

## **I. Cultural Identity of Sherpa in Norgay's Autobiography**

The aim of the research is to explore cultural identity of the Sherpas in Nepal, based on the through reading of Jamling Tenzing Norgay Sherpa's *Touching My Father's Soul*. The main motivational factor of writing this thesis itself is the influences of cultures of Sherpas, the events that Norgay had face from the beginning to the end of his journey to reach the Everest peak. The intrusion in culture of the Sherpas is one of the main problems that the protagonist Jamling confronts in his autobiography. He tries to show the culture of Sherpas by writing his experience in the form of this autobiography *Touching My Father's Soul*.

No dissertation has been performed yet regarding the cultural practices of Sherpas and therefore this attempt has been made in order to introduce the Sherpas and their custom, tradition, culture, social norms, values and behavior of the characters in the autobiography, thinking that it would be an aid to the interested person and the nation. Sherpa play significant role in this research.

The writer as well as the protagonist of *Touching My Father's Soul*, retracing his father Tenzing Norgay's historic footsteps, Jamling Tenzing Norgay summited Mount Everest in 1996, just two weeks after nine people died in the mountains most deadly storm ever recorded. Jamling Tenzing Norgay made it to the top of the world's highest mountain described by the Sherpa people as "The Mother Goddess of the World". It also helped him to promote Sherpa's cultural identity through medium of the IMAX team. Jamling helped portray not only the physical challenges of the Mountain, but also the mental and spiritual challenges faced by the Sherpa climbers.

Jamling Tenzing Norgay began to write this autobiography of Sherpa, after summiting the top of the world. The autobiography deals with the various contemporary issues. This autobiography can be studied from various critical

perspectives such as feminism, cultural studies, post-colonial studies, immigration, diaspora, globalization, hybridization, quest for identity, eco-critical studies and more importantly it can be critically studied from the perspective of cultural identity of Sherpas.

Jamling Tenzing Norgay traces his father's historic ascent and reveals the untold story of Sherpa culture. Jamling Tenzing Norgay's revealing account of his quest to understand what led Sherpa to climb Everest succeeds in every way. This thesis chronicles the Sherpas heart-pounding, exhilarating stories with 1996 IMAX team's journey to the top of Mount Everest. Jamling often detours to promote his self identity, his father's identity, Sherpas identity, non western identity and cultures.

The insights into the cultures and characters of all of the teams are fascinating, Sherpa strength, Culture and contribution to Himalayan climbing. Most of the Sherpa lost their lives on the mountain. Though not an experienced Sherpa mountaineer, Jamling wanted to go because of a kind of cultural quest. Jamling follows his father's footsteps by devoting himself to bettering the still marginal lives of the Nepali Sherpas. Though he continues to straddle both worlds, Jamling is philosophical about how the East and West each try to chase each other's shadow.

In a story of Everest unlike any told before, Norgay interweaves the story of his own ascent during the infamous May 1996 Mount Everest disaster with little-known stories from his father's historic climb and the spiritual life of the Sherpas, revealing a fascinating and profound Sherpas world, that few even many who have made it to the top have ever seen. This research is worth reading on two accounts. One, it is a rare Sherpa's eye view that goes a long way in revealing the spiritual aspects of the mountain that have been so rudely trampled by Western crampons over

the past decades. Secondly, it is a tale of Sherpas culture, religion, beliefs, morals and festival, as perspective as a Buddhist Sherpa has not been articulated before.

This thesis really helps flesh out Sherpa character and their spiritual reawakening. The divinations received by Jamling from his respected lamas showing an unerring premonition for the immediate future. When Jamling Tenzing Norgay was invited to accompany the Everest IMAX Expedition of 1996; it was mostly for the prestige of his and all the Sherpas identity. Jamling's account becomes less a journey up Everest than a young Sherpa's spiritual return to his faith and his father's people. In *Touching My Father's Soul* Jamling writes:

Just as trekkers covet the simplicity and wholeness of our ancient lifestyles, Sherpas crave cars, clothes, and computers. Rather than pass each other going in opposite directions on the path of Cultural Revolution, I propose that we expand the healthy synergy that already exists however latently between the two hemispheres of thought. (155)

Jamling above lines clarify that, since many more Sherpas have been involved on Everest climbs than people from other nations and ethnic groups, theirs is a view that warrants attention. Whatever reasons others may have for tackling the world's highest mountain. Sherpas do not mind if foreigners get the glory and credit for successful ascents. Their principal desire is to provide for their families and bring improvements to their villages. That does not stop them from the kind of hard work and selfless loyalty to their climbing teams that have impressed foreign climbers through the many decades they have climbed with them. The Sherpa view of their mountains is also different from most because it is the identity of Sherpas which is surrounded with mountains.

Norgay has used interesting theme and impressive writing style in *Touching My Father's Soul*, to clarify the Sherpa's cultural identity with mountain. Dalai Lama wrote the forward to Jamling Norgay's autobiography. It is a journey to the core of a man and his relationship to his family, his "people," nature, Buddhism, and himself. It is inspiring, filled with true examples of courage, bravery, and fortitude. For all those enthralled with Everest, Norgay's book provides a view of the mountain from both a historical and cultural aspect. It's fascinating to read how the Sherpas view the mountain and how cultures collide when the peak gets closer. Dalai Lama writes:

Jamling Tenzing Norgay is the son of Tenzing Norgay, who, with Sir Edmund Hillary, was the first man to reach the summit of Mount Everest, or Chomolungma, as we call it in Tibetan. In this book he tells the story of Sherpa's identity and his participation in the success ascent of Everest in 1996. Jamling Tenzing Norgay takes Sherpa view of the enterprise- he regards it as a pilgrimage. (Foreward)

The above Dalai Lama lines how the Jamling Tenzing Norgay autobiography has touched this crux that can be a good insight to the readers to be more familiar with Sherpas culture and religion. Jamling Tenzing Norgay's *Touching My Father's Soul* can be "summed up as a book for the story of Sherpa pilgrimage and their culture identity.

An autobiography is a biography of life, life story, life history which is an account of the series of events making up a personal life. It is also the biography who writes for themselves or it is a history of a person's life written or told by that person. It is a kind of memoir an account of the author's personal experiences. We can find a memoir essay on a scientific or scholarly topic in autobiography.

Jamling expressed his personal experiences in the form of autobiography to promote his native Sherpa's cultural identity in *Touching My Father's Soul*. This research, therefore concentrates on analysis of the autobiography through cultural identity. A cultural identity is one of the important critical tools to study literature. In the Jamling's autobiography *Touching My Father's Soul*, the main character Jamling was haunted by his native Sherpa culture, before, in and after the journey of Mount Everest, which reveals the culture of Sherpas. Culture is inseparable from location. Early human communities organized themselves differently under the influence of different locations and environments. Such ambient influences as climate, soil quality, and availability of building materials contributed to what kinds of cultures were possible or likely to develop.

