

I. Introduction to Prakash Subedi's *Stars and Fireflies* in the Context of Nepalese Poetic Tradition

We can find the sense of deeper truth of life and creative insights in apparently simple poems of Prakash Subedi's *Stars and Fireflies*. His poems have satirical tone as well as bitter reality of the world which we often ignore in our day to day life. Subedi's poems have been influenced by post-modern experimental forms. His thought and feelings are experimented in different forms of the poems. Practical action of thought are reflected in his collection *Stars and Fireflies*.

The line that separates modern literature from the traditional writing is experimental poems. There are different opinions regarding the history and poetic genre. Likewise, the periods of history and ages too are not unanimously established. Naturally, critics and historians are not unanimous regarding the starting point of modern poetry. The main reason behind this is that as the history of standard written Nepali poems is quite young (about 200 years). There was naturally lack of unanimity in the classification of 'ages', because many things are still under the process of formation and standardization. We have to carry out research so as to see what characterize features post modernity is seen in other poems and which of those are applicable to our own poems. There is not much attempt to carry out comparative and scientific study in postmodern poems.

Postmodernism is arbitrarily defined as the age of freedom and celebration which reader find in different ways expressed in *Stars and Fireflies*. In spite of this, Gopal Prasad Rimal is considered by all standards to be a true modern poet to introduce the first remarkable departure in Nepali poetry. He shifted from metrical pattern to prose style, from poetry of feeling and emotion to the poetry of thought. Rimal introduced current issues and popular voice in it. His poetry was regarded as a

powerful instrument for bringing changes in the poems. Rimal established a new tradition, new art, beauty and purpose in poetry (Bhattari13).

Therefore, many critics regard Rimal as the harbinger of modernity and his creations as the starting point of modern experimental form of poetry in Nepalese literary tradition. Experimental poet can be taken as the one who rejects the use of meter because traditional poetry was in metrical form, so the departure from this was considered a revolutionary move towards modern writing. As Dr. Govinda Raj Bhattarai mention in the notion of trends in modern Nepali poetry:

I would like to count the beginning of 1950s as the starting point of modern Nepali poetry. Since Nepali literature witnessed great authors like Gopal Prasad Rimal and Laxmi Prasad Devkota (1909-1959), the great poet, it blossomed with new forms and styles of poetry. Their contemporaries are Siddhicharan Shrestha (1912-1992), Kedar Man Vyathit (1914-1998), etc. Their poetry is remarkable for a complete departure from the past, they introduced free verse, they brought new thought—they established a novel convention. (5)

Seventy years have passed since the first trend setter of postmodern poetry, Gopal Prasad Rimal, appeared on the scene. In such a long time span, Nepali poetry has come across the various trends. Bhattari has experienced different phases of poetry in every decade. Past decades have faced situations of political and social instability and very often chaos and despair. They felt continual pressure for a change from international communities of writers, thinkers, and politicians as well. They were the pioneers to bring changes in poetry.

Traditional poets managed to do with limited resources-limited words, experiences, structural patterns and thematic varieties. Naturally a new form of

language could offer them very little. Today the treasure of its vocabulary repertoire is quite large, the sources and objectives of creation have become multifaceted, and the creator's points of views and styles are too proliferated. They have abundant sources of literary devices like symbols and images. In the past, very few writers exercised literary experimentation, whereas today the situation is completely different. Bhattarai contextualizes this situation as:

More than 500 poets are active in Nepal alone. I consider it essential to present a brief record of what we experience as major trends of Nepali poetry during these seventy years. For our purpose of clarity, it is more convenient for us to regard this time span as a continue of three different periods-a period of departure from medieval writing to modern which is marked as a period of great transition (some 20 years starting from the 1950s), secondly, another period of twenty years, (starting from the early 1970's.) and third or the most recent one that covers another twenty years of the recent past. This is an arbitrary division made for my convenience; one can analyze Nepali poetry from other angles too. (2)

Time demands new voices and new ways of expression. Old values contrast with the new ones though for some time they run in parallel. In it, some poets tried to disconnect with the old to look for a new road which in the period of suffocation and uncertainty. Gradually, the old generation, now quite tired and waning, handed over to the new ones. Present time is to think in new way. The unusual words, spacing, unusual words break, sporadic use of upper and lower case letter are found in postmodern poems. Postmodern poems are full of movements, fierceness, directness

and hidden messages. Siddhicharan took to new rhythmic writing, ignoring the use of metrical pattern in “Son”:

... This my son...

In the hole of mehakal, the timelessness,

The tail of infinity

The forepart in unknown

One end of long chain

Moving in the sky. (8)

Postmodern poets have explored and invented new styles and ways of expression in writing. This is more abstract and is, in fact, a search for new style in poetry. In Nepalese literary context, Bhawani Bhiksu, who had composed *Gaine* (Singer) in metrical form, experimented with new form in his *Bhutucha*. He experimented in fine prose. Kedar Man Byathit too followed the same trend. These works together gave a new dimension to modern poetry of Nepal. This shows that the very initial phase of modern Nepali poetry experienced a departure from transitional phase because it was a formative period. The poets borrowed from the past and they learned from other literatures, especially Hindi and English, and they drew much from other events. The great masters were in the climax of their great creative days. Moreover, time had demanded great changes.

New generation of poets also joined them. They freed themselves from the bondage of classical rules and looked for a new dimension in poetry. Accordingly, themes or topics as well as styles changed in poetry. The old poets knew that younger generation was eager to experiment with new trends and techniques. Mahakavi Laxmi Prasad Devkota, who had earned great fame through *Sharada*, appeared in *Indreni* as well. And it was the same *Indreni* that introduced Mohan Koirala, the forerunner of

new age. By now the western movements like imagism, cubism, symbolism, Dadaism, futurism, existentialism and many more 'isms' in art and literature started exerting their influence far and wide in poetry. Artists' interest and search of freedom in writing brought a new awareness in modern poetry.

Obviously, poems keep changing in its totality together with the pace of time. People naturally get disillusioned from the old and they crave for an untraversed path. Among others in Nepalese literary context is the one to link two ages. Koirala is the first of Nepali poet to detach himself from the prevalent romantic trends and to move towards experimental and more abstract things.

