse in the fiction which shows the utter human domination and subordination. Humans take the animals such as the dog, yak, and sheep for their need, but they are not free to do anything they like in nature. Pema accepts the dog as a caretaker and a friend, but it is kept by others to save them from enemies. Such kind of human self-vested behavior is strongly perceived in the fiction. The work of taking the animals as friends and enemies is rooted in the fiction which divulges the exploitative behavior of the humans. Nepali society is really apathetic toward the animal. It is utterly responsible for the creation of disharmony and unbalance. But, in the fiction, Pema treats the dog as a friend. Her connection with it symbolizes friendliness, support and loyalty. Moreover, the dog is also the participant of the pains and agonies of Pema. The writer writes, “Mom, this dog went to school with us today”, the son said (120). It also implies that human-animal relation increase the beauty and loveliness in life. Both the dog and Pema share the problems and get helped to each other. Such behavior maintains the good ecological harmony between humans and non-humans. But, adversely, this fiction has

also assumed the animals as the objects of hate and repulsion, disloyalty, consumption and utility. Overall, it exposes that this fiction is the amalgamation of harmony and disharmony as the animals are treated with humane and inhumane department. It therefore serves the contradictory and controversial positions of animals in the Nepali fictions.

Thus, the fiction manifests how the animals are behaved in nature. As ecology promotes all animals and humans to a common dwelling place nature, the fiction glorifies them beautifully. From the fiction, regard and disregard for the animal is perceived. But a dual position leads to ecological disharmony and creates the gap between humans and animals. This also creates the confusion and contradiction in relation between humans and animals in nature. Such kind of representation creates havoc in nature disregarding humans and animals both.

III. The Human –Animal Harmony and Disharmony

Human and animal relationship maintains ecology intact. Not only do humans play big role in nature, but also animals make their significant impact in the broad sphere of ecology. Eco-criticism is a theoretical tool assumes all biotic and abiotic things of the nature equally. -It focuses on their very bigger roles as they become basics of all creatures in the world. Under ecology, James C. McKusick highly focuses on importance of Ecocriticism as it takes the nature as a basic foundational stone more than just a marginal mode of literary analysis. The unity is maintained through his definition of ecocriticism. He asserts, “At present, ecocriticism has become more than just a marginal mode of literary analysis, because nature is more than just a passive backdrop a setting for the drama of literature [...]” (Ecology 15). By this definition, it means that ecocriticism highly valorizes the unity of all things existed in nature. Human and animal equilibrium maintains the ecological balance whereas difference focuses on imbalance amongst all entities in the nature. Such unity and difference play a major role in all spheres of the ecosystem. If difference replaces unity, whole chains of the ecosystem are disturbed. Consequently, animals or others are treated as other or foe and this lead to the indiscriminate exploitation of one species over others. Henry Fielding defines nature as its universality. He highlights, “All the nature wears universal grin” (3). At this backdrop, nature focuses on the unity and diversity in all existed creatures in the world.

By evaluating the ecocriticism as a focal point to highlight others’ role in the nature, the Nepali fictions analyzed in the above chapters assume both parts- harmony and disharmony. Mostly, modern fictions evaluate animals quite contradictorily. Animal representation is contradictory in the sense that different voices focus on the animals as others, ruled, subordinate and friends. Ecologically, both aspects treating

the animals as ruled or enemies and making animals friends is perceived throughout the fictions. In *Langadako Sathi*, the dog has been used as a friend with the lame, the human. Both play the part to each other in the nature. Their relation glorifies the love, loyalty, beauty and coexistence. In *Anuradha*, the narrator and the dog are friends. Both feel guilty in absence of the other. It is highly ecologically loaded as it represents humans and animals. In *Seto Bagh*, *Ullar*, and *Akalpaniya*, detachment, friendliness, humanity, cruelty and good relationship are implied. Similarly, the modern fiction *Rupamati*, *Seto Dharati*, and *Mayur Times* highlight the glorification and one sided role played by the humans, animals' roles have been minimized in these fictions. All fictions assume animal as the supportative, subordinated, the helpers, friends and enemies. Ecologically speaking, relation between humans and animals is seriously disconnected if animals are treated inhumanly. Though nature's representation is notice-worthy time and again in the fiction, the justice is not ranged towards full representations of animals in the fictions. As a result, animals have been manipulated as the ruled and enemies. Ecologically gaps and fillers are left unconsidered and misjudged. At this context, if we consider ecology we can feel depressed as humans are still dominant in the nature. James C. McKusic highlights: "The business of literature is to work upon consciousness" (200). That is why; the abovementioned fictions make us known and conscious that animals are regarded and treated as subordinated and enemies. It is of the need that we should have reconsideration and rethought if we want to be ecologically indebted and laced with the balance in the nature. Mckusick again elaborates highlighting importance of the bird in such a way, "To a female poet like Smith; the bird serves as a professional role model in the craft of the poetry, offering hope and companionship I feel a time of pain and solitude [...]" (206). Animals and birds offer something as we feel

something different. Hence, they are our friends for our own. If humans treat them as animals and friends, ~~there is~~ good harmony is existed in the nature. This is the point what ecocriticism highlights. If nature is treated on the basis of equal treatment

between biotic and abiotic animals, there is just a balance. And ~~there is~~ no disharmony, no destruction and others in, of the nature are traced outad so on.