Culture created and left its mark on its spatial location, transforming the landscape in meaningful ways that embodied the values, ideas, and needs of the particular community. Some developed migratory communities in response to an environmental scarcity of resources. What Cultural Geography teaches us is that if the world around us shapes our lives, we also make the world around us over in ways that embody and embed our thoughts, imaginings, ideals, and meanings. Cultural Geography is concerned with the way; we humans put meaning, politics, and ideas into physical shape when we remake the physical world. The interplay between human culture and physical environment is always of two ways. What kind of community develops in response to an environment affects the kinds of cultural practices the community engages in, and those practices in turn shape and reshape the physical environment, turning it into a human - made landscape. In his autobiography, Jamling describes the geography of Khumbu Glacier surrounded by mountains where the wind was still, and only hear the sound of breathing, the voices of teammates and

the crunch of the boots on the snow. It is known as the “valley of silence”, where Sherpas feel risky while they are climbing mountain with the heavy loads because of their culture. Migratory communities usually did not possess writing or a transmittable culture of learning. Such things were not needed for the society to function. The spoken word was paramount, and the wisdom and the values that bound the community together were often transmitted from one generation to the next through chanted or spoken songs or tales. The way of life of Himalaya or Terai is different in terms of dress, music, access to new cultural technologies, and so on. If one factors in economic differences, spatial differentiations in ways of life can appear within the same location. Someone living on the Upper Side in a luxury high rise apartment will have different cultural experience from someone living homeless on the streets below. Stuart Hall in his book *Cultural Identity and Diaspora* states:

Popular culture is not at all, as we sometimes think of it, the arena where we find who we really are, and the truth of our experience. It is an area that is profoundly mythic. It is there that we discover and play with the identifications of ourselves, where we are imagined, where we are represented, not only to the audiences out there who do not get the messages, but to ourselves for the first time. (Hall 22)

Like Hall, Jamling also elaborates that there is allusion between the divisions of popular culture. In Jamling’s real autobiography *Touching My Father’s Soul*, Jamling has shown the popular cultural division between centre and marginalized culture. Jamling also sees himself as eye of native Sherpa culture, where he has an illusion that the centre culture is popular than Sherpa culture. But here in his autobiography Jamling specialized in his own culture. This makes us accept the complex and contested nature of culture. As a result, cultural studies think of culture in relation to

issues of power: the power relation which affects who is represented and how, who speaks and who is silent, what counts as “culture” and what does not.

Cultural identities reflect the common historical experiences and shared cultural codes which provide us, as ‘one people’, with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. Cultural studies and social theories have investigated cultural identity. In recent decades, a new form of identification has emerged which breaks down the understanding of the individual as a coherent whole subject into a collection of various cultural identifiers. These cultural identifiers may be the result of various conditions including: location, gender, race, history, nationality, language, sexuality, religious beliefs, ethnicity, aesthetics, and even food.

The divisions between cultures can be very fine in some parts of the world, especially places such as Canada or the United States, where the population is ethnically diverse and social unity is based primarily on common social values and beliefs. A range of cultural complexities structure the way individuals operate with the cultural realities in their lives. Nation is a large factor of the cultural complexity, as it constructs the foundation for individual’s identity but it may contrast with ones cultural reality. Cultural identities are influenced by several different factors such as ones religion, ancestry, skin colour, language, class, education, profession, skill, family and political attitudes. These factors contribute to the development of one’s identity.

It is also noted that an individual's "cultural arena", or a place where one lives in, impacts the culture that someone wants to abide by. The surroundings, the environment, the people in these places play a factor in how one feels about the

culture that they wish to adopt. Many immigrants find the need to change their culture in order to fit into the culture of most citizens in the country. This can conflict with an immigrant's current belief in their culture and might pose as a problem, as they're trying to choose between the two presenting cultures. Some might be able to adjust to the various cultures in the world by committing to two or more cultures. It is not required to stick to one culture and thus many might be interested in socializing and interacting with people in one culture in addition to another group of people of another culture. The amazing thing about culture is that it's able to take many forms and can change depending on the cultural area. This plasticity is what allows people to feel like part of society, wherever they go.

Cultural identity is not a unified theory, but a diverse field of study encompassing many different approaches, methods and academic perspectives. Distinct from the breadth, objective and methodology of cultural anthropology and ethnic studies, cultural identity is focused upon the political dynamics of contemporary culture and its historical foundations, conflicts and defining traits. Researchers concentrate on how a particular medium or message relates to ideology, social class, nationality, ethnicity, sexuality and gender and it is providing an encyclopedic identification, categorization or definition of a particular culture or area of the world. In his book *Primitive Culture* E.B. Tylor defines saying that "Culture in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, moral, laws, custom and any other capabilities and habits acquired by man as a member of the society" (Tylor, 7). Culture is the behavior of humans who are part of the meanings that the people attach to their actions. Culture includes the organization values, visions, norms, working language, systems, symbols, beliefs and habits. It is also the pattern of such collective behaviors and



assumptions that are taught to new organizational members as a way of perceiving, and even thinking and feeling. Thus culture of Himalayan people can be studied under the rubric of cultural studies.

Cultural identity search the process of exploration and questioning about one's culture in order to learn more about it and to understand the implications of membership in that culture." During this stage a person will begin to question why they hold their beliefs and compare it to the beliefs of other cultures. For some this stage may arise from a turning point in their life or from a growing awareness of other cultures. This stage is characterized by growing awareness in social and political forums and a desire to learn more about culture. This can be expressed by asking family members questions about heritage, visiting museums, reading of relevant cultural sources, enrolling in school courses, or attendance at cultural events. This stage might have an emotional component as well.

In a separate usage, the phrase cultural study sometimes serves as a synonym for area studies, as a general term referring to the academic study of particular cultures in departments and programs such as Islamic studies, Asian studies, African American studies, *et al.*. However, strictly speaking, cultural studies programs are not concerned with specific areas of the world so much as specific cultural practices. To achieve the social advancement, the cultural practices followed by different caste groups should be reviewed and necessary steps have to be forwarded. The social relationship between people of different castes and religion plays a most significant role for the development of a country. Unless harmonious relationship among people is established, the inequalities and discrimination among them may not be reduced. Eighth Plan's *National Planning Commission* refers that:

Tradition, customs and culture are so important to people concerned who follow them. In some instances custom is superior to the statutory law. Nepalese statutory law (Muluki Ain) also has encouraged following religious and traditional values of community. The prevailing eight national plans also have aimed to preserve and develop the historical and religious sites of national importance as well as the languages, literature, art and culture of various ethnic groups. (Plan 75)

This above statement is similar to Jamling concern which is focus in his autobiography. Jamling also points out the local culture, traditional culture, and beliefs of Sherpa which is marginalized by the centre or country. To maintain social harmony among castes, communities the constitution has made restriction to make any law which may underline the sovereignty and integrity of the kingdom of Nepal or which may jeopardize the harmonious relations subsisting among the people of various castes, tribes or communities. Thus cultures have link to power and national plans.

R. Benedict seeks to explain the emergence and perseverance of a theme within a culture in terms of the selection of certain potentialities of human psychology and behavior from the gamut of all those that are possible. She draws an analogy with phonology, to argue that just as a human language can only work if it selects a few of all the possible sounds that a human voice can make, so a culture can only work if it too is selective ( 16-17). In this way a culture will encourage certain psychological traits and repress others, but perhaps more importantly, the culture is then the source of all meaning and purpose in human life. Jamling's life also reflects the native culture of Sherpa. He partly realized the source and meaning of life in the basis of culture. In his autobiography Jamling points out the culture of Sherpa. America is a

young country with a dynamic and, one might say, immature or formative culture. In terms of technical and material progress, it is far ahead of the developing world. In terms of culture and tradition, it is less advanced. I felt that meaning and connection were missing from my life in the United States, as if the country were lacking a spiritual core. The aforementioned arguments show that like many Sherpas, Jamling assumed that he has been Sherpa of Nepal and India when he visits a metropolis in New York City. Jamling can't understand why his own people, especially the young, are prepared to abandon their culture and values to chase dreams in foreign lands.