In fact, modern man is crushed under the weight of his own time-its challenges and burdens. Bhattarai also explains this idea as:

Poets like Abhi Subedi, D.P Bhandari, Vijaya Malla, Mohan Koirala, Dwarika Shrestha, Basu Shashi, Madan Regmi choose the unconventional path. They were the new trend setters in those days. *Ma Samjhanchhu* (I remember) of Mohan Koirala that appeared in the *Indreni* shows a clear departure in Nepali poetry-a new prose, shift in image, a bent towards experimentation .Mohan Koirala's *Pharsiko Jara (The Root of Pumpkin)* published in the *Ruprekha* of 1964, is a great poem symbolizing cosmic consciousness in man. It is regarded as a highly intellectual craftsmanship in modern poetry. It has also suffered attacks of unintelligibility, light abstraction and fusibility. (9)

In this way, after the Nepali poetry had taken its course, a Third Dimension Movement called 'Teshro Aayam' was propounded in Darjeeling. As a result of Indian context, in light of Bengali literature's progress and Nepali intellectual's desire

for something new in poetry. In fact, the year 1961 was the beginning of a dark age, both politically and intellectually. Third Dimension Movement and its writing is a great height of Nepali poetry whose leadership was undertaken by Bairagi Kainla and Ishwar Ballabh. Moreover, Bairagi's style, trend and subject remind one of truly modernist writing in Nepalese literary context. Modern poetry tries to present man's dilemma, his predicament and everyday life in stark, bare words, stories and powerful images. Poems are of predicament and absurd living. Personal, emotions and social causes put pressure on his writings as we find in Subedi's collection.

Nepali poetry has begun to take new shape in form and style. Postmodern poetry started to appear seven decades ago in Nepal. With the great work of Laxmi Prasad Devkota, Nepali poems are written in both traditional and modern styles. Two epic poets of an older generation, namely Jagadish Shamsheer Rana and Mohan Koirala, have also become renowned as great experimental poets. Gopal Parajuli proves himself as the greatest one since, a most dynamic and radical poet of his generation. His novelty lies in founding different areas of creative ground. Gopal Parajuli is one of the most honored trendsetters in modern Nepal poetry. He stands for the mark of departure from conventional writing. He has made a very substantial contribution to modern poetry by presenting a new form, style and proposing a new philosophical thought. The whole new perspective came into being known as stream-of-consciousness technique. Rather than looking out into the world, the poet of this century surveyed the inner space of the human mind. At the same time, the experimented poems have been influenced by the psychological ideas as well.

Prakash Subedi uses his own form and technique in his poem collection *Stars and Fireflies*. Subedi has explored and invented new styles and ways of expression in writing through the means of his poems. His poems are more abstract in style. We can

find him searching new experimentation in poems. He gives the leading role to the common people. So, he shifts the heroic role to the margin group. He frees himself from the bondage of classical rules and looks for a new dimension in poetry. Accordingly, themes or topics as well as styles are new in his poems. The poet is eager to experiment with his new trends and techniques. Individual existence and the questions of belief and doubt are more intense in his poems. The technique of backgrounding and foregrounding that he uses in poetry is the reflection of postmodern features. The poet is non-conformist. Being an individual, he is not giving pressure to be just like everyone else. Life's most important struggle for him, he presents in his poems. He has challenged the forces that tend to suppress uniqueness and make people conform this challenge is reflected in his collections. He has published two anthologies *Six String* and *Stars and Fireflies* both the collections of poems. He explores the meditation as well as ecological theme in his collection. It reflects the experimental connotation of form and content.

Stars and Fireflies is the poem collection which is based on the practical action of thoughts. Experimentalism has been the central focus of *Stars and Fireflies*. The poet has foregrounded the deep relationship between form and content. An article, published in a newspaper "As the Firefly Glows" in *The Republica* by Richa Bhattarai mentions:

True to title, the poems are tiny stars twinkling with wit and fireflies glowing with philosophy. Poetry is a devil wine, as his poems are full of intoxication. The very second poem titled "Eyes" will entice readers to sit up a little straighter and think a lot harder if they hope to cap childishly simple formation. The anthology holds poems, which jiggle themes both routine and whimsical-politics, philosophy, romance,

nature, the world. He seems to have woven his own frustration into them, thus also revolting against the reigning anarchy and chaos. “Milk and Blood” sympathizes with the Sagonies suffering by a mother tormented by her children. The poet has an eye for humor too as is evident by the poems “The Piggy Bank”, “The first night” and “asdfghjk”. But even this humor has a slightly bitter edge to it, hearing towards irony. When the small fish asks bigger fish why it eats them; the big fish why eats them, the big fish/in one gulp/swallowed the small fish –and gave a belch. (10)

In *Stars and Fireflies*, we find simple words and the reflection of soulless to nature of power in celebrating tone. His poems are multidimensional in style and theme. This anthology contains short poems with a bitter truth of reality. He has used simple language to give greater meaning. He has a distinct quality of combining a word to form a new word. Subedi also experiments with poem as a visual object on the pages. His poems are full of movements and fierceness, directness and hidden messages. He has also expressed his strong resentment and revolutionary zeal in his poems.

In *Stars and Fireflies*, there is an occupation of poet with self and inwardness, the loss of traditional structure to buttress, the ego against shocking realities and a fluid nature of truth and knowledge. Subedi’s thematic range is wide, from the nature of man and woman, life to death, darkness and light or in short, different facts of life to an anxiety for his age and society. He has used symbols but sometimes his symbols are too personal. The subtlety of his sensibility as well as his own tension and disorder that the poet feels within him is expressed in it. Postmodern poetry demands a new rhythm, imagery and style of expression which the poet has used in his collection. His obscurity is not idiosyncratic but carries validity for sympathetic readers. The inner

stress of the poet's mind searches an adequate expression in his anthology which is flashes and glimpses presents in new techniques.

Stars and Fireflies is an anthology of all together forty nines poems or flashes of thoughts and feelings connected through a harmony of structures. Each of the poems contains somewhere black spot and somewhere blank white space. He has invented a unique pattern of structure nowhere to be found in poems writing before or elsewhere in the context of Nepalese poetic tradition. His experimental poems are also imagist in style, which is a feature of postmodern poetry. Another article, published in *The Kathmandu Post* "Poetry in String", by Mahesh Poudyal mentions that:

The falseness of the world and the corresponding falseness of identity find expression in the discovery. Apocalypse is deeply contemplative. Prakash Subedi's poem reveal an epiphany known to all but seldom think of. Experimental in making and Zen-like in content, they reveal realities that immediately appeal to the intellect. The poem satirizes the tendency of authors to veil the bankrupt of ideas of their creation by a cloak of heavy affection and pedantic verbalism. Edited with extreme linguistic accuracy and characterized by a conscious selection of word and images, this anthology in a way herald the burgeoning of a new generation of poets capable of translating fine human realities into beautiful piece of art worth reading. (12)

Thus structurally, Subedi has invented his own format that makes it as a clear departure from all those of the traditional trends of writing poems. His lines do not follow any metrical pattern yet they possess a calculated harmony and rhythmic beauty. Creation of new words proves word creator as an anti-foundational poet that

resisting everything pre-established, setting his own trend. Subedi's poems symbolically represent the horror and trauma that we experience in our own day to day life. Subedi has shown courage to break the convention of formal patterns and mixing the generic forms and characters. This not only revealed in its structural patterns but he has practiced it through postmodern techniques.

