

TRIBHUVAN UNIVERSITY

Sexual Exploitation of Women in Parijat's *Blue Mimosa* as

A Perpetuation of Colonial Attitude

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Recommendation Letter

Mr. Ananda Raj Paudel has completed his thesis entitled **Sexual Exploitation of Women in Parijat's *Blue Mimosa* as a Perpetuation of Colonial Attitude** under my supervision. He carried out his research from November 2010 to August 2011. I hereby recommend his thesis be submitted for viva voice.

.....

Mr. Mahesh Paudyal

Supervisor

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Abstract

This research on Parijat's *Blue Mimosa* examines the cases of socio-sexual exploitations upon females, and argues that they are manifestations of colonial attitude on the part of the perpetrators – Suyogbir, and his associates. Suyogbir, the male protagonist of the novel, is a war veteran who has experience of fighting Japanese soldier in Burma during the World War II. He uses his money and physical force to make girls surrender before him. Suyogbir calls the female protagonist of the novel Bari, a handkerchief inside his pocket, an old tree, a pimple near the nose of an old man, widow, insane, virgin, rock, picture like, childlike, etc. as if she is his own colonial object. This research explains Suyogbir's behavior as an outcome of colonial attitude he has imbibed from his long friendship with Stephen, a British soldier, who was his friend. Like majority of the colonizers who intend to rule and exploit and only rarely think about settling down permanently in the colonies, Suyogbir always possess girls but he has no intentions of settling down with them. The research also finds that exploitation of the women is twofold – structural and sexual. Provision for structural exploitation is provided by power structure: the strong rule the weak, while sexual exploitation, as is true for many other cases, meted out upon females by males. Both these exploitations, in the novel, reach their peak during wartime, though they perpetuate even after the war is over.

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I. *The Blue Mimosa* and Colonial Attitude: An Introduction

Parijat is the *nom de plume* of Bishnu Kumari Waiba (1937-1993). She was the daughter of Kalu Singh Waiba and Amrita Moktan. She was born in the tea-estate of Darjeeling in 1937 AD. 'Parijat' is the Nepali name for a species of jasmine, which has a special religious significance in Nepal. Like jasmine, the author Parijat also has a special literary significance in Nepali literature. She is very innovative and is regarded as the first modern novelist of Nepal (Book blurb of *Blue Mimosa*). Since her youth, she suffered from a partial paralysis and remained unmarried throughout her life, which is a challenge to Nepali society and culture. Despite her disability, she has become a shrine for Marxist, feminist, socialist and colonialist critics and authors. But she died without getting Nepali citizenship. Among the six children, Parijat was the third child of her parents. Parijat is Tamang by caste. She was named Chheku Lama by her Lama priest.

Parijat completed part of her schooling in Darjeeling, India. In 1950 her family moved to Kathmandu and she passed SLC from Nepal. She completed her IA in 1957 and BA in 1959 from Padma Kanya campus. She also admitted for MA in English literature in 1960 in Tribhuvan University. But she could not appear in the examination due to her weak health and poor economic condition. Due to her schooling in India and higher education in English literature, it is probable that she had understood colonialism of different countries prevailing all over the world.

Parijat wrote since her early childhood. During 1956 she became popular as poet, story writer in 1961 and novelist after 1965. Till now her ten novels, four story collections, three poetry collections, three autobiographies and one feminist writing collection are published. But Parijat is best known as novelist. Marxist critics believe that literature cannot be aloof from the politics and society. Parijat is also influenced a

lot by the Marxist ideology. She attempted to initiate a literary movement dubbed “Ralpha”. Ralpha is an apparently meaningless term that would combine ideas drawn from existentialist thought with the values of Marxism.

Akansha was the first poetry collection of Parijat which was published in 1957. These poems were written in the first person and were deeply subjective. Her later poems were highly influenced by Marxist ideology. *Parijat ka kabita* (1987) and *Baisalu Bartaman* (1993) are her other two poetry collections, in which existential angst is clearly seen. Some of the poems have political under tones. Parijat wrote forty-nine stories. Parijat took human life as meaningless as tumor. Up to 1973 her writings were highly influenced by Camus, Kafka and French absurdist and existentialists. Different experiences of her life like her childhood difficulties, poverty, heartbreaking love affair, promise not to marry, help of her sister etc. are vividly described in her autobiographies. Parijat wrote ten novels and was best known as novelist after the publication of the novel, *Blue Mimosa*. In *The Ignoble* (Mahattahin 1968) she portrayed the nameless anti-hero in futile search for the self in his existence. The protagonist revolts against the given situations of life. *Baishko Manchhe* (1992) is the combination of existentialism and Marxism. Her other novel are *Toribari Bata ra Sapanaharu* (1977), *Aantarmukhi* (1978), *Usale Rojeko Bato* (1977), *Parkhal Vitra ra Bahira* (1978), *Aanido Pahadsangai* (1982), *Parivasit Aakhaharu* (1989) and *Boni* 1981. *Boni* is a very revolutionary book in nature because she directly wrote; there is no right to eat who don't work. Further more she writes, “You have to die for the country; your blood liberates the country. One day we have to carry gun and many other responsibilities come. At that time we have to dare to sacrifice ourselves” (26).

Blue Mimosa is an English translation of *Shrishko Phool*, done by Tanka Vilas Varya in association with Sondra Zeidenstein. Critical responses to the novel were of two kinds. On one side are those who said the philosophy of the novel is decadent, its substances are vulgar and obscene, and its theme is foolishly imitative of the West. On the other side are those who feel that Parijat brings Nepal into the world of modern literature.

Blue Mimosa reflects an unusual situation from its different corners to depict the then contemporary social norms system and domination. The protagonist of the novel, Suyogbir is the friend of Stephen, a British colonel. Suyogbir fights against Japanese soldiers in Burma on behalf of the British government. He uses his money and power to make the girls surrender before him. The girls are addressed by different names of his choice as if they have no identity of their own. Sometimes, Suyogbir promises them to marry. He imposes his subjectivity and treats other peoples as his own colonial objects. He walks, sees, rapes and kills the girls. Bari, the female protagonist of the novel is also died because of Suyogbir's kiss. In this way, he always wants to win over the objects of his desire, the girls.

Bari, in the novel, is interpreted in reference to Suyogbir. He calls her an insane, virgin, child like, flower, handkerchief inside an old man's pocket, a pimple near the nose of an old man etc. as if she is his own colonial object. Sometimes Bari and her sister, Mujura tease Suyogbir of being an old bachelor. Suyogbir kills three girls after having sex with them. Suyogbir's exploitative mentality is ingrained from the British colonel, Stephen. Raping and insulting girls is very common to them. So there is socio-sexual exploitation upon females due to colonialism women bodies are deliberately violently abused for the escalation of violence. Women are more to suffer than other beings in the colonial era. This is nothing more than the colonially

inherited gender bias which is practiced heavily in every social sphere. In war time women are manifestly victimized through sexual assault and rape. In other time women are structurally inferiorized.