Culture is not something locked inside people's head but rather is embodied in public symbols - symbols through which the members of a society communicate their own view. It is value orientation ethos (characteristic features of any culture and community) to their further generations. In his book *Cultural Identity and Diaspora* Stuart Hall states:

Cultural identity is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power. Far from being grounded in a mere 'recovery' of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past. (Hall 225)

However, Jamling represented the cultures of the Sherpa character and their subversive roles in the literary texts for centuries and, recently, the issue of cultural studies more positively has come at the core in each and every discipline including literary practices and academia. But even Jamling writes or researches about culture and giving the cultural problems are also sufferings because they also have their past and their history which was bounded or rounded by the some thinkable event or haunt able stories. Malinowski, B.K. in his book *A scientific Theory of Culture*, says that “Culture is an instrumental reality and apparatus for the satisfaction of the biological and derived need” (Malinowski 21). Jamling also suggested about Sherpas cultural differences existing in regions and nations, and the importance of international awareness and multiculturalism for the own cultural introspection. Cultural differences reflect differences in thinking and social action, and for predictable behavior. It relates culture to ethnic and regional groups, but also organizations, profession, family, to society and sub cultural groups, national political systems and legislation. Stuart Hall one of the cultural writes in his book *Cultural Identity and Diaspora*, he states that:

We must not therefore be content with delving into the past of a people in order to find coherent elements which will counteract colonialism's attempts to falsify and harm ... A national culture is not a folk-lore, nor can an abstract populism that believes it discover a people's true nature. A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence. (Hall 237)

The citation above explains that, Jamling in his real autobiography *Touching My Father Soul* states that the cultures of Sherpas are being involved in the struggle of existence rigorously throughout their life for generation after generation. The cultural writers are contributing a lot, they are playing vital role in the socio-political and every kind of other activities, but they are still in search and struggle to come out. All cultures have their own features. The people of each group who are doing their own activities is their cultural identity and we can't judge that which culture is good or bad. Sherpa culture have their own characteristics, whatever they are doing in their Sherpa community have own value. Mountaineering is their culture because their community people are doing it from many years continuously. Climbing mountain is their job, activity, beliefs or everything so it is their cultural identity too, because they know from it.

Culture transforms the physical world. It is the tool with which we impose civility on a natural world that is inherently uncivil, violent, and meaningless. Landscape can thus be said to be a distillate of culture. Every time we modify a natural landscape by building on it or reshaping it, we invest it with our intentions, our ideas, and our meanings. A landscape comes to have meaning when it ceases to be a simple physical object and is invested with our needs, designs, and imperatives. It becomes like a sign, something that can be read as having an idea behind it, much as a stop sign, while being a red metal physical object, also contains embedded within it the idea Under penalty of law, and you must cease movement.

This study will be based on the issues of the cultural studies and their representation in literary texts. Cultural study as a theoretical tool will be applied for textual analysis. It will be based on the self research. The reference from books and other resources based on autobiography and the tool cultural studies will be used with

special focus. Internet or website resources will also be used as per the need as much as possible. For the completion of this research in scheduled time, tentative time frame of the duration of six month's time period will be allocated. The chapters will be divided into three units tentatively. The first chapter will be an introduction of the whole thesis. The second chapter will broadly concern the textual analysis; the chapter will be based on the autobiography in detail, which will be the major chapter of the research. The final chapter will be the conclusion that will highlight the dissertation about how people climbing Everest home their own cultural uniqueness.

## **II. Mountaineering: A Space for Cultural Identity in Norgay's *Touching My Father's Soul***

Jamling Tenzing Norgay Sherpa's autobiography *Touching My Father's Soul* is an insightful autobiography on cultural identity of Sherpa Mountaineering. In this autobiography he describes about that, the Sherpa are just one of many ethnic groups who live in the upper elevations on the Nepali side of the great Himalayan mountain range. However, today many Sherpa have become climbers, not necessarily by choice but of their cultural identity. Sherpa are probably the best known in the world, having been the first to stand on the summit of the Mount Everest. Sherpa have often been driven into mountaineering because of their home regions and their culture. Tenzing Norgay is probably the best known Sherpa in the world, having been , along with Hillary, the first to stand summit of Mt. Everest, Tenzing other hand ,views his own entry in to the Sherpa mountaineer relationship somewhat differently, rather than looking for economic opportunity.

Jamling reminded, when he was in the process of submitting the Mount Everest. He was giving some details of Sherpas history which is their identity from many years. Sherpa means "Easterner" and refers to an ethnic group that migrated to the Everest region from eastern Tibet some 450 years ago. Traditionally, Sherpas have grown potatoes and raised yak for dairy products, hides, wool and load carrying. As Sherpas do not have any written record of their history, it is very hard to trace their footprints. But most of people understand that the Sherpa people migrated from the Khams area of Tibet. It is not so clear whether they moved at one time and through one direction to the present location or in a gradual movement by different entrances. Sherpas left from their homeland, Khams, in eastern Tibet, because of the political tensions with the Mongols. Norgay reconstructed the clan history of Sherpa, and

guessed the first date of migration as about 1533. The name Sherpa itself gives some insight into their migration. 'Sher' is an adjective form of 'shar', which means 'east', and 'pa' or 'Wa' is 'people'. So Sherpa is an easterner, and they could be called easterners by the Rai people who inhabited this area at that time.

The Sherpa view of their mountains is also different from most. To the Buddhist Sherpa, the mountain is a living thing that rewards or denies a climber's ambition according to what is in the climber's heart. Miyolangsangma, the protective goddess of Mt. Everest, plays an important role in the Sherpa's culture. Jamling's own Sherpa belief is that disaster or success on the mountain depends on his favor and that his appearance in dreams. Before undertaking the 1996 climb, Jamling sought favorable divinations from three holy men. In fact, they were not unequivocally favorable, but, as Jamling presents them to us, they were remarkably accurate. He was able to use the last one (which was unmistakably favorable) to persuade his Sherpa to return to the mountain after the disaster.

Although, in the autobiography *Touching My Father's Soul* Jamling introduced the how Sherpa economic status is connected with their culture. In 1990 khumbu Sherpas have gained enough economic independence to be able to retire from high altitude mountaineering work. The Sherpas applied their customary ingenuity to the effort, when confronted by a massive boulder of several tons; they simply dug a wide, deep hole and rolled it in leveling the airfield. They drank pitchers of chant, and then linked arms for hours of traditional Sherpa line dancing. Going on a mountain is like going to war. They don't know whether they'll come back or not despite this, they climbed, climb and will climb because the mountain climbing is the culture (identity) of Sherpas and it flooded in every Sherpas blood. Jamling says:



Sherpa won't climb on the mountain until the puja is held, and western climbers defer to the Sherpas on this bit of expedition protocol. The ritual can be loosely described as a petitioning of the gods for permission to climb, and for good weather and safe passage. Liturgically, however, this is a type of Ser-kyim ("Golden Drink Offering") ceremony, and has boarder significance. Any New enterprises, such as building a house or climbing a mountain, require that the deities first be engaged by a lama, who asks for their understanding and tolerance. (87)

The aforementioned arguments show that, Sherpas continue to perform religious ceremonies to the mountain deities, once a year they perform a ceremony to the Khumbuyila. Sherpas truly believe that the mountains are sacred places, where the gods live. They also believe that local deities reside within some of these rocks. The lama's chants invoked the presence of eight categories of deities, including the guru, the Dharma protectors, the tutelary deities, the country-gods, the angel-like (but sometimes wrathful) dakinis, and Miyolangsangma, the bountiful protector goddess of Everest. The lama had placed three white stones on the chorten's altar, representing Miyolangsangma and two others of the Five Long-Life Sisters. An image of Guru Rimpoche- Padmasambhava, the "lotus-born" saint who brought Buddhism to Tibet- had been fixed to the Ihap-so's altar strips of duct tape.

Despite the traditional Sherpa air of informality at such gatherings, the climbing Sherpas were hardly distracted as they meditated and prayed. The Sherpas climbing gear, the tools of their trade had to be blessed and purified, too, before they could bring on to the mountain. After reaching the top, the good friends seem to be unconsciously complete in asserting their religion and national identities on the top of

Everest. Jamling noticed Tenzing digging a little hole in the snow and watched as he placed in it pieces of chocolate small gift to the gods which he believed spent some time summit of Everest. Sherpas have been faithful to their respective cultures.

