

TRIBHUVAN UNIVERSITY

Postcolonial View of Nepalese Society: Reading Samrat Upadhyay's Stories

A thesis submitted to the Central Development of English
in the partial fulfillment of the requirement for the degree of
Master of Arts in English.

By

Ramesh Prasad Adhikari

Central Department of English

Kritipur, Kathmandu

May 2008

Tribhuvan University**Faculty of Humanities and Social Science**

This thesis entitled **Postcolonial View of Nepalese Society: Reading Samrat Upadhyay's Stories** submitted to the Central Department of English, Tribhuvan University, by **Ramesh Prasad Adhikari** has been approved by the undersigned members of the research committee.

Members of Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

I feel extremely glad to have an opportunity to express gratitude to my respected teacher and thesis supervisor Dr. Beerendra Pandey, lecturer, T.U. for his invaluable suggestion and scholarly guidance, without whose constant supervision my thesis would never have come to this form.

I am also indebted to my respected teacher Dr. Krishna Chandra Sharma, head of the Central Department of English, who instructed me with his creative and constructive suggestion. I am greatly obliged to Dr. Arun Gupto, Dr. Amar Raj Joshi, Mr. Puspa Acharya, Mr. Hem Sharma and Mr. Shankar Subedi for their insightful suggestion to complete my thesis. I am equally grateful to all my teachers of the Central Department of English, who directly or indirectly supported me in course of doing my thesis.

I cannot forget to thank my friends Shyam Adhikari, Santosh Baral, Milan Karki, Shiva Narayan Mukhiya and Radhika Koirala who helped me to bring the present thesis in this form.

The regular inspiration and insightful suggestions of my parent and brothers are deposited in my mind.

Ramesh P. Adhikari

May 2008

Abstract

Samrat Upadhyay's *Arresting Gods in Kathmandu* and *The Royal Ghosts* depict the picture of contemporary Kathmandu and society and culture which are filled with postcolonial ideology, suppression, displacement and self-alienation. The Western culture is inherently mixed up in Nepalese society and that formed a kind of hybrid society. The stories set in the backdrop of contemporary Kathmandu are purely designed to give the minute details of the contemporary society of Nepal about resistant and conflict as well as acceptance and surrender. Representation of marginalized groups, suppression of women and the issues of identity are the major concerns of the stories. The issues of feminism, representation and hybridity are gently arranged in the stories. Nepalese society in the Western metropolis formed a kind of diasporic society and Upadhyay tries to address such society in his story like New Jersey, New York and other cities of United States. In 'A Refuge', the pathetic character Kabita who has displaced in her own country and become internal refugee and victim of insurgency, this story shows how people are alienated in their native land. The glimpse of postcolonial impacts can be found in the story 'This World' where the bride's parents wanted to give her hand to a Green Card holder old professor in America and Nepalese students like Kanti are eager to go and study as well as work in America. The city lifestyle of New Jersey and New York are compared to modern Kathmandu. In a way, there is cultural hegemony and materialism prevailed elsewhere in the city. Because of race, ethnicity, international affairs and globalization, Nepalese people veer towards colonization, not in political, but in socio-cultural aspect and overall concept. In order to maintain the hegemony over Nepalese people, the Western countries (previous colonizers) offer Nepalese people to work and stay in their nation.

Contents

Acknowledgements		iii
Abstract		iv
Chapter I.	General Introduction	1-14
Chapter II.	Representation of Postcolonial Ideology and its Evaluation	15-31
Chapter III.	Postcolonial Views of Nepalese Society in Samrat Upadhyay's Stories	32-57
Chapter IV.	Conclusion	58-60
Works Cited		61-62

I. General Introduction

The Nepalese society has widely been changed from various factors.

Upadhyay has mastered the short fictional genre with such humanity and apparent ease that he reminds one of Chekhov -- though a Buddhist Chekhov who writes about love not with dark Russian fatalism but with a sense of the cyclical nature of life and its passions. In his two books of collection of stories, *Arresting God in Kathmandu* and *The Royal Ghosts*, Samrat traces out the lifestyle of the ordinary urban people of Nepal. Upadhyay's sense of dislocation and dispersing attitudes are the result of migrating culture amidst high rank Nepalese that ultimately plant the seed of imperialism and post-Colonial in the concept of Nepali people. Upadhyay's stories are morality tales, tales of the way social norms and family pressures shape lives. But they are not allegories in the traditional Judeo-Christian sense, for Upadhyay's spiritual message is elliptical rather than instructive. Like the Buddhist doctrine of life's endless cycles and rebirths, Upadhyay's stories often end where they started. This is why, the stories of Samrat Upadhyay have really adopted the changing atmosphere of Nepalese society with its socio-culture, post-colonial aspect, and modernism in a greater extent. His works have been widely appreciated as a new trend of writing about Nepal and Nepalese affairs.