So, Subedi establishes his own form, style, theme and philosophy that clearly represent the new trend of postmodern writing in poetry. *Stars and Fireflies* clearly represents the trend of postmodern writing. For every reader worldwide, the term 'postmodern' in literature stands for anti-foundational efforts- lack of finality, combination of forms, open-endedness, experimentation and a departure from the prevalent practices. On top of these values what counts is the power of writing, which is unparalleled and in consonance with postmodernist technique found in Subedi's poems. As Mr. Mary Klages defines postmodernism as:

Postmodernism, like modernism, follows most of these same ideas, rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony, and playfulness. Postmodern art (and thought) favors reflexivity and self-consciousness, fragmentation and discontinuity (especially in narrative structures), ambiguity, simultaneity, and an emphasis on the destructured, decentered, dehumanized subject. A tendency toward reflexivity, or self-consciousness, about the production of the work of art, so that each piece calls attention to its own status as a production, as something constructed and consumed in particular ways. (215)

Subedi makes use of bitter reality to satirize the modern people and their pitiable condition. In "Mirror Images" he mocks leaders who are trying to lift the chair and

satirizes the political power and situation of the nation. “The Drinking Water Project” ridicules on such operations which run just for commission. The poet has also crafted some experimental and visual poems. But he has not gone overboard while experimenting. In the poem “Time”, the poet reflects the relation between the human and their nature. The structural pattern of the poem shows the gap between intimacies to each other. People of twenty first century are living their isolated life which has reflected with distorted form in the poem.

Subedi has even paid a tribute to postmodern poetry. He is influenced by Nietzsche, Devkota and e.e. cumming. But Subedi reflects the embracing concept into experimental form. While reading Subedi’s poems, we may detect flaws in the overtly toned-down language and the near-fixation for some symbols and images like tears, poem, night or stars. Some poems appear with tone haughtily idealistic and philosophical in nature. “To a Sun or The Dogs and the Caral Appreciation Van” appears to be jotted down randomly. The poet describes the special appreciation to the nature and human kind. There is rhythm and cadence in the poems. Even Subedi’s acknowledgements are poetic in nature.

All poems of Subedi’s collection are unique in languages and in techniques. The language, which we find in poems, is the combination of the symbols and images. “Tears”, “Eyes”, “Fish” are the symbolic title of the collection. Poems are mention in the unique patter and in different styles. No reader can deny what real matter is found in this anthology. The poet has paved the way for minimalist poetry adorned with an almost raw and transparent idealistic view. Readers do not find any bombastic language, high-sounding theories, not even an attempt to impress the reader. There just seems to be an honest recording of the poet's feelings. His poems continue in the same vein. Subedi is extremely economical with words. But each line is flooded with

emotions. So his poems are so real and opinions that reader can almost touch and feel the sense of the poems.

Postmodern poems are not clearly divided into proper stanza but random breakages of words are found. Words are not necessary to express feeling in experimental poems. Anything can be the subject matter in postmodern poems. Related to human day to day affairs can make the excellent subject matter in experimental poetry. There are free verse, no proper rhyme scheme and meter. Experimental poem is the use of language and punctuation according to the poet's desire. Moreover, the poems are very casual or informal in terms of language use. In this context, the poet himself, in an interview says:

In every kind of writing, and even more so in poetry, the form of expression is very important. How you recite poem has its own impact but how words appear printed on a page is also equally significant. The impact you have from a poem is a result of its content, its form of expression, and its appearance on a page. As far as my writing process is concerned, the idea that I express in my poem are usual flashes that suddenly hit me, and I most of time record them in a spontaneous manner. I actually don't work much on the content later. But I work a good deal on their form. My attempt always is to find a form that holds up and reciprocates with the content. (6)

Postmodern poems speak of revolution and awareness. They show a strong desire of departure from the old. They revolt against the prevalent atrocity of the dictatorial rule. They expand towards wider horizons beyond national boundary. The postmodernist poets have adopted farfetched and indirect means of new symbols and images in their poetry. But, in fact, the poetry of this phase is of great departure from

the conventional patterns and themes. It is supported intellectually too by present world. In this phase, Subedi has been associated with or influenced by and inspired from the new trends, theories, and techniques of art, philosophy and writings of the west. Different western movements like existentialism, Freudian psychology, Marxism, Cubism, and Imagism are reflected in experimental poetry. Thus, another review published in *The Himalayan Times*, title “Making Silence Speak”:

Prakash Subedi has used such experimentation in his collection *Stars and Fireflies*, written on different subject matters ranging matters ranging from comments on contemporary world socio-political, scenario to delving into psychosocial matters; the book provides a new taste for connoisseurs of poetry. The author seems quite democratic and inclusive about choosing varieties of subject matters, which can catch the interest of readers from different walks of life. Subedi is minimalist and experimental in his approach. Expressing a number of ideas compressed with the use of minimum number of the words, while metaphors is the main feature of *Stars and Fireflies*. (12)

In the collection *Stars and Fireflies*, the readers may be puzzled to see that the first and the last poems have no words and no picture. The anthology as a whole suggests that journey of life begins through darkness. It is bitter experiences of life that actually enlightens the readers. The poet has tried to make the poems as simple, visual and concrete as possible. In poems like “Time” the reader can visualize separation, while in “Destination”, the separation is widely visible. Readers can realize the visual effects through two drops falling. The typography too presents the ideas clearly. However, in case of some other poems, the more a reader delves into the poems, the more absorbing and abstract they may find it. The poet does not seem to be addressing

common readers as he expresses complex meditative idea related to Buddhist philosophy by using irony and paradox. Poems like, “Meditation” and “Fish” are deeply philosophical, which compel readers to stop and think for a while.