McKusick under the subtitle “The Romantic origins of environmentalisms” cites the example of the Romantic-era tradition. He focuses, “Especially on the romantic era via Wordsworth. Coleridge and John Clare as, “[...] especially in such poets as Wordsworth, Coleridge and John Clare, the Romantic era found itself on the threshold of an ecological perception, a sensibility that understands all of nature to be constituted as an assemblage of biotic communities characterized by diversity, complexity, an symbiosis (the relationships)” (209). Romantic-era literature therefore highlights that literature has played an important role to inform us that the unity is very significant amongst all biological and non-biological entities of the nature.

Literature also indicates the sensibility which makes us alert for the justifiable treatment of the nature. From the modern Nepali fictions, what I as a research student highlight is that the modern Nepali fictions have introduced the description of animals as enemies and friends. Except *Rupamati*, *Seto Dharati*, *Mayur Times*, and other fictions have assumed the animals as the vital parts of ecology. But, sad to note is that the animals have been represented as friends and enemies in the fictions. Such fictions reveal the ecological niche in the broad spectrum of the nature. “As Lawrence Buell puts it, literary texts function as “acts of environmental imagination “that may “affect one’s caring for the physical world”, make that world” feel more or less precious or endangered or disposable” (*Writing for an Endangered World 2* qtd. in Hutchings, 172). From this expression, it is highlighted that literary texts are the basics that

promote or de-promote the sensibility of the human beings toward the nature. Buell focuses on the inclusion of the environmental imagination. If human beings think their culture as equal as animals', definitely, animals are saved in the texts and treated as one of the natural entities. If the humans treat animals as enemies and other things, certainly hazards for them come to appear "Human beings are the signs of environmental threat as a result of their dominance over the earth, their anthropocentric vision, their desire to conquer, humanize, domesticate, violate and exploit every natural thing" (Rueckert 113). As Rueckert, human beings are liable for destroying, exploitation, oppression and suppression of the nature. It means animals are also behaved in such a manner from which human domination and desire play an active role. At this background, ecocritical perception comes into practice. Hutchings asserts that the context of eco-criticism emergence and relevance is great, due to human centric actions and reactions against the nature. He claims, "Ecocritical practice is generally motivated by a sense of political urgency associated with the desire to investigate and remedy current environmental problems such as threats associated with anthropogenic pollution, deforestation, species extinction, and climate change[...]" (*Romanticism and the Rise of Ecological Awareness* 174). With the help of such expressions, this researcher comes to conclude that the Nepali fictional texts are ecologically turbulent and imbalance in dealing with the animals. However, modern fictions reveal more human non-exploitative treatment with the animals particularly and nature generally. Good maintenance of the relation and treating the biosphere in eco-friendly ways are a must to keep the ecology intact and harmonized. *The Longman Dictionary of Contemporary English* writes, "Ecology as related to each and to their environment, or the scientific study of this" (439). As *The Longman Dictionary* (1995) clearly speaks out, the connectivity about plants, animals,

and people, it is highlighted that without the relatedness in the environment, there is no life amongst them. Animals, plants and human beings only maintain the ecology. So, ecology is a common entity that accepts three organs, (plants, animals and people) as the important elements of the environment. In modern Nepali fictions too such elements' amalgamation is perceived, that's why, and the fictions are ecologically evaluative, while some fictions exclude the roles of the animals in one or other ways. Man's role and characterization are highlighted while animals' presence is either ignored or contradictorily represented. Russel in [the book](#) *Cultures in Conflict* (1979) gives the doctrine that 'Man is the measure of all things; of things that are that they are, and of things that are not that they are not' (94). Christopher Manes in "Nature and Silence" also asserts, "Man has become the sole subject, speaker and rational sovereign of the natural order of the story told by humanism since the Renaissance" (21). Both Russel and Manes map out the man as a center of shaping the things of the nature. Man is represented by them as a subject, speaker, rational figure and molder. Such man centric notion has exploited the nature for many years. Such man-centric behavior has also sidelined animals in the Nepali fictions too. Animals become sidelined in many ways due to human domination and suppression in the nature. That's the main reason why the present world is facing the very alarming situation since 1980 when the fact of great danger that the world is under great crisis of extinction of species of animals. Considering such fact, we need awareness and consciousness to do better and save from such destructive activities. Houghton and Woodwess, 1980 p. 36 in Kenneth J. Pakenham under "Climate Change: Managing the Global Greenhouse" highlights the seriousness about the planet in such a way:

The world is warming. Climate zone are shifting. Sea level is rising.
These are not hypothetical events from a science fiction movie, these

changes and others are already taking place, and we expect them to accelerate over the next years as the amounts of ...gases accumulating in the atmosphere through human activities increase. A rapid and continuous warming will not only be destructive to agriculture but also lead to the widespread death of the forest trees, uncertainly in water supplies and the flooding of coastal areas. (~~Houghton and Widwuk qtd. In Kenneth J. Pakenham, 217-26)~~