Blue Mimosa (1965), is a famous novel and is being studied as a text book in different colleges and universities i.e. Maryland University of the United States of America. Many critics have commented on the different aspects of the novel. Existentialism, feminism and psychoanalysis are the frequently analyzed issues. Sundra Zeidenstein while writing the introduction of the translated text of *Shirishko Phool* writes:

The novel specially reminds us of Camus and his stranger. Parijat says that two of her favorite western writers are Sartre and Camus because she has found in them an affinity to her own feelings about life. But she maintains that the characters and situations described in her novel reflect, at least metaphorically, the life of Kathmandu's intellectuals. She sees life in Kathmandu as complex, difficult and frustrating, just as the life of any city must be. (Introduction III)

In this regard Abhi Subedi comments in his book *Nepali Literature: Background and History* that Parijat, a modern Nepali writer, follows an existential trend in her writing her novel *Sirishko Phool* establishes her to this stand which completely undergoes the existential philosophy. His argument regarding the condition of women characters runs as follows:

[Parijat] has created a woman character in this novel that represents the absurdity of existence. [Sakambari] is an emaciated and a mysterious lady. She is reminiscent of all the archetypal women. She is not beautiful but she has an aura about her that attracts men towards

her and they cannot see beyond her. Suyogbir falls in love with her. Suyogbir is an ex-army man who had fought many battles and had slept with many women while he was on the front and elsewhere, but none of them had left any impression on his mind; they were all functional and ritual relationships. (120-21)

What Abhi Subedi does in this review is that he explains Sakambari's condition as an existential nemesis, and makes the condition someone appear natural. In fact, what the review misses is that this absurdity of existence is not a natural development but something foisted upon her by Suyogbir, a prototype of colonial attitude. In fact, a mere existential reading cannot do justice to a character like Sakambari, whose condition cannot at all be naturalized. The analysis needs to reach out to the cause.

Similarly, Kumar Pradhan insists on the existential theme of the novel. He notices that the characters of the novel are conscious of their existence. They are living in a meaningless world. There is no emotion in their life and action. They are frustrated and alienated extremely. He highlights the situation both of Sakambari and Suyogbir in the novel. He sees similitude between Parijat's Suyogbir and Camus' Sisyphus. Both are the anti-heroes and living in an absurd world. They follow the rule of purposelessness in their behavior. The above idea is justified through the following excerpt:

The characters are conscious of their existence in a meaningless world, the anti-hero more so after the death of Sakambari which is bought sooner by the only kiss he imports her who is alienated to the extreme, even from any relation to the biosphere itself, and not simply from

society as existentialist. She exists in isolation and so does Suyogbir.

(180-81)

Once again, this interpretation shows the same limitation that the earlier review had. Existential crisis may define Sakambari's position to some extent, but it cannot be regarded as the sole interpretation. The horizon of interpretation needs to be widened. He writes: "Furthermore, the male language is controlled by a female author and this may be to expose the male ideology of prevalent in the society" (49).

This tendency to read *Blue Mimosa* from existential perspective continues with other critics as well. Shreedhar Gautam observes directly the senses of alienation and meaninglessness of life depicted in the novel and the characters responsibility for their own deed. Gautam writes:

The Blue Mimosa impliedly reflects a sense of alienation and meaninglessness seen in our society. It conveys an idea that every person is responsible for his or her own deed, and it is for the individual to give meaning to one's life. It opposes cruelty, in humanity, vulgarity and inequality in all forms. (4)

If the reviews above are to be approved of as complete, the novelty of theme and issue *The Blue Mimosa* is considered to have originated weakens. Existential doom is not a new case, and hence to address the nature of time wherein the novel has been set, moving out to social causes becomes necessary. What Arun Gupto thinks, in this regard, is more nearer to the realities circumscribing her read condition. In this regard, Arun Gupto's interpretation presupposes the fact that it is patriarchy that invites doom to Sakambari. But patriarchy has always been prevalent in some form in Nepalese society, and this interpretation alone cannot stand as a sole defense of the issue.

To Gupto, demands an analysis other than existential reading, “I also want to do away with existential reading of the novel, *Blue Mimosa*. Existentialism has been over used in Nepali critical discourse. I think such conceptual extensions mar the beauty of critical reading” (10). His argument in support of his argument is that we can read the novel from the point of view of feminism and social realism.

Arun Gupto’s interpretation that patriarchy could be a cause of Sakambari’s doom catches a new angle, but doesn’t overtly state that it is a colonial hubris on the part of the male characters. Patriarchy, in relation to the exploitation of women, has most often been vile and detrimental, but someone that has been resisted, and in many cases, subverted. But how Sakambari turns out to be such a weak and hapless character needs interpretations other than social-realistic reading – just by accusing patriarchy as the cause. James Hutt’s mention of sexual exploitation adds a newer dimension to the discussion, and delivers it out of the existential quicksand.

Michael James Hutt talks about the psychological issue and the complexity of the novel in his book *Nepali: a National Language and Its Literature*. According to him, Suyogbir’s memories of his sexual exploitation during his military service; his unexpressed wild and foolish love towards Sakambari and his clumsy attempt to reveal his feeling to her that causes her death, all are responsible to psychological analysis of the novel. His expression goes as follows:

The psychological background to the novel is Suyogbir’s memories of his sexual exploitation of Burmese tribal women during his military service. [...]. Suyogbir’s infatuation remains almost wholly unexpressed and Sakambari dies. Her death is not the melodramatic demise of the traditional Nepali heroine, however: there is an

underlying suspicions that Suyogbir's single clumsy attempt to reveal his feeling to her is in some way responsible. (214-15)

Jannifer Smith, a graduating senior, of Maryland University criticizes the novel *Blue Mimosa* from a feminist perspective. According to Smith, the novel dominantly explains the brutality of patriarchal society, the so called heroism and pride of male is nothing more than a monstrous act. The narration of the novel by the first person masculine justifies the patriarchal culture, though inconsistency between male-female relationships leads the novel against it. Suyogbir's love affair with Sakambari and her unwillingness to submit herself to male desires suggest a revolutionary idea. All women figure through out the novel are being the character of compassion that is facing the horrifying situation in their life. Her criticism goes:

Parijat makes a pointed indictment against patriarchal culture. In her own country of Nepal war and soldiering is honored. However, through Suyogbir's brutal exploits the reader clearly sees that this is less than honorable. When he first meets Bari and her brother, he tells them both that he never killed anyone in his war career. Distanced by race and class hatred, the kachin girl doesn't count as persons, as "true" killing. The women that Suyogbir "takes" are seen as the pillage of war, the booty that is taken from the enemy: property Parijat's images are vivid and horrifying, her message is powerful. Here is a poignant voice that needs to be heard not only in Nepal, but the world over. (Smith II)

In relation to all these interpretations and explanations, the contention of this researcher is that though they have given varied readings to the book, colonial case occurs to none as a potential reason for Sakambari's hardship and death. This research

therefore takes up this novel perspective: to examine the novel as a perpetuation of colonial desire for social-sexual exploitation. The methodology therefore comes from postcolonial study, but limits to other assumptions that address the position of women and their sexual exploitation for colonial reasons.