We also find some poems having sarcastic tones in this collection. The poet seems intensely influenced by the contemporary Nepalese political scenario to compose poems like “The Drinking Water Project” and “Commoner”. He also seems equally impressed with Nietzsche ideas of perspectivism and multiple truths. The poem, “The World” carries such ideas. He suggests that an individual is free to make his own opinion about life and world based on the way he lives his life. All in all, readers can sense some deeper truth of life even in apparently simple forms and content. Therefore, another review published in *The Kathmandu Post* by Binaya Ghimire reflects:

For a poet whose work had never been published in mainstream media. Subedi’s extensive experiment with style and form is bold. The content is simple yet profound. According to the poet, he did not write these any of the poems so much as he recorded them when they came, unbidden, now and then. (9)

“The First”, poem is a page painted black and “The last poem” is in white. There are no words except the titles. They perfectly capture the Vedic mantra of going from “truth to, truth from darkness to light from death to ambrosia” (Bhattari12). Some poems become clear only when we read the subsequent practically. For instance, the second poem “Eyes”, explains why the first one is a patch of black it is black before we open our eyes. When there are two poems of the same title, they actually are parts of a single poem broken into two. The poem “Creation -1” ends with “Creation -2”.

Some compositions are parables in nature which we find in poems with a likeness of inner soul. Sometimes the poet works on someone's idea, keeping the crux but expressed with different word-picture and a tingling twang. "In Flower", the speaker is an innocent child wondering about nature's mystery. He expresses this own innocence and purity of being the part of nature. In a "Poem of Your Own", the speaker scornfully challenges the reader to compose their own poem appealing to express their own desire and feelings. Subedi's experimentation with his own style and technique is so extreme that a few poems end up, paradoxically and in pretty prosaic style. They are like slap stick humor for children.

Another powerful poem composed in this collection explains that on every full moon evening there is a playing of eastern classical music at Kirateshwor Temple. People sip tea, munch papad and smoke while listening to sitar and tabala. But Subedi does not think they are there to enjoy music. Subedi's poems are of practical sense. The genius is a story of a man who touches the fire, learns the lesson; touches again, relearns the lesson and there is no ending of touching fire and learning. To be a genius, for Lyotard, one should produce art with the touch of individuality. Such an opportunity is only available in avant-gardism: in this art is particularly unique, beyond the received tradition and difficult to perceive; hence, it guarantees the individuality of a genius. (305). In "The Drinking Water Project", everyone gets water except the villagers from whom the project was sanctioned. A couple of other poems make sense only when we read last two lines, as if the entire poem has been penned only for the sake of the last two lines. For instance, "Destination" and "Meditation" are elaboration of ideas-rain drop falling in the ocean and closing the world inside, respectively. "The Two Brothers" reminds of the bloody decade; death on the

battlefield is interpreted as attaining ‘martyrdom’ and being ‘killed’ for the sake of nation.

Subedi is different from other poets of same generation. Some poets write out of vanity, others to entertain or to enlighten the readers, some even for make money. But most importantly they all write to communicate something. Subedi is the poet who does different from others. He writes just to express his own thoughts in his own way and manners.

Poetry has undergone many changes. Earlier it talked about the world of Gods and heroes, now it is the man- made fantasy and proper way of putting thoughts and feelings. But Subedi’s poems are timeless- evocative and enlightening. Some poems touch reader’s heart, some knock at reader’s mind. Overall, the poems in this collection are the celebration of feelings and thoughts.

As all the poems are short in nature, it should not take reader more than thirty minutes to breeze through the book, even if reader chooses to meditate on a few.

Among them the poem “Touch”,

Please touch
and feel me –
just once

I’m as warm as you are

(For those who carry a gun). (25)

The title of poem is the set of harmony and concord. The poet uses his own surprising metaphor to give his own sense and meaning. Such figures are very difficult to understand and lead to an artistic appreciation of the poem.

More and more Subedi feels comfortable expressing himself in English writing. English poems are more popular from the time of Devkota and Sam. Prakash Subedi is the one of the latest who came with his anthology, *Stars and Fireflies*.

Poetry is the most explored and of course most powerful literary genre in postmodern literature. Postmodernism, “does not lament the idea of fragmentation, provisionality, or incoherence, but rather celebrates that” (502), which readers find in Subedi’s anthology. Subedi’s poetry tries to uphold the idea that cannot provide the unity, coherence and meaning to life which has been lost in modern life. His poem will do what other human institutions fail to do. Post modernity emerges out of such so-called representation of reality. Post modernity is not possible without shattering traditional realism and without showing real nature of reality. For Lyotard, “reality is invisible, unattainable and unrepresentable” (302).

In the essay “Answering the Question: What is Postmodernism?” Jean Francois Lyotard launches a bitter attack against traditionalist and realists and supports experimentation in art and literature. He paradoxically claims that for anything to be modern, first it must be postmodern. For Lyotard, postmodern is a nascent state of modernity. (305)

Another philosopher Steven Conner in the essay “Postmodernism and Literature” published in a book *Postmodernism* expresses his view as:

Literary postmodernism has tended to be focused on one kind of writing, namely, narrative fiction. The most influential books on literary postmodernism, such as Linda Hutcheon’s *A Poetics of Postmodernism* and Brian McHale’s *Postmodernist Fiction*, are devoted to postmodern fiction.¹ It seems oddly fitting that what Hutcheon calls the “poetics of postmodernism” should turn out to be

most in evidence in its fiction. One might almost say that the move from modernism to postmodernism involves a move from poetry to fiction. Whether in the puckered vortex of the imagist poem or in the dynamic anthologies of allusions, meanings, and voices characteristic of long poems like Eliot's *The Waste Land*, Pound's *Cantos*, David Jones's *In Parenthesis* and William Carlos Williams's *Paterson*, the effort of the modernist poem was to condense the complexity of time and history, to make them apprehensible in a single frame. (76)

Steven Conner further says that the writers in the realist mode do not see the evils of realism, but try to discredit postmodern literary trends. He states that:

The point of a literary training was not only to render one able to construe poems with great facility, but also to discover poems to construe – complex, dynamic, but internally balanced and self-sufficient verbal structures – wherever one looked, and to turn whatever one looked at analytically into a kind of poem. (80)

Poetry meant the scaling of time into space, of succession to simultaneity. Postmodern poems are closely focused. Such poems are highly technical form of literary analysis. Postmodern poetry bought a new way in postmodern literature.