Kenneth J. Pakenham assumes the fact that the planet is really getting shocked by lots of human destructive activities. The serious impact created by the humans toward the nature is destructive and ruinous which leads to the unimaginable events, such as, global warming, flooding, extinction of the species and the like. This all happened /happens due to the humans' exploitative activities. Ecocriticism, therefore, highlights the need for diverse interpretations of the nature and makes us aware of our activities either they are ethically sup portative and loyal or they simply deny them. In response to the question what ecocriticism is or should be, Camilo Gomides offers an operational definition that is both broad and discriminating as: "The field of enquiry that analyzes and promotes works of art which nature, while also motivating audiences to live within a limit that will be binding over generations" (16). The fictions analyzed above represent animals as friends and enemies and have made us to think the value of the animals in the nature and change our mindset to count the animals as important as the humans. As a research student, I have given the textual analysis of animals' roles and representations in the selected novels. Animals have been used for the humans' sake. Pandey's *Rupamati* is the example of this in which dog and cow are used metaphorically. Cow is taken as an animal of worship while dog is the character of ugliness. In ~~the book~~ [Encyclopedia of Animal Rights and](#)

[Animal Welfare](#), it is stated as: “Aristotle insisted that they could not speak a proper language and concluded that they had no beliefs at all. He was also convinced that no animal was capable of true loyalty, courage, or any other virtue as no animal could understand the difference between right and wrong. Animals have nothing in common with us, he said, and so in terms of justice, we owe them nothing: we may treat them as we live” (9). Aristotle's thought on animals are in fictional representations of Nepali novelists. Such expressions de-promote the ecological balance from the nature. But at the present time, animals are treated as an ecological part of the nature. Ecology is that which binds everything and every creature into the complex tapestry of life. *The Oxford Advanced Learner's Dictionary* (2005) defines about ecology as: “The relation of plants and living creatures to each other and to their environment” (80). Therefore, relation is equally important to the animals. If animals are excluded, imbalance is inevitable to emerge out. In nature, hazards are clearly seen everywhere because the web among all creations of the earth is disassociated and disconnected. But, the humans are at the center to destroy all connected chains in many ways they like. Graham Huggan and Helen under the title “After nature” in [the book Post colonial Ecocriticism: Literature, Animals, Environment](#) claim that the human beings are responsible for the overall exploitations of the nature. His claim is: “An ecocritic is quick to acknowledge, there are several problems bound up with the environment. For one thing, as Cheryll Glotfelty suggests it is ‘anthropocentric and dualistic, implying that we humans are at the center, surrounded by everything that is not us, the environment [...]” (81).

At this comment, humans are anthropocentric and dualistic as they treat the animals as others and friends. They treat the other creations as only for their own benefits and interests. That is why; animals are also treated as others, as ruled, as dominated and as

in many under graded ones. Despite such dominations and suppressions of the humans toward the nature, Ecocriticism decries its sense of equality to all the plants, animals and humans. Barry Commoner's first law of ecology that states, "Everything is connected to Everything else" (33). [This is relevant in this regard b](#)Because of such connectedness and inseparability amongst all animals, humans and plants, they all reveal their uniform role and status in the nature. Commoner again states, "[...] reflects the existence of the elaborate network of interconnections in the ecosphere among different living organisms; and between population, species, and individual organisms and their physicochemical surrounding" (33). If the existence of all animals, plants and humans is accepted on the basis of equality and justifiable, they all are on the horizontal planes. Then, there will not be leveled divisions in the ecosphere. But, it is possible to have unity earth is a dwelling place of everything. That is why; an ecological balance is maintained by the unity of all the species of animals, humans and plants. If any existed objects or beings are mistreated as foes or others, balance of ecology is disturbed. So, difference leads to the imbalance. At this analysis, I conclude that modern Nepali fictions represent both aspects –harmony and disharmony. The texts are full of degraded behavioral activities towards the animals definitely reveal the fact there is no ecological justice in modern Nepal fictions. Rather, the texts are loaded by the human-centric descriptions. If both representations as harmony and disharmony are felt, the texts are full of contradictions. In this regard, modern Nepali fictions represent both positions- cruelty toward the animals and respectfulness for the animals. Henceforth, ecology is very paramount as an idle site which covers everything of the nature under its broad umbrella. *J. Jones Collins Dictionary on ecology* posits:

Ecology is the science that studies the relationships between living organisms (biotic component) and their physical environment (a biotic component). In other words, ecology is concerned with the living organisms in their natural environment. Although it is not explicitly stated here, ecology is anthropocentric whereas deep ecology originating from the endeavor to promote life as such is bio-centric and stresses the fact that man is only part in a huge and complex life net in nature in which everything has a certain value. That is why, man has to realize that he is not allowed and entitled to reduce the richness and variety of the living world except for the satisfaction of his basic needs. (1990)