The basic methodology for this research comes from postcolonial theory – particularly its assumption about women’s exploitation and rape as a manifestation of colonial attitude. This section makes passing remarks on postcolonial theory per se, and then turns specifically to the consideration of women and their exploitation within the schema of coloniality.

Postcolonial theory does not merely take into account the process of colonization of military exploitation of the colonized. It also considers the process of colonization as a discourse itself. Postcolonial discourses and their subject positions in relation to the themes of race and gender too come within the fold of postcolonial discourse.

Gender, like race, was powerful construction of the empire, to legitimize its masculinity entitled to rule. As racialized groups were militarily suppressed, women were suppressed structurally –by keeping that out of the state mechanism, and sexually, by ravishing them. Europe justified its action upon the weaker race and gender from the legacy it inherited from the long Orientalist tradition that has tales about the world outside Europe as tempting for sexual exploitation.

The idea that the world outside Europe is itself an object for sexual exploitation was developed in Europe as something of an Oreintalist creation. Anne McClintock in her *Imperial Leather* explains:

For centuries, the uncertain continents – Africa, the Americas, Asia – were figured in European lore as libidiously eroticized. Travelers'

tales abounded with visions of the monstrous sexuality of far-off lands, where, as legend had it, men sported gigantic penises and women consorted with apes, feminized men's breasts flowed with milk and militarized women lopped theirs off. (22)

The story of male's travel to lands abroad, for colonizing, has also been recognized as tours to exploit virgin territories, giving them sexual connotations. Once again the question of the powerful ravishing the powerless, figures out. The transformation of state power to male-gender power was accomplished at one level by the exclusion of women. Anne McClintock as she tells us of Columbus' depiction of the earth as a woman's breast evokes the "long tradition of male travel as an erotics of ravishment" (22).

The idea repeats, with addition of newer perspectives in Kanuha's analysis of the evolution of this tradition of the West molesting women outside. According to her, first romanticization of the local people, and then their exploitation is the strategy:

Local people are romanticized. [...] Women are exoticized: the colonizer's gaze is directed at local women rendering them beautiful, sexual, etc. These constructions are applied then to the entire place, resulting in the feminization of a country. (1)

For Fanon, this attitude of the colonizers to show paternalistic behavior first, and exploit next is "Prospero Complex." Quoting M. Mannoni, Fanon defines it as follows:

[Prospero complex] is defined as the sum of those unconscious neurotic tendencies that delineate at the same time the "picture" of the paternalist colonial and the portrait of the racialist whose daughter has

suffered an [imaginary] attempted rape at the hands of an inferior being. (80)

Underneath the manifest agenda of conquering and exploiting in the name of Empire, colonialism had many cultural ramifications that have persisted till today. One of the most serious of them is the dichotomy of gender it has foisted in non-Western societies as European legacy. Patriarchy did exist in non-Western society before the rise of Empire as well, but the very idea of looking down upon woman was different. It is purely European invention to see women as passive, and hence subject to sexual violence.

How the west colonial justified its unimpeded transgression upon women's body can be first and foremost seen on racial ground. By creating racial distinction, and by proving the non-West as an inferior race, the white man was given a license to ravish women other than European. What Maria Lugones opines in relation with black women, is also true for any non-White woman:

In the whole of the colonial world, the norms and formal-ideal patterns of sexual behavior of the genders and consequently the patterns of familial organization of "Europeans" were directly founded on the "racial" classification: the sexual freedom of males and the fidelity of women were, in the whole of the Euro-centered world, the counterpart of the "free"—that is, not paid as in prostitution—access of "white" men to "black" women. (5)

What coincided with such justification was a systematic change in the colonies, that justified the exclusion of women from state machinery, and hence their availability for sex. What Oyewumi theorizes in this regard most brilliantly catches the essence of this argument, though it is projected in relation with Africa. The idea

has been borrowed, because like in Africa, it is valid in any colonized space where the colonizers grabbed the bureaucratic machinery. The contention is that first the women were deliberately excluded from the state system and then, exploited.

Oyewumi considers this as a process of gender subordination:

The very process by which females were categorized and reduced to "women" made them ineligible for leadership roles....The emergence of women as an identifiable category, defined by their anatomy and subordinated to men in all situations, resulted, in part, from the imposition of a patriarchal colonial state. For females, colonization was a twofold process of racial inferiorization and gender subordination. (124)

Thus, through state mechanism, the colonizers created this category called women. Their seclusion from the state machinery deprived them from all prospects of leadership, and advantaged the rulers to transform them into beasts. This, Lugones describes was a process to legitimize violence upon women, including rape:

Women racialized as inferior were turned from animals into various modified versions of "women" as it fit the processes of Eurocentered global capitalism. Thus heterosexual rape of Indian women, African slave women, coexisted with concubinage, as well as with the imposition of the heterosexual understanding of gender relations among the colonized--when and as it suited Eurocentered, global capitalism, and heterosexual domination of white women. (13)

The inference that comes out of this theoretical interpretation is that non-Western women, particularly the colored ones, got the inferior status of gendering as women, without any of the privileges accompanying that status for white women.

How does the West accomplish the creation such women? Within postcolonial discourse, Oyewumi understands gender as introduced by the West as a tool of domination that designates two binarily opposed and hierarchical social categories. Women are not defined through biology, defined in relation to men, the norm. Instead, “Women are those who do not have a penis; those who do not have power; those who cannot participate in the public arena. (34)

The discussion so far leads to the conclusion that under the colonial rule, the women, like a colonized land, are the silenced other. She is a subaltern that cannot speak – to borrow Gayatri Spivak’s term. This othering in one hand and the orientalist thinking that highlights the erotic dimensions of colonial conquest, where the lands Europe reached out have been depicted as passive women waiting to be ravished on the other somehow legitimize, for the Europeans, to rape and molest women abroad, as they exploit and conquer lands.

This is a theoretical modality under which this dissertation has been done. Assumptions that combine colonial attitude with violence – particularly upon women – have been employed. Other domains of postcolonial studies have not been touched.