Samrat elaborates that the real turning point in his life was when he read Salman Rushdie's *Midnight's Children*. Samrat says that it changes his outlook about what the serious writing mean. His inspiration also came from Ha Jin, a Chinese writer of English, Anita Deshai and Rohinton Mirstry, and Upadhyay considers the works of William Trevor as the master of short stories.

Several critics have praised about the minute details and rich imagenary of the works of Samrat Upadhyay. In one of the interview with Houghton Mifflin Company, Samrat says that he does not do anything in particular. He opines that good fiction is

made up of details, when properly executed, can have what Raymond Carver called startling power. A single detail the flash of an earring, a silhouette in the window can illuminate an entire work of fiction, making its meaning come alive for the reader at a level deeper than exposition of summary.

Upadhyay was born and raised in Kathmandu. He went to the United States at the age of 21. He was known as the first Nepali author writing in English to be published in the West. He is a Professor of Creative Writing at Indiana University, Bloomington, U.S.A. He lives in the United States with his wife and daughter. His books have been appreciated by the *New York Times* and many notable people and it specially portrays the current situation in Nepal. Upadhyay notably features all about Nepal's crisis. He certainly gives a realistic look regarding the current situation in Nepal though his works are entirely fictional. However, he is known to add unreal and unacceptable approximation for he wrote the books while in the U.S. But, his characters are phrased immemorable and too common by the critics. Of course, his way of writing and expression skills have overshadowed the voice of the critics.

Upadhyay's strength (in both collection of stories) lies in his dedication of typically Nepali societal mores and situation; this ensures that most Nepali readers (at least those from Kathmandu, where the stories are set) would probably nod along at certain points during the stories. The first opening story of *Arresting God in Kathmandu*, for example, "A Good Shopkeeper" talks about a man who has lost his job and has to go to his wife's relative for help and seemingly necessary and fairly typically scenario.

Samrat used to read plenty of Hindi novels as it used to read by his mother. He used to circulate these novels along with his mother and sister because he had no collection of books in his home. He clearly stated that his parent had never restricted him what he was reading. He clarifies that it is completely reversed because he is now

caring about what his seven years daughter is reading. Samrat says that he has started to write not to be famous but to show his love to language. He believes if one loves to language and write, then the success comes to front and love and enchantment to language and literature pave the garnish way of writing career. Samrat considers that short story is something live and unique, so it would be ease to assimilate him. He feels uneasy and difficulty in writing novels.

His inspiration on writing and reading literature has a deep correlation with the adventuresome story writing and telling talents of her mother. The environment in his family was positive for the prosper growth of academic development. As an educated family, Samrat has gained the possible support and inspiration to do something good.

His first book, the short story collection *Arresting God in Kathmandu* (Houghton Mifflin, 2000; Houghton Mifflin Mariner Books paperback, 2001) has been translated into French and Greek and was the recipient of a Whiting Writers' Award, given annually by the Mrs. Giles Whiting Foundation to emerging poets and fiction writers who display exceptional talent and promise. *Arresting God in Kathmandu* was also a selection in the Fall 2001 Barnes & Noble Great Writers Program. Upadhyay's stories have been read live on *National Public Radio* and published widely as well as in Scribner's *Best of The Writing Workshops*, edited by Sherman Alexie, and *Best American Short Stories*, edited by Amy Tan. The stories in *Arresting God in Kathmandu* are usually based on the Nepalese lifestyle and related basically to fictional sexuality.

Upadhyay's second book, the novel *The Guru of Love*, was first published in January 2003 by Houghton Mifflin and given starred reviews in both *Publishers Weekly* and *The Library Journal* and named a New York Times Notable Book of the Year 2003", a San Francisco Chronicle Best Book of the Year and a finalist for the 2004 Kiriayama Prize, which is awarded in recognition of outstanding books that

promote greater understanding and cooperation among the people and nations of the Pacific Rim and South Asia. *The Guru of Love* was released in paperback by Mariner Books/Houghton Mifflin in 2004. Upadhyay has also co-edited the anthology *Secret Places: New Writing From Nepal* (University of Hawai'i Press), published in Winter 2001 as a special issue of *Manoa* magazine.

A famous critic from the Indian sub-continent Suketu Mehta has criticized Upadhyay's *The Guru of Love* as "emotionally restrained and lack of lyrical burst of exuberance over the country's beauty or the torment of love that it is mercifully, nothing evocative about Upadhyay's prose" (*Publishers Weekly*). Set against the backdrop of pro-democracy unrest in contemporary Kathmandu, *The Guru of Love* tells the story of a lowly tutor who ends up in a most irregular domestic ménage. Ramchandra lives in a shabby apartment house with his well-born wife and their children. He doesn't plan on becoming a cad, but when a beautiful young single mother named Malati becomes his student, he's drawn into a relationship with her. When Ramchandra's wife Goma finds out about the affair, she has a unique solution – she asks Malati and her baby daughter to move into their apartment. Goma sleeps with the children and instructs the adulterous couple to share the master bedroom. This license sits uneasily upon Ramchandra, much as dramatic liberation sits uneasily upon the old city of Kathmandu. *The Guru of Love* is ultimately a sweet, sad look at an indestructible family. It also gives us, in Ramchandra's wife Goma, a surprising, cunning and altogether charming heroine.

