

## **An Introduction to Krishna Dharawasi and the Novel *Radha*:**

Krishna Dharawasi is famous in Nepalese literature mainly for his novel *Radha* which got the popular Madan Puraskar<sup>1</sup>-2062. Krishna Prasad Bhattraï, a boy from a poor economic class is the identity of his past. Later on, his perpetual devotion and contribution for Nepalese literature made him renowned with his pen-name Krishna Dharawasi. He was born in a peasant family on Shrawan 2, 2017 B.S. in Amarpur VDC, ward no-7, Panchthar, Nepal. His parents are Late Mr. Tikaram Bhattraï and Late Mrs. Ambika Bhattraï.

The unfertile land, difficult geographical condition, and lack of other facilities were the major push factors for Bhattraï family to migrate from Amarpur to Sanischare, a city of Jhapa district of eastern Nepal. At that period Dharawasi was only of seven years old. In the beginning, when they migrated, he stayed in the house of maternal parents there in Dahijhod, Jhapa. There he got the chance to be familiar with letters. Later on, when he was of nine, his parents admitted him in Sanischare High school.

Though he was admitted in the school, his intimate friends were not from his class until he met with Sanjeev Uprety<sup>2</sup> in class three. Most of his friends were agile and addicted for smoking and chewing tobacco even in the pre-primary level. He also was one of them but was never addicted fortunately.

When he met with Sanjeev Uprety, he says, 'All my mischief, misbehavior and the company with old friends were automatically wiped out. I was tied myself. I gave proper attention to my study. When Sanjeev came to our school, nobody another got

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<sup>1</sup> A popular and highly honored prize in Nepalese Literature which is conferred annually for the best book of the year and its writer

<sup>2</sup> A renowned writer, critic, lecturer, and M. Phil. (English) coordinator in Central Department of English, Tribhuvan University Nepal, He has written a famous novel, *Ghanachakkar* in Nepalese literature

chance to be the first.’ In his auto-biographical book '*Mero Sahityik Yatra ra Madan Puraskar*' Dharawasi says:

"When I was admitted in class three, a new friend came to join the class. He was too much simple and loving. Thin, neat with clean clothes, melodious voice, a queer and strange man! We all were surprised. All the friends used to look at him. We felt a ray came to our dark room with him. We were dull and salacious with worn-out clothes. Smoking cigarette, chewing tobacco, playing cards and marbles were our usual habits. His presence was very marvelous for us like the presence of lord Krishna in any convention. He was not proud but talent he was. He was Sanjeev Uprety, son of Dr. Shankar Uprety." (My translation 2)

He further says 'I unknowingly attracted with him. Later on, I left all my mischief and misconducts which were not fine and fit for Sanjeev. Nobody gave me lesson for that. I did it because I was afraid of the break-down of the relationship with my friend.'

Though the Bhattra family migrated from Hill to Terai, there was not expected improvement on their life standard. After the death of his father in 2033 B.S., they again became helpless. One day Dharawasi slept without putting-out the kerosene-lamp and his hut caught the fire. After that, his four sisters, one brother, mother and he himself were left to the street. He was not actually from poor family but his father was deprived of his parental property. So they compelled to spend their life in the street. His mother died in 2058 B.S.

Dharawasi's journey of literature started from his school. Hasta Pariyar, his teacher was the first person who told him to write something for the Friday-program in 2028 B.S. At that time he copied a story from the book '*Ramailo Naani*' and recited

the same on the program. Dharawasi says that it was the first touch of literature in his life. At that time he was studying in class five. In 2029 B.S, while he was in class six, he again copied a folk tale from '*Nepali Gadhya Sangraha*' for the anniversary of the school. But when the anniversary finished, a student from class eight, Mr. Chitra Sen Bhandari badly wrenched his ear and threatened him not to copy others. He also told that it was better not to participate if he didn't have his own creations. After that Dharawasi began his practice of creative writing. His first poem which got the third prize on next school anniversary was 'Dhaanma Ghun Kasari Lagyo!'. After getting the prize, an excitement came to him that accelerated the pace of his writing. The credit of poem-teacher of Dharawasi goes to Sanjeev Uprety. In addition, he got the inspiration to write from Shiva Prasad Dahal, and Rajkishor Mandal, teachers of his school.

His first poem was published in 2033 B.S in *Suryodaya*<sup>3</sup>. And his second published poem was '*Salphirinoko Raktaranjit Bhumima Ubhiyara*' on *Sewa*, the magazine (2034 B.S.) by Red-cross Society. This was a piece of his unpublished short epic written upon Red-Cross Society. He had written this short-epic while he was in grade nine. His teacher Mohan Siwakoti took that book for publication but it is not found yet. His first published story was 'Gunasho' on the annual publication of Sanischare School, *Usha Tesro Archana* (2035 B.S.). 'Mahattwokaankchhaya Binashko Pratik' was his first published essay, on one monthly magazine, *Kandara* (2037 B.S.) Till that period, he was still Krishna Prasad Bhattra, not 'Dharawasi'.

The first listener of Dharawasi's creations was his own mother before her death. She did not offer any comment on his creations but asked why he left to write, when there was a gap. 'For my mother too, I was inspired to write now', he says.

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<sup>3</sup> A magazine from Jhapa district of Western Nepal

*Muna-Madan* (Short-epic) by Laxmi Prasad Devkota<sup>4</sup>, *Basai* (Novel) by Leel Bahadur Chhetri, Guru Prasad Mainaly's *Naaso* (Collection of Stories) and books by Rajnish, were the books which left lasting impressions in his life. The plot of *Basai* and his life-plot were the same. He says:

"While I was in grade ten, I was addicted of book-collection. I had got several popular books. While collecting the book, one day, I got *Basai*. After reading it, I recited it for my mother too and we wept together for long time. In that novel, the wife of Dhan Bahadur leaves the home in night giving the straw to the cattle and providing grains to the pigeon. But we had left our home deserting it and letting the cattle to the farms in midday. My mother used to say that *Basai* is written about us."

(My translation 10)

This clearly shows that Dharawasi had to undergo numerous struggles in his life. Due to his weak economic condition he had to take on many jobs. Now he is working as an officer in the Nepal Agricultural Bank, Singhadurbar Kathmandu.

When he passed his S.L.C, he was advised by his Headmaster, Mohan Joshi to acquire the citizenship card in order to fight the exam for teachers as he was not able to afford the expenditure for further studies. Fortunately, when he was there in The District Administration Office to apply for the citizenship card, he met with Mr. Kumar Babu, the district administrator. Kumar Babu not only helped him to acquire his citizenship but also inspired him for further study and offered a chance to join the college. He was sent to Ilam for his further study and was allowed to stay in the home of Kumar Babu doing the courses of his intermediate. Though he had to do many household activities there, he utilized it as a chance.

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<sup>4</sup> The Greatest (romantic) poet in Nepalese literature

After the completion of the Intermediate from Ilam Campus, now, Krishna Prasad Bhattarai has become a prominent writer in Nepali literature and is renowned as Krishna Dharawasi. He says, 'caste is a tool for discrimination all the human beings are the inhabitant of this earth. I felt, me is also no more than a being to his earth. So I removed Bhattarai and started to write Dharawasi after my name.' (In Nepali, 'Dhara' means Earth and 'Basi' means inhabitant). His popularity is increased when he got the Madan Puraskar -2062 for his novel *Radha*. From the street boy of Jhapa to the officer of Nepal Agricultural Bank, Kathmandu, his life has given him many valuable lessons. Comprising those lessons and knowledge he has written many famous books.

Dharawasi's first published book is *Baalak Harayako Suchana*, an anthology of essays in 2048 B.S. His other anthologies of essays are *Naari Bhitra Testo Ke Chha Hajur?*- 2053 and *Uttam Jung Sinjapatiko Aalu*- 2055. His books of criticism are *Bishweshwor Prasad Koirala*<sup>5</sup>*ka Upannyasharu*- 2048 B.S., *Leela Lekhan*- 2053 B.S. and *Tesro Aayam*<sup>6</sup>*ra Bairagi Kainla*- 2063 B.S. He has also written two books of poem. They are *Unmuktika aawajharu*- 2050 and *Kanchhi Radha*- 2062.

His only story book is *Jhola*- 2060. Dharawasi is mainly popular for his experimental novels. He has written four beautiful novels till date. They are *Sharanarathi* - 2056, *Aadha Baato*- 2059, *Radha*-2062 and *Tapai*- 2064. Beside these, his other two books too have been published. They are *Pathakko Adaalatmaa*- 2062 and *Mero Sahityik Yatra ra Madan Puraskar*- 2064. Thus 15 books are published in the name of Krishna Dharawasi. And these books have contributed more for the name and fame of the writer. Among them *Radha* has become most popular one. His novels are famous for Leela Writing.

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<sup>5</sup> A prominent writer, political leader and social worker of Nepal, He is also the first elected prime-minister of Nepal and is best known as a writer who followed Freudian psychoanalysis in his works though he has his own unique quality

<sup>6</sup> A theoretical movement propounded by Indra Bahadur Rai and others before Leela Writing. It seems that Tesro Aayam was modernist movement whereas Leela Writing is post-modern.

He is conferred with many honorable national level prizes and awards for his lasting contribution in Nepalese literature. Mahananda Puraskar (2046), Utkristha Rastriya Yuwa Puraskar (1995 A.D.), Rastriya Pratibha Puraskar (2053), Uttam Peace Prize (2054), Yuwa Barsa Moti Puraskar (2056), Prathibha Puraskar, Biratnagar (2057), Bisap Srastha Puraskar (2059), Ramraj Panta Smirti Puraskar (2059), Jyotish Patrakarita Puraksar (2059), S.L.Sharma Sirjanshil Patrakarita Puraskar (2062), Dharanidhar Baani Puraskar (2062) and Madan Puraskar (2062) are the prizes and awards conferred to him.