Deep ecology is very significant as it makes human beings very conscious for their anthropocentric activities for nature. It focuses on that man is the centre of nature's degradation and exploitation. The man has to know that every biotic and a biotic communities are equally valuable in the nature. To reduce the richness and variety of the living beings, they should not go to the degrading and denigrating activities. Rather, man has to avoid hazardous activities in nature. When man realizes his mistakes, then he starts treating everything quite rationally. Consequently, harmony is [created seen](#) in nature. The literary texts, human thoughts, visions, and others assume the fact that ecological balance is based on the respects and justifiable treatment of the nature's entities. When such job is done, all are in the horizontal planes full of equal respect and behavior. In this respect, the aim is fulfilled as what ecology and ecocriticism mean to imply. G. Jones, at al. in *The Collins Dictionary of Environmental Science* (1990) means so as:

This universal (interdisciplinary) combination of the physical and spiritual can be seen in some of the terms used in ecology and ecocriticism, which both have the same aim: to preserve the where without which there cannot be is or the survival of man, Two different and distinct disciplines, ecology and literary criticism, are combined in order to restore the Earth's health which was lost owing to man's wrongdoing [...]. (45)

Both ecology and ecocriticism aim at preserving the Earth. They also aim to restore the earth from its lost status. These two also teach human beings how to use the nature. These also assist everything for all beings' and things survival or existence.

Therefore, the modern Nepali fictions have assumed the things and characters giving an equal and an unequal status. But some fictions which I have analyzed earlier do not respect the things existed in nature. As my thesis project speaks on the animals' representations,' I have understood that the writers have not given the justice to the animals. Animals have been used as metaphors, similes and sayings for fulfillments of the vested interests of the humans. They have been manipulated for the benefits and welfare of human beings. They are victimized or mistreated. *Rupamati* of Rudraraj Pandey reveals, "A monkey's tail is neither a stick nor a weapon" (84). Metaphorically, it is stated as, "Go and tell her a crow will come and prick her" (1). Such expressions have been rendered in the fiction which signifies man's domination and suppression toward the animals is alarming. Animals are misused, abused, tortured, sidelined and mistreated for their sake. M. H. Abrams and Geoffrey Galt Harpham in- *A Glossary of Literary Terms* write, "A conspicuous feature in Ecocriticism is the analysis of the differences in attitudes toward the environment that are attributable to a writer's race, ethnicity, social class and gender" (73). Likewise,

the differences are exposed out in the Nepali fictions in terms of human and animal relation. Despite such representations as differences, animals are also treated with respect and justice. They are described as their need in the fictions. The narrators treat them with respect and acceptance of existence. In a sentence, they are behaved as a friend not as an enemy in *Langadako Sathi*, *Anuradha*, *Akalpaniya* and *Ullar* stress the fact that animals are the creatures which have something to express and emotions to show up. In essence, both types of Nepali fictions represent contradictory positions. It is relevant to refer the expressions of M. Jimmie Killingsworth on the contradictory representations of animals in this respect. The aim of analyzing the diverse texts with the tool ecocriticism is asserted by Killingsworth as:

Ecocriticism attempts to bring the crisis and the real into the foreground against formidable odds: “For at the same time that ecosystems sustaining life on earth have become ever more critically endangered by our growing members and levels of consumption, even more people (about all, those whose ecological debt is the largest) line at an ever greater remove from the natural world, unmindful of their impact upon the earth” (151-52). Looking for beauty and meaning in an increasingly engineered world, eco-poetics has an interest in preserving the concept of non-human being, that which exists outside language and culture which hints at something larger and more lasting than the products of human hubris [...]. (9)

In this assumption, it is the serious matter that humans’ natures of consumption discriminately are the main reason of the nature’s degradation ecologically. Ecocriticism and ecology assert the fact that such things should not be done anywhere. But the humans become unmindful and proud. And for their sake, they

develop the culture suppressing and over exploiting the animals. The fictions analyzed above reveal the fact that humans' treatment toward the animals particularly and the nature generally is not uniform. Expressions of harmony and disharmony are felt and realized in the fictions. Full ecological debt, realization and perception of their hazardous actions are not perceived actually, but some fictions assume the fact that animal is also a part of the nature. Ecology at this foreground is very relevant with the definition given in *The New Columbia Encyclopedia* as:

Ecology, study of the relationships of organisms to their physical environment and to one another. The study of an individual organism or a single species is termed autecology; the study of groups of organisms is called synecology. Within the BIOSPHERE- the total expanse of water, land and atmosphere able to sustain life- the basic ecological unit is the ecosystem. An ecosystem may be as small as a tidal port or a rotting log or as large as an ocean or a continent – spanning forest. Each ecosystem consists of a community of plants and animals in an environment that supplies them with raw materials for life, i.e. chemical elements and water [...]. (829)

According to the above assertions, ecology assumes relationships amongst the living and non-living beings in the nature. -The ecological unit, i.e. the ecosystem is everywhere. Its role is therefore very significant in the atmosphere. That's iss why, to sustain this amongst us, we have to play an active role to preserve the natural entities through writings and representations via the various means. Literature plays vital roles to raise awareness. It glorifies so many things. It is deeply rooted in the environment. Environment is the basic stone for literature. Both glorifies to each other. Amma Raj Joshi reveals the connection between the environment and literature as:

Therefore, literature particularly constitutes the return to the dwelling place-ecopoetics does it more? It is believed that the outer workings of the natural world affect the inner workings of the body. Literature can directly link with the state of the environment. Thus, literary imagining, earth is necessary as knowledge is dependent on nature.