The famous reviewer Charlie Dickinson clearly states that the *The Guru of Love* is a novel of superb class. He further comments:

The Guru of Love is a satisfying novel of family life despite the ordinary mix of irritating in-laws and marital affair and delivers much more than expected. . Like David Glimour's *Sparrow Nights*, *The*

Guru of Love features a middle-aged male teacher's affair with an attractive, younger female student. But Upadhyay weaves a story that goes anywhere but the Dantean circle of hell to which Glimour's self-focused, repulsive protagonist descends. Instead, *The Guru of Love* examines a web of dependencies, not unexpected in a traditional, but changing society. With a novelist's eye for inclusiveness, Upadhyay studies relations within an extended family, within a neighborhood, within a workplace, and finally, on the stage of Kathmandu, where political dissent and demands for democracy are painfully, often violently acted out. The narrative turns in this novel are anything but predictable. Goma is one of the wiser, more forbearing wives the reader is likely to encounter in fiction. Upadhyay ably gets under the of his characters, developing compassion for everyone caught up in this moral tale of apparently dysfunctional family deadlock. (1)

Take petulant daughter, Sanu. Yet we care about her when overprotective Ramchandra begins to lose it once Sanu has her first crush on a boy. Ramchandra, of course, remains center stage. The idea of a teacher seducing a student might easily spin out as simple-minded lust. But Upadhyaya keeps up reader tension about why Ramchandra strays. We see the teacher often makes choice roiled by feelings that leave him exhausted, nauseated, and vulnerable. Certainly, Ramchandra's marriage is fire-tested, but that also sets the stage for him to realize durable love. One special joy of this novel is the depiction of daily life in Kathmandu. Such details as clothes worn, food cooked, and evening pastime like carom played. Many of these details have an Indian flavor, as might be expected for their neighbors of the Asian Sub-continental colossus. Upadhyay closes *The Guru of Love* with an epilogue that marks the passage of eleven years. The novel was evidently written before the royal massacre in 2001,

but the epilogue rightfully incorporates that wrenching experience in an update of not only Ramchandra's family, but the country as a whole, which Upadhyay accurately depicted on an inevitable path toward devolution from autocratic rule.

Upadhyay's recent story collection, *The Royal Ghosts* (Houghton Mifflin), published in 2006 has been called stories of breathtaking lucidity. *The Los Angeles Times* marks him as among the smoothest and most noiseless of contemporary writers, and *The Indiana Express* calls the book highly entertaining and Upadhyay a major writer-in-the-making. *The Royal Ghosts*, was well received by his readers and also listed as one of the finalists for the Frank O'Connor Short Story Competition, one of the most prestigious awards for short stories in the world.

Samrat sees his works as exercise, or result of his engagement with language. He says, "I write what comes to me, it's not the only way for all writers but that is what I like" (*Inflight Shangri-la*, 16). He has clarified that most of the part of the upcoming novel has already been written. He says that it's an experiment because the novel is very different from anything he had ever written. The new projects explain the characters and events across space and time, unlike *Guru of Love*, the succession of events is not linear in this novel. The plot unfolds itself as multiple characters jump and zoom in and out of incoherent milieus and phases. He further clarifies that he is still exploring the content. It is in a way, exciting to not know where the story is heading, perhaps that also holds true for Samrat's entire life, reminiscing over old time. Upadhyay has a kind of sense of humiliation when he approached several publication houses and they immensely rejected his proposal of book. His stories are featured in magazines and periodicals. He even was not sure enough that the *Arresting God in Kathmandu* would be published as a book.

His stories are set in the backdrop of Kathmandu and urban atmosphere where the growing modern society of Kathmandu has been clearly portrayed. He says that he

tries to update himself with all the events and happenings in Nepal and for the record, all his published works talk about Nepal and the issues affecting the people in general. Short stories are something of a passion for Samrat himself. Two of his four books are the collection of short stories and he has several published in periodicals. He states that a short story can be very demanding on the author which requires writing a number of things in a limited number of pages. The conflict, the crisis and the resolution all condensed into a very compact text. Samrat has complained that his works are compared with the association of sexual content in Nepal. He said in humorous way, "The people, who criticized me the hardest, probably enjoy my work the most. Once the book is published, it belongs to the readers. They can judge it in whatever way they feel" (*Inflight Shangri-la*, 16). Samrat has satisfied in his two collections of stories that have gained wide international respect that the reviews he received internationally never mention anything about sex.