Innumerable reputed national and international institutions have honored him for his continuing contributions to Nepalese literature.

Dharawasi has edited many books and journals. Among them, *Kandara* (2037), *Aajako kabita* (2038), *Khititi* (2039), *Maibeni* (2044), *Sasanka* (2050), *C.K.Prasaika Bicharharu* (2053), *Bhutani Saranarthi ra Batabaran* (2055), *Abhilekh* (2055), *Rastriya Prathibha Gangalal Bastola* (2057), *Keshav Acharyaka Kabita* (2059), *Leela Prastabana* (2059), *Banita* (2062), *Leela Bimarsha* (2062) And *Samasthi*, the two monthly magazine from 2064 are important ones.

When we try to know about Dharawasi, we realize that a multidisciplinary genius resides within him. He is not only a Novelist, Critic, Story writer, Poet, Essayist and Editor but is also involved in many social institutions and has enriched himself with the experience of Journalism as well. He worked for 10 years in Saptahik Bimrasha, (a weekly magazine), one year as a Jhapa reporter for Radio Nepal, 5 year as a Radio Journalist for Kanchanjungha F.M. Birtamod. And from 2064 onwards, he is working as a R.J. in Capital F.M. Kathmandu. The program is highly popular among the listener of Nepali literature. He is famous for his articles in newspapers too.

The writers, who don't have access to the capital city Kathmandu, are often ignored and considered relatively inferior in Nepalese literature. There is still discrimination between so called 'Rajdhani' (Capital) and 'Mofasal' (Out of Capital). The books and literary movements out from outside the Kathmandu Valley are not included in the main canon even though they are very significant. It is difficult to serve the literature staying in the remote part of the country.

Nepal Government has not made any active agency to protect and promote the language and literature coming from Mofasal. In such a condition, Krishna Dharawasi, who recently, not only lived outside Kathmandu valley, but also struggling with the adverse economic condition has baffled the odds to contribute greatly to Nepalese language and Literature.

At last, after his perpetual contribution to Nepalese literature, he was conferred with the Madan Prize-2062 B.S. and now is established in the main canon of the Nepalese literature. However, sufficient researches are not still made about him and his contribution. In one hand, his life itself is an interesting area for an academic research, and, on another hand, he is a prominent writer of a new ism or trend, Leela Lekhan, in Nepalese literature.

Dharawasi's novel, *Radha* has drawn the attention of numerous critics since it was awarded the popular Madan Prize-2062 in Nepali literature. Rajendra Subedi claims:

"The present is experiencing radical upheaval of traditional narrative consciousness and it does not have any leisure for the grand narratives. In this novel too, adequate efforts are made to challenge the grand narrative of mythology. The established grand narrative foundation of

Mahabharata<sup>7</sup> is given simple narration. For the same effort the novel, *Radha* is completed as such." (My translation 103)

In Subedi's view, in *Radha*, Dharawasi has easily given partial novel quality to the fact and factuality to the myth. In the Preface of *Radha*, Dharawasi writes:

I found, Puranas<sup>8</sup> have mercilessly left Radha in Braja<sup>9</sup>. I surprised, Radha is made stand for too short offspring-role, but why it became an important part of our (Hindu) tradition and culture? Why people worship and create hymns of Radha and Krishna together? Why they make their temples? Why Rukmini<sup>10</sup> is not given importance? What is the relationship between Krishna and Radha? Radha of which age, is associated with Krishna? Innumerable questions haunted me. Life-story of Krishna is extended too long but in between, where the writer dropped her? Where she is lost? No Puranas has made efforts to investigate spotless and explicit life of Radha, who is given too short but too significant role in Hindu mythology. It seemed, great unjust has fallen to her. I felt so and determined to research thoroughly. (My translation)

'Dharawasi is known as a writer who has made adequate efforts to continue the trend of Nepali expounder of Derrida's de-construction, Indra Bahadur Rai in adjacent level'- Subedi further claims. The Publisher's Note to *Radha* opines:

In the past, mythical disgrace, disparity and depravity of feudal society of Mahabharata period were endeavored to cover by so-called divine

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<sup>7</sup> The religious book of Hindus written centuries before where there is imagination of World war, Kurukshetra. The war between brothers turns into world war later

<sup>8</sup> 18 Holy and philosophical books of Hindus where simply code and conducts for Hindus are given. Puranas are the examples of rewriting because those were written by different writers in different ages

<sup>9</sup> Homeland of Radha: the central character of the novel *Radha* by Krishna Dharawasi

<sup>10</sup> According to Hindu mythology, among 16,108 wives, she is first married wife to Lord Krishna



and illusive ideologies but the reality is unveiled through symbols and images. Dharawasi has created new myth discovering the defect and discrepancy of Mahabharata period. Novel has deconstructed traditional Radha who is consort to Krishna in Mahabharata. Here both Krishna and Radha are characterized not as god and goddess but are manifested as tragic lovers. The great reality is that females are discriminated and they have become the helpless victim of male absorption and atrocities since long ago. (My translation)

Leela Writing is the technical tool used in most of the works of Dharawasi. Sanjeev Uprety says, "Fiction and fact mix into each other in Dharawasi's novel as various real as well as fictional characters from other texts." He further says:

The Leela writers are adopting the techniques used in Puranas and in epics like Ramayanas and Mahabharata. In another word, the techniques of Leela Writing are adaptations of eastern traditions of writing rather than a copy of contemporary postmodern experimentation. (234)

In 'Nepali Sahityaka Kehi Pristha' critic Dayaram Sherstha says that using mythical philosophy on literature, Indra Bahadur Rai wants to produce multi conceptual Leela texts. The critics have viewed the novel form different perspectives. However, the feminist perspective of the novel that redraws the boundaries of the Hindu myth of Radha is almost untouched and incomplete, and adequate efforts are not yet made about the Leela Writing and its relationship with western philosophies, this seems to point towards a significant and virgin territory for an academic research.

## II. Leela Lekhan, Postmodernism and Feminism

Leela Lekhan has come with a unique concept that practically started from the stories of Indra Bahadur Rai in Nepali literature. Indra Bahadur Rai says that while he was studying the 10/5443/17 lines of *Bhagwat Purana*<sup>11</sup>, its explanation by Pundit Basudev Sharma touched him awfully. He writes:

It is said in Bhagwat Purana that when Lord Krishna penetrated into the convention, Mallas (Knights) saw the brave warrior, women saw generous Kamadev (Cupid), publicans saw splendid gentleman, Gops (cowherds) saw their comrade, dictator saw punishment, Basudev<sup>12</sup> and Dewaki<sup>13</sup> saw a tot, Kansa<sup>14</sup> saw gigantic death, Yogis saw Brahma.... Different persons understood Lord Krishna on their own different way. Leelaconcept emerged from it. (My translation 16)

Rai's this article can be taken as the manifesto of Leela Writing. Here, Rai clearly shows the relationship between the objective truth (Vastuta) and Leela Writing. Later on Rai wrote '*Leela Prastabana*' (2059) to institutionalize the theory.

If we analyze the theory of Leela Lekhan, the fusion of both western and eastern philosophies is clearly seen. Combining the similar meaning equations of Tesro Aayam's Vastuta (Objective reality), Love for Upanishads, Quantum Physics, Deconstruction etc, Leela Writing has primed its groundwork. Because of the mixture and mingling of different theories, it has often remained inaccessible to common readers and very logical ration for intellectuals. It seems it does not have any influence far than the literature.

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<sup>11</sup> A holy book about the life of Lord Krishna

<sup>12</sup> Father of Lord Krishna

<sup>13</sup> Mother of Lord Krishna

<sup>14</sup> Maternal uncle of Lord Krishna but an antagonist, demon

Leela has its foundation on the western philosophies but is principally eastern in terms of its religious and literary underpinnings. Actually, Rai has derived many notions from the western philosophies. But it is not to forget that westerners, who made those theories, studied our Geeta, Vedas, Upanishads and etc. first. Krishna Dharawasi opines that centuries before East produced the theories but the Easterners failed to market them. Later on, they were marketed by somebody else.

### **Sources for the Concept of Leela Lekhan**

#### **1. Aayamic Vastuta (Objective Reality)**

Main four concepts of Third Dimensional Writing are- Totality, Vastuta, Picture and Value. Indra Bahadur Rai has drawn 'Vastuta' in Leela Lekhan and renamed it 'Aayamic Vastuta'.

Third dimensional Writing was propounded by Rai after the profound study of many western isms and philosophies. He studied Rationalism, Existentialism, Absurdism, Romanticism, Idealist Meta fiction, Gestalt psychology, Rene Decartes, Schopenhauer, Albert Camus, The Saviors of God, Skepticism and Animal faith, Philosophy and New Key, Transformational Symbolism in the Mass, The Inner World of Choice and the Philosophy of the Unconscious. The reason he made an intricate study of these philosophies and texts is that he wanted to present something new rather than just conforming to the already existing theories.

Independence of an object is Vastuta. The independent world is beyond the meaning and values that we made and imposed. Meaning and value are reader-related let's destroy the meaning and value which migrates in different circumstances. Rejecting all the adjectives given by us, the object exists alone. Meaning is for those who made, value is for those who constructed, not for the real object. Leela writing treats the text as an object in the same sense.

## 2. The Maya of Upanishad

The word Maya has denoted different meanings in different interval of time. In the beginning Maya stood for Construction or Creation. But Later Maya stood for that mystery which is the cause for the creation of the universe— The Divine Love. Many thinkers define Maya only as illusion and hollow. But some define it as Divine Power.

For the common people the universe is never illusion and false. Only for those persons who know Brahma, the universe is illusion and false. The knot of Maya is cut by only that person who has strong attachment with this world.