II. Experimentation on *Stars and Fireflies*

The poet, Prakash Subedi, with his anthology *Stars and Fireflies* sets new trends in poetic genre in Nepali Literature. He explores the meditation on as well as ecological aspect of the world. The poet has experimented with the form in his poems in an innovative way. We find simple words giving huge meaning. Each poem has satirical tone as well as has the bitter reality of the world which we are ignoring in our day to day life.

Stars and Fireflies has different forms of poems with various experimental styles. The theory question comes here that why the poet has used his own technique, style and format as well as his own sentences. The unusual word spacing, unusual word break has been highly highlighted in the poem. Sporadic use of capital and small case letter has been used. Violation of grammatical and linguistics rules has been highly prevalent throughout the collection.

Poem establishes the human relationship of day to day activities. Subedi has used the new styles to blow to the popular tastes. He found himself in a state of alienation from the mainstream tradition. He has followed such trend by breaking the traditional rules of poetry in Nepali Literature. The poetry now moves away from the spiritual teaching and moralizing to reality. Individual existence and the question of belief and doubt grew more intense. The poet shifts towards free verse of the new trend. Emphasis is given on fragmented form and content which are discontinuous narratives of postmodern narratives. Poems are the tendency toward reflexivity, or self-consciousness. The production of the poems are that each piece calls attention to its own status as a production, as something constructed and consumed in particular way.

The poet uses satire and irony to create humor and attacks on the follies of the today's human beings even in poetry. While doing so, Subedi sometimes becomes very angry as he uses abusive language to criticize hypocrisy of Twenty First Century people. Most of the times he establishes humor, parody, and personal ridicule etc., this is what postmodern writing reflects in experimented form. The poet deviates from the existing tradition of writing poetry. The style helps to establish his points that he uses lower case letters in the beginning and upper case letters in the middle to achieve his goal in the poems. Thus, Subedi attacks on the hypocrisy and fascist nature of individual in the society. Subedi rebels against lamenting nature in modern literature and embraces celebrating nature in literature on economic, social and political aspects in the Nepalese society. So, Subedi has explored and invested new style and ways in writing poetry. To establish his perspective, the poem, "Mirror" has set as:

Why do you laugh at those
 who sit upon the branch of a tree
 and strike at its trunk
 with an axe?

You, too, all your life,
 are trying to lift the chair
 while you are still sitting upon it. (10)

This is experimental kind of poem which shows that poetry can be about anything and everything. The poem takes as its subject a very ordinary event of daily and family life. It suggests a profoundly important theme about human life and reality. The experimented poem is full of satire and irony. Standing somewhere at the new street, the poet wants to justify the real happiness of human nature. The first stanza, "why do you laugh at those ...with an axe?" is the reflection of satirical tone of the speaker to

those people who destroy the forest. The second line of first stanza valorizes the importance of forest. Depending upon the branches of a tree, people strike at its trunk with an axe. It is a great irony for us who uses wooden furniture to comfort them in search of happiness. Human beings do not know what the actual happiness is. They search their happiness but it all goes in vain. They are searching happiness in nature but they themselves are busy to destroy nature (forest).

Another experimental poem of *Stars and Fireflies* is of free verse. Free verse poems are composed spontaneously. The shorter-lined, conversational, often ironic forms are employed by the majority of writers in free verse. Subedi yields up the drive beat by traditional meters in order to exploit other rhyme possibilities. A poem by e. e. cummings will illustrate the effects that become available when the verse is released from a regular line and reiterative beat (Abrams 111). They flow with the mood of poet's mind. It depends upon the situation and circumstances while poet is composing the poem. Free verse poetry is "free" from the normal rules of poetry. In a free verse poem, poets make the rules to decide how it looks, sounds and feels. There are no formal rules for this type of poems. Subedi has established such features in this poem "The Wait". The poem is developed as:

I wait

and wait

and wait-

I wait

and wait

and wait-

I wait

for long... (36)

The poet experiments with free verse in the mentioned poem. The certainty of the wait in the poem seems in an unnatural way. The poem shifts from the problem of time to the anxiety of waiting. But the speaker celebrates the waiting. According to the poem, the speaker seems to view everyone as being satisfied. It indicates that traditional age was the time of impatient, anxious and regretful and postmodern time the time of patient and satisfied. The word “wait ...” indicates the waiting process continuously. It is repeated in third and sixth line of the poem. Each line develops with two words with ‘open form’ verse. Waiting is endless in postmodern human life. Postmodern people enjoy waiting and waiting. Waiting also gives a sense of happiness. Waiting for success, waiting for time and finally waiting for everything in life is found in postmodern life. Thus, we can say that postmodern life is infinite.

Another major feature of postmodern poetry is the use of Juxtaposition. The poet employs discontinuous narrative and fragmented structure in the poem, “The Dogs and The Caraven”. The poet valorizes juxtaposition to represent something that is often unseen in the surface level. We can find such elements in this poem. The poem has framed as:

The dogs bark

but

the caraven passes-

They say.

But

I saw

the dogs passing,

glancing occasionally

at the silent, still caravan-

Were they expected to bark? (37)

In the above poem, we find the poet using two characters together in order to show a contrast or a new relationship between them. Generally, dogs bark when caravan passes but the poet says, “But /I saw/ the /dogs passing/glancing occasionally”. Here, the poet puts people and the dog together in order to show a contrast.

Even the title of this anthology *Stars and Fireflies* has two different factors i.e. ‘stars’ and ‘fireflies’ which are incomparable to each other. From beginning only the poet has experimented with different similar objects, which is also an experimental technique of postmodern writing of twenty century. We can see an Eagle flying in the sky above the ocean which is just opposite to the title. Fireflies and eagle do not match each other; eagle is regarded as cruel by nature whereas fireflies innocent by nature. This is how the poet has brought two contradictory forces for comparison in his anthology. It is the poet who takes the fullest advantage of the new spirit of the times and stretches.

Subedi explores and invents new styles and ways of expression in writing. This is more abstract and is, in fact, a search for new style in poetry which shows that the very initial phase of postmodern poetry experiences a departure from transitional phase because it is a formative period.

Abstract poems are famous in postmodern literature. Postmodern poets give their own shape and structure in abstract poems. Subedi has also forwarded some sorts of abstract poems in his collection *Stars and Fireflies*. “The First Poem” and “The last Poem” are two such poems where Subedi has used such techniques.