II. Violence upon Women: A Perpetuation of Colonial Mentality

During colonial expansion of the west women of the colonies were as much victimized by violence as were any other sections of people in the colonies. In war time women were manifestly victimized through sexual assault and rape. In other times women were structurally inferiorized. *The Blue Mimosa* by Parjit contains enough cases of violence upon women; the cases have their bearing with colonial attitude. This section shows the nature of such violence, and argues that the violence has its root in the colonial attitude.

Suyogbir, the protagonist of the novel is a soldier in British army, and a good friend of British colonel Stephen They fought against the Japanese soldiers in Burma on behalf of the British government. They used money and power to make the girls surrender before them. Suyogbir's exploitative mentality was engrained from Stephen. Raping and insulting girls was very common to him. The behaviors are like the idea of "erotics of ravishment" as Anne McClintock argues (22). This is to say that Stephen bears the trait inherited as legacy from age-old European thinking that sees distant land and its people possessing "monstrous sexuality" (McClintock 22)

Suyogbir *represents* his native people, family and people as exotic, terrifying, barbaric, uncivilized and superstitious. To justify his colonial mentality, he leaves his native tradition, joins British Army for his bright future and tortures women socially and sexually. The European ideology plays important role for him because he represents that everything related to white or European is superior, adventurous and courageous. This mentality has suggested that there is no narrative interest without European involvement and intervention. The identity as human being is only fertile in western land because Suyogbir thinks that his individual identity as human being is only fertile in western gun and technology. This nature is Suyogbir, as Arun Gupto

sees, in an extension of “Nepal’s neo-colonial experience,” which in fact is “the extension of the colonial and post colonial conditions” (7).

War, which is one of the most conspicuous colonial tools to foist its exploitative rule upon the colonies, is quick in inspiring Suyogbir to romanticize the west, and imbibe its exploitative tendencies. For Suyogbir the “hero”, war is a determining trait to prove his assumed heroism, which in fact, is his narcissistic estimation of himself. He has the feeling that he always can win over the objects of his desire, because he has with him a western culturing.

The war is more against the female where the space is the battlefield or home. The war is used as a backdrop where Suyogbir demolishes the women. War for Suyogbir is merely a medium to carry on the legacy of the forefathers, a form of legitimization of the warrior clan and their acts. Suyogbir seems to suggest that war is a profession determined by the generation. He had been struggling to win over Bari many times: the ideological difference with Bari had engaged him with much verbal conflict with Bari.

Suyogbir’s final self-analyses are the conclusion of his being: he says, he is “accustomed to return with unfulfilled desires” because he is perpetually a sexual being and hence he compares himself with the “branches without mimosa” as if the female like flowers come and fall but the branches remain there. Once the flowers are gone with the season, his looks are bare and ugly, something like a “comic frame”. Since his desires are never fulfilled he thinks he always returns “empty-handed”. Looking at his past, he has always fulfilled his wishes, his killings, and so he lies when he says he has returned “empty- handed”. The final journey back from Bari’s home is one of the most brutal acts of the novel. He returns empty-handed, despite the

fact that he has killed a girl by his dangerous act of kissing: yet he says he is “empty-handed” because he roams out to seek for the other victim.

Violence against women is widespread, and may affect women of any age class, race, religion, sexuality, or ability. A factor which may increase women’s vulnerability to same types of violence includes age, disability, and poverty. Across all forms of violence and abuse, women are most at risk from men they know. A word on terminology – throughout the research, the phrase ‘violence against women’ is used interchangeably with ‘domestic violence’ and ‘domestic abuse’. In contexts where what is being discussed is violence against women by an intimate partner or the family members. For the sake of clarity, in this study, violence against women is used as a generic term, indicating the whole spectrum of abuse which may be experienced by women.

All form of social violence – physical may originally have a purpose. They are to remove the victim as an obstacle in the way of aggressor. They can go further and into deliberate cruelty, with the attacker taking a sadistic pleasure in the sufferings of his opponent. The novel *Blue Mimosa* can be read with various examples of such exploitation. Observe the conversation between the two characters, Suyog and Sakambari, especially how language moves from literal construction of utterance of figurativeness. In the third chapter of the novel one reads Bari observing the flowers on the walls and Suyog goes near her. The following is the conversation between them.

“If the bees can’t settle here, what’s the use of flower?” “The flower won’t be spoiled; it is secure.” “If that’s so, why should it bloom without any purpose? A flower must have some kind of purpose. If that flower has the power to kill without having some special blossoms or

treasure to yield, then what's the meaning of its special characteristics?" (13-14)

The substitution of women with flower, and bee with as the example shows, is basically defamiliarizing the common utterance. Ordinary language does not use such selective modes. This culturing in the army instills in Suyog a false sense of superiority, and looks down upon females as a mere objects of sexual pleasure. The tendency is exhibited both in the language he uses and the conduct he executes with women.

Although sexual violence against women is established as a political problem worldwide, it still fails to be recognized as a political issue in Nepal. Sexual violence against women primarily centers on patriarchal socio- cultural norms and practices, and hence is suppressed in the private sphere. This suppression brings the culture of silence into effect. The silence that women are forced to exercise has made sexual violence invisible in the public sphere.

The protagonist of the novel, Suyogbir addresses Bari and other girls by the word of his own choices. There is no consistency in giving the names. He treats them as if they are his colonial objects. Some of the major attributes given to Bari are snake, widow, virgin, flower, childlike, pimple, handkerchief, rock, picture etc. At this point Suyogbir says, "I guessed: one, the mimosa flower, one, the hall window, one, himself. And the other?" (2).

Suyogbir addresses Mujura 'mimosa flower' and Sanu 'a hall window' as if they have no identity and name of their own. These attributes are the forms of reduction, lessening or cutting back. These are the arrows to hunt the animals of virgin land. Concentrating on the nine types of varied adjectives used for the female protagonist, the pause comes with the word child like. The act of killing is like the

linguistic act of shifting and reducing the modifies. The names suggest that Sukambari is an inferior character, as the names in a way denigrate her.

This is theoretically explainable. Suyogbir is a British soldier who fought against eastern countries i.e. Japan. Moreover he reveals the colonialist's nature that they torture women sexually. Suyogbir's expression makes it clear: "When we were hand-to-hand with the Japanese, one of our battalions got the Victoria Cross and quite a few were cited for gallantry, when they lost an arm or a leg. But that wasn't my luck. There isn't a scar on my body from the war. That skin disease, a primitive girl" (6).

Actually, Suyog the male protagonist of the novel is not a British, but just a soldier in the British army. He is a very good friend of Stephen, a colonel in the British army. Their friendship is very deep. He thinks, it is his legitimate right to act willfully with women without considering its physical and psychological ramification upon the victim.

Exploitation of women has always been an integral part of colonial rule, and colonial culturing. Even in the night time American and British soldiers sleep hugging their pillows. Suyogbir says, "A man with a sweetheart thinks of her all the time and a man with a wife think of his wife. American and British soldiers go to sleep hugging their pillows. Our boys are satisfied looking at the faded snapshots of their sweethearts" (8). Here, Parijat tries to show the sexual nature of the colonizers.