When Hindus use the word Maya, they usually mean that the universe is only the illusion. If we interpret the world which is seen or known by us, that is also Maya. The universe is beyond the limitation of our mind. So we can not totally perceive it. For this, it is not totally pessimistic. It is also not optimistic that expects for the absolute truth through our mind. It believes only those which are seen.

## 3. Buddhist Nihilism

Buddhism perceives the world as chaos. Everything comes into existence after undergoing different conditions. An object is the amalgam of the different conditions. Without conditions, no object can have its existence. Human life is also the same. The condition in which human beings depend that is momentary itself. This fleetingness is called Nihilism.

I. B. Rai writes:

A is B, this is true. A is not B, that is also true. A is not A and B is not B, that is also true. A and B both are not true, that is also the truth. A is A that is also the truth. B is B that is also the truth. This is Nihilism.

(My translation 17)

According to Buddhist Nihilism, no object has its own nature so the readers and writers themselves fall into illusion. In such a condition, it is very much difficult to find out the truth for both reader and the writer.

#### **4. Jain Sadism**

Sadism is a focal concept of Indian philosophy and the most important theory of the Jain religion. Centuries before the seed of Sadism were sown by Jain philosophers such as Siddha Sen and Samanta Bhadra..

Because of the relativity of opinions, Jain philosophers opine to put 'sat' before every hypothesis. 'Sat' is the Sanskrit word. It means 'by a method'. Sat+ism=Sadism. Sadism refuses the absolute truth and opines that the existence of an object is determined on the basis of time, place and its quality.

Jains believe that the truth is made according to the imagination of an individual. Jainism refuses to accept the scientific achievement as absolute truth. It accepts it as partial truth. Each object is an eternal-truth. Human being can experience some portion of this eternal truth at one time. The philosopher can know only one part of the eternal truth. So the knowledge of the philosopher is not the full truth.

Sadism is only an overview to understand the object. It is not the ultimate truth rather it directs people to achieve the truth. According to this theory every object is to be known by knowledge. Human beings do not have adequate capacity to know the whole truth. So, Leela writing says that the knowledge perceived by human being is partial or incomplete.

#### **5. Relativism of Physics**

Albert Einstein presented the 'The Theory of Relativity' in 1905. According to Einstein each and every particle can be interpreted on the basis of World Line which is not straight but manifests in the form of a curve. If world lines are intersected, there

action takes place. We can easily measure the distance between masses moving on their own world line on the basis of time. Thus Einstein has formulated the theory about time and space. Being based upon this theory of time and space, Indra Bahadur Rai elaborated 'The Theory of Relativity.'

Leela Writing mainly longs for the 'Space' of Relativism. Space is technical. Dividing the space is to interpret the world. The whole world is operating by one point of the Space. But when the fourth dimension the time comes into it, the world points are converted into world line. And if we see that world line, the past, present and future are jointly seen. Periods can be compared on the basis of 'time' only. (My translation 74)

Three dimensions of space are Length, width and depth. If time is included there, that becomes another dimension. If we see the world on the basis of these four dimensions, we can know the past, present and the future.

## **6. Freudian Psychoanalysis**

Freud, Adler and Karl Jung did something significant in the field of Psychoanalysis. This psychoanalysis is utilized by Leela Lekhan for character sketch too. Rai himself has used sex-images and symbols in his stories. The self of human being, suppression of the self are imported in Leela Lekhan from Freud.

## **7. Gestalt Psychology**

The meaning of Gestalt is 'to encompass different forms, structure and object into one'. To know something is to recognize many things in whole. Gestaldians discovered that human mind is more affected by genetic values than the cultural effect. Human mind structurally perceives the stimulation and affects. And especially, it arranges the cognitive influence.

There are contexts in which, what is happening in the whole, can not be deduced from the characteristics of the separate pieces, but conversely, what happens to a part of the whole is, in clear cut cases, determined by the laws of inner structure of its whole. The 'whole determines the behavior of creature. We do not perceive something in 'part' but in 'whole'.

Gestalt believes in Phenomenological approach or molar approach to behavior which emphasize that we should study an object on its own environment without any disturbance. It emphasizes on quality and opposes the quantification. Human tools for measurements are not reliable, they opine. Law of Pragnaz, Law of Closer, Proximity and similarity are simply followed by Gestalt psychology. Psychophysical Isomorphism is also accepted by it.

It believes that physical stimulations and mental stimulations are in the same form. What cortex perceives, that stimuli are shown by the body. 'Theory of Whole' and 'Laws of Perception' is especially imported in Leela Writing. Current sensation of Gestalt is also accepted by Leela Writing because such knowledge is also valid, they believe.

## **8. Marxism**

In German Ideology, Marx says that the meaning of 'German' does not refer the country. It is used in the sense of right, appropriate, true or correct. And similarly 'Ideology' does not refer for any especial theory rather it means a thought or system.

The people of any country are obliged to observe the concepts and rules imposed by the ruler. The concept or thought of the 'rich' to be the rich is knowingly or unknowingly followed by the poor. This is the theory of ideology. In another words, the theory of ideology assumes that only the concepts of proletariat are correct and rest of them are erroneous.

Marxism focuses on social change. It accepts the world forever either it is real or illusion. Marxism teaches us to agree with the reality of the present world. This key point of Marxism is accepted by Leela Writing.

For the same, Baburam Ojha 'Bhai' says:

The Marxist view that advocates the concept of class truth is received by Leela Writing. In class concept and its vision the truth has many adjectives. So, there is not any fixity on what the truth is. This uncertainty is drawn by Leela Lekhan. (My translation 148)

All this shows that Leela Writing is the writing about the various aspects of truth.

### **9. Pragmatism**

Protagore's 'Man is *The Major of All Things*' is the foundation of Pragmatism. According to it, 'any theory or thought is proved true when it is attained in practice but this may not be usual, final and absolute. The truth is changing according to the setting and state of affairs. The truth here may prove the false in next place.' Pragmatism mainly revolves around the meaning, truth, knowledge and reality. The theory of truth and reality is imported by Leela Writing and the concept of meaning is ignored. The concept that believes on 'the truth is changing', that is the boon of Pragmatism for Leela Writing.

### **10. Reader Response Theory**

Reader Response Theory opines that 'the text depends upon the reader. When the reader studies the text, then only it comes into existence.' This opinion is accepted by Leela Writing. When it is believed, it directly means that the meaning of the text depends upon the reader. In such a condition, there is the possibility of multiple meaning. The study of the reader is never objective but it is individual. It further agrees with the absence of the final or absolute truth.



The style of elaboration of all critics is almost same. So we can try to bring unity on the meaning. The concepts are altered according to the era. So the past too helps to have the meaning. Indra Bahadur Rai says:

Even the Rishis, who have given up all the luxuries of the life for the welfare of human being, have the different meanings, then what to talk about us, the worldly creature! Shankaracharya emphasized on the Brahma and said all illusion to the world but Ballavacharya accepted the world as truth. So I thought – There is something far than our perception. Then why not to try to combine those ideas and thoughts which are scattered in human society? It resulted on Leela Writing.  
(75)

It is clearly seen that Rai has tried to search the western theories like Reader Response Theories in Eastern philosophy. Rai disagrees with some points of Reader Response Theory too. Reader Response Theory opines that only the capable person can meet with the meaning according to the social, cultural and historical circumstances. But Leela Writing has opened the text for all. Reader Response Theory has categorized the reader, instead Leela Writing has given importance to the reader and it does not claim that the reader is incapable.

## **11. Deconstruction**

Some critics have said that Leela Writing is only the Nepali edition for Deconstruction. Actually, it is not so. There are some similarities and differences between these two theories. It is true that Leela Writing has taken some help form Deconstruction. Leela Writing accepts The Theory of Differance. It also agrees with what deconstruction says for meaning. Both reject the centre. Both say that every

writing is re-writing, there is not possibility of new writing, and they are only reconstruction.

Leela Writing differs with Deconstruction in the sense that it is both subjective and allegorical, whereas Deconstruction is allegorical only. Leela Writing does not afford more emphasis to the language as the deconstruction does.

For Deconstruction language itself is the illusion so it is stupidity to search the truth inside language. There is an immense part of illusion inside the writing, but the writing is occupied with truth too, Leela Writing speaks out.

## **12. Quantum Physics**

Quantum Physic's Theory of Indeterminacy, Theory of Probability, and Theory of Interference are accepted by Leela Writing as its base.

Heisenberg proved that an atom's position and momentum both are not totally decisive at the same time. When the position is determined, there is motion in momentum only and when the momentum is determined, there is motion in position only. The more the first element becomes determined, the more the second becomes undetermined. Atom's both position and momentums are approximately determined at the same time.

Quantum Physics says that the motion of a particle is not depended upon time. Similar to this Leela Writing has not emphasized on 'recent' but for 'eternity'. This is what Leela Writing derived form the Theory of Probability.

In Physics, while passing the electron produced form particle in double listed equipment, interference effect is produced. The covers of the electron are different while opening the one or two lists. In such a condition the electron serves as radiation in one side and as particle to another side. Similar to the particle, the characters in

Leela Writing create the double role. This belief of Leela writing is derived from the Theory of Interference of Quantum Physics.

### **13. Lokbattu Leela Kaibalyam**

This is a mythological belief or theory of the east, simply of Hindus. Baradayan, the writer who wrote *Brahma Sutra* propounded the rule Lokbattu Leela Kaibalyam. This formula was made for Kreedha (Sensual pleasure). *Brahma Sutra* is the reply for the Buddhist theory. According to this sutra, what we have through our sensory perception is all illusion and the ultimate reality is The **Brahma** which is formless, beyond words, and far from the access of our sense organs, it says.

According to Lokbattu Leela Kaibalyam it is possible to have salvation even when one is still in this earth. The salvation is obtained when we forsake passion, anger, greed and lust when we are detached from the worldly rubbishes. Indra Bahadur Rai says, 'I am here in the world but not attached with it if we got such knowledge we can be detached from the worldly rubbishes in life, in literature.'