(67)

As Joshi, literature and environment have the good relationships. Both literature and environment are dependent on each other. The earth is a dwelling place for all literary productions. Literature links itself with the environment. With these expressions if we refer the Nepali fictions, we find no more relationships between them. Man is at the center. Animals are underrated as subordinates, others and dependents while some fictions have assumed the relationships. Animals have something to show and they are also sentient ones having emotions and powers to perceive things. At this context, it is appropriate to mention expressions expressed under the title “Humane” in the *Inquirer*, the world famous newspaper as:

More and more research studies have conclusively shown that animals, including those rose for food, are intelligent, sentient beings that can feel pain and fear. Take note of The Someone Project, a campaign in the United States that portrays pigs , chickens, cows and other farm animals as being more intelligent and having more emotions than previously thought. “What it boils down to is people do not know farm animals the way they know dogs or cats, “The Someone’s Project’s Bruce Friedrich said. “We are a nation of animals’ lovers and yet the animals we encounter most frequently are the animals we pay people

to kill so we can eat them. (Editorial, I inquirer qtd. in *The Kathmandu Post*, 7)

Because of animals' emotions, feelings, and others, they are good and sentient. Their goodness and sentience help us aware of many things. The main awareness we get is that they are also a part of the ecosystems and we have to treat them like humans. So, animals under ecology are as important as human beings. Michael Begon, et. al. focus, "Ecology is not a science with a simple linear structure: "Everything affects everything" (*Preface*). Therefore, animals are strongly connected with plants and human beings. Without them, ecology is not fulfilled. Ecology is collapsed with no justice for existed things and beings of the nature. Considering this fact, injustice toward the animals has been revealed out in the Nepali fictions. Edward Thomas under "Studying Nature" glorifies knowledge as it is related to the animals. It means our lives are inexplicably and critically interlinked with the nature. Lives mean here not only of the plants but also of human beings and animals. Thomas writes: "Knowledge aids joy by discipline, by increasing the sphere of enjoyment by showing us in animals in plants for example, what life is, how our own is related to theirs, showing us in fact our position, responsibilities and debts among the other inhabitants of the earth" (68-9). By Thomas' assertions, it means that everything affects everything and everything is fully dependent on each other. But, moreover, we as human beings have positions, responsibilities and debts to help them exist. Their existence should be harmonized by us in every nook and corner of the ecosphere. Anne K Mellor writes, "Instead, Romantic women writes suggested, human beings should see Mother Nature as a friend and co-worker, one with needs of her own, a potentially powerful ally with whom we must cooperate and who will reward our devotion to her[...]"(187). Meller focuses 'mother earth' as a source of everything .Is

it imaginable regarding existence of the plants, animals and people except the Earth? No, therefore, she should be saved and cared in any ways. We all are represented in grand colors and shades of the nature. All are represented in the co-mingling of the nature's tributes. F. R. Levis and Denys Thompson assert, "They themselves represented an adjustment to the environment; their ways of life reflected the rhythm of the seasons and they were in close touch with the sources of their sustenance in the neighboring soil [...]" (74). To its core, environment is everything in which we make life as suitable as it has. John F. Danby exemplifies on the topic, "William Wordsworth: Poetry, Chemistry, Nature": Wordsworth insists on the opposite that we should become awake and aware adjusting ourselves to things, not things to us" (49). It is to be understood and perceived by humans that we are the beings as the tiny ones before the things. Things are already there, so we have to adjust ourselves to the things. At this background, animals and humans are equal on the earth. Nature is everything that we assume her as our truest ally. Literarily speaking, the writers should include the perceptions of all things without an iota of biasness. Terry Giffegord in [the book](#) *The Green Studies Reader* mentions that human beings are the part of the earth and vice versa:

How can you and sell the sky, the warmth of the land? The idea is strange to us. If we do not own the freshness of the air and sparkle of the water, how can you buy them? Every part of this earth is scared to my people. Every singing pine needle, every clearing and humming insect is holy in the memory and experience of my people. We are the part of the earth and it is the part of us. The perfumed flowers are our sisters; the deer, the house, the grey eagle, these are our brothers. The

rocky crests, the juices in meadows, the body heat of the pony, and man all belong to the same family. (170)