In the first poem, “The First poem”, the poet celebrates nothingness, absence and blankness. This form of poem is often applied in the postmodern literature. There is a blank spot in white paper. The first poem can be interpreted in several ways.

Black is considered as the negative thoughts, blankness in mind and lack of knowledge etc. By violating the accepted conventions and proprieties, the poet sets out to create new and artistic forms and styles. The black obscures something completely so that it cannot be seen or read. Thus, it can be the informal view of a situation from a pessimistic angle. Another poem of this collection is “The Last poem”, where the poet celebrates free state of life and full of lightness in this poem. There is white spot in the paper just opposite to the first poem. White is considered as the lightness, full of knowledge, clear to see the world. The postmodernist poet Subedi valorizes the poems of the ‘absurd’ that subverts the foundation of our accepted modes of thought and experience.

Another vital feature of postmodern poetry is the use of fragmentation. Fragmentation in poem is highly practiced by Subedi in his collection *Stars and Fireflies*. Fragmentation occurs when the form of the poem captures the way the mind jumps from one thought to another, one image to another. “Balloon” is the poem where we can find the use of fragmented ideas of the poet. Subedi, in this poem, brings the different ideas at once. The poem is:

He blew up ballons,

a whole lot of them-

Slowly, leisurely.

red

blue

green

yellow

white

black

All colors, shapes, sizes, and all sorts... (54)

Here, in this poem, Subedi brings different colors like 'red', 'blue', 'green', etc. which have different meanings. This clearly reflects the poet's fragmented ideas. Red is different from blue and blue is different from green. The poet himself has scattered view regarding the colors. One color's characteristic is different from other color. They are different in nature and meaning. These sorts of ideas are mostly practiced in postmodern poetry. This kind of poem is inconclusive ending. The poem is open ended. This poem does not give any conclusion. By leaving the poem open ended, poet has just accomplished his postmodern motif.

Another important feature used in *Stars and Fireflies* is the use of metaphor. A metaphor is a figure of speech that describes a subject by using comparison. We find the unconventional use of metaphor in the postmodern poem. Which may sound daunting, but amateur poet does it all the time. The poem, "Fish" is an example of this in this collection:

The small fish
 asked the big fish:
 Why do you eat us?
 In reply,
 the big fish
 in one gulp
 swallowed the small fish.

And gave a belch. (11)

Here, the word 'fish' is of great meaning in this poem. The poet uses metaphor 'big fish' to the capitalist society and 'small fish' to feudal society. Capitalistic society is

always in power, Capitalists do whatever they want in their society. Such types of indirect metaphors are mostly practiced in postmodern poems. Postmodern poets use their own metaphor to define their own thoughts and feelings. Reader must be much more conscious while reading it.

Another poem of *Stars and Fireflies* is “Time”. Subedi’s poems are different from other English poems. The unusual words spacing and unusual word break is highly applied in this poem. The poet in his poem, “Time” explores and invents new style and way of expression with pictorial form. The typographical features of style are used in the poem “Time”. Poem includes the use of unique and rhetorically meaningful line- break. The speaker uses his own space between, before and after words, lines and stanza .The joining of words by running together into unusual is stanza is highly practiced in this poem. Such work has given a new dimension in postmodern poetry. The shape of the poem is:

weare
madefor
eachother

...w e ...

... a r e ...

...n o t ...

... m a d e ...

... f o r ...

... e a c h ...

...o t h e r ... (14)

We find that the poet is free to control by the conscious and purposive mind. The automatic writing develops by violating the norms of standard english syntax and

sentence structure. For the readers, who are exposed to this type of poem, becomes unique because there is no normative beat and line. In the first stanza, there is no space (weare/ madefor/ eachother) where as in the second stanza the each word has been established in single line. It conveys that sentences are not necessary to convey the serious ideas and heroic subject matter. Even a single word sentence is sufficient to make a subject matter of poetry. According to the poet, those who are made for each other, they are very close to each other. The joining of words as ‘weare’ and ‘madefor’ is also meaningful. There is no any space between the words and people in postmodern life. They are bound to be together without any boundary but those who are not made for each other, there is huge gap between them. The trivial subject matter related to our day to day affairs can be the subject matter in this poem. The pictorial form of poem requires visual orchestration to understand the flow of poem and the thought of the poet. In fact, the poem’s meaning lies in the conceptual interrelationship of its images and its harmony. In Subedi’s poem, the arrangement of words in the line and the making of stanza are meaningful technique of adding meaning and effect to the words. Words are arranged not only to make normal lines and stanza but also to give meaning to the poem.

Another feature of postmodern technique is used in the poem “Destination”. Subedi has shifted himself to tense feelings to relax which is practiced in postmodern poetry. Another powerful poem of this collection is “Destination”. Subedi is anti-foundational in terms of structural pattern, meaning, style and theme of writing. The important stylistic or linguistic feature of the poem is its syntax or sentence structure. Though, that is not as striking in this poem as in many other poems of Subedi’s, reader see that he has played with the syntax to create the ironies, ambiguities and ambivalences in the poem. He has tried to subvert the long tradition norms of poetry.

The poet has used pictorial word language as the drops of rain falling in descending order. Subedi has played with words in the same manner. A clear example of this in the poem is the lack of sentence ending punctuation. The poem has framed as:

Descending from the sky

a drop of rain

asked the other:

where

are

you

going

to

fall?

The other replied:

Wherever...(42)

The visual pattern of the printed poem reflects that we are to read it as consisting falling like raindrops. Destination of the every drops of rain is the same place as it is presented in the poem in pictorial form. Every individual's end point is death and we all at last have to go the same place as it is defined above in terms of raindrops. The poet has presented such thing in descending order as our life has been reducing to death. We are born in different homes, we grow up in different lifestyles but our ultimate point is death. Two drops of rainfall never meet each other but their destination is the fixed point. The way of expressing idea defines that we never meet one another but our destination is the same. Fluid stanza of the poem captured the fluidity of the poem.