Jamling felt that Sherpas should form their own culture, identity by combining of nationality, religion. So Sherpa's identity is connected with the Himalayas. Nepal's identity all over the world is established with the name of the Mt. Everest. Sherpas worship the mountains as their god.

This research shows the example, how Sherpas believe in spiritualism and magical things related with their religion and cultural identity. Jamling took Sherpa character, for examples: Wongchu, son of the Sherpa was on Everest, he had a dream of a beautiful goddess who, smiling and laughing, approached him and caressed him. The dream had recurred this year, and the goddess again smiled seductively as she advanced toward him. But this time she turned wrathful angry. Wongchu said that "he hadn't mentioned the dream to the other expedition Sherpas" (159). Jangbu had similar, startlingly realistic dream at ABC. A beautiful young woman appearing much like Miyolangsangma approached him, and she was complaining, saying that people has been stepping on her head, defiling her and degrading her. In the dream, Jangbu afraid at first and then felt bad for this woman. He prostrated to her and asked for forgiveness for anything he might have done to offend her, for any contribution he may have made to her defilement. She smiled and thanked him, then walked off the mountain" (159-160). Ang Rita, who was climbing with the lone Swede Goran Kropp, told Wongchu that she had been experiencing remarkably similar dreams, and in each case the girl wandered off up the mountain, as she had for Wongchu and Jangbu. They agreed that "if the girl had headed down instead, it would have been an extremely bad omen" (160). Planetary alignment, prophecies, and the ripening of

karma accumulated over previous lifetime's coverage in an unyielding destiny. In his autobiography *Touching My Father's Soul* Jamling noticed that:

Compared to foreign climbers, Sherpas may have given their lives disproportionately to this mountain. Nearly half of all Himalayan climbers killed have been Sherpas. One reason is that the Sherpas face greater risks: the foreign teams pay them to make numerous trips ferrying supplies through treacherous stretches such as the Khumbu Icefall, exposing them to danger for longer periods than the team members are. (135)

The above lines show how the Sherpas love the mountains and take pride in their work, but their primary motivation is for their cultural identity. Assisting climbing expeditions is a job for them, not recreation. They have a strong professional allegiance of their climbing teams where they are risking it in their lives. In 1952 and 1953, many Sherpas were worried that if the mountain were finally climbed, there would be no more expeditions and Everest would become, literally, history. Mountain climbing cannot be separated from cultural politics. Jamling also elaborates that eco-criticism as a perspective that analyzes image, words, and languages to understand representation, cultural attitudes and social practices affects nature itself in long run by shaping cultural attitude towards nature. The physical environment helps us understand the mountain climber's relationship with the Mt. Everest.

Standing on the summit, Jamling admits that the mountain had changed from a lifeless, uncaring, and dangerous mound of rock-a rock that had with indifference taken the lives of so many into a warm, friendly, and life-sustaining being, Miyolangsangma, and that, as he stood there, he felt embracing both his father and himself . Jamling describes the climbing problems in some detail. Jamling's Buddhism

is not simply a matter of ritual. His respect for the mountain is for their cultural identity.

Sherpa have long respected for their mountain. Indeed, the mountains are Sherpa livelihoods. Many Sherpa climb mountains mainly to feed their family and to educate their children. Sherpa are good strong climbers; they adapt to the high altitudes better and climb faster than most people. This is possible because Sherpa have lived at these altitudes for so many generations. When Edmund Hillary first conquered Mt. Everest, Sherpa Tenzing Norgay was at his side. Indeed, for as long as Westerners have been climbing the Himalaya, Sherpa have been the unsung heroes in the background. Everest must be approached with respect and love, the way a child climbs into the lap of its mother. From the start Tenzing was differentiated from the other Sherpa porters through his stellar climbing credentials and his role of Sirdar, or leader of the other Sherpa whose roles were to carry supplies and set up camps. Hillary clearly considered Tenzing a bona fide climbing partner. Anyone who attacks the peak with aggression, as a soldier doing battle, will lose. This is a lesson that Jamling Tenzing Norgay learnt well from his father, the famous and heroic Tenzing Norgay. Jamling climbed the mountain in his father's footsteps and wrote this autobiography in the perspectives of Sherpa culture. In some ways this autobiography is disturbing, but in many ways uplifting; to see a man's passion for reaching a summit as a pilgrimage to his mother land.

Indigenous professions like changing mountain are part of culture and therefore fall under the domain of cultural studies. Let us, however, start with the climbing; Jamling Tenzing Norgay is the son of Tenzing Norgay, who in 1953 with Sir Edmund Hillary was one of the first two people to set foot on the summit of Mt. Everest. When Jamling, who had not previously climbed a high mountain, reached the

same summit in 1996, he was very much aware that he was climbing in his father's footsteps. Tenzing was on his mind throughout, and the book, with its constant flashbacks, is as much an account of the first ascent as it is of his own.

As well as, this thesis is remarkable in giving an almost unique Sherpa view of an activity. Many more Sherpas have been involved on Everest climbs than people from other nations and ethnic groups; theirs is a view that warrants attention.

Whatever reasons others may have for tackling the world's highest mountain, Sherpas, for the most part, are there for their identity. In today's world most Sherpas depend on trekkers and climbers for the means to feed their families. They do not mind if foreigners get the glory and credit for successful ascents. That does not stop them from the kind of hard work and selfless loyalty to their climbing teams that have impressed foreign climbers through the many decades they have climbed with them.

Jamling Norgay was the climbing leader of the IMAX expedition to Everest in the spring of 1996. This was the time when a series of tragic events on the mountain took several lives and forced the climbing world to try and find answers to the fundamental issues that face the sport today. Jamling also recognize the power dynamics in the Sherpa mountaineer relationship. Krakauer points out that in the autobiography *Touching My Father's Soul* Jamling has write it from the perspectives of his native culture and see it from the Sherpas eye. Krakauer also points out in the introduction of this real autobiography saying that: "The Buddhist people whose homeland surrounds Mount Everest, and who have played a singular, utterly crucial role in the great peak's mountaineering history since the British first ventured onto its flanks in 1921." (xiii-xiv). It elaborates that Ethnicity plays important part in shaping ones identity so this Jamling's autobiography is not about the cultural identity of Sherpa. It is about a Sherpa man, culture, a son and least of all a Sherpa climber,

whose lifelong passion is to reach the top of Everest. Ethnically, however Jamling Tenzing Norgay is Sherpa and he intended to do much of the repetitive load-carrying to high camps, partly to show solidarity with the other Sherpas and partly because he enjoyed their country, when he was living in America, he had adopted the general and humorous mannerisms common in the west. Yet they sometimes forced to calculate. Simply holding a conversation in Sherpa or Nepali with Sherpa friends made him feel lighter and effortlessly cleansed his complicated modern thoughts; in their company the mountains felt even more like home.

In his autobiography *Touching My Father's Soul* Jamling says: "We are poor but happy many Sherpas respond: Life in our hills is tough, we lose our sons on the mountain in climbing accidents, and we lose our livestock to predators and storms and crevasses. But we wouldn't trade our lifestyle for anything else" (46). Jamling sense in these lines will be Sherpa are poor but happy with mountains. Life in hills is tough, they lose their sons on the mountain in climbing accidents, and they also lose their livestock to predators and storms and crevasses. But they wouldn't trade their life style for anything else because of their cultural heritage. Jamling was a Sherpa, but he would also be a full climbing member of the IMAX team. David Breashears took him because he was the son of Tenzing Norgay Sherpa, who summited Mount Everest in 1953 with Westerner Edmund Hillary. Jamling was that IMAX team because he was came from the Sherpas community and in the Jamling opinion he joined the IMAX team that perhaps through his involvement with the film of the world would learn more about Sherpas, Sherpas beliefs and Buddhism. In David Opinion Jamling had knowledge about the Sherpa culture, religion and geography of hill area or the mountains.