These assertions of Gifford clearly imply the heightened importance of nature. Nature has provided everything to the human beings, and consequently we are the enjoyers with everything. Nature is therefore a common umbrella term in which biotic and abiotic things remain. But modern Nepali fictions neglect the commonality of the nature's attributes broadly. That is why; they disregard the animals and others very much. Man is the center while animals are the appendages with them. Such man's centrism is realized in most Nepali fictions on the one hand. On the next hand, some fictions take up the animals and other ecology's parts and treat as friends and helpers. Then, it is assertively claimed that human beings, non human creatures and environment have the influential relationships. "McKusick Oerlemans and Rigby share is a sense of nature's agency, the idea that non- human creatures and environments have the active capacity to influence human thought and behavior[...]" (Huthchings 190). Putting the human beings in the background, if we seriously think that animals' role vis a vis environment is very big as they influence people. Human beings source of fancy and imagination is the nonhuman creatures and the environment. In literature too, beauty, cruelty, disregard and others are elaborated. The literature is only the balanced text when nature's every entity is regarded as connected and related. James C. McKusic under the title "Green Language, Robert Bloomfield and John Clare states: "Although he had little formal schooling, Clare was an avid reader of English poetry, and he possessed a remarkably detailed and accurate knowledge of natural history. His poetry conveys a detailed knowledge of the local flora and fauna, an acute awareness of the interrelatedness of all life-forms, and a sense of outrage at the destruction of the natural environment [...]" (204).

What Clare focuses is that poetry as literature should include everything either the activities done for the nature's glory or degradation activities done against the nature. Literature should cover the heart-rending and unfavorable activities with the heart to heart descriptions of all life-forms in the nature. The detailed knowledge of all things and beings are to be seriously reconsidered while creating literature. Such sense of inclusivity of all forms of the lives is seriously lacked in the modern Nepali fictions. As the student researcher, I came to opine that literature should explicitly be revealed giving an equal justification and indebtedness to the different life-forms of the animals, plants in relation to things existed as the treasures of the earth. When it is done to represent in literary forms or in our activities, stability is maintained and stability encourages to harmonization. All are nourished and treated ecologically. *In New Columbia Encyclopedia* (1975), the editor William H. Harris Judith and S. Levey assert: "Stability is maintained by the complex interactions among the trees, the diverse lesser vegetation, and the many kinds of microscopic and larger plants and animals. All nourish one another while at the same time inhibiting the overgrowth of any species" (823). With these expressions, I highlight that such stability is not found in the modern Nepali fictions. Rather, it is full of human interactions in the middle of their actions giving no credits to animals and plants. These things more or less can be perceived in the [narratives/fictions that of what](#) I have analyzed in the modern Nepali fictions. To connect both the human and non-human, ecocriticism is applicable as it "puts one foot on literature and other on land" (Glotfelty xix). That is why; it connects literature and the earth. Literature is born out of the earth. John Ruskin under the article "Landscape, Mimesis and Morality glorify earth as:

And all real and wholesome enjoyments possible to man have been just as possible to him, since first he was made of the earth, as they are

now; and they are possible to him chiefly in peace. To watch the corn grow, and blossoms set; to draw hard breath over ploughshare or spade; to read, to think, to love, to hope, to pray-these are the things that make men happy; they have always had the power of doing these, they never will have power to do more. The world's prosperity or adversity depends upon our knowing and teaching these few things: but upon iron or glass, or electricity, or steam, in no wise [...]. (31)

In the broad landscape of the earth, men are able to enjoy a lot. He/she can play lots of activities in the earth. Since earth is a centre of every kind of enjoyment, we can do the things which promote us the nature. If the earth is destroyed and degraded, man's existence is under danger. To promote the biotic and a-biotic things, the human should be rational and wise. Our furtherance is achieved by the enjoyments we get from the nature and environment. That [is's](#) why; the importance of the nature is realized through our wise acting out in the earth because earth is a source of human development economically, rationally, ecologically and so on. Humans get pleasures and honor of existence when he respects the nature and environment. Kulchandra Arayal, an environment journalist in his article "Temperature is rising" published on the 20th November, 2011 in [The Kathmandu Post](#), the National daily of Nepal reveals importance of the earth and environment: "Nature and environment provide essential goods and services for human development. Humans' well being and quality of life depend crucially on the quantity and quality of food, water, energy and biodiversity available to men. This small planet Earth and the state of the environment is our lifeline to our existence, to our survival, to our development and prosperity [...]" (6).

From the point of view of [Arayal](#), we come to trace the point that nature is the indispensable source for us. Our human achievements are possible if we rationally

treat all eco-related existences in eco-friendly ways. Ecocriticism helps us to know everything of the nature. It looks upon different angles aroused and focuses on meanings through the lenses and colors of the nature. William Howarth concretizes the importance of ecocriticism as, “Ecocriticism observes in nature and culture the ubiquity of signs, indicators of value that shape form and meaning. Ecology leads us to recognize that life speaks community through encoded streams of information that have direction and purpose, if we learn to translate the message with fidelity” (*The Green Studies Reader* 163). If I highlight the core things of the fictions in this dissertation, I find harmony and disharmony in terms of the animals being behaved in the texts. Some fictions represent the animals as friends and some as enemies. Animals have been taken as the part of the coworkers, friends and others as in *Lagadako Sathi, Ullar and Anuradha* while animals have been described as slaves, subordinates and enemies in other fictions. Both types of valuation toward the animals indicate the contradictory representation of fictions in Nepali Literature and ~~still~~ people’s despotism, oppression and exploitation for animals are still in Nepalese societies. At a sentence, such a contradiction has represented the harmony and disharmony in the writings of fictions which is also the ecological position of the modern Nepali fictions, too.