The stories of *Arresting God in Kathmandu* are based on the inner reality of Nepalese people and they are sometime called the lukewarm tales of contemporary Nepalese men and women adopting to the ethos of the West while bearing (and sometime suffering) the cultural expectations of their native land. The collection progresses from settings entirely in Nepal to those that include characters affiliated with both America and Nepal. In the opener, "The Good Shopkeeper," a young accountant is fired from his job and abandons his conventional life for the very American pursuit of happiness, which here includes therapeutic sex with a local housemaid. "Deepak Misra's Secretary" concerns a young businessman who is abandoned by his American wife but finds comfort in the austere personality of his severe secretary, with whom he has variably interested in sex. In "During the Festival," a young husband is persuaded that his beautiful wife is having an affair with a neighbor, a man who must suddenly come to terms with his own mother: a Freudian

tale told from a Freudian-Nepalese perspective. In one of the strongest pieces here, young Kanti on the brink of earning her Ph.D. from Duke University finds herself deeply attracted to the unreliable Jaya, who inevitably cheats on her. When approached by the stolid, English-educated, and refined Prakash, a physician who has recently opened a local clinic in Nepal, she endures the ancient tug-of-war between prudence and passion. Ultimately, she opts to return to the States to complete her education and hope for the best. Not especially original in theme, but Upadhyay's flinty, oddly proper style is attractive and succeeds in bringing life to these otherwise unpromising (and often seemingly misogynistic) scenarios.

Set in the backdrop of Kathmandu valley, the stories of *Arresting God in Kathmandu* explore the essence of modern living in Kathmandu. The lifestyle of Nepalese people are widely changed, and there is the imitation of Western culture. One of the famous critic and reviewer Tamara Straus said that the stories of Samrat Upadhyay in *Arresting God in Kathmandu* are full of brain-touching as well as marvelous:

Physical desire, the search for order, societal fear that leads to transgression and brutality and joy are what make Upadhyay's stories transcend their cultural details. Like Chekhov, he constructs an ordinary incident and sends his characters on a kaleidoscopic journey of emotions through it, with the result that their inner and outer worlds are exposed (3).

Similarly a U.S. author and critic Richard Bernstein writes a review on “The San Francisco Chronicle.” For him, the city is an awkward modern place where temples are painted with the eyes of the Gods, on the periphery of ordinary life, peering into consciences but imposing no obedience. He could not reject the ongoing cosmopolitanism and post-colonialism in Nepalese culture. He further comments:

Katmandu seems almost local in Mr. Upadhyay's stories, full of middle-class people worried about what their neighbors will think, dreaming about sex, getting tired of their wives or husbands, struggling against illicit desire. This book reminds us that there is truly no place to hide from the temptations of cosmopolitanism, from globalized culture or from the universal human condition, not even in faraway Nepal (79).

The stories in *Arresting God in Kathmandu* seem more familiar to the resident of Kathmandu. Minute details of the contemporary Kathmandu has been paralleled the modern living. The characters in the stories rebel themselves to meet the criteria of modernization that eventually nourish the post-colonial aspect. Because of the modern office mate computer, Pramod has fired from the job because he has not familiar with the new office mate computer in the story, "The Good Shopkeeper." The story also shows that if a man becomes jobless he certainly seeks for the identity. Pramod drifts away from his wife and into an affair with a servant girl; jobless situation hurls Pramod to pursuit of happiness and extramarital affair with the local housemaid. It is common fate of Nepalese people that if one remains jobless, then they would open shop to sustain life. Same thing happens to Radhika, Pramod's wife. She encourages Pramod to open a store and become a good shopkeeper.

Deepak Mishra in "Deepak Mishra's Secretary" is searching for satisfaction and acceptance in life but found engaging in extramarital affair with the secretary. The troubles began when he kisses his unattractive secretary in the office. Deepak's marriage with an American woman has been failed. But still he has passion and obsession to her. He has fired his secretary to generate and reunite the relation. His wife Jill is extravagant by nature and free from anyone. There is the clash between

American and Nepalese culture. Because of that clash, Deepak has escaped from Jill's over expectation and extravagant nature.

Upadhyay finds that arranged marriage are sometime problematic and hard to resolve. In "The Limping Bride," same situation is expressed. Hiralal's son Moti is drunkard and out of track, so Rudra suggests Hiralala, "Get him married (56)." Hiralala is widowed father who strives to reform his son's rebellious heavy drinking by finding him a wife, concealing from his that the candidate he finds is imperfect, that she walks with a limp, a humiliating loss of face for the son. When Moti discovers his wife Rukmini's limp, he directly rejects her and rebels against his father. Hiralal finds Rukmini as the reincarnation of his dead wife, and Moti also blames Hiralal that Rukmini is his wife. Conflict between father and son over a woman Rukmini is ultimately resolved by the tactic of Rukmini. Hiralal has a kind of strange passion and sexual obsession to his daughter-in-law which is completely strange in Nepalese culture and may be brought from Western culture.