In the Journey of Mount Everest, if Jamling will be the member of that IMAX team, they could easily summit the Mount Everest David thinks. They think Jamling blood is colored with Sherpas or his native culture. So David choose Jamling rather than others community of Nepal. In this autobiography *Touching My Father's Soul*, Norgay puts some statement relating with above lines where he says: "There is something about my father and I feels a family connection to the mountain, I think it was written on my forehead at birth" (4). Jamling was the son of Sherpa, before born the god states his name in Sherpa, so being a Sherpa he has direct connection with mountains and Khumbu area. When he was in adulthood, he wanted to promote his culture in the world like his father in 1953. Jamling always wanted to do this. Jamling thought that this act would bring him much closer to the culture. He also wanted to find answers to his own confusions and by this act, most of his confusions disappeared. Jamling was educated in an elite school after which he went to college in America. But, he came back and married his local sweetheart. He was torn between the pragmatic, individualistic attitudes of the west and the spiritualism of his religion, Buddhism. There is a deeply moving climax when Jamling meets his father on the summit. His love and respect for his own tribe comes across well. While Jamling was studying in west he was haunted by his native culture and he felt the western culture are dominating the eastern culture in the name of civilization, power and the standard. He was feeling Hybridity and he could not get any decision which is right or wrong. But in the Blood of Jamling there was his native culture which always made him memoir of his Sherpas culture and finally he had been realized that there had been own characteristics of their own culture. The west had illusion that their culture is standard and famous in the name of development and they are proud for their white skins but Jamling also has proud being a Sherpa. While he was in western world when

he met the native friend he celebrated and shared their own feeling but when he was in the middle of western friend he felt loneliness.

In America Jamling had become used to seeing men and women kissing in public, in terms of Sherpa, Sherpas are extremely shy about public displays of affection but it caught Jamling off guard to see this happen at Base Camp. Sexual abstinence, general modesty, and care with cooking meat were important of Jamling's team's professionalism and respect. Jamling saw people in the United States who were always on the lookout for shortcuts, for the condensed version of spirituality. Many in the west believe that they will go to heaven which Jamling consider to be the same as enlightenment, or nirvana simply by saying they believe in God, Jamling does not think it is that easy. Lamas view powerful "born again" or other mystical experiences as important and genuine reminders of the value of faith. But such spiritual adventures are only a beginning, not an end, for they don't guarantee entry into heaven or a favorable rebirth. They may not even provide exceptional insight or understanding. That's because all ordinary experience is temporary, the lama say, including "born again" experiences and the thrill of standing on the top of the world's highest peak.

Sherpas and Buddhism teach how to make these thrilling, life and death confirming experiences last longer, without having to do the mountain climbing part. Unfortunately for most, following Buddhist teachings may be more difficult than climbing. Lamas reiterate that the lessons are there in the palms of Sherpas hands, but like so many Sherpa people, Jamling has found it difficult to learn them. Ten people had died on the mountain, as far as we knew, and the words of Rimpoche once again echoed in Jamling head: "why do you want to do this thing?" Indeed, why did any of Sherpa want to do this thing? Was it worth the price these people had paid?



Ultimately, most Sherpas are more afraid of the law of dharma than the law of man. In his autobiography Jamling found him near of Sherpa's culture rather than western. In *Touching My Father's Soul* Jamling says:

At Base Camps the Sherpas and team members ate separately, mainly because of our dissimilar diets. I developed my own routine. Each evening I wandered over to the dining tent to see what the climbers were eating, and then I'd stroll across to the kitchen tent to see that the Sherpas had cooked for themselves. The western food didn't sit well with me, so I usually ate with Sherpas. (127)

The aforementioned arguments show Jamling didn't satisfy with high energy bars, loaded with nutrients and he was glad to have brought his own version: tsampa mixed with sugar, nuts and raisins. He even added tsampa to his morning tea; the Sherpa breakfast because he had grown up with this kind of Sherpa breakfast or food in Sherpas soil. So he can't detach from it because it is his culture identity and Sherpas culture.

Although Jamling recalled his father story to shows the world how Sherpas culture and prophecy is going true from the past to present. In the *Touching My Father's Soul* Jamling recalled saying that:

I was stunned by this pronouncement. For the devout people who believed that my father was the first to step on the summit, the Ladakh Lama's prophecy was further evidence that he may had been first, although my father discounted the issue of who was first as immaterial. More important, the prophecy explained why my father had abandoned monastery life. Unconsciously, he may have been advancing his journey down a predestined spiritual path, as the vehicle for this

prophecy. It explained why he ran off to Darjeeling, why he climbed mountains, and why he worshipped Miyolangsangma. (109)

The above Jamling statement simplify that, The Ladakh Lama one of the Sherpa was widely known for his skills at seeing the future, which he did by looking in to his brass Melong, a ritual mirror. In one of his prophecies done in 1930, he told that “he clearly saw that a Himalayan Buddhist would be the first person to climb Chomolungma.” Ladakh and Jamling both are Sherpas and their statement show that how Sherpas believe in spiritual and prophecy. The prophecy is insight of their culture and religion. When Jamling first time returned back from the United States of America, he did not believe in spiritual things, gods, temples and these kinds of prophecies. But when he was climbing Mount Everest he faced trouble and disasters which already prophesied by the lama guru Rimpoche. At that time he lively saw that, what the Rimpoche predicted before he climbs. Jamling totally felt amazing and he realized that he was born in Sherpa community, being Sherpa he can’t detached from the culture and religion of Sherpas. Slowly he saw that what kind of illusion and mirror of reality he had when he was studying in western world. But when he faced the disaster in Mount Everest he totally belief in his culture’s prophecy and at last in the form of the real autobiography he counts prophecies, Guru Rimpoche, Mountains disaster, god Chomolungma are also the cultures of Sherpas and it is also identity of Sherpas.

When Jamling mind slowly diverted in his culture, his mind is rounded by the questions and curiosity about the mountains, his native culture and history of Sherpas. He asked Guru Rimpoche in his autobiography *Touching My Father’s Soul*:

Much attention will come to be focused on the mountain where Miyolangsangma resides, and people will suffer hardship as a result of

defilement and negative deeds generated in her vicinity. He looked up at me, and then continued in his own words. Yes the histories say that, centuries ago, many people in the Chomolungma region became ill, and some died. Seeing that, Milarepa asked Miyolangsangma, why are you harming these people? Her reply was in effect, this is my home, these people have polluted my living space, causing me sickness, and when I become sick, they become infected too and some may die. In those days people were taking for granted, as they are now, with the same consequences people now are facing all these accidents and deaths that I have heard about. (110-111)

According to these statement clearly describes that people are climbing and visiting the Mount Everest (the Sherpa god) in the name of achievement and proud, they are polluting the Sherpa culture, space and religion. Different people from different religion and culture come there and they directly or indirectly affecting the Sherpas culture and they are polluting it. This kind of pollution made the Sherpas religion sick. So this statement clearly proved that the mountain and hill area are the gods of Sherpa and it is their culture too.

Difference in cultural position can have different interpretation of disasters too. Although most of the other account of the Everest disaster were written by men and women who, like Jamling, the Buddhist people whose homeland surrounds Mount Everest, and who have played a singular, utterly crucial in the great peak's mountaineering history since the British first ventured onto its flanks in 1921. In this Jamling's real autobiography *Touching My Father's Soul* David Breashears help with a modified IMAX movie camera had been successfully field-tested and he wanted to test in the summit of Mount Everest. He was compromising Jamling saying that: "I

need you Jamling, Your story, your father's story, and the story of Sherpas will be important to the film" (6). After this news Jamling's wife Soyang simplify that: "You're going to climb Everest in the manner that you're going to see in a movie" (6). Jamling clarify why he was going to climb Mount Everest, he had been dreaming of Everest for years and that he did not go he would regret it for the rest of his life. Ever since he was a boy he had stories of his father Tenzing (one of the son of Sherpas) historic climb of Everest with westerner Edmund Hillary in 1953. He had always wanted to join his father on the summit. After his father's death his desire to climb Everest only intensified. He wanted to preserve the family name, Sherpas name which was being eclipsed by a new era of climbing.