### **14. Satori of Jainism**

The destination of Jain religion is Satori. According to Jainism the knowledge from the inner layer of an individual is Satori. Satori is based upon individual experiences.

According to Jainism, Cons (traditional belief) and Meditation are two methods to obtain the ultimate reality, a reality which is apprehended during the experience of Satori. Satori is the experience after achieving which everything appears as new and unique. It believes that universe should be occupied in the individual and the individual in the universe.

Jainism teaches us to behave like a mirror. We don't have to be attached with something. We can view the text through the eyes of any character or the writer but we should not forget the self. This is what Leela Writing derived from Jainism.

To sum up some of the fundamental notions associated with Leela Writing are as follows:

- ) To see the same thing in difference this is based on the capacity, feeling and imaginative power of a person.
- ) What we see is the real or truth but we can see or know the whole truth.
- ) We explain the visible world in Maya (illusion).
- ) Even though there is conflict in the concept of Maya, it is neither Optimistic, nor Pessimistic.
- ) To show fault on worth and worth on fault and assume the concept as illusion.
- ) Truth, illusion, both, different than both, far than all, there is one element that is Zero.
- ) To feel the thing on the basis of direct observation and assumption but to refuse the absolute truth.
- ) To emphasize on comparative study.
- ) To use the place and dimension (length, width and depth) uniting with time.
- ) To agree with the Psychoanalysis of Freud.
- ) To agree on the whole not on part while we see or watch something.
- ) To show similar physical and mental activities.
- ) To say class concept is the illusion, and present world is the truth.
- ) To stabilize 'Truth is changing.'
- ) To try to seek out equal meaning among the different meaning of the different readers.
- ) To accept the language as rhetoric because it is only a play of signifiers and not signified.
- ) To combine different genres in one creation.
- ) To agree with decentralization.
- ) To be far from the tradition and search for totality.
- ) Not to be attached to the world.

Leela Writing has passed its three decades. Within this interval of the time, despite having taken support from multiple theories, it has asserted its own unique position in the field of Nepali literature. Leela Writing has its own distinct flavor due to its roots in eastern spiritualism including its mythological, ethical and metaphysical registers.

### **Leela Writing and Post-modernism**

While the word postmodernism is a disputable term it has been in use for long enough to have achieved at least a basic consistency of definition. Most commentators agree that there is a cluster of features which characterizes contemporary culture and which, when taken together, can be called postmodern. In this era, we spend our money and are entertained by consuming recycled experiences which once produced the basis of everyday life. We have become tourists in our own cultures. Sunday no longer means a trip to church or temple, but rather a visit to the cathedral of consumerism. Shopping malls have become major sites of leisure activity the pilgrimage is enough even without the act of purchase.

Post modernism is wide ranging cultural movement which adopts a cynical attitude towards many of the principles and assumptions that have underpinned western thought and social life in the last centuries. These assumptions, which form the core of what we call modernity, include a belief in the inevitability of progress in all areas of human effort. In addition modernity believes in the power of reason, as well as a commitment to originality in both thought and artistic expression.

As a cultural ethos, modernity is uncompromisingly forward-looking, and at least, implicitly makes the assumption that present civilization is to be considered superior to that of the past in the degree of its knowledge and the complexity of its techniques. As an aesthetic expression of modernity, modernism promotes the view that originality is the highest state of artistic endeavor and that this can best be accomplished by experimentation with form. Postmodernism has bowed such ideas on

their head, by calling into question modernist's commitment to progress, as well as the ideology underpinning it. Postmodernism thus, involved a denunciation of the modernist commitment to experiment and originality, and a return to the use of older styles and artistic moving away from abstraction to figurative painting, and architects freely mixing old and new styles in building.

We can understand postmodernism as a rejection of all encompassing cultural theories. It also argues for a much more pragmatic attitude to political life and artistic expression that simply ignores the oppressive rules laid down by grand-narratives of modernity. Postmodernism is therefore as much an attitude of mind as a specific theoretical position in its own rights.

Postmodernism is typically used in a rather wide sense than modernism referring to a general human condition, or society at large, as much as to art or culture. Postmodern, then, can be used today in a number of different ways. Dr. Sanjeev Uprety remarks:

People writing about such concepts as "Postmodernism" and "Post modernity" sometimes tend to use these two terms interchangeably, as if they meant the same thing. What must be remembered, however, is that while Post modernity- like its predecessor Modernity--- signifies a wide range of technological, cultural and economic transformations that happened in the later half of the twentieth century Postmodernism, by contrast refer to specific movement in the field o literature, painting, architecture and other art forms since 1960s. (229)

To write about Postmodernism is to get involved in a variety of problematic issues relating to boundaries and definitions. Postmodernism for example rejecting

boundaries between high and low forms of art, defying rigid genre distinction, emphasizing pastiche, parody, irony and playfulness.

Postmodernism manifests itself in many fields of cultural endeavors—architecture, literature, photography, film, painting, video, dance, music and elsewhere in general term, it takes the form of self-undermining statement and disjunctive narration.

Friedrich Nietzsche (1844-1900) was the central figure of the postmodern mind, with his radical perspective, his sovereign critical sensibility and poignant anticipation of the emerging Nihilism in western culture. Like Nietzsche, the postmodern intellectual situation is profoundly complex and ambiguous—perhaps that is its very essence. What is called postmodern varies considerably according to context, but in its most general and widespread form, the postmodern mind may be viewed as an open-ended interminable set of set of attitudes. There is a stress on the priority of concrete experiences over fixed abstract principle and a conviction that no single—a-priori thought system should govern belief or investigation. It is recognized that human knowledge is subjectively determined by multitude of factors that objective essences, or things in themselves are neither accessible nor possible and that the value of all truth and assumptions must be continually subjected to direct testing. The critical search for truth is constrained to be tolerant of ambiguity and pluralism, and its outcome will necessarily be knowledge that is relative and fallible rather than absolute and certain.

Michel Foucault (1926-1984) attempted to show that basic ideas about how people think of permanent truth of human nature and society change throughout his course of history. Foucault's study of power and its shifting patterns is fundamental concept of postmodernism. Foucault is considered a postmodern theorist because his

works upset the conventional understanding of history as a chronology of inevitable facts and replaces it with under layers of suppressed and unconscious knowledge in and throughout history. Texts, according to Foucault, are pawns in the game of discursive transformation and therefore subject to an interrogation of what position they occupy but not of what they mean. Foucault contends that power is exercised in various local institutions: the prison, the hospital, the asylum, the university and so on. This water-like truth changes as the power structure changes. This unreliable nature of truth, in fact, has a direct association with postmodernism.

Now the question arises, what is the relationship between Postmodernism and Leela Writing? Is Leela Writing a carbon copy of postmodernism in Nepali as some intellectuals blame it? If not so, then what are the distinctive features of it which are unique and different than of postmodernism? Uprety writes:

... how there are distinct affinities between postmodern texts and the texts of Leela. However I agree that Leela Writing has its own distinct flavor due to its roots in eastern spiritualism including its mythological, ethical and metaphysical registers a fact which distinguishes its over all totality an affect from western postmodern textuality. (229)

While distinguishing Leela Writing and Tesro Aayam, Uprety further claims:

Indra Bahadur Rai's passage from Tesro Aayam to Leela Writing be read as a gradual shift from the aesthetics of modernism to postmodernism. This is not to say that Tesro Aayam was the only primary impulse behind Nepali modernism or that Leela Writing is the only type of writing that inaugurates postmodern tendencies in Nepali literature. What I am arguing, however, is that while the influence of



modernism and postmodernism can be traced in many. Nepali texts, the passage from Tesro Aayam to Leela Writing presents one of the shifts from the formal logic of modernism to postmodernism in the context of Nepali literature. (230)

Though Leela Writing got its foundation from Tesro Aayam as the proponent of both is the same, I.B. Rai, there are distinctive differences between Leela Writing and Tesro Aayam. Simply, the sources of Tesro Aayam are Gestaltism, Cubism and Heliograph etc., whereas for Leela Writing Maya of Upanishads, Deconstruction, Gestalt psychology, and Quantum Physics are the basics. There are ample of resemblance between Leela Writing and Postmodernism. Critic Dr. Govinda Raj Bhattraai says:

Its okay, we can agree with vision and philosophy of Leela but the writings which have their basis on Leela are similar to the based on Deconstruction and Postmodernism. So, that it is not a unique writing technique, whatever the thought is. (My translation 50)

They opine that Leela is only the philosophical thought, not a literary technique for writing. Bhattari has further claimed that Leela writing is a carbon copy of Deconstruction and Postmodernism. Bhattraai further embarks:

After the end of the life of Third Dimensional Writing, Indra Bahadur Rai again gave birth to Leela. But it was also an illusive and deficient attempt. Even though, he baptized it as Leela Writing, it was merely a technique of re-rewriting or re-construction technique. It was one trend of deconstruction. He claimed it Leela Lekhan for years. We opined- it was no more than a technique of postmodern writing. Then only, after the 25 years, I.B. accepted in *Garima*, Mangsir 2064 – ‘We were doing

postmodernism in Leela'. Actually, the load of different philosophies and theories which help to the Relativism was imposed on Leela Lekhan. It became so helpless that it could not move even a single step forward. It was only a bouquet of theories. (My translation 77)

Dr. Bhattraï, in other words, argues that Leela said one thing and did something another in practice. The theories which are discussed in Leela Writing are attractive in terms of their argument, but are not used and assembled in the creative texts.