Parents such as the mother in "The Room Next Door" are angry and confused when their children are reluctant to conform. This mother is ashamed when her college-age daughter becomes pregnant; the girl then marries the only man who might have her an unemployed simpleton who has appeared on their doorstep. Young couples at a loss to articulate submerged desires find it difficult to communicate in times of stress.

Upadhyay's last two stories in *Arresting God in Kathmandu* "This World" and "A Great Man's House" bring up issues dealing with the freedom of expression allowed for woman, both verbally and sexually. In "This World," Upadhyay's theme is arranged marriage, but his heroine is Kanti, a native of Kathmandu who after studying economics in New York comes home to her tradition-minded mother to discover, like so many moderns, that she is a creature of two worlds . . . perched

halfway between them. Similarly, Nani Memsahab in “A Great Man’s House” overpowers her old husband and enjoys her freedom and engages with a lot of people.

But the stories from his another collection *The Royal Ghosts* are set in the backdrop of royal massacre and Maoist insurgency. Upadhyay’s storytelling is often compared to Rohinton Mistry which is simple and straightforward. One of the famous critic and reviewer Elsa Dixler expresses in “New York Times Fiction Chronicle”:

The Maoist insurgency that has raged in Nepal for a decade is never far away, and the region's tense politics have a way of filtering into even the most personal dramas. This is particularly true in the powerful title story, which follows a lonely, embittered taxi driver around Katmandu on the day in 2001 that Nepal's crown prince murdered his family and committed suicide. As the taxi driver struggles with his recent discovery that his beloved brother is gay, his inner turmoil finds tragic echoes in the family drama taking place in the palace (5).

Wendy Law-Yone, a famous U.S. Critic, says that there would be ghosts of royalty seem elsewhere. In recent years, the ghosts of Nepal's dynastic rulers have formed a long queue. In a country wracked by civil strife, with Maoist rebels and government forces in ever-escalating conflict, the royal ghosts are subdued -- in the imagination of the outside world, at any rate. He further comments:

The setting for these subtle stories is contemporary Kathmandu, where the ghosts of royalty seem at first not just subdued but -- with the exception of the last story, which gives the book its title -- absent. These are middle-class lives for the most part, led by decent, well-intentioned, modest city folk. They may be treated occasionally to rum-and-Cokes and margaritas and meals in hotel restaurants that serve pakoras and sushi, but they don't truly envy or trust their affluent

friends and relatives: not the rich co-worker who brokers an ill-conceived marriage -- and funds the wedding -- of a destitute peon; not the daughter who drives a red Mercedes and makes "frivolous shopping trips to Singapore and Abu Dhabi"; not the wealthy property-developer son-in-law (12).

With emotional precision and narrative subtlety, *The Royal Ghosts* features characters trying to reconcile their true desires with the forces at work in Nepali society. In the end, they manage to find peace and connection, often where they least expect it— with the people directly in front of them. These stories brilliantly examine not only Kathmandu during a time of political crisis and cultural transformation but also the effects of that city on the individual consciousness.

The opening story of *The Royal Ghosts*, “A Refugee” explores the difficulties to a refugee created by the insurgency of Maoist rebel and its impact. It is a story, not about the Maoists or Maoism, but about life that is suffering behind country’s turmoil. A pathetic character Kabita has suffered long due to the insurgency and she has a great challenge to sustain her life along with her five years daughter in the expensive city Kathmandu as a refugee.

Another story, “The Third Stage” portrays how the established and popular film star Ranjit has been marginalized by the newcomer in Nepalese film industry. Postcolonial effect has been clearly seen in the story that the established actor Ranjit is too often imitating the acting of popular Indian actor Dilip Kumar. Similarly, in the story, “Chintamani’s Women,” a character Chintamani has obsession to the women one-sidedly. He has fantasies of having Manisha Koirala, an Indian actress, the Red Bag Girl and co-worker of his office Sushmita. Each of women he approaches resulted nothing.

Traditional concept of marriage has been changed and freedom and liberty after marriage can be sought in “Father, Daughter”. The major character Shova is not interested to her new marriage and rejects her doctor husband to marry her boyfriend cobbler's son. This is interesting because her act of defiance is out in the open, as is her subsequent ostracism. But in “A Servant in the City”, Upadhyay’s lack of subtlety (which is infrequent) makes another appearance. Even though the connection between servant and mistress is quite moving, the author overdoes the character of the beautiful, alcoholic mistress (mistress of a married businessman, and mistress to the naïve servant).

The title story, “The Royal Ghosts,” talks about the royal massacre in the palace that ultimately shocks the ordinary taxi driver Ganga and his brother Dharma. They do not believe it at all the incident that Dipendra had killed his parent, sister and brother along with other member of the palace. The homosexuality of Dharma and intense loneliness of Ganga become one of the new subject for Nepal. A kind of postcolonial issue has been observed in the story that Nepali Medias are silent when the incidents occur but the foreign and international media like CNN and BBC have become first to inform our own incident, that proves that there is inherent postcolonial impact is elsewhere in Nepalese society.