Jamling sitting in the shade on Tiger Hill wanted to picture the early days of Sherpas. For the Sherpa who grew up in Everest's shadow, carrying loads up the mountain is a job, culture and a justifiable necessary. He guessed he had to do something about his father and he felt a family connection or we can say cultural connection to the mountain. In his autobiography *Touching My Father's Soul* Jamling had said a touching line: "If only my father had been a carpenter or a plumber, I thought, I wouldn't have been looking up a Mount Everest with such a passion to climb it" (21). These lines clearly show the picture of being Sherpas, and how the Sherpas caste, religion, culture is directly connected with mountain, hill and how they react with Everest.

Jamling also argues with the above arguments in his autobiography *Touching My Father's Soul*, that there are some more areas where Sherpas are living, but these areas are all scattered in eastern Nepal and the Sherpas are only a minority in the society. Jamling listened from his ancestors and most of people understand that the Sherpa people migrated from the Khams area of Tibet. It is not so clear whether they

moved at one time and through one direction to the present location or in a gradual movement by different entrances. Michael Oppitz mentioned in his book *Myths and Facts: Reconstructing Some Data Concerning the Clan History of the Sherpa* that: “Sherpas left from their homeland, Khams, in eastern Tibet, because of the political tensions with the Mongols” (Oppitz, 35). Oppitz reconstructed the clan history of Sherpa, and guessed the first date of migration as about 1533. In the northern part of these two districts there are many Sherpas who are living together with other ethnic groups. Rowling area, which is close to the Tibet border, is the place where the main ethnic group is Sherpa. With this relative argument Jamling point out in his autobiography However, the name ‘Sherpa’ is not only used in Nepal, but also used for a group of people in Sichuan District of east Tibet.

Relating with Jamling’s autobiography Sherry B. Ortner’s book *High Religion: A Cultural and Political History of Sherpa Buddhism*, From the first British Everest expedition in 1921, Sherpa strength, honesty and dedication have made them ideal companions on the mountain. Every Everest expedition since then has relied on Sherpa support. Many Sherpas have summited and many more have lost their lives. Sherry B. Ortner arguing this passage saying that: For one thing, “the whole project-described as a history of Sherpa religion-made sense to people. To a great extent, Sherpa history is a history of their religion” (Ortner 8). It simply puts that, the Sherpas history is related with their religion. Jamling also describes that he is Sherpa and his religion is directly connected with the hill area or the mountains. Jamling describes his father Tenzing Norgay Sherpa who was born in Tibet, grew in Nepal and settled in Darjeeling but he was also known by his native homeland which area is related with their religion. It also shows the clear picture of being Sherpa. In the autobiography *Touching My Father Soul* Jamling says:

I can understand why my own people, especially the young, are prepared to abandon their culture and values to chase dreams in foreign lands: they can usually earn enough money to send a portion of it back home. And the quality of public education throughout the Himalaya is pitiable. Still, it disheartens me that many of my country men may never attain the dreams chase, and the dreams may not fully satisfy them if they do realize them. Will they be able to reclaim the culture of their birth someday when they wish to return and embrace it? Will they know where to find it? Will they have the discipline and patience to apply them and to open their hearts and minds to the teachings that have been developed in their homeland over the centuries? (199)

Jamling shows that mountains are not stadiums where Sherpas satisfy their ambitions to achieve. They are cathedrals, grand and pure, the houses of their religion. They approach them as any human goes to worship. On their altars they strive to perfect themselves physically and spiritually. They attempt to understand their life, to exorcise vanity, greed and fear. From the vantage of their lofty summits, they view their past, dream of the future and with unusual acuteness, they experience the present moment. That struggle renews the strength and clears their vision. In the mountains celebrate creations, for on each journey they are reborn. In 1995, Ngawang Tensin Zangbu, the reincarnate lama at Tengboche monastery, published *Stories and Customs of the Sherpas*, with the help of the western organizations. In the introduction Zangbu writes:

Visitors from many countries come here to see and to climb Chomolungma, Mt Everest. Often you want to know about the culture of the Sherpa people. So, we have made this little book to help you

understand khumbu is changing and people may forget their culture and stories. If we preserving our Sherpa culture here, the idea will spread to other places. As well, it is important to help the people and the government develops the country. (Zangbu vii)

Clearly, Jamling believes like Zangbu that the future of Sherpa culture is threatened by the ongoing changes in the region ants to help preserve it. In addition, he seems to imply that if westerners begin to see the need to preserve the traditional culture, then this need will spread to “other places” presumably back to the local Sherpa population. Zangbu and Jamling both are seem to recognize that many Sherpas and the Nepalese government are in favor of development. In his book *Sherpas: Reflections of Change in Himalayan Nepal* James Fishers believes that because of the great admiration that westerners have for the Sherpas, Sherpa cultural identity is reinforced and consequently their position as a minority group in Nepal is strengthened. he writes , “ Sherpas are proud of being Sherpas, they are so massively reinforced at every point of being Sherpa that there is every reason not only to ‘stay’ Sherpa but even to flaunt one’s Sherpa hood” (Fisher 43). Jamling believes like Fisher, that the power, wealth and prestige that the Sherpas gain through the tourist industry provide them the necessary resources to shape their cultural identity on their own terms. Although Jamling seems to conclude that contact with the west and the international economy does not necessarily lead to the destruction of local culture, he does recognize the possibility that Sherpa culture may be vulnerable in the long run.

Jamling points out in his autobiography *Touching My Father’s Soul*, The Himalayan have taken a toll, especially on Sherpas and Everest has taken the most. During the first seventy years of Everest climbing, Fifty three Sherpas were killed more than one third of the climbing deaths in that period" (154). Sherpas are killed

while climbing but the Sherpas did not change their climbing culture and selfhood. For many Sherpas, climbing is like mercenary military service. Compared to foreign climbers, Sherpas may have given their lives disproportionately to this mountain. Nearly half of all Himalayan climbers killed have been Sherpas. One reason is that the Sherpas feel greater risks because they are full confident in their culture and religion. Mountain climbing is their culture they are doing it continuously. Any condition they can give their life for mountain but they cannot change their life style which is guided by their native culture. In this autobiography Jamling says:

While studying in the United States, I tended to think that the Sherpas attention to mystical and religious aspects of the mountain was little more than superstition and imaginings. But once I arrived in the lap of the mountain, surrounded by Sherpas who believed and confronted by a rich history of death and death it. I could no longer remain cynical.

(155)

The above mentioned statements elaborate that, the Sherpas have rich history of death while climbing on the mountain. They born, grown and died in the lap of the mountain. Jamling focuses “I”, because he is the son of Sherpas and the climbing of mountain is their culture. If they will die while they are climbing, they never feel sad and never think change their lifestyle because it is their culture. Jamling says:

On the German expedition of 1934 five Sherpas died, in the late spring of 1937 nine Sherpas were buried by an avalanche, in 1970 six Sherpas died, The German returned to the mountain the following year, and the year after that, but could get no Sherpas to join them, By 1950 climbers and Sherpas may have felt that enough time had passed, and late the fall my father signed up for Nanga Prabat with a small British



expedition led by captains J.W. Thornley and W. H. Crace. As if sensing that a pall of death from the earlier expeditions threatened to claim them, as well, the sahibs didn't actually say they were climbing the mountain, a truly Asian way of diverting the attention of wrathful demons. The British said that they had come only to research on snow and cold. But each day they climbed higher and higher. When the local porters refused to go farther, the four Sherpas and three sahibs died in mountain. (153)

The above Jamling statement shows that the Sherpas have rich history of death with different times with different country climbers. They are climbing Mount Everest with different westerners because of their culture. Sherpas never say the words "No" in the climb and they also want to create their culture identity in westerners eye also. They know that they have list of deaths of their brothers but they never think to go far from it. Their homelands and landscapes can be deployed both nostalgically and restrictively. So while the nostalgic notion of homeland is positive one for many American and European climbers, for Sherpas the idea of homeland has served to incarcerate their achievements and opportunities within the Himalaya in general and to Mount Everest specifically.