IV. **Conclusion:** Contradictory and Harmonized Positions of **A**nimals in Nepali

Fictions

Bangdel's *Langadako Sathi*, Bijaya Mall's *Anuradha*, Dhurba Sapkota's *Akalpaniya*, Dharmendra Bikram Nembang's *Rato Bagh*, Rudraraj Pandey's *Rupamati*, Amar Neaupane's *Seto Dharati* and Narayan Wagle's *Mayur Times* all represent the animals as friends and enemies. Animals have been behaved well and ecologically while there are also the unsound and anti-ecologically orientated behaviors toward the animals in these fictions. In these fictions, imbalance in terms of representations is perceived. Nature's described more or less, but it is overused by human centric notions and discussions. As we know that eco-criticism assumes each and everything as an indispensable element, there is a lack of such advocacy and representation in the Nepali fictions.

Langadako Sathi is very successful in terms of human and animal relationship. The cur has the relationships with the lame. Their existence is interdependent and correlated. In *Ullar too*, the narrator and mare maintain the good relationship on the one hand, but other characters do not care the animal. It is successful in the revelation of the animals' and humans' interaction as the fiction interlinks the narrator's role with the role of the she-horse. In *Seto Dharati*, human centrism is highlighted. This fiction represents the dog but humans' problems are highlighted and pleasures are glorified. *Rupamati* glorifies the humans' fates and destinies using the animals as metaphors and similes but animals have been de-glorified and denigrated. In *Akalpaniya*, animal, the dog is represented. The narrator treats it humanly and as a close ally. It is realized that the animals have got justice in this literary text. In *Mayur Times*, animals have been manipulated for human sake. Animals have metaphorically been used. Misbehave towards them is so impacted and realized. In *Anuradha*, the

dog called Lure is treated by the narrator well. It is treated like a human being. When we analyze about representation of animals in the fictions as an enemy and as a friend, the fictions represent contradictory representation. At this backdrop, under ecology animals are sidelined, and mistreated. Ecology describes that there are interactions between the humans, animals and things. There is the relationship between the biotic and a biotic in the earth. If one is disregarded in the broad spectrum of the nature, ecological imbalance is clearly seen. But such ecological disharmony has been created and existed by the human activities, i.e. anthropocentrism in the fiction. By minimizing their roles vis a vis the animals, we can bring them on the horizontal plane of balance, harmony and equality. To bring them forth ecologically, animals are to be brought to the place where they can act out their roles like human beings. In a sentence, they should be treated as they are also the actors in the nature.

In modern Nepali fictions, no lights, and no knowledge about animals are [perceived/noticed](#). Human cruelties are perceived in the fictions while some fictions give justice to the animals. Such imbalance representation harms for the creations of consciousness in literature. Awareness and consciousness are to be forecasted and highlighted throughout the fictions. As a student researcher, I am in the conclusion that fictions analyzed above reveal out the contradictoriness in terms of representations. Such representations create the problems viz., injustice, and misbehaviors between [among](#) the animals and humans. While representing the animals, the writers must create balance. But the fact, harmony is neglected, and disharmonized behavior is found in the Nepali fictional [narratives](#). Such condition in the texts is very harmful as the disharmony widens with the consciousness. It is also found that the modern fictions assert two aspects- harmony and disharmony. It means the readers are confused to be oriented with the correct representations in the literary

[fictional](#) texts. This misleading orientation is very harmful to create the balance and harmony in the nature. So, an equal representation is created by the equal treatments towards the animate and inanimate elements of the nature. Richard Kerridge boldly asserts, “Ecology is the scientific study of natural interdependencies: of life forms as they relate to each other and their shared environment. Creatures produce and shape their environment as their environment produces and shapes them [...]” (*Literary Theory and Criticism* 535). Therefore, all elements of the nature are the prominent role-players in the nature. Ecocriticism orientates such fact that all are important in the nature whereas ecology makes all entities speak. At this context, modern Nepali fictions reveal the fact that animals are behaved as friends and enemies. Such a behavior leads to the readers to the confused state whether saving nature is ecological justifiable and sound or destroying it for human’s self-interested needs and aspirations. As we know that Romanticism brings forth the consciousness and value of the nature, the literature of today should orient the readers to go through the fully ecologically checked human activities. It is a need to review the modern Nepali fictions as one of the foundations to give justice and space to the animals. The Nepali fictions have lacked such a realization coming to the horizontal plane on which all animals, plants and humans are equal to each other. Ecocriticism clearly speaks that everything is connected to everything. This kind of ecocritical tone has also lacked in the Nepali fictions.