Krishna Gautam says that the shift of I.B. Rai from Third Dimensional Writing to Leela Lekhan is a shift from Modernism to Postmodernism. He writes:

The bases of Leela Lekhan, which I.B. Rai presented on Leela Prastabana, is not the whole analysis of any especial concept, rather it is a bundle of different pieces of thoughts. Pieces (fragmentation) are the identity of postmodernist thought. Postmodernism does not become satisfied on structure rather it tends to build the pieces. (My translation 43)

But this is not to say that Leela Lekhan is merely a copy of postmodernism. Even though, we can find postmodern current in Leela Lekhan. Prof. Dr. Abhi Subedi is of the opinion that Leela Writing is an elementary tool of Nepali literature. He opines:

I.B. Rai has distinguished indeterminacy of genre from story that is an effect of western thoughts. But there is well-built influence of eastern Leela philosophy, illusion, zero and contradiction of objectivity. In this sense, it is an elementary tool. (My translation 31)

Dr. Subedi says- 'Every writing is Leela Writing because each writing bears some thoughts and beliefs of the past, and meanings are always dynamic or changing'.

Dubasu Chhetri is not ready to accept the opinion of Dr. Bhattraï which he expressed in '*Paschim Balesika Baachhita*'. Chhetri says that Leela Writing is not

merely a translation of postmodernism in Nepali. But he agrees that the context of Leela writing is towards the theoretical exercise of postmodernism. Dr. Bhattraï has agreed that Leela Lekhan can be accepted as one of those postmodern techniques which are prevalent in the present world. The meaning is that Leela Writing is not the ephemeral copy of postmodern theory, rather, it is one postmodern technique.

In his article 'Leela Lekhanko Bisa Barsa', Krishna Dharawasi has made one attempt to speak and clarify about the blames upon Leela Lekhan. Dharawasi opines that those who do not easily accept the revolutionary perspectives on life, who disagree with the innovation experiment and movement on writing, refused it and blamed it as ephemeral copy of the West. They said it was against Nepali tradition and Marxist thinking.

Dharawasi does not refuse the presence of Deconstruction and postmodernism on Leela writing, but is of the opinion that we can not enrich our life without accepting the good qualities of other. But we do not have to throw what we have. If we do so, we will turn into ugly "cultural nudes". So, not to be nude and ugly, we have to save what we have and import what we like. Dharawasi in other words seems to be saying that what the east has is unique and significant even if eastern cultures are often marginalized. We can pave the way for new civilization if we save and promote our innovative and elementary eastern beliefs.

Dharawasi declares:

The base of Leela Lekhan is the Eastern literature. Presence of multiple meaning, indeterminacy of words, contradictory nature of the meanings, blurring line of genres etc are there in our own eastern mythological literature if we studied them deeply. (My translation 10)

Dharawasi is of the opinion that we produced many significant theories centuries before as Puranas, Gita, Veda, Upanishads etc but we failed to market them. Later on, that was done by others. Now, as we are discussing them, we are blamed that we are the copiers.

What Vatsaayan wrote centuries before as 'Kaamsastra', was recently being elaborated by Freud! Centuries before the saint Vrigu wrote 'Vrigusamhita' and analyzed the Astrology, but on 16<sup>th</sup> century Galileo was being burnt alive for his heliocentric world view! Dharawasi again says:

Those eastern intellectuals who have the habit of western texts, they accept them as imported or original items. So they feel the ephemeral copy of postmodernism in Leela Lekhan. They can easily get rid of that illusion if they provide a glance on own sources of knowledge once. (My translation 12)

If any person became angry with somebody and never became happy then, what happens? Same is our behavior with religion. We are refusing many valuable bonus of religion in the name of the superstition and exploitation in it. We have to refine and utilize them for our own strength- Dharawasi opines.

When we talk about postmodernism in the context of Nepal, If we speak of postmodernism as an aesthetic or literary style then the historical disjunction between western postmodernism and postmodern practices of Nepal become evident. So, we can say that, though Leela Lekhan, like everything of this world is not totally unaffected from western thoughts and beliefs, especially from postmodernism, is an effort which tends to think a new theory of literature out of eastern sources. It has the root upon western theories but has given something unique fruit that enriches eastern literature, like the apple and orange form the same ground.

To agree with Dr. Sanjeev Uprety- Eastern philosophizing, as the text of Bhagwat Gita amply demonstrates, often assumes the shapes of mythical narratives that advocate ethical propositions and metaphysical world views.

At the same time, it is necessary to separate them for the purpose of analysis in order to understand how eastern spiritualism has shaped the formulation of Leela, more so in Indra Bahadur Rai's own works. Such spiritual dimension distinguishes Leela writing form postmodern world view which to a great extent is determined by the atheistic world view that dominated western intellectual scene in the later half of the twentieth century.

The amalgamation of western post-structural methodologies and eastern spiritualism- including its mythological, ethical and metaphysical registers- that differentiate Leela form postmodernism. The same distinctiveness establishes it as awareness rather than merely a form of writing or criticism.

### **Feminism**

Feminism is above all a politics, aimed at changing existing power relations between women and men. Its starting point is the understanding that, in all societies which divide the sexes into different cultural, economic or political spheres, women are less valued than men. As a social or political movement, its theoretical developments have been bound up with demands for political change. For Feminism, politics and theory are interdependent.

To think of Feminism is to suggest that each new attempt to determine women does not put an end to feminist questioning but only makes us more aware of the infinite possibilities of women. That is to say, women may be represented, but that attempt to represent them exhaustively only makes us more aware of the failure of such attempts.

We do not know what women are. It remains uncertain what it would mean to be a woman, just it remains uncertain what precisely would constitute knowledge of women. There are neither epistemological nor ontological grounds which would settle the issue once and for all. This is not necessarily a political limitation for Feminism. Women are yet to be determined and so are their actions. We do not yet know what women can do.

There are established, pre-conceived notions of what women can be and do, at the same time that “women” remains a yet to be determined category. Detailing the horrors brought about by the objectification of women has become a standard feature of feminist accounts of the representations of women. Feminism has illustrated time and again that the exploitations of women has come about through their continued commodification as sex objects and domestic slaves.

The agendas that Feminism raised with it are the agendas of equity and equality. Female do not have their distinct identity in the society. This is the main reason of the suffering of women.

Many pre-suppositions, myths and superstitions are still prevailing and working in many societies of the world. Women are taken as a permanently contested site of meaning. It does not just mean that people argue about what the word “women” means, but that more profoundly, “women” marks a point of difference within language itself. “Women” marks a point of dispute where language itself becomes a problem, where one person’s injustice cannot be registered in the language of the other. The main concern is to show how systems of representation can victimize, since the oppressed are unable even to register the wrong that is done to them.

In the patriarchal society, all the interpretations are misrepresentations. Readymade myths work there and result is the same as before. The main aim of

Feminism is to redraw the historical (mis)representation of women. We know the gendered myth prevailing in our society blocks the true representation. Female are dominated culturally, socially, economically, linguistically, politically and in each and every field.

To take fairly simple example, “chairman/person” makes no difference in the patriarchal idiom, since the universal is always assumed to be masculine whether or not, in this case, it is specifically marked as “man” or “person”. In patriarchal terms, the difference does not make any difference, and those who argue that it does should just shut up and stop complaining about such a silly linguistic convention. The injustice done to women cannot, therefore, even be registered in the patriarchal idiom—the case of the differed.

Women’s complaints made no sense within the terms of patriarchal language. Definitely there is a problem with the representation of women as well as a problem gaining representation for women. And the answers do lay in persistent considerations of women in isolation from other differences. This is not just a semantic quibble of interest only to literary deconstructors there is a sense of urgency with which the Feminists and Feminism should deal.

Feminism can not afford to ignore the problems posed by representation if it is to be successful in pressing its claims for a social justice. History has become the ground on which Feminism can challenge the exclusive universality of the male subject.

Feminism refuses the gendered distinction of a male sphere of public life from a female realm of domestic economy too. Feminism insists that politics is not something that happens between men alone the supposedly natural order of relations between men and women is itself political, a matter for discussion and struggle. Even

traditional notions of the nature of the political, which exclude or severely restrict female participation, have gender politics. We can perceive Feminism as a deconstruction of the politics. Deconstruction is better understood as a questioning of the terms in which we understand the political, rather than as a simple negation of the political. In this sense, it has much in common with the feminist refusal to accept the terms within and by which politics is conventionally practiced.

To discuss the political nature of Feminism is not only simply a matter of explaining their political implications, if by implications we mean how fundamentally or inherently non-political points of view or philosophies impinge upon a presumed stable order of discourse called “politics”. The Feminist political movement has often been understood to be at its most powerful when it grounds itself in an essentialist notion of woman and appeals to identity politics.

For the third world women with histories of colonial domination, race is extremely important, and it is important to deal with that without reifying or subsuming it into the category of ethnicity. Race and ethnicity are to be distinguished and both are important especially in societies that if not overtly racialized, are definitely color-coded where the lighter-skinned class is more privileged than the darker one. Racism and Colorism both, among the local peoples and in their interactions with colonizers, sexism, and class divisions are interlinked analytic categories within third world Feminisms. Third world Feminism tends to indicate how the fields of history, sociology, psychology, political science, anthropology resistant to feminist agendas, in particular in recognizing women’s work within the home as productive rather than unquantifiable. In the third world context, women’s struggles are not divorced from men’s that rather than being confrontational women’s movements work in solidarity with other progressive organizations.



Third world women are struggling still for survival. This economist flag makes women's issues secondary. They cannot be interested in anything as esoteric as sexism, and feminist rebellions for those who have enough to eat! This dichotomy does immense disservice to women's struggle for social change. Just as one would regard racism and sexism as interlocking and not separate or hierarchized categories or analysis, so also are the economic and sexual.

Imperialism, economic and cultural along with personal exploitations in the family and workplace are connected and not separate categories that overtly and covertly endorse fundamental sexual inequalities. A politics of female sexuality must be analyzed within a framework of imperialism and not separated from it.