For Sherpa, respect is the platform for each step they take. Most foreign climber respect Sherpas and customs and abide by them of the ones who don't believe they fear they are partly excused by the mountains demons and desires to be degree that they are unaware of the non-tangible processes at work around them Sherpa do respond to incentive pay, having already made the decision to enter what they are willing to examine and consider additional risks and benefits. Jamling feels that the causes of mountain tragedies are complex, Sherpa believe that people died on their

own summit day. The victims that day were not doomed by a single incident or decision but rather by a compounding series of poor choices and unlucky events. And ultimately, of course, each climber had made the personal decision to be on the mountain that day preparing for Everest physically is relatively easy. Mental preparation is more difficult. The climber must develop mindfulness and most important approach the mountain without hubris. After Hall died on the mountains, some of the climbing Sherpa speculated that his demise was caused by having taken too much from the mountain without going back. This observation may have been slightly unfair considering that Sherpa are also known for using the mountain for personal gain, though perhaps not in the same sense that the leaders of large commercial expeditions do. The Sherpa are on the mountain out of necessity. They are motivated slowly by a love for the mountains and a sense of pilgrimage perhaps. The three Sherpa on the north side died for that love. After reminding such kind of tragic story when he had listen it, Jamling made a silent appeal to Miyolangsangma to forgive their all members of that IMAX team and thanked her for allowing many to live.

Every Sherpa and climber on the mountain must have been aware of the risk of death on Everest; yet, some of the western climbers seemed genuinely surprised by the tragedy, as if it was something that could not and simplify should not have happened. That is what Sherpa families go through all the time, Jamling thought. It may sound unfair, but despite the crying and carrying on. He did not sense a deeply sincere feeling of loss in many of the mourners. Some of them seemed relieved that it was not they who were killed, as if the tragedy had only tarnished, their satisfaction of reaching the summit. Confronting death can lead Sherpa to question themselves and evaluate their lives, but were people following that lead? After a death, westerners

tend to openly share remembrances and emotions as a form of catharsis. This is not an entirely satisfactory way to resolve transition such as death, Jamling believe. The Sherpa are as emotional about the death of loved ones as anyone else, but much of their grief and guilt are expressed through rituals and offering religious practice and prayers. Talking and crying among friends are not enough, Sherpa believe that relatives and lamas and prayers and propitiations are essential to guide the dead person to a favorable rebirth. Jamling points out that this kind of death and tragedies are cultural identity of Sherpa happen in to the lap of the mountain. Jamling also felt that he was trying to reconcile his inner self with the outer task of figuring out why Sherpas were here and where they were going, and completely said that Sherpas reincarnation matter of the physical world and consciousness of the spiritual world are neither created or nor destroyed.

For Jamling traditions are better maintained where there is no exposure to the outside world. But surprisingly, even with fifteen thousand relatively wealthy tourists passing through Sherpa villages each year, khumbu Sherpa have mentioned their traditions to a remarkable degree. Partially as a result of greater incomes, Sherpa have renewed their support for festivals and religious tradition and began to send more of their sons to the monasteries. Some Sherpa, in other words, are spending their money on being better Sherpa.

Further on, Jamling expressed his native culture while he was going to rest, at that time, Jamling found Lhakpa Dorje, their climbing Sridhar, who was carrying four bottles of oxygen. Jamling was surprised to see that he was not breathing blood oxygen himself, and then realized that he had secretly planned to climb without it. Even more starting, he looked as if he was about to nod off to sleep. He was already much tried and clearly suffering some hypoxia. Jamling clapped his hands in front of

his face, shook him, and pulled on his cheeks. He roused slightly and told Jamling to go ahead, but Jamling wanted to make sure he awoke fully. If Lhakpa Dorje fell asleep, he would surely have tumbled forward into the western Cwm. Jamling sent Lhakpa off ahead of him, then sat down for a moment himself. The above real character Lhakpa Dorje's real event with Jamling shows that how Sherpa are working in mountain and why, Jamling and Sridhar Lhakpa are from Sherpa community. If Jamling wanted, he could easily leave Lhakpa but he did not. Because it is Sherpa or Jamling community brotherhood and it is their cultural identity, which is famous in the world like the mountain. Jamling narrates another surprising event in his autobiography *Touching My Father's Soul*: David was surprised as Jamling to learn the Lhakpa Dorje was climbing without oxygen. At that time IMAX climbing Sridhar would be unable to fully share the burden of carrying loads. Also, the camera had not arrived there; Jamling could feel David's frustration as they watched the glorious textured sunrise disappear, as the sky grew brilliant. It clearly simplify that David stands as a westerner whereas Jamling and Lhakpa as easterners. Jamling was worry about his Sherpa friend Lhakpa Dorje situation, Lhakpa was worry in his profession and where as David was in his Camera which he could not use or captured the beautiful scenario they had seen. So it clearly shows the Sherpas profession, culture, religion. Jamling's these characters give the clear picture of Sherpa's cultural identity.

This Jamling's autobiography *Touching My Father's Soul* shows the cultural identity of Sherpa in the world. Jamling presents another one Sherpa character Jangbu is in the exceptional category. Jamling was touched when Jangbu told Jamling that He had been fixated by Jamling father's summit picture on the back of his fifth grade social studies book. While talking the trail to school he would sing the song "Tenzing, hero of Everest" which played on Radio Nepal. Jamling satirically wanted to show

Tenzing, hero of Everest means Sherpa, hero of the Everest. Tenzing is a leader of Sherpa; he represents the whole Sherpa culture, religion and community. The world highest mountain Mt Everest is linked with the culture of the Sherpas and their identity. Sherpas prayed it as their god and they could summit it. The song and the Jamling indirect opinion clearly describe about the culture identity of Sherpas and how they touched with the mountains. Relating these above lines Jamling in his autobiography *Touching My Father's Soul*, he says:

When the others arrived, nine of us stood on top together: Robert, David, Araceli, I, Lhakpa, Muktu Lhakpa, Thillen Dorje, and climbing Sirdar Lhakpa Dorje. All of us were exuberant. David handed me the radio and I spoke to Base camp, "we are here, we are on the top and it's great." I stammered. .... "If my mother and I had known you were going for the summit today, we would have done more rituals and said more prayers. She said. Her surprise turned in to cautious joy. So now you don't have to go climb it again. Make sure you get down safely. ....we have only one roll of film left, David said, so we had better get it right. The camera worked perfectly, and we shot all ninety seconds of that one six pound roll. More actually than before, I sensed my father's presence. He was watching me, encouraging me, supporting me, proud of me. (254)

These above Jamling lines elaborate that, the team member of IMAX who was summit the Mt. Everest most of the members are from Sherpa community. Without Sherpa the westerners could not summit it in past, present and future too. More and more Sherpa summated Mt. Everest in past and present but they are not coming in Cover because they wouldn't mind and the climbing of the mountain is their culture,

so it is not necessary to talk others they are climbing. World knows the first Mt, Everest summated by Sherpa. Jamling autobiography is rich in real Sherpa character; they are giving the clear picture of Sherpa identity, culture and religion with mountains.