Colonizers want to exploit women. They look the private organ of women very keenly. Suddenly they become very excited and want to have sex with them. Suyogbir says, "Above her very low-cut blouse her chest was visible. The sight of her collar-bone and her very full breasts excited laughter and desire at the same time" (12). Kenuha's projection becomes relevant here to explain this state of affair:

“Women are exorcized: the colonizer’s gaze is directed at local women rendering them beautiful, sexual etc. These constructions are applied then to the entire place, resulting in the feminization of a country” (1).

Suyogbir, the colonialist agent says directly in the novel that he does care for women a lot and it not hard to discern that his care is purely sexual. His treatment of women, having its climax in sexual exploitation, explains this. He says “I am an old soldier and I...I don’t care very much about flowers. But a women” (16). Moreover colonialist pretend of loving the girls for the sake of sexual exploitation. Suyogbir doesn’t exhibit much of humane feelings in his relation with the woman. His relation is sexual, with no much of sentimentalities expected in natural, sexual relation between loving couple. His is therefore a drive, purely guided by exploitative motifs. He says: “I have never loved anyone, though I have touched women” (20).

Through these lines Parijat tries to show the dual nature of colonizers surfacially they want to help the east but they have the hidden motif of exploiting the East, especially raping the eastern girls. This ease of access of the colonial representatives – white men, or their allies, non-White like Suyogbir or whosoever – is inspired by the colonial mentality as explained by Maria Lugones: “In the whole of the Euro-centered world, the counterpart of the “free” – that is, not paid as in prostitution – accesses of “white” men to “black” women (5). This word “black” is extendable to many of the colonized people and races and to those like Nepalis who were directly or indirectly influenced by colonization.

Suyogbir is a drunkard but he becomes angry when Bari calls him a drunkard. Colonizers are very aggressive in nature. Suyogbir’s expression makes it clear:

I am an old man, a soldier, a drunkard. Laid out in a row before me those biting epithets mocked my name bitterly. Suyogbir Bir Singh,

old man, drunkard, soldier-this was my reward for making the naked khukhuri dance in the air. I must preserve this reward for my heroism, for the experiences I went through in the Second World War. (25)

From the above expression of Suyogbir Parijat shows the nature, behaviour and aim of soldiers and colonizers. Suyogbir was involved in the Second World War. But the sorry thing is that he never got the reward from the British government. One of reasons why he becomes sexually aggressive can be to sublimate this sense of lack. Bari called him an old man, a drunkard, a soldier. He was not liked to be addressed by those names. Many times, in the novel, Suyogbir addresses other people by different names, as if they are his colonial objects. But he becomes angry when other peoples address him by different names. This shows that he is conscious of a false sense of superiority, and is shocked whenever he is reminded of what he really is. It is in a way a symptom of 'Prospero Complex', as Fanon explains:

[It is] the sum of those unconscious neurotic tendencies that delineate at the same time the picture of the paternalistic colonial and portrait of the racist whose daughter has suffered an [imaginary] attempted rape at the hands of an inferior being. (80)

This complex here gives rise to two interpretations. First, this sense of lack – connoted by the unconscious neurotic tendencies – requires camouflaging in order to maintain the sense of superiority – albeit a false one – the colonizers assume. Second, the 'attempted rape at the hands of an inferior being' also metaphorically stands for allegations meted out by Sakambari (an inferior being here) to Suyogbir, saying that he is an old man, a drunkard, a soldier – all, in some way, denoted a low-level and unattractive position. This verbal rape upon Suyogbir triggers a rejoinder, which comes in the form of a real rape – Suyogbir forcing Sakambari for sex.

Like sex, war is as a means of violence figures amply in the novel. When the subject matter of war comes Parijat defines it as a crime. Parijat gives voice to her contention about war through Sakambari's: "War is a crime, Shiva. The war we fight in someone's name, under someone's orders, is a crime committed by one individual against another. Every killer ought to write his crime on his forehead" (27). This represents conflicting views of the colonizer and the colonized, the former trying to justify war, and the latter flaying its illegitimacy. The colonialists might have shown their glorious achievement through war. But Parijat shows her antiwar concept through those lines. She views that it is a kind of crime, for what ever reason they might fight.

Suyogbir, the colonialist agent wants to be very close to Bari. He is attracted by her young and blooming body. Suyogbir's following expression throw light into his exploitative designs:

Calling her Bari and addressing her as 'thou' I felt very close to her. I had become accustomed to Bari's nature. Usually I found her as hard and cruel as ever. She was young, a blossoming woman, but it always seemed as if she were unconscious of it. (29-30)

It is this very assumed 'unconsciousness' of the victims that the perpetrators of crime take advantage of. Suyogbir is not an exception, and he lamely confesses that Bari was unconscious of his advances, that are deep down nothing more than sexual. In fact, he wants to exploit her body.

Thirst for sex is deeply rooted in the colonizer mind. From British colonel, Stephen exploitative mentality is engrained in Suyogbir. For example, Suyogbir says, "Whenever I saw Mujura, even from a distance, I felt a kind of hidden thirst for her" (31).

The males represented by Suyog exploit females and fulfill their sexual expectations. The victims continue to suffer; and in some extreme cases move to death, but the perpetrators like the colonizers in politics, do not show the least sense of remorse and guilt upon their acts.

Colonialists don't have the feeling of guilt and shame over their works. They do whatever they like. Suyogbir peeps at Bari from a distance and takes voyeuristic pleasure. This happens not for the first time, repeats over time and becomes sort of his habit. He has seen many naked women: "I watched her because I liked to. But why should a man deceive himself? I compared looking at Bari in that unrestrained position and looking as I had at so many naked women, and though I tried and needed to find similarities, there were none" (35).

Suyogbir is attracted by Bari's slender neck, brown hair and full breasts. He says, "Sometimes it was her slender neck that attracted me, her head with its closely cropped brown hair or her unusually full breasts" (38). This reminds one of the theoretical assumptions by Lugones:

Women racialized as inferior were turned from animals into various modified versions of "women" as it fit the processes of Eurocentered global capitalism. Thus heterosexual rape of India women, African slave, coexisted with concubinage, as well as with the imposition of the heterosexual understanding of gender relation among the colonized, when and as it suited Eurocentered, global capitalism. (13)

In case of Suyogbir's estimation of Sakambari, this 'modified version of women' is nothing but his false glorification of her beauty and her nakedness. Though the question of capitalism per se doesn't appear here, colonial expansion that ultimately led to that direction comes into account, and falsification of the reality has

always been one of their tools. This applies most aptly with women manhandled by colonizers.