Post-colonial discourse is a kind o social act and it is always changeable according to context, time and space and in a historical position. For Homi K. Bhabha, “It is from this hybrid location of cultural values – the transnational as the transnational – that the postcolonial intellectual attempts to elaborate a historical and literary projects” (439).

Due to postcolonial affect, a kind of hybrid culture is formed. The Western impact and ideology widely prevail in our society. The Euro-centric norms and artistic values exist in our culture. The postcolonial language, culture and ideology are in a

way, a source to the once colonized and poor nation, because they generally impose their values and ideology to the culture like ours. Nepali society is being corrupted because of the value-laden with the powerful nations like America, China and India.

As the issues of Postcolonial at the hand demand, it is a theoretical tool and the researcher endeavors to relate the aspect of culture, society, women, representation and diasporas to analyze the text. In doing so, the researcher tries to show the oppression of West to the East and marginalized countries or the poor countries like ours, as the means of colonization by changing the mentality of the people. The thesis is divided into four chapters. The first chapter of this research is about the introduction of the research and the background of the author and his works. There is the brief discussion about the elements related to the postcolonial theory like representation, discourse that is inherently imposed in Nepalese society. The second chapter is about the methodology to prove this research as the hypothesis demands. Chapter three is all about textual analysis mainly focusing on the postcolonial views of Nepalese society. Finally the chapter four will conclude the explanation and arguments put forward in the preceding chapters.

II. Representation of Postcolonial Ideology and its Evaluation

Postcolonialism is one of prominent discourses, which shapes the distinction between the cultures of East and West. The postcolonial writers in English have attempted a rereading of cultural histories throughout the previously colonized countries such as reading a way to reconstruct indigenous literature. The pioneers of postcolonialism like Edward Said, Franz Fanon, Homi Bhabha among others concerned themselves with the social and cultural effect of colonization. They regarded the way in which the west paved its passage to the orient and the rest of the world as based on unfounded truths. They asserted in their discourses that no culture is better or worse than other culture and consequently they nullified the logic of the colonialists.

The postcoloniality in literature emerged after the publication of Edward Said's widely recognized boom, *Orientalism* in 1978 and it is the foundation work in the establishment of postcolonialism. Edward W. Said, in his work, *Orientalism* clarifies how the West politically, socially and culturally dominates the East through the means of postcolonial doctrine:

My contention is that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the West, which elided the Orient's differences with its weakness.....As a cultural apparatus Orientalism is all aggression, activity, judgment, will-to-truth, and knowledge (*Orientalism*, 201).

The distinctions between the East and West in terms of culture and representation are the major concerns to the postcolonial discourse. They misinterpret the culture in the East and try to impose their ideology in their culture. Said clarifies that:

My whole point about this system is that it is a misinterpretation of some Oriental essence – in which I do not for a moment believe -- but

that it operates as representations usually do, for a purpose, according to a tendency, in a specific historical, intellectual and even economic setting (273).

Amia Loomba in *Colonialism and Post-colonialism* says that literature has to represent the struggle, passion, pain and landscapes that lie close to the colonized people. In *Colonialist Criticism*, she makes a criticism against European colonization over Africa and Asia. She makes a suggestion to the African writers to write about African experience. She opines:

From the early days of colonization, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpret other lands, offering home audiences a way of thinking about exploration, western conquest, national velour, new colonial acquisitions. Travellers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar books such as the Bible or 'Pilgrims Progress'. Empires were of course as powerfully shaped by military conflict, the unprecedented displacement of peoples, and the quest for profits. (14)

Postcolonialism deals with the cultural identity matters of colonized societies: the dilemmas of developing a [national identity](#) after colonial rule; the ways in which writers articulate and celebrate cultural identity (often reclaiming it from and often maintaining strong connections with the coloniser); how a colonised people's knowledge served the colonizer's interests, and how the [subordinate people's](#) knowledge is generated and used; and the ways in which the colonist's literature justified colonialism via images of the colonized as a perpetually inferior person, society, and culture.

A single, definitive definition of postcolonial theory is controversial; writers have strongly criticized it as a concept embedded to identity politics and question the recent post-colonial focus on national identity. Without colonialism there would be no post-colonialism. Colonialism is about the dominance of a strong nation over another weaker one. The colonized nation embraces a set of religious beliefs incongruent and incompatible with those of the colonizer, and consequently, it is God's given duty of the colonizer to bring those stray people to the right path.