In the context of Nepalese poetic traditions the latest style, tastes, attitudes and practice have been used in this collection, *Stars and Fireflies*. Experimental poems have the revolutionary ideas and style in literature that developed in early twentieth century as a reaction to traditional form. Violation of social norms and cultural values, dislocation of meaning and sense from its normal context are most popular in postmodern poems. “Valorizations of the alienated as well as isolated individual, unmanageable future, disillusionment are found in postmodern poems” (Connor 65). This same idea is found in Subedi’s anthology *Stars and Fireflies*. Rejection of history and the substitution of a mythical past, stream of consciousness, technique, overwhelming technological changes are some of the major characteristics of experimental writing practiced in *Stars and Fireflies*. Another poem of this collection is “Eye” which reflects the postmodern such features. The poem is as:

I opened my eyes
 and
 looked at the world-
 I closed my eyes
 and
 saw it. (2)

This is the second poem of *Stars and Fireflies* where the poet has interlinked his ideas with the first poem. The first stanza, ‘I opened my eyes/and looked at the world-’, is in infinite line. The use of ‘-’ (hyphen) indicates many things which are infinite in the world. The poet does not clearly mentions that whatever he sees after opening his eyes. This is very vague sentence. Because postmodernism is about uncertainty of meaning. Such sentences are used in postmodern poetry. But the second stanza ‘I closed my eyes/ and/ saw it.’ Here, the poet completes this sentence with full stop. It’s

very humorous that after closing eyes how an individual can see the things and images. But whatever is seen after closing eyes is the actual reality which is left as a footprint in our memory. Such memory can be both negative as well as positive effects. This is meditative note of poem which is also known as experimental form of poetry.

The anxiety, however, results in an expression of postmodern attitude towards various directions and Subedi applies this concept of anxiety to the reading as well as in writing poems. Subedi's own view is that in the composition of any poem, influence is inescapable, but that it evokes in the author "an anxiety that compels a drastic distortion of the work of a predecessor" (Ashton 12). It seems as if the postmodern people are always ready to be annoyed and worried. Panic and disorder is found in postmodern world. Subedi reflects such thoughts and feelings in his poem, "The Two Brothers", the poem is full of feelings of martyrdom and patriotism. The poem is:

"One was killed,"

It said,

"and, the other attained martyrdom."

"We shall fight for our country!" (22)

We find the nationalist tone in this poem. This poem is in the behalf of revolution that were fighting for the same nation. This poem is a bitter satire on federalism, democracy and republicanism as well as to the martyr of the nation. The first line of the poem, 'One was killed', this creates a scene of horror and terror for reader. Poetry has become a medium of expression with different opinions. The poet bitterly criticizes the Nepalese politics. We do not find the feeling of brotherhood, nationhood, motherhood among the children born from the same mother. Children

born from the same womb, one child becomes martyr whereas another becomes terrorists. Line ‘we shall fight for our country!’ is a representative voice of civil citizen of a nation. The themes of inhumanity, hypocrisy and cruelty are found in this poem. One can see the tension between life and political upheaval which causes innumerable deaths, distortions, disappearance and psychological terror. The writer too reflects lives in tension and dilemma. This sort of life is found in postmodern world in every nation.

Another satirical and ironical poem in *Stars and Fireflies* is “For Those Who Carry Guns”. Subedi has expressed his strong resentment and revolutionary zeal in this poem. His contribution has a direct bearing on bringing the revolution in Nepali politics, whereas on the other hand, Subedi’s shows a departure in his style from tradition. The whole poem is an example of this type. Such thing is found in every developing nation. Another poem having same feeling is, “For Those Who Carry Guns”. The poem is framed as:

please touch

and feel me-

Just once:

I’m as warm as you are! (25)

This poem is full of human nature and the feeling of patriotism. Why could not one understand other’s feelings are evoked in this poem. The last line ‘I’m as warm as you are’, indicates that both is the warriors and is fighting for the nation. They are searching and freedom for the common people. But among them one is fighting to protect the democracy and another fighting to protect nation. There seems to be the hypocrisy of the politics among each other. There is the cold war among the two brothers. One cannot be pessimistic while killing another one. This poem carries the

theme of how the environmental affects every individual during war and the postmodern scene of every country. Subedi's instrumental of truth of irony is found in this poem. One can see the tension between status, ego, and departure. The themes of political upheaval, sadness, alienation, brotherhood can be seen in the above poem. The scene of horror and terror has been evoked among the reader's while reading the poems. The poet writes about deprivation and oppression, torture and humiliation.

Another identical and experimental poem of *Stars and Fireflies* is "asdfghjkl;. Time demands new voices and new ways of expression. It is time to think freshly. A major departure in poetry can be experienced since the beginning of postmodern writing. The new trend has been developed which has bought a drastic departure in traditional poems. However, each decade has had one or more trends, techniques and has focused on symbolizing particular voices of the poet. It is regarded as a highly intellectual craftsmanship in postmodern poem. Postmodern poem suffers from of unintelligibility, light abstraction and feasibility". The poem is as below:

Whether you believe me or not,

This will be the best poem

I will ever compose-

My magnum opos:

asdfghjkl; (44)

The title itself is an example of incompleteness in the poem. The reader has to fill up the gaps, complete the poem and give their own meaning. The title 'asdfghjkl;' itself is unnatural. We may add anything to it as per our wish. The pleasure of reading such a poem comes from our own imaginative and creative activity involved in reading and interpreting it. It is the keyboard printed in computer.

In postmodern world, anything has become of great value and meaningful for postmodern poet. Such poem has infused in thinking behavior of every reader who read this poem. The poet, with full confidence says that this poem is best poem he has ever composed. For Subedi, anything random can be best. He celebrates his free thoughts to compose the best poem. A great subject matter is not necessary to make best poem. Apparently, this poem sounds like the confession of the poet.

Subedi has experimented with new ways of expression in every poem of *Stars and Fireflies*. So, naturally his poems are slightly difficult to understand in the first reading. Unintelligibility or obscurity is a feature prevalent in his poems. “The ‘First’ Night” is the new way to express the poet’s idea in postmodern civilized city. The poem is as follows:

They wanted their first nuptial night
 To be special-
 Different from all the other nights
 they had shared earlier-
 So,
 On this night
 they decided
 to sleep in separate beds. (32)

This poem reflects new styles and trends, reminds us of the close connection with literary internationalism and modernization of the postmodern individual. It is a satire to the modern married couple and irony to the importance of first night after marriage. The line, ‘Different from all the other nights/they had shared earlier-’ this shows that, they were already in physical relationship before marriage. In Hindu tradition physical relation before marriage is considered sin. The poet tries to show the postmodern

lifestyle of modern people where the couple do not feel premarital physical relation as a sin. This poem marks a turning point for us. He uses his own images and speaks in a different tone. A poetic mind has a great capacity for associating this similar and distinct thought. The unwritten aspect of the poem is more important than the written one. Readers can just imagine what is going in poet's mind. Poet mind is aware of the social norms and values where as his heart disobeys them.