The novel projects the assumption that soldiers take love as passion. Suyogbir, a soldier, fulfills his thirst with ‘head hunter’s daughter’, ‘the buffalo-herding girl’, ‘Matinchi’ and many others. Even the kissing to Sakambari costs her life. Suyogbir always possesses but he has no idea that he has to love them, care for them. Exploitative mentality is ingrained in him from the British colonel. But he has no faith in family or wife or future. He told, “I had no faith in setting up a wife... I don’t know if it is necessary to love a wife what a lie love is, what a joke, what futility” (39).

Suyogbir is working just as a machine because of his colonial mentality. He is not rejecting women but the concept of co-existence; community and society at large are of no count for him. He is totally ignoring the Nepalese social values and tries to follow the way of life of westerners. His justification for his action is blatant: he has, as a soldier in the British army, the power to exploit. He is a colonial prototype, who as Oyewumi claims about colonizer, is representative of a class of people who think that “women are those who do not have penis; those who do not have power; those who cannot participate in the public area” (34).

All colonizing missions have, in the beginning appeared paternalistic: initiating with welfare agenda, and ending in the conquest of the colony, and then its exploitation. Suyogbir’s relation with women shows a similar tendency. He can feign so much of sentimentalism that when Sakambari goes to Tarai, he acts to be broken, and confesses that he feels ‘empty’. Not only Suyogbir but all the colonizers feel like a tree standing alone in the earth, paralyzed and unable to follow the cranes from its branches. Suyogbir says: “I felt like an empty vessel, like a bottle from which the

liquid is escaping, unable to collect it again. Like a tree standing alone in the earth paralyzed, unable to follow the cranes flying from its branches” (41-42).

In spite of this emptiness, the colonialist attitude doesn't change. The Eurocentric narcissism too doesn't change. The colonial tendency to denigrate the colonized is explicit in *Suyogbir* as well. He calls Bari “an embroidered handkerchief in an old soldier's pocket, like a shoot sprouting out of season on an old tree, like pimples on the nose when youth is gone, Bari lay sprawled in the middle of my heart” (45).

There are other many metaphors associated with Bari. Some of them are window, insane, virgin, rock, picture like, child-like, *Sungava* etc. The most important function of colonial mentality is to reveal the ways in which the world is decolorized in various manners. Due to the colonial mentality, non-western people are compelled to accept that they are an innate part of their degenerate or barbarian state. They accept that they are an innate part of their degenerate or barbarian state. They accept their representation as less human, less civilized, savage and inferior because they have no white skin. Postcolonial criticism licensed with the cultural discourse of suspicious on the part of colonized people; seeks to undermine the imperial subject.

Soldiers and colonizers don't have sympathy upon the easterners. Mostly the girls are victimized by them in two ways socially and sexually *Suyogbir* says, “How easy going you were, walking so many white and brown guests with your thighs completely bare. One could read a gentle expression in your eyes' but what did we soldiers want or need with such feeling? Looking at you I thought of Kirat women of our hills” (53).

Suyogbir represents his native people as exotic, barbaric, superstitious and uncivilized. To justify his colonial mentality, he leaves his home and joined British army. He says 'our' to British colonel. He says, "I had to fight in the front line on the Burmese border. Why did you laugh that way when our colonel was dancing? Do you also know how to laugh? Are you also filled with dreams of life?" (53-54).

From these lines it becomes clear that Suyogbir is also a colonial agent. He is a war veteran who has experience of fighting against the Japanese Soldiers in Burma during the Second World War. The provision for exploitations is provided by power structure: the strong rules the weak. Such exploitations kiss this peak during the war time, though it is persisted even through the time of peace. Hence exploitative mentality is ingrained in him from the British colonel.

The colonialists' bias towards the colonized reached in its climax and as a result, the colonized people fought against colonialism, and searched out their own kind of existence. Slowly and gradually, the colonialism went on becoming unsuccessful causing World War II, and many countries got independence from European colonization. Suyogbir's exploitative mentality becomes by his following expression:

I begged her to give me this one night. Ignoring me she tried to leave. I caught her in my arms, but she pushed me away, I could not catch hold of her. Knocking me down, she moved away; but I could not bear defeat. Besides as a man, I was angered by the behavior of a primitive girl. Immediately I got up and, grabbing her from behind by the hair, I struck her across her tender lips. A thin line of blood flowed from her lips, but the head hunter's daughter did not hesitate to match her strength with mine. She was not afraid of me. Opening her eyes very

wide, she challenged me. Inflamed, unable to control myself, I struck her on the head with my rifle- butt and she fell over, unconscious, into the bushes. In this way she became mine, completely mine. (54-55)

These all activities show the hidden nature of so-called civilized and intellectual men. If we talk about the nature of man, their acts are accepted as so-called civilized. Whatever a man does whatever barbaric or criminal that is taken as usual by the society on the contrary, when a women does something little wrong that is not acceptable. Thus, Suyogbir is presented as a representation of colonialism according to Parijat. So he presents his activities that are not dissimilar from any notorious criminal. His barbarism causes him to commit lots of murdering and beast nature. He rapes that proves him as a rude in the human personality in the society. He shows his beast nature. He rapes and enjoys with chin girls body and finally she dies due to his barbarous hands.

Colonizers are very barbaric. He says, "I began to play with her. All through the night I toiled with the naked body of a woman. I played with every part of her, enjoyed every pleasure. If I were animal I would have been satisfied, but my human instincts were not satisfied" (55). He scratched her naked breasts with my savage nails until they bled. He bit her lips, her cheeks, and her neck until they bled.

The animal nature of the colonizer becomes clear by the following lines of Suyogbir. He says, "On her thighs, her stomach, her breast, the bruises were clearly visible. This end, the daughter of head-hunters, an end submerged in the ambitions of Hitler, an end as a sacrifice on the altar of British imperialism" (56).

Suyog looks down upon females as mere objects of sexual pleasure. He imposes his authority upon them. Actually he has no love but a physical fascination for women. He rapes and molests them. His design is long permanent and long seen.

It lasts only as long as he fulfils his sexual appetite. A case of what theorist call “Prospero complex” comes up, according to which a shameful resistance of the colonizer by the inferior beings propel them to be violent in self-defense. The colonizers justified their own action by proving the non west as an inferior race. Colonizers return to their home only with treasure, both abstract and concrete as all costs, including the death of the victim.

On this point, Parijat tries to reflect here the in humanistic nature of colonialist with the help Suyogbir’s expression which is superficially visible among all. Whatever it is bad from the side of males which is taken as usual, where women have been victimized and commodified due to their activities. That’s why Parijat objectives and challenges them by creating her own norms in the favor of women.