On the other hand women are shackled by their own negative self-image, by centuries of the interiorization of the ideologies of patriarchy and gender hierarchy too, in third world. Gender analysis needs to be located historically and socially within the context of power relations in different societies. Third world feminism's goal is to work toward the full participation and dignity of women along with men.

### **Feminism and Leela Writing**

Leela Lekhan can be accepted as one of those postmodern techniques which are prevalent in the present world. Context of Leela writing is towards the theoretical exercise of postmodernism. We can find postmodern current in it. Here, the major concern is that how Feminism and Leela Lekhan are interrelated? For that we have to know the relationship between postmodernism and feminism too.

Leela Lekhan is better understood as a questioning of the terms in which we understand the political, rather than as a simple negation of the political. In this sense, it has much in common with the feminist refusal to accept the terms within and by which politics is conventionally practiced. In this sense, Postmodern Feminism has

close relationship with Leela Lekhan. Feminism's initial project ties the theoretical analysis of oppression to a narrative of emancipation through social transformation. In grand narratives women could occupy only a range of pre-given positions. They could speak only from within a masculine logic, as surrogate man. Feminist theory can not both claim that knowledge and the self are constituted within history and culture, while asserting that feminist theory speaks on behalf of a universalized "woman". Rather, it must embrace differences between women and accept a position of partial knowledge(s). And once it occupies this position, feminist thought begins to move away from its Enlightenment origins, and to have much in common with postmodern practices. Feminism and Leela Lekhan both advocate the demolition of grand narratives. Grand and master narratives of the Enlightenment have lost their legitimating power. Not only they would both suggest, have claims put forward as universally applicable in fact proved to be valid only for men of a particular culture, class and race the ideas which have underpinned these claims—of 'objectivity', 'reason' and the autonomous self—have been equally partial and contingent.

Feminism yearns for narrative emancipation. And its political claims are made on behalf of a social group, women, who are seen to have an underlying community of interest, and of an embodied female subject whose identity and experiences are necessarily different from those of men. Leela Lekhan, like other forms of postmodernism practices, encourages us to tolerate and interpret ambivalence, ambiguity, and multiplicity as well as to expose the roots of our needs for imposing order and structure no matter how arbitrary and oppressive these needs may be. Postmodernism is a sort of therapeutic corrective to feminism's universalizing tendency.

Leela Lekhan, unlike Feminism, is not a politics: it has no strategies of resistance and is not concerned with social and political change. It only disagrees with the totalitarian concepts. In recent years it has been taken more seriously, and understood as both a continuation and a critique of goal of equality whilst embracing the pluralism and diversity characteristic of postmodernism. Most of all, however, it has embraced postmodernism's political ambivalence.

### **III. Feminist Re-Writing of the Myth of Radha in Krishna Dharawasi's *Radha*.**

To discuss the concept of re-writing, we need to consider three major theoretical concepts that form its background. First of all we have to take into account Roland Barth's '*The Death of the Author*'. According to this view, with the completion of any text, the writer loses his/her authority on the text. The readers then interpret the text and create the meaning on their own behalf. Second is Linguistic philosophy that argues that the listener never completely understands whatever the speaker says. Either it is oral or written the meaning depends on different circumstances- they opine. Third is 'Deconstruction' of Derrida that advocates the refusal of any final text. For the reason texts are riddled with confusions and contradictions. So, each text should be analyzed and reanalyzed for their "Temporary Meanings." If we agree with Derrida, we must assent to the fact that we can never find the final truth. Only partial truth can be made out. And because of such partial truth same thing is seen new and unique every time and from every angle.

Krishna Dharawasi's novel *Radha* is the feminist sight of the writer to a lady character of Hindu mythology, Radha. As the result, the novel became something like Purana: Radha Purana. In his "Writer's Words" preceding the main text of *Radha*, Dharawasi writes:

The novel has revolved around the characters, incidents, environment, geography and time which are already described in the Purana. As a result, we feel this text to be something like Purana. We can call it 'Radha Purana. Almost all the elements of Purana are tried to be included in it. The attempts to load the consciousness of this age to that age, the Gods are converted on simple human being... When I was on

the middle of the writing, I thought to assert 'Purana' for the genre of the book. (My translation)

In these days contemporary genre of re-writing is being regularly nurtured but such re-writing is not direct linguistic translation. Translation, modification, replacement, imitation, burglary, parody, pastiche or a type of remix is made in rewriting.

Dharawasi has done plenty of modification, replacement, imitation in *Radha*. The story, setting and all the characters are from Purana, but they are not presented as they were. They are modified. Dharawasi says- It is not easy to modify the God into human being. Purana includes Gods as characters and deals with something supernatural, miraculous and divinity but in Dharawasi's novel all the characters are human being and they are shown as enduring the upheavals and turmoil as the human being are destined to do.

In Purana, the priority is given to Lord Krishna. Even his easy and minute deeds are explained as divine, amazing and extraordinary. But here the incidents are simplified and shown how they can be happen in day to day life. For an example, according to Purana, Krishna kills the bull-demon with his divine power but here, Krishna and his brother Balarama tease the bull by keeping it a distance, and when the bull marches towards them in high-speed, they dodge the bull, and the bull hits a huge tree. This happens repeatedly, and after the bull is exhausted, Krishna and Balarama pull-out the both of its horns and kill it.

Here, Krishna is replaced by Radha as the major character but is treated impartially. In addition, major female characters of Hindu mythology like Draupadi, Gandhari and Kunti are drawn here interestingly, and made stood to express something of lost 'Krishnas' of their favor. They unknowingly express such feelings while talking with Radha. Draupadi's refusals to be the common wife of five Pandava,

Gandhari's compulsion of being the wife of a blind and Kunti's agony and torture in patriarchal society are described. This creates a type of remix.

In re-writing, the new plot may be either simple or made complex as compared to the earlier. The genres, plot and circumstances also can be changed and altered in such writings. Mixture of the genre is seen clearly in *Radha*. In the beginning the novel is in essay form, but it changes into the form of daily diary of the writer as the narrative progresses. But it is an auto-biography of Radha in reality. Somewhere we feel that we are watching the drama and the characters are lively acting before us. The dialogues also make us feel so. Moreover, the environment and circumstances are different from the prototypes in the Puranas.

In Dharawasi's Braja, there are logical youths and understanding parents. The parents do not confine their daughters inside the domestic walls. They understand the feeling and emotions of their children. Most importantly, they do not discriminate between son and the daughter. Even the battle between Krishna and Kansa is described in practical terms, making it different from the mythological battle of the Puranas. The daughters of Braja take part in an underground army against the tyranny of Kansa as they are informed that Krishna, the son of Braja, is going to be killed by Kansa, the king of the state. Now, females are no longer portrayed as cowards, docile, delicate, weak and submissive.

Re-writing can limit or extend the character. Philosophy, opinion and concept too tremble regularly in re-writing. In this novel, Dharawasi has limited the role of Krishna, and has given emphasis to the characters of Radha instead. In some Puranas, we can not even find the word Radha. According to Hindu myth, Radha is the consort of Lord Krishna. She is given too short role in the Puranas even though that role is very significant. People have always related Krishna with Radha and created the

hymns of Krishna and Radha together. However, Puranas do not forward the story of Radha after Krishna leaves the Braja. She is left mercilessly. Dharawasi says- Puranas dropped Radha in Braja but kept on relating her with Krishna forever. It is a great unjust towards her. Even though, the responsibility given her is not trivial, the role provided to her is often undersized. She is in the shadow.

Leela writers opine that the 'Vastuta' is always same but we can weave many stories on it, and the most important thing is that we can work to provide justice to that character who is discriminated before. It seems, the complete novel is designed for the same effort of providing justice to left, lost and forgotten Radha in Hindu mythology.

There are many characters in Hindu mythology about which writers can create anthologies or novels. Then why did Dharawasi choose Radha? The answer is clear. It is the feminist perspective of the writer. It can be explained as the limitation of patriarchy and extension of feminism.

We don't have to forget that in Hindu community the love story of Radha-Krishna, its setting and incidents are extremely popular. On the one hand, it became suitable subject matter for the novel. And on another, any distinguished personnel, places and incidents are the raw-materials for re-writing because it wants to raise a question against something conventional. Doing so, it derives its context from mythology and history. Here, in *Radha* Dharawasi has deconstructed conventional belief established by Hindu mythology.

Re-writing and hybridity is a new probability and identification for contemporary writers. Such writing tends to destroy something conventional and tries to find out new meaning. In each text we can find the voice of refusal that can be considered as new centre or new meaning.

Sanjeev Uprety says:

In the novel *Radha*, post-modern and contemporary thoughts are mixed with setting of The Dwapar Age<sup>15</sup>. The people, who prefer realistic writing, say that in *Radha* the ancient age is viewed in modern perspective, but it lacks originality. An important thing is that *Radha* is not an example of realistic writing. It is an example of Leela writing. Dharawasi has re-written the myth of Radha in modern feminist perspective. (5)

Uprety opines that the eastern myth of Radha and Krishna is re-written using the western post-modern techniques in the novel.

In the past, novel was taken as complete genre with preset formulas. There were fixed rules about its beginning, middle and the end of the narratives. Now, those rules and formulas are being challenged. Novel, in these days lacks the completeness, unity and structure rather it tends to be open and free. Whole ideology on art is changing in this world of cyber-culture.

Re-writing is similar to the ethos of de-construction. We know, the aim of deconstruction is not to destroy the meaning but to reconstruct it. What we find in re-writing is also the same. Feminist writing itself is a re-writing because it interprets degrading or unpleasant stereotypes about women to promote new, democratic ideology. To prove the female as equal as male, it is compulsory to re-write those myths which present women in negative terms. Thus Feminism demands re-writing of those conventional patriarchal notions and beliefs which always shadowed emotions, feeling and experiences of women and depicted them only as kind, weak, coward, or

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<sup>15</sup> According to Hindu mythology, there are four ages; Satya, Treta, Dwapar and Kali.



beautiful. In Hindu mythology too, women characters are exposed in the same manner.