Postmodern poetry tries to present man's dilemma, his predicament and everyday life, bare words, stories and powerful images in celebrating ways. We find personal emotions and violation of social norms in Subedi's writings. Poet worries about the existence of language and culture which is reflected in his poems. In modern period old generation or seniors are equally active whereas the young generation is much different. They are in consonance with the changing time.

Postmodernism takes thing as they are in reality. Modernism laments for the loss but postmodernism accepts the loss and celebrates it. The poem "Kirateshwor" is one line poem. This poem is meaningful poem having ideas and moments that are giving life to the postmodern poetry.

Kirateshwor*

No-The monkeys never listen to Classical music. (29)

Subedi brings the reference of Hindu mythology in this poem. The title, 'Kirateshwor' itself creates the thinking process growing on within the poet's mind. Kirateshwor is the most powerful god regarded in Hindu mythology. The line, "No-The monkeys never listen to Classical music", denotes the importance of classical music in postmodern world. But postmodernism is against the roots of everything. The word, 'No' and hyphen (-) it can represent anything that is left for readers to understand as per their experience and intellect. Monkeys are also the part of nature

but they never listen to the classical music. It is a satire on a modern listener who does not listen and understand classical music. Thus, music gives peace to the mind as well as refreshes the human nature. Listening to music is a part of meditation to human life style. The theme of struggle, meditation and need for awareness is the center stage expressed by the poet in this poem.

Moreover, Subedi's expression of power and learning are postmodernist. The poem, "The Genius", reflects the learning attitude of postmodern people. The poem is as follows:

He touched the fire
 and burnt his hands-
 And , he learned a lesson.

He touched the fire again-
 It burnt his hands this time too-
 And, he relearned the lesson.

He touched the fire again-
 It burnt his hands even much worse-
 And, he relearned the lesson, one more time.

And he touched the fire again... (24)

Use of refrain is one of the major features of experimental writing. Subedi use this technique in this poem. The line, 'He touched the fire' is used again and again. He wants to highlight the nature of postmodern man. They are insisting in their behavior and nature. They repeat the same task again and again. The speaker of this poem is ridiculous in nature and in his behavior. After getting hurt from fire, he repeats the same activities again and again. This speaker gets lesson once his hand is burnt but he wants more to learn so he repeats the same activities again and again. The deviant

typography itself conveys the attitude of the poet towards genius. Therefore he leaves the typography free.

The poet freed himself from the bondage of classical rules and looks for a new dimension in poetry. He is interested in freeing language from the burdens imposed by centuries of poetic formulas for rhyme, meter and subject. To liberate language in poems meant restoring the rhythms of ordinary speech, the direct contact with things. His poems are full of anthological allusions; it is meant to be understood only by few.

III. Freedom of Expression in *Stars and Fireflies*

Prakash Subedi's fifteen selected poems from *Stars and Fireflies* constitute an example of postmodern poems. It is because of Subedi's fragmented style and its associated connotative meaning. The goal of postmodern literature is not particularly focused on one particularly audience. Subedi's poems have been influenced by e.e cummings structural style as his poems are full of movement and fierceness, directness and hidden message. The selected poems in this research have experimented with form and content. Postmodern literature concerns with the violation of social norms, rejection of standard social ideas, traditional thoughts and expectations, rejection of religion and anger against the effect of the world wars. Postmodernists trend to reject history, social systems, and linear way of writing. Postmodernism takes things as they actually are. Postmodernist is characterized by upward mobility.

Subedi experiments and denounces the pretensions of authority in his poetry. The outcomes of deep feelings at the level of expression of thinking in philosophy are found in this *Stars and Fireflies*. The style has rendered simple poetic feeling and thought to those of philosophical ones. One becomes philosophical when one feels and thinks deeply. It is in fact the depth of feelings that is conveyed in a philosophical mode. The deeper we feel the more anxious we become as the poet has experienced while writing this anthology. The anxiety, however results in an expression of modern attitude towards various directions. It seems as if modern people are always ready to be annoyed and worried. The poet seems to be tolerant and considerate.

The poet with his poems seems to be dealing with nearly all the postmodern problems and issues. The identities and individualities are very momentary in postmodern world. Advantages and disadvantages are timely in nature and get the newer sets of identities by the modern individuals. The poems are perfect

representative of postmodern literature. *Stars and Fireflies*, in terms of techniques and style is the postmodern piece of poetry. The poet addresses political, social, familial and psychological issues in this collection. The complexity of life introduces new problems for us. The first poem is black in nature and the end of the poetry is white in nature which symbolizes temporary happy moment of life. The poem imparts deep philosophy of life through poems. Life is full of restlessness, tensions and discontentment but it is also true that most of the problems in life are caused by the insane attitude and nature of modern individuals. Thus, the poet raises the issue of sympathy and in everybody's life. Panic and disorder make our mechanical life more complex.

At present, Nepali poetry has got remarkable departure in Nepali Literature. Nepali poetry has come across various trends. Gopal Prasad Rimal established a new tradition, new art, beauty and purpose in poetry are being modern poet, where as the poet, Subedi, attempts to carry out comparative and scientific study being postmodern poet. Now, the influence of the romantic period and mystic themes has been fading gradually. Sporadic use of upper case letter and lower case letter, the use of pauses, the combination of words is highly practiced in this anthology. The use of unusual words, arrangement of words on the page to create a shapes is another important stylistic features found in Subedi's poem. Thus, we can say that poet has used his freedom while creating the poems.

In *Stars and Fireflies* all poems are identical in nature and in structure. Among them the poem "The First Poem" and another poem "The Last Poem" are very different from other poems. Thematically, the poet has shifted himself from tense to relax feelings in these poems, which is commonly practice in postmodern poetry. The themes are mostly sense, emotion and feeling oriented in *Stars and Fireflies*. The poet

attacks on the hypocrisy and fascist nature of individual this is found in the poem “Fish”. There is no proper use of punctuation marks used in his poems this feature is clearly mentioned in the poem “The Wait”. Subedi has practiced a neologism (combine of two words to make a new word) in his anthology. We can see this in the poem “Time”.

This research has contributed to develop a drastic departure in experimental poetry. It brings a new trend by breaking the traditional point of view as searching spiritual teaching and moralizing to reality. For the new researcher on poetry, this research can be contributed exploring and inventing new style and ways in writing poetry. So, this research exists in its own importance.

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