Suyogbir’s concern is always focused on the physical beauty of the girls. He says “A buffalo-herding girl passed nearby, a full blown rose... her face like a yellow rose, her lips like a red one” (58). He makes surrender to the buffalo herding girls by showing silver coins and ruby ring. He says, “I said to her in her language, “Sweetheart, how cruel you are!” I followed her. A soldier was following her and calling her. Reaching her, I took her arm and showed her some silver coins in my hand and a Burmese ruby ring sparkling on my fingers” (58).

Here, Parijat tries to show how the colonizers win the object of their desire. Suyog ‘loved’ innocent girls to death. By hook or by crook, he raped girls without considering its physical and psychological ramification upon them. Money and power provide his a license to ravish non-western women. The victims suffer a lot but he does not have the sense of remorse or guilt. As an ally of the colonizers Suyogbir thinks it is his legitimate right to act willfully with women. He has power and money

with him, and hence a justification of the colonial era that's people in power are entitled to treat the colonizers as they like.

Like majority of the colonizers who intends to rule and exploit rarely think about settling down permanently in the colonies, Suyogbir always posses girl but he has no idea that he has to settle family.

The treacherous act of Suyogbir becomes clear by the following expression. With her helpless eyes she look at me as if to say, "marry me, let us live together, Gurkha; this body is yours." "My sweetheart," I said, to console her, and went away. Arranging her skirt to cover the fresh spots of blood, she raised her hands and meaninglessly wiped two teardrops, her narrow pain, from her small eyes. (58-59)

The root of this violence lies in the colonial thinking that colonizers are not for a limited time-often not aiming to settle down permanently as most cases in the world show and return home with treasure, including death of the victim. Using knife to rape the girls is very common to colonizers but Suyogbir wants to prove him as a good person. He said he didn't even have to use a knife the way the British do. But readers are very well known about his treacherous acts. He says:

Caressing her cheek I made her understands: "sweetheart why must you raise a wall of ideals against those who are about to die? Come let me plunder you, and you, too, plunder me." Like a snake hypnotized by the playing of the flute, trusting in me she entered the bushes. Slowly the rose petals twisted and fell from her face. I plundered her to my heart content. She looked helpless. After a while I took the ruby ring from my finger and put it on hers. (58)

In the morning Suyogbir friends reported, “A kachin buffalo-herding girl was found on the ground, bleeding profoundly. She was covered with bruises. Sinners, she was fatally tortured” (59).

This sort of description of buffalo-herding girls is one of the purposes of Parijat to depict her negative attitude towards colonialist. She said sinners to them. She attempts to show the problems created by European colonization. She views that domination of women by men is in timely connected with patriarchal capitalism, because patriarchy and capitalism are mutually supportive. Her philosophy about colonialism becomes clear by the following description of war. Suyogbir says, “Bodies bloody from bayonet plunges, stomachs burst by grenades, with their intestines out, vultures hovering over corpse on top of corpse, foxes circling” (60).

Colonialist mentality is to rape and insult girls. Sometimes they threatened girls and sometimes promised them to marry. Anyway they impose their subjectivity and treat other people as their own colonial objects. Suyogbir says, “I met her often and took freely from her what I wanted. She wanted us to marry and on this basis I went to sleep the night in her bed or brought her to sleep the night in mine. Without affection and without money, I swallowed down everything, he being, her virginity” (61).

Suyogbir revels that colonizers are very treacherous. They want to rape the single girl brutally. The British officer is very treacherous. Suyogbir spends many years with him so the colonial exploitative mentality is ingrained in Suyogbir. He is also a colonial agent. He says “A British officer got word of my attachment to Matinchi and one day he said bluntly, “Hello, Gorkha Subedar. Why don’t you let me share your orchid beauty?” (62).

Colonizers do not want to settle down permanently in the colonies. Suyogbir always posses girl but he has no idea that he also to settle family, he is in the mood of killing children if Matinchi gives birth to them.Suyogbir’s exploitative mentality becomes clear in the following expression:

All night I looked at Matinchi lying in my arms and thought that tomorrow would never come. Holding me close she said, ‘What shall we do if we have children?’ Strangle them to death. What good are children in this mess of war? (62-63)

Instead of showing sympathy towards the colonized object, the colonizers loot and shoot them. Suyogbir says: “When I was ready to go, Matinchi fell at my knees weeping. I tried to get away from her but I couldn’t. I gave a strong kick at her tender breasts and ran off toward the barracks” (63).

Attitude of colonizer to show paternalistic behavior first and exploit next is ‘prospero complex’. Suyogbir is highly shaped by ‘prospero complex. He exploits the girls physically and sexually. He tries to prove non-west as an inferior. The women like a colonized land, are the silenced other. She is a subaltern that can not speak – to borrow Gayatri Spivak’s terms. Suyogbir thinks girls are waiting to be ravished by the colonizers. Some of the girls he raped and killed are Headhunter’s daughter, buffalo herding girl and Matinchi. He represents his own native people as exotic, terrifying, barbaric, uncivilized and superstitious. To justify his colonial mentality, he leaves his native tradition, joins British Army for the bright future and tortures women socially and sexually. He thinks everything related to white or European is superior, adventurous and courageous.

Colonizers, here the British Captain becomes very happy with Suyogbir's treacherous act. The British captain says, "Number 3350 Subedar Suyogbir Singh. The British Caption slapped me on the back" (64).

Many people do not know the pain and pathos of the colonized people. Since the beginning of the human civilization, the westerners have put themselves in the centre and the rest in the periphery. Colonized people accept themselves as inferior people. The colonizers in fact don't have any sympathy, love and mercy towards the colonized people. Suyogbir never laments on his works. His expression goes as follows:

Day after tomorrow Matinchi would wait with a glass filled with liquor. On her breasts the bruises would still be painful but she would love even the pain of the Gurkha soldier's boot and would wait for the right moment for him to become her husband. But I will have gone far from the forests of orchids, far from the pleasures of life, far from meaning. When Matinchi learns that her Gurkha soldier has fled, she may try to hang herself or take poison, and easy death. (64)

We can find out Parijat's negative attitude towards colonialist through her description of the battle field. She thought the souvenir of war are no other than 'corpse'. The description of the war is very pathetic and heart rendering. It seems very clear by the following expression, "On the way there was a corpse of a Punjabi women lying on her side with a baby sucking at her nipple. The fossils should keep it just this way. I called to the vultures, "Don't peck at these corpses. They are a souvenir of war" (69).