Inside her own auto-biography, Radha does not speak about herself as much as she speaks about Krishna. She is devoted to Krishna by heart. She has her own attitudes and beliefs concerning love which are promised to be fulfilled by both side. Being a daughter of a male-dominated society too, Radha is strong on oaths taken, but Krishna fails to accomplish the promises. He commits the crowd of wives for one glimpse of Radha on one. This is not love. Actually it is lust and passion. Due to his gaudy nature, he fails to be united with Radha. It tortures both party but Radha controls herself by wisdom, and takes right decision not to be 16109<sup>th</sup> wife of Krishna. It provides self-satisfaction to her and never ending sense of defeat, regret and wound to Krishna. Such defeat of Krishna undermines the long established ideology of patriarchy.

Thus, contrary to the traditional concept, *Radha* has constructed new meanings. It tends to deliver the message that Krishna was agile, mischievous, liquid, changing, parasite, feeble, pathetic, fragile, weak and passionate. As opposed to this, Radha is presented as confident, self determined, brave and strong on her belief.

In the society where there is extreme male-domination, to portray the long marginalized and subjugated experience, voice or feeling of a woman in any text and to make it public affair can be considered as an expression of feminist thinking. I understand the novel *Radha* in this sense.

It does not necessarily mean that there should be rebellion, protest and the tussle against patriarchal tyranny. In *Radha*, Radha does not physically involve in any war against patriarchy, but she helps to raise the sense of protest and rebellion inside the reader. A reading of the novel shows, even to a male reader like me, what females

have been tolerating since long before, even in the time of God. For me, Feminism is for social change and aims to undermine astute patriarchal dictatorial attitude and belief. This is exactly what is done by Dharawasi very successfully and sincerely in *Radha*.

I feel, it was very hard job for Dharawasi to depict feelings of women form thousands years before. Secondly, to write something against the established mythological or religious belief is not a common task, it is a daring work which might raise question concerning his personal life or writing career.

While reading the novel *Radha*, the readers want the unification of Radha and Krishna always. But the circumstance is not on their favor. The characters move on their own way independently, nobody can change the direction that they take. Readers time and again feel sorry about Krishna's collection of the wives. Radha is shown as tough and independent. Inside the novel, everybody console on what the predicament loaded to Radha and even to Krishna. Still they wish Radha to stand as the 16109<sup>th</sup> wife of Krishna. Controlling herself by her wit, depressing her pounding heart, she refuses to do so. Dharawasi is compelled to send her for pilgrimage instead of thronging her on Radha Mahal which is made by Krishna just for Radha that remains empty forever after her refusal. The characters are not polished and ornate.

Highlighting the dominant aspects of mythology and marginalized female experiences in the then patriarchal society through *Radha* in this age, Dharawasi has questioned the gendered myth and focuses on the ignored, forgotten and lost female voices. He has deconstructed the canon of patriarchal Hindu mythology and has successfully reconstructed it by foregrounding female feelings and experiences. Experiences that were mercilessly left, lost, forgotten in the narratives that were constructed within patriarchal culture.

In *Radha*, Dharawasi has used the mixture of first and third person narrative. We can relate some examples from the text. In the beginning of the novel, the characters are shown as involved in one archeological excavation. The writer himself is involved in the excavation as a journalist, which is taking place in Kichak Badh<sup>16</sup>, Jhapa a place of eastern Nepal. The place is associated with the myth of Mahabharata. After a long effort, an old box comes onto the view. The excavators very elegantly and interestingly take it out and unlock it. To that surprise, contrary to their expectations, the crowd peers at the old metal plates with unknown inscriptions. Nobody can even pronounce those letters, and people become disheartened. Suddenly, the writer who presents himself in the form of a narrator suggests offering those inscriptions to one mystical saint residing nearby.

The chief district officer, the chief of the excavation, journalists and public are agree the writer's proposal, and are amazed when the saint makes an easy reading of those inscriptions. The saint says that those inscriptions represent the auto-biography of Radha. As he starts reading, Radha begins to speak as the first person narrator-- 'Krishna was very much agile and mischievous and used to commit some tumults always. One day I had gone to river Yamuna with my pals for ...' Time and again the writer ('I') enters into the story, asks question and describes its location as a journalist.

Radha relates her own story to describe her journey from Braja to the Kochnagar. She writes her story in the palace of Koch king where she takes shelter. There she writes this story. She gets a message that tells her that Krishna was preparing for the World war, Mahabharata on Kurukshetra. She is further informed that Krishna is going to take part on that battle on the side of Pandavas. Radha still

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<sup>16</sup> According to hindu mythology, a person (Kichak) tried to do something unholy with Draupadi (Wife of Pandava), for that Bhimsen killed him there so the place is known as Kichak badh (Murder of Kichak)

loves Krishna very much. She becomes anxious after reading these lines by Krishna- 'I am going to involve in battle. We will meet again if returned alive. If your anger is hose down, please be back on Dwarika'. Since, there was no possibility for her to go back to Dwarika like a defeated soldier. She starts her journey towards Kurukshetra instead. A strong desire to have a glance of Krishna haunts her and peoples march towards the fatal battle field. She stops writing here, but the story is forwarded by the same saint, whom we now know as Ashwotthama<sup>17</sup>, the eye witness of the brutal, ferocious and cruel struggle of Kurukshetra.

Radha is a book re-written that Dharawasi accepts. In the very beginning of the novel, he writes: 'I was full of zip to write form early morning. From long before, I was seeking to write a novel after studying the Hindu mythology...' Here, he agrees that dealing with the same old subject matter of mythology, he has tried to produce another book. Mixing the facts with the myth, he has become successful in influencing the reader as if the incidents inside the novel were real.

We know, in our society, a male member is not insulted if he sleeps with prostitutes. But an innocent woman is insulted or considered contaminated if she laughs loudly with a guy out of her kin! Dharawasi mirrors this reality of our society. Inside the novel, when the youths of Braja take part in a night-celebration in the forest only one Krishna is there to celebrate with 38 juvenile ladies! The rumor about that incident is spread all over the village, and all the Gopini(s)<sup>18</sup> are confined inside their houses. They are not given right to meet even with their pals. They can not weep or proclaim their innocence. But Krishna is left free. He is free to compose the flute of agony, sing the song of distress and produce the tears of anguish in the jungle.

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<sup>17</sup> The saint who is considered to be immortal. He is punished by Krishna on Mahabharata for his crime of killing the child.

<sup>18</sup> lady cowherd

This jail is patriarchy in real. I don't know what impression female-readers get while reading the novel *Radha*, but I experienced both tears and fears as I read this thoroughly.

In the time of celebration, while talking to her pal Sushila, Radha pronounces: 'This solitude of night, divine beams and beautiful, alluring Springfield! Oops! Only one Krishna is with us. Is one Krishna sufficient for all of us? Don't we have the desire of our own Krishnas?' (My translation 20)

In the novel the psychology of a woman is deeply depicted. I surprise, how a gentleman could do that! Common features that we find in a lady: Love, affection, jealousy, easily influential nature etc. are found in Radha of Braja. But when she leaves the Braja, slowly and gradually she makes her strong and brave. The common jealousy is seen in the characters. Radha is envy of the love that is given by Krishna to other Gopinis. When Krishna becomes close to others, Radha feels the big turmoil, dizziness and quagmire inside her. She says, "When I listened to Krishna ... All my lovely pals seemed enemy to me." (My translation 16)

Sushila knows Krishna loves Radha, not her. She is the eye witness of the incidents of love committed by Krishna and Radha during the night-celebration. Radha and Krishna's long escape from the picnic spot creates a suspicion on Gopinis. They were frightened, but at last, Radha was carried by Krishna on his shoulder. And they were totally exhausted. All the Gopinis thought that they returned there after the long utilization of their youth.

Due to her envy, Sushila creates the rumor in the village resulting on the confinement of Gopinis. This also leads to the suspicion concerning the virtue and chastity of the mother of Krishna, Yasoda and to the exile of two bothers: Krishna and Balaram. The envious nature of an adult woman is depicted here in a lively manner.

The Gopinis are totally attached to Krishna. They all feel that Krishna love them in one. Only one character, Sushila is shown rebellious and is represented as the martyr of the love of Radha and Krishna. While talking to Radha, she opines the greedy nature of Krishna. She says: Krishna wishes all the youthful girls as her beloved, you don't know Radha. He is too much greedy and selfish. He wants to utilize all the beautiful and fine things alone. (My translation 19)

Because of the male dominated society and parasite nature of female, the great victim here is Yasoda. Krishna is mischievous, stupid. He commits many mistakes. Its okay, the upshot of the tumult by children goes to the parents, but here the society raises the question on the loyalty of Yasoda to her husband. They opine that Krishna is black. Neither Nanda Roy nor Yasoda is black, so this Krishna is not form our herd. So, Yasoda must have done adultery!

The novel deals with what females think and wish. Actually every youthful girl wants a brave and courageous guy as her beloved. That desire is expressed here by Radha as well. When Krishna meets her in disguise form in the period of their confinement, she says:

I have desire of a Boy! Fearless, courageous Krishna is my choice not a guy who is disguised as lady and has characteristics of a lady. I don't have interest on such Krishna. Please make the environment where you can stand before me as my beloved, a youthful guy. When I see you in the form of female, a lady inside me is defeated and scorned. I don't feel the taste of love on lesbian relationship. (My translation 37)

Radha is a character who is portrayed as coward and submissive in the beginning but which proves very strong towards the conclusion of the narrative. The circumstances make her so. This is an example that women too can handle all types of life situation

wisely if they are faced to do so. The villagers raise the question on the leadership of Brikhabhanu, father of Radha as the incident of night-celebration reaches in peak. In such condition Radha is self-determined and decides to put her opinion before the village-court where there are only males to make the verdict. She says, “Who are they to talk about my love and exaggerate it? My opinions too have meaning in this matter.” This can be taken as an expression of protest.