Jamling Tenzing Norgay's *Touching my Father's Soul* is another significant Sherpas contribution in English language. He *has* fulfilled a gap of lack of texts based on burning Sherpas cultural issues in English. It is a serious attempt to delve into the journey of life across time, space and human society where a large number of the Sherpa groups of people are in the course of struggle for changing the Sherpa position as the central Sherpas characters, still there is no hope of their cultural identity position whether they live in remote village of Nepal.

### III. Quest for Cultural Identity

Jamling Tenzing Norgay gives us an insider's view of the Sherpa world.

Norgay is the son of Tenzing Norgay Sherpa, who, with Sir Edmund Hillary was the first to reach the summit of Mount Everest, in 1953. In the Jamling's autobiography *Touching My Father's Soul*, the main character Jamling was haunted by his native Sherpa culture, before, in and after the journey of Mount Everest, which reveals the culture of Himalayas in this real autobiography. Jamling Tenzing Norgay is fulfilling a lifelong Sherpas dream. Jamling always had this urge to climb Everest; since he was 18 years old he wanted to climb because the climbing of the Everest was his and Sherpas culture and it is the identity of Sherpa, so Norgay too. He tries to show the cultural identity of Sherpas by writing his experience in the form of this autobiography *Touching My Father's Soul*.

Mountaineering, Buddhism and Sherpa believes are identity markers. Jamling Tenzing Norgay was invited by the David Breashears and he wanted to test his new field-tested movie camera in the Everest. Jamling accepted this proposal thinking that it was mostly for the prestige of his and all the Sherpas identity. Jamling was that IMAX team because he was came from the Sherpas community and in the Jamling opinion he joined the IMAX team that perhaps through his involvement with the film of the world would learn more about Sherpas, Sherpas beliefs and Buddhism.

This research reveals that meeting of two cultures results in cultural shock and cultural Hybridity. In this autobiography *Touching My Father's Soul*, Jamling shows the culture , religion and identity of Sherpas, when he was child he always saw the picture of Tenzing Norgay Sherpa standing on the top of the Mt. Everest. When he was in adulthood he was sent to study in western world, he saw cultural differences between east and west. Cultural Hybridity impact him. He analyzed Sherpa culture

and western culture. Jamling wanted to summit the Mt. Everest because nearly he saw the Tenzing status after summiting the Everest. When he was in U.S.A. he was haunted by his native culture and Sherpa hood. At that time he decided if he will get the chance to climb mountain his motto will be the Cultural identity of Sherpa because he read or found the culture of Sherpas negatively in the western world, But Tenzing Norgay blocked him to climb the MT. Everest, because there will be the reason that. Tenzing may be suffers from the unforgettable problem while he was climbing with the Hilary in 1953. Jamling saw the status of Sherpa; he nearly knew that Sherpa culture than any westerner or outsider of Sherpa culture knew. So he wanted to summit the Mt. Everest to promote his and Sherpa cultural identity in the form of this autobiography *Touching My Father's Soul*.

In autobiography Jamling represents himself as a Sherpa character or unsung heroes, who always attach themselves with mountain and it is the cultural identity of Sherpa. He describes mountains and hill areas are the home of Sherpas, they born, grew, and died in the lap of the mountain. He also shows the history of Sherpa like how they came, why they live there, what is their culture and identity. Sherpas sees Mount Everest or mountains as their god. They worshipped it. Sherpa pray Chomolungma (in the Tibetan name of Mount Everest) it as a god and culture. Sherpas believe in Buddhism, guru Rimpoche (lama guru of Sherpa), predictions and spiritualism. When Jamling came from the United States of America for climb the mountain with his IMAX team he would not believe in such kind of spiritualism completely, but while he was climbing the Everest what the guru Rimpoche's said before the climb, it happened in their climbing. Slowly he realized his Sherpa culture and believes in spiritualism, Buddhism, prediction and all these things are cultural identity of Sherpa, he says in his autobiography *Touching My Father's Soul*.



Jamling also describes clearly how mountain and Sherpa are attached and how it is interrelated to each other, how it is their culture, Sherpa believe that mountain as their god and they worshipped it blindly and heartily. If the disaster will happen there they believed the Mt. Everest / mountains are angry in the form of natural disaster. Sherpas are living in the lap of the mountain from many years. Sherpas feel that mountain is their home and without it they are incomplete, many Sherpa gave their life for mountains, it is their culture. The climbing on the mountain is their regular duty and it is god gifted for them. They are climbing it from many generation and they are still climbing because climbing on the mountain is their culture. Many Sherpas died in mountain but they did not regret and never think to leave it. One of the Sherpa who predicted that the world highest Mt. Everest will first summated by Sherpa, it happened in 1953 when Sherpa son Tenzing Norgay Sherpa climb it with Edmund Hillary. Before it many climbers try to summit but they are returned in the form of dead. Sherpas are living there from many years and they have knowledge about the mountain, environment, and the mood of their god Chomolungma. Jamling indirectly wanted to promote the Sherpa cultural identity and he describes, without mountain Sherpa is nothing, and there is no identity of Sherpa whereas without Sherpa the mountain is also incomplete. So Jamling questioned and answered about the Sherpa culture and identity in his autobiography.

Although Jamling bitterly criticize the westerners saying that, they came here in the name of researcher, visitors, climbers but they are polluting the Sherpa culture and indirectly they are imposing their culture in Sherpa's culture. They are trying to dominate the Sherpas culture, so they are spending a lot of money in Khumbu and the Sherpas community because they want to buy Sherpa culture. When Tenzing Norgay Sherpa summited the Mount Everest, at that time Sherpas culture is known the entire

world. Jamling criticized it and wanted to create Sherpas cultural identity higher than past in the world or in front of the west and east. He also shows that, how Sherpa culture is better than the westerner's culture. In the west while he was studying there he was taught by westerner what to do or not, they taught Jamling not throw dirty in environment, keep discipline, do job/work own self but in the camp of Everest they are dominating Sherpas and their culture. They are throwing dirt in mountains which is worshipped by the Sherpa. Jamling points out those westerners who are polluting Sherpa culture in terms of spending a lot of money. Jamling also suggests that the god of their religion or culture is going dirty day by day and why Sherpas are quiet, he questioned, so he wanted to show how Sherpas culture and how it was pure and what you have to do while you are climbing. It is also the goal of Jamling where he wanted to clean his native culture. Jamling did that work while he was climbing and he also shows his inner Sherpas brother hood, Jamling was in the team of westerners and Sherpas are another team but Jamling stays and eats with Sherpas whatever Sherpas eat and where the Sherpas sleep or stay. It is also the good slap of the Jamling for the westerner culture and it is a good promotion for the Sherpa's cultural identity. Westerners are climbing mountain for achievement but the Sherpa are climbing it because of their culture. They are doing it, in past, present and future too. Mountaineering is the culture of Sherpa which was shown in Jamling's autobiography *Touching My Father's Soul*.

Jamling adds "In the Footstep of Sherpa Tenzing Norgay" in the title of this autobiography, it also simplifies that how a son of a Sherpa respect their generations. The respect, love are the cultures of Sherpa. In Jamling's every step while he was climbing he compare with his father because it's great sympathy for his father's or the Sherpas who lost all their lives in climbing and he also wanted to show the inner part

of Sherpas. Tenzing promoted the cultural identity of Sherpa in 1953 in the western and eastern world, Jamling also wanted to height it, so the Norgay's autobiography *Touching My Father's Soul* is the journey of Sherpas and it is also the cultural practices of Sherpa in their home lands. Jamling joined that IMAX team thinking that, through the medium of this movie or documentary, he wanted to show the cultural identity of Sherpa with the mountain in the world like his Father Tenzing Norgay Sherpa reaching the Everest peak in 1953. In the completion of this research I came to know that Sherpas are poor but happy with mountains and Mountains are the medium of their cultural identity.

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