The westerners show their sympathy towards the Easterners and exploit their sentiments. The Easterners, here the girls don't understand the hidden motives of the

colonizers. Colonizers thought themselves very intellectual, superior, civilized, and master of the world and apostle of light. They thought colonizers as degenerate and barbaric. In the name of helping and developing they took over the hidden properties of the third world. In the similar way, in the name of love Suyogbir had raped many women. His following expression makes it clear:

Those women I had raped I could not love and the one I loved I could not rape. It was impossible. I could not even imagine such a thing. I was certain that love was nothing but misery and futility. Otherwise why did I feel untroubled by the fatal crimes against the headhunter's daughter, the buffalo-herding girl or Matinchi. (74)

On this point, Parijat tries to show the dualistic nature of the colonialist. They initiate their mission with welfare agenda but later they conquest the colony. They exploit the virgin land and virgin people a lot. Suyogbir's relation with women shows the similar tendency. He can feign so much of sentimentalism but he 'loves' the girls to death. Colonizers do not think about settling down permanently in the colonies. Suyog also posses girls but he has no idea that he has to settle family. All the time they want to exploit other people i.e. rape. Colonizers never feel shame of their treacherous works. Exploitative mentality is ingrained in Suyogbir from his officer. Suyogbir always goes to Shivaraj's home pretending to look him. But his purpose of visit is to have sexual exploitation upon Bari. He says:

It was just evening. I was certain that Shivaraj was not at home, But I went there pretending to be looking for him. I had spent many days pretending; why should I be afraid or ashamed to do it again? I was greedy. Sometime when I went there on this pretext and Shiva Raj was not at home. (75)

Colonizers always do have exploitative mentality. They couldn't control themselves. Women are more to suffer than any other beings in the colonial era. In war time women are manifestly victimized through sexual assault and rape. Suyogbir says, "I was not in control of myself. I was unable to realize the situation consciously. My whole body was trembling. Impassioned, I caught, hold her white neck and kissed her soft lips" (77).

This is the climax part of the novel, *Blue Mimosa*. Bari doesn't react; rather remains silent after Suyogbir kissed against her will. Bari falls sick day by day and finally dies. Suyogbir's ill treatment of women is sought at the level of psychological sense of lack some colonizers feel when they come face to face with resisting colonizers. Sukambari is rather defiant and resistand, and does not welcome Suyogbir's advances. She questions the legitimacy of his sexual advances upon her.

As a Gorkha Soldier, Suyogbir talked of the war experiences. At the beginning part he repeatedly claimed that "I have never killed a man" (6). Later we know that this claim is just a fabrication to mask his bloody identity. He had actually 'loved' numerous innocent girls to death, later including Bari too. This hypocrisy is natural for him, a colonialist agent, who deceives himself, let other. More than that he feels man is by nature a master of hypocrisy. As a result, he is examining the internal organs of Bari. He does ample thought and he seems to defying action. He never realizes action speaks louder than words.

Conquering and exploiting colonies in the name of Empire, colonialism had many cultural ramifications that have persisted till today. This discussion, therefore leads to the conclusion that *The Blue Mimosa* has ample cases to show socio-sexual exploitation upon females due to colonialism. Raping and insulting girls is very common to them. Money and physical force are the tools to make girl surrender

before him. Here, Suyogbir is only the representative character of colonizers. Suyogbir's behaviors are the outcome of colonial attitude imbibed from his long friendship with Stephen, a British Colonel. He 'loves' the girls only to fulfill his sexual appetite. Actually, the exploitation upon women in the novel is twofold – structural and sexual. Exploitation upon the poor and powerless people by the powerful is structural exploitation. Different sexual perversion and rape are the examples of sexual exploitation upon females.

IV. Conclusion

Parijat's *The Blue Mimosa* is full of violence upon women. The violence is socio-sexual, and is inspired by colonial attitude. It is social in the sense that the powerful manhandles the powerless, and sexual in the sense that males, who represent the colonial power, rape and molest women from the colonized space.

This dissertation concludes that to exhibit colonialist attitude and to show colonial treatment, one doesn't necessarily need to belong to the colonizer's race. Colonial culturing can inculcate colonial attitude even among the colonized people, and they develop as neo-colonizers, representing the exploitative traits that characterize most colonizers of the world. For example, Suyogbir, the male protagonist of the novel is not a British, but just a soldier in the British army. He is a very good friend of Stephen, a colonel in the British army and their friendship is deep. This culturing in the army instills in him a false sense of superiority, and looks down upon women as mere objects of sexual pleasure. The tendency is exhibited both in the language he uses, and the conduct he executes with women. He addresses Sakambari, the woman protagonist of the novel with different names of his choice, like 'a handkerchief inside his pocket', 'an old tree', 'a pimple near the nose of an old man', 'widow', 'insane', 'virgin', 'rock,' 'picture like', childlike, 'Sungava.' The number of these names suggest the number of choices at Suyogbir's disposal, suggesting that Sakambari does not have any identity of her own, and Suyogbir take the 'white man's burden' to give her a name, an identity. The names further suggest that Sakambari is an inferior character, as the names in a way denigrate her. This also implies that Suyogbir imposes his authority upon his colonial subject and treats other people as his own colonial object.

Violence upon women can also be most amply detected in Suyogbir's conduct in relation with women. He has no love, but a physical fascination for women. He enjoys watching them naked, and pays voyeuristic look at them. He rapes and molests them, and has no guilt for it. There are two explanations for this – as concluded in this dissertation. First, as an ally of the colonizer, Suyogbir thinks it his legitimate right to act willfully with women. He has power with him, and hence a justification of the colonial era that people in power are entitled to treat the colonized as they like. The second explanation for Suyogbir's ill treatment of women is sought at the level of psychological sense of lack some colonizers feel when they come face to face with resisting colonizers. Sakambari is rather defiant and resistant, and doesn't welcome Suyogbir's advances. She invents methods – both verbal and practical – to question the legitimacy of his sexual advances upon her. This becomes a case of an inferior challenging the superior. A case of what theorist call 'Prospero complex' comes up, according to which, a shameful resistance of the colonizer by the inferior beings propel them to be violent in self-defense. Suyogbir's case is similar, and therefore he represents a colonizer's mentality.

Like all colonizers, Suyog's tool for foisting his willful rule upon the women is money and physical force. His design is long permanent and long run; it lasts only as long as he fulfils his sexual appetite, which at times comes even at the death of the victim. Sakambari's death at the end of the novel has its bearing in Suyogbir's exploitation of her. The root of this violence lies in the colonial thinking that colonizers are out for a limited time –often not aiming to settle down permanently as most cases in the world show – and return home with treasure, both abstract and concrete as all costs, including death of the victim. In fact, most of the colonial

lootings on earth have taken place at the cost of the life of the victims in the colonized spaces.

The exploitation of the women in the novel is twofold – structural and sexual. It is structural in the sense that the system of power and rule allows the people in power, though illegitimately, to exploit the powerless people. This was what formed the justification of the entire history of colonization. The exploitation is sexual: the males represented by Suygbir exploit females and fulfill their sexual expectations, without at the last considering its physical and psychological ramification upon the victim. The victims continue to suffer, and in some extreme cases move to death, but the perpetrators, like the colonizers in politics, do not show the least sense of remorse and guilt.

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