After that accident, because of the objection of villagers, Brikhabhanu decides to forsake the post of Chief of the Village. He says, “I am a father, I can never abandon my daughter. So I give up the post.” This is an unexpected and then the villagers keep quite after that. After this, following the especial request of her mother, Radha is freed from the confinement. It is break-down of the patriarchal wall and is one evident for the claim ‘for freedom of women women themselves should approach the field first’. We know the internal domination is one cause of the backwardness of women.

When villagers raise the question on the chastity of mother Yasoda, Bishakha tells Radha about the blame. It works as the seed of protest on fertile Radha. After listening her, she says:

What is the relation of villagers on others’ activities? With whom I love or marry! It is my wish, my interest. It is my duty to think of good or bad. Everybody tries to establish their portion on pleasure. Who really is to accompany on torment! A person should absolutely be free to decide about one's life. (My translation 48)

After some days the villagers regret what they said to Mother Yasoda and go to her for begging forgiveness.

Time and again, the 'Men' have knelt down before 'Women' and the women characters have shown their greatness on amnesty. This is the reality of our society. The softness is the dangerous weakness of women. Tears, sympathy, compassion and devotion are weakening the females every second. The thread of love is weak but it is understood by women as the strongest one which is their utmost fault. After listening to the villagers, now Mother Yasoda says: 'Males are different than us because they have modified their style of thinking. So I am trying to think wisely'. She has tried to establish her in the position of male. What an idea! What a consciousness! Through the mouth of Yasoda Dharawasi further opines:

Whatever the truth is, the strongest bat to blow upon women is the topic of sex. And we ourselves raise this weapon against us. We always wrestled considering the sex as the centre of competition, and fought against our existence and future. I have already excused all of you, when I knew about the pathetic condition of Brishabhanu. (My translation 71)

Yasoda scornfully says that females are to tolerate the torture, not to protest. However, they are compelled to do so and the blames and grieves are separated for female by birth.

They are to accept all hailstones standing on one place like a helpless tree. When a branch is separated by hailstone and snowfall, a tree continues to stand silently. Same is the condition for both mothers Yasoda and Dewaki. Their children are taken away and they are not even clued-up about it. Actually, Krishna is the son of Dewaki and Basudeva not of Yasoda and Nanda Roy.

Kansa, the king of the state is tyrant and cruel. He got on throne after imprisoning his own father. He is afraid of death and does not want to die. It is told on



an oracle that the eighth son of his sister Dewaki will be the gigantic 'Death' for him. When Kansa knew that, he imprisoned his sister and sister in law and killed all their children in jail. Doing so, he established his sense of security. However, when Dewaki gave birth to her eighth child, instead of offering it to cruel Kansa as before, in the rainy night, Nanda Roy got out of jail and went to Braja where Yasoda had just delivered a girl. His friend Nana Roy agreed to nurture the death of cruel Kansa and gave his daughter instead of it.

What a self of male! Who don't even share a single drop of torture of delivery, easily exchanged the infant! This is only one part, but the heart-rending aspect is something next. It is the exchange of Son and Daughter. The Daughter (Aknamsa) is sent to the mouth of death for the life of Son (Krishna). What an unjust act! Scornfully, Kansa does not kill the child because it was 'female'. She is kept stored for consumption! Novel is filled with the voices of disagreement and protest of women. They strongly refuse to be turned into the possessions of their male. After knowing the reality of the birth of Krishna, Yasoda cries with her husband:

I never said this body and life is of me and offered it for you every moment. Where is your trust on me? You did not respect me even as a domestic buffalo. For you I am no more than a domestic good of your choice! Ops, you made me a hen that does not even distinguish the egg of crow and hatch them obediently. (My translation 81)

When Yasoda says these words, her husband is unable to reply to her and is defeated.

The autocrat inside a man is defeated here. Yasoda now feels that her husband never gave her chances to tackle the problems, even though he always loved her and provided all the facilities that transformed her into a doll. One of the circumstances was that she forgot her self-identity. The circumstances since then however splashed

cold water on her face. What a brilliant realization is arranged by the narratives of rewriting of Dharawasi here!

The novel has given many significant responsibilities to women. When time passes, Radha is elected as the Chief of village, and Sushila is made the chief of an army troop against Kansa. All the Gopinis take part in the battle and play the vital roles in converting it to victory. Being a Chief of a Village under the reign of king Kansa, Radha dares to support the underground army of Krishna. All the women characters inside the novel are shown as ever ready to follow their duties.

Females are blamed that they are governed by heart rather than mind. But here the condition is vice-versa. Finally, Krishna is overwhelmed by feelings whereas Radha controls herself by mind and conscience. Krishna is the person for whom her heart inspired to beat, she thought herself to be made. But she gives up him brilliantly using her conscience.

Within the system of patriarchy parents treat their daughter as a trust made for the candidate they choose. Girls rarely get a chance to choose a partner. Bishakha and Aknamsa are the victims of this autocracy. Bishakha's parents want her to be married with one outdated man. What a destiny! Because of the tumults by Krishna the girls of Braja do not get suitable candidate to marry. Only second hand men come forth with proposals of marriage. Similarly, Aknamsa is compelled to obey whatever her maternal uncle Kansa says. She is married to a dirty, old, cruelest and most furious saint, Durbasa who had poured hot ghee over his former wife after the lost on argument with her.

Are the females only the cot of male? Are they really protected by males? Can they really feel the sense of protection from their own father, husband and brothers? Is

there a Krishna inside every male? Inside me? Innumerable questions raised and solved immediately. I felt a gigantic burden is sent out from me, really.

In Aknamsa, real sense of protest and rebellious nature is seen. She advises Radha not to be 16109<sup>th</sup> wife of Krishna. She has observed the reign of Kansa and Krishna both and has not found any remarkable differences. In course of pilgrimage, Radha establishes a temple at a place where Sushi was martyred for Krishna. Krishna never returned there but the temple was changed into a school for female later on. Females learnt many things about female-emancipation there. This is a huge satire upon the selfish male-nature and evokes respect for the contribution of a brave lady

In the concluding chapter of the novel, the mystery about the narrator is revealed. He stands there as eye-witness of Mahabharata and we realize that he is no other than the mythological character, Ashwotthama. Ashwotthama says that the Puranas are one sided, and on the side of winner. They help raise anger and mockery at a time. And Byas<sup>19</sup> also wants to rework on that. Dharawasi, as a character says:

Radha's autobiographical story was near to the truth. Radha is explained very simply in Puranas and praised much in this age. Even those who recite Puranas professionally do not know this reality. They mis(explain) Radha as the lady who took the incarnation with Krishna. Really, after the time of Braja, Puranas has not even uttered a single word on Radha. This story is very different than the stories described before. (My translation 169)

These are other evident offered by Dharawasi inside the novel to present it as rewriting of the myth.

Actually Radha, who is left on Braja in her childhood by the previous writers, is brought up and made physically, emotionally and mentally mature by Dharawasi.

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<sup>19</sup> The writer of the *Mahabharata* (the epic).

This is really an appraisable task. While concluding her biography, Radha says that, unlike men, she did not experience the struggle for power. She does not really believe on god, but she has tried to write the agony of a women and their real picture in the then patriarchal society. This proves that Dharawasi has tried to major the female experiences in the novel and to destroy the weak civilization where there are not moral ties for bold and strong! His aim is about to get the destination as such.

#### IV. Conclusion

Krishna Dharawasi has cleverly modified the mythological subject matter on postmodern technique in *Radha*. The credit of first use of Leela Lekhan on novel goes to him. Though he has not used it as much as he did in *Saranarathi*, some glimpse of Leela we can see in *Radha* too.

Leela Lekhan is a postmodern writing technique after all. Even though the plot of novel revolves around Krishna, the book is entitled in the name of heroine, Radha. This is an example of the writer's feminist thinking and attitude. Almost all lines of novel encompass either name or fame of Krishna, but they are expressed by Radha. So the novel stands on the feminist category.

In the novel, I have seen exemplary mixture of postmodernism, Leela Lekhan and feminism. It is the approved and technical answer to the question 'How can Leela Lekhan, Postmodernism and Feminism be included on creative writing together?' The novel has done something significant to provide justice to Radha. Not only Radha but also in favor of all women, it has raised the issue and given fair dealing to it. As a feminist novel, it is re-writing of conventional myths made for women. And it is 19<sup>th</sup> Purana: Radha Purana.

The confidence, the determination, coolness and aspiration of emancipation seen in Radha is no more different than what we see in Ibsen's Nora. As Nora slams the doors and leaves the 'Doll's house', Radha too refuses the 'Radha Mahal' and closes the door for further domination. Radha's refusal should be taken symbolically. We should understand that she wants to seal all the probable accesses for further discrimination. But *Radha* has not raised a problem as *Doll's House* did rather it is a strong and infield solution. And the miracle is done already, and not yearning for.

Myths made by men always blame the women as the cause of devastating

wars on history. But here, the reason is Krishna, not a 'Lady'. Female characters commit nothing for the agonizing war, where for male, they forsake their juvenile life. Kansa proclaims the war. Krishna, by birth comes wearing the 'Combat'. Basudev and Nanda Roy foster the microbe of war! When the time for confrontation is at the forefront, the women are turned into scapegoats. What a beautiful deconstruction done by Dharawasi here!

Actually, *Radha* is the book that never quenched my thirst. I identified something vacant and incomplete inside after reading it, but after all same is the book that evoked such thirst in me. Actually, I had never experienced such delight of thirst and quench before.

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