In postcolonial discourse, representation is associated with Foucault's concept of discourse as a 'system of representation'. Discourse forms knowledge and truth which are contextual, historical and subjective. Discursive practice cannot be objective which is also claimed by Said in his *Orientalism*. He takes the western perspective about the east as 'the other'. Orientalism has the base of western interests, ideologies and politics. This is exposed in what Said calls:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements of it, authorizing views about it describing it, by teaching it, settling it, ruling over it: in short, Orientalism is a western style for dominating, restructuring, and having authority over the Orient. (*Orientalism* 3)

Scholar Dr. Beerendra Pandey stresses on the Saidian notion of postcolonialism. In *Journey of Philosophy: A Cross-Disciplinary Inquiry*, Pandey adds:

The explosion of postcolonial literatures in recent times would be inconceivable without the Saidian notion of Orientalism, which exposes not only the centre's own positive self-image as being intersected by the negative margin in which it speaks about its universality but which also brings to the fore racism and sexism as intertwining the hegemonic

culture – tree of the centre, i.e. the west. The Sadian notion of Orientalism has, however, a fundamental flaw inasmuch as it predisposes itself to the determinacy of the split between the centre and the margin (48).

Journey and hegemony, a Greek term refers to 'rule' or 'leadership' initially referring to the dominance of one state within confederation. The theory is derived from its use in the writings of the Italian communist activist and philosopher Antonio Gramsci, who investigated why the ruling class was so successful in promoting its own interests in society, why the ruling class persuades other classes with their interests and motto in the society. Hegemony, then is understood as a 'domination by consent'. Bill Ashcroft, Gareth Giffiths and Hellen Tiffins in the book *Key Concepts in Post-colonial Studies* write:

Fundamentally, hegemony is the power of ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state apparatuses such as education and the media by which the ruling class's interest is presented as the common interest and thus comes to be taken for granted (116).

The culture plays the significant role in the formation of postcoloniality in the third world countries. Therefore, the concept of "otherness" is absolute term to merge the culture through the postcolonial ideology. The concept of producing a national or cultural literature is in most cases a concept foreign to the traditions of the colonized peoples, who (a) had no literature as it is conceived in the western traditions or in fact no literature or writing at all, and (b) did not see art as having the same function as constructing and defining cultural identity. On the other hand, it is a highly balkanized

sub-continent with little if any common identity and with many divergent sub-cultures. It is always a changed, a reclaimed but hybrid identity, which is created or called forth by the colonized's attempts to constitute and represent identity.

The term 'hybrid' is used above to refer the concept of hybridity, an important concept in postcolonial theory, referring to the integration (or mingling) of cultural signs and practices from the colonizing and the colonized cultures. Homi K. Bhabha presents culture and representation as the complex issue through his article in Greenblatt and Gunn's *Redrawing the Boundaries*:

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are the middle passage of slaver and indenture, the voyage out of the civilizing mission, the fraught accommodation of Third World migration to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third World. Culture is translational because such spatial histories of displacement - - now accompanied by the territorial ambitions of global media technologies -- make the question of how culture signifies, or what is signified by culture, a rather complex issue. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences -- literature, art, music, ritual, life, death -- and the social specificity of each of these productions of meaning as they circulate as signs within specific contextual locations and social systems of value. The transnational dimension of cultural transformation -- migration, diaspora, displacement, relocation --

makes the process of cultural translation a complex form of signification (438).

Postcolonialism is the unconscious changing of the culture. Zandra Kambysellis sees the culture of Orient is gradually eroded due to postcolonial mores and ideology. He says in the journal *English Mirror* that:

Postcolonialism introduces two sides to the issue of expansion and creates the two distinct parties of colonizer and colonized, or often, as the case may be, oppressor and oppressed. Post-colonial, as a term, refers to more than just a people adjusting to changes; it includes the relationship between the changed and the changer, the One and the Other, with these roles being continuously traded between the two sides, worn by one and then by the other. Within this very relationship, the unconscious assimilation that's at the heart of post-colonialism comes into being (114).

Some critic like Luke Strongman raises the issue of debate between the postcolonialism and post-Imperialism. He question in his article, "Post-Colonialism or Post-Imperialism?" in *Deep South Journal*:

It is the intention here to make the general suggestion that much of what has been perceived of as post-colonial both in its oppositional (post-independence colonies at the historical phase after colonialism) and complicit (occurring as a confluence of colonialism and modernity) forms is perhaps better understood as post-imperialism. (210).

Postcolonial criticism locates diversity in a history of the uneven representational and material relations between variously privileged people and places in the world. In Homi Bhabha's terms:

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of 'minorities' within the geopolitical divisions of east and west, north and south. They intervene in those ideological discourses of modernity that attempt to give a hegemonic 'normality' to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, people ("Postcolonial" 437).

Said, in his *The World, The Text and The Critic*, rightly observes, "Oriental texts come to inhabit a realm without development or powers one that exactly corresponds to be position of colony for European text and culture" (47).

Postcolonial nationality and nationalist representations are concerned to the issues of nationalism and national integration. Nationalist representations are sought in literary and other writings during the busy third stage of decolonization in the 1950s and 1960s. John McLeod, in his book *Beginning Postcolonialism*, states nations are like imagining phenomena:

Nations are not like trees or plants: they are not a naturally occurring phenomenon. Yet the nation has become one of the most important modes of social and political organization in the modern world and we perhaps assume that they are simply 'just there'. Most commentators agree that the idea of nation is Western in origin. It emerged with the growth of Western capitalism and industrialisation and was a foundation component of imperialist expansion it is almost second nature these says to map the world as a collection of different nations,

each separated from the other by a border. But borders between nations do not happen by accident (68).