By attending to the core of ecocriticism, this dissertation highlights that if we treat the animals from the point of view of ecology, unity is maintained discouraging the humans’ misbehaviors toward the animals. Therefore, in the earth, all animals, plants and humans become correlated and cooperative to each other. Then, ecological balance is maintained in ~~the~~ nature. Highlighting the animals’ representations from

two angles as a friend and as an enemy under the lens of ecocriticism, [Iwe](#) can conclude that the sound treatment towards the animals is an urgent demand of the time. If not, in the broad spectrum of the nature, degradation, ruin, and disharmony are prevalent and uncontrollable because awareness and consciousness play a bigger role to balance all things and animals in [the](#) nature. Such revelation is loaded throughout the fictions mentioned above. The initial treatment is also perceived in the fictions which make us feel happy. But, full, concise and ecologically factual descriptions are yet to be stated in the fictions.

In essence, the modern Nepali fictions represent the animals contradictorily. In the fictions above, animals are left to be talked, sidelined, silenced, misbehaved and even killed. When humans do such heinous acts upon the animals, they are happy to use for their own sake. To fulfill their needs, they sometimes glorify the animals and sometimes defame them. Nepali fictions have such bitter facts. Ecological justice is absent in the texts. This tradition and trend of writing reveals the fact that our Nepalese society is still apathetic and indifferent toward the ecological justice of [the](#) animals. At last, it is relevant to refer the quote “LOVE FOR LIVING THINGS IS THE ONLY TRUE RELIGION” (72-3) uttered by Lord Buddha in [the book](#) *Environment and Biodiversity* by Edith Angelopoulos.

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TRIBHUVAN UNIVERSITY

**Contradictory Representation of Animals as Friends and Enemies: A Study of
Modern Nepali Fictions**

**A Dissertation Submitted to the Central Department of English, T. U.
In Partial Fulfillment of the Requirements for the Degree of
Master of Philosophy in English**

By

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Shiva Prasad Sharma Rijyal

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Letter of Recommendation

The thesis entitled “Contradictory Representation of Animals as Friends and Enemies:
A Study of Modern Nepali Fictions” has been prepared by Shiva Prasad Sharma
Rijyal under my supervision. I recommended this thesis to be submitted for the viva
voce.

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Letter of Approval

This dissertation entitled "~~Contradictory Representation of Animals as Friends and Enemies: A Study of Modern Nepali Fictions~~" submitted to the Central Department of English, Tribhuvan University by Shiva Prasad Sharma Rijyal has been approved by the undersigned members of the Research committee.

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Abstract

This present research project entitled “Contradictory Representation of Animals as Friends and Enemies: A Study of Modern Nepali Fictions” explores focuses on the opposing roles of animals in the fictions include Narayan Wagle’s *Mayur Times*, Rudraraj Pandey’s *Rupamati*, Amar Neaupane’s *Seto Dharati*, Dharmendra Bikram Nembang’s *Rato Bagh*, Lainsingh Bangdel’s *Langadako Sathi*, Nayanraj Pandey’s *Ullar*, Bijaya Malla’s *Anuradha*, and Dhurba Sapkota’s *Akalpaniya*. In these fictions, animals have metaphorically been used. At times, they become objects for of luxury of daily assumption in the best interests of humans. Other times, they become They are also the objects of comforts consumption and luxury. Novels project human-centric visions while No voice of the animals is heard. Human-centric visions and thoughts are extensive and important in these fictions. The animals are sidelined, misbehaved, silenced and denigrated with no human acknowledgement. Lack of modest deportment is strongly noticed throughout these fictional works. In that way, fictions too. Thus, humans have been glorified while animals are undermined. In them, Human dualism and lack of connectedness with the animals are felt in the fictions. Actually, glorification and magnification of animals are all human-centric, rather than ecologically justified in the fictions. This challenges the notion of ecology under the broad spectrum of nature. The first two chapters square the human animal relation in crisis by using The relation and harmony is ecologically questioned in the fictions by assimilating animals as metaphors, symbols, and proverbs as the tools for their exploitation and domination. Particularly, chapter I and II reveal such fact. Even if the animals as metaphors, symbols, and proverbs. Even if the animals represent loyalty, honesty, connectivity, togetherness, and affinity with the people in nature, humans in the fictions challenge these values with cruelty, injustice, detachment, apathy,

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coldness, and others. Specifically, with the wide application of the animals in nature as friends and enemies, the human's anthropocentric vision and desire to conquer, humanize, domesticate, violate, and exploit every natural thing are deeply rooted in the fictions. Man's anthropocentric vision in the use of animal metaphors as foes and friends replicate how humans intend to conquer and control other species in the same ecological chain. In that line this regard, modern Nepali fictions portray represent bio-centric and anthropocentric assumption between humans and animals. More clearly, the fictions represent harmony and disharmony. Chapter III and IV prove human-animal relational contradictions of our societies through the lens of characters' reactions in the fictions. This thesis clearly illustrates contradictory representation of animals as friends and enemies in nature, an explication of anthropocentric cultural embodiment of Nepali society. concludes that contradictory representation of animals as friends and enemies in nature highlights the fact that how Nepali culture exploits exploit animals for human's benefits. This thesis makes an illustration of this very aspect.

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