There is division within the nation, which threaten the realization of its ideals. We shall consider how nationalist representation might contribute to the continued oppression of some groups within the national population who have not experienced liberation in the period of formal independences. McLeud again sees that the idea of nationalism and national unity fall in crisis:

It is true to say that for many commentators, the idea of the nation is rapidly becoming outdated. In a world of instant mass communication, multinational capitalism and global travel, the ideas of nation, nationalism and national identity seem increasingly anachronistic in an increasingly international world. Yet critics of myth of nation can often disregard too quickly some of the valuable resources it makes available to anti-colonial resistance (104).

In postcolonial discourse, representation is associated with Foucault's concept of discourse as a 'system of representation'. Discourse forms knowledge and truth which are contextual, historical and subjective. Discursive practice cannot be objective which is also claimed by Said in his *Orientalism*. He takes the western perspective about the east as 'the other'. Orientalism has the base of western interests, ideologies and politics. This is exposed in what Said calls:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient-dealing with it by making statements of it, authorizing views about it describing it, by teaching it, settling it, ruling over it: in short, Orientalism is a western style for dominating, restructuring, and having authority over the Orient (*Orientalism* 3).

Stuart Hall has defined 'representation' in his book, *Representation: Cultural Representations and Signifying Practices*, as a process by which members of a culture use language to produce meaning. Already, this definition carries the important premise that things – objects, people, and events in the world (Hall, 61). The Oxford dictionary defines representation primarily as presence or appearance. It can also be defined as the act of pleading or stating facts in order to influence or affect the action of others. Representation is influenced by culture and in much like same way has the capacity to shape culture and mould society's attitudes, values, perceptions and behaviors. It has been adopted by new historicists who use the meaning in regards to the symbolic construction of a particular society at a particular period of time. It is important to recognize that the ability of representation to do this may often be problematic, raising issues of authenticity and value. M.H. Abrams in *A Glossary of Literary terms* defines representation as:

Any text, on the other hand, is conceived as a discourse which, although it may seem to present, or reflect, an external reality, in fact consists of what are called representation – that is, verbal formations which are the “ideological products” or “cultural constructs” of the historical conditions specific to an era. New historicists often claim also that these cultural and ideological representations in texts serve mainly to reproduce, confirm and propagate the power-structures of domination and subordination which characterize a given society” (183).

Representation usually refers to as using one thing to stand for another. A key component of cultural studies, representation is embedded in the object of study (text) or its preferred framework (discourse). Meaning is connected with representation and they are better understood under specific social contexts. Said's *Orientalism* is a prime

example of how Western discourse formed stereotypical image of East to gain control and govern the orient. Through Western discursive practices, it tries to gain power over the orient which Foucault has suggested 'discourse as representation and is a form of power'.

Representation, in postcolonial studies is a much debated topic. In cultural studies it focuses on how the world is socially constructed and represented to and by us. But the cultural representations and meanings have certain materiality; they are embedded in sounds inscriptions, objects, books, magazines and television programs. They are produced, enacted, used and understood in specific social contexts. In contemporary postcolonial theory, 'representation' is closely related with Foucauldian concept of 'discourse as representation'. As in Foucauldian notion discourse is inseparable from power, representation also conjoins with power.

In every culture, language and society, representations play the significant role. Language is primary source of representation. In his book, *Representation: Cultural Representations and Signifying Practices*, Stuart Hall focuses on language as the form of representation, "Language is able to this because it operates as a *representational* system. In language, we use sign and symbol – whether they are sounds, written words, electronically produced images, musical notes, even objects – to stand for or represent to other people our concepts, ideas and feelings" (1). Hall further clarifies that during representing things and language, there is a process involved "system of representation, by which all sorts of objects, people and events are correlated with a set of concepts or mental representation which we carry around in our head" (17). He strongly stresses on the constructionist approach to representation through language:

Representation is the production of meaning through language. In representation, constructionist argues, we use signs, organized into

languages of different kinds, to communicate meaningfully with others. Languages can use signs to symbolize, stand for or reference objects, people and events in the so-called 'real' world. But they can also reference imaginary things and fantasy worlds or abstract ideas which are not in any obvious sense part of our material world (Hall, 28).

In semiotic approach, representation was understood on the basis of the way words functioned as signs within language. But, for a start, in a culture, meaning often depends on larger units of analysis – narratives statements, groups of images, whole discourses which operates across a variety of texts, areas of knowledge about a subject which have acquired widespread authority. Stuart Hall further elaborates the term:

Semiotics seemed to confine the process of representation to language, and to treat it as closed, rather static, system. Subsequent developments became more concerned with representation as a source for the production of social knowledge – a more open system, connected in more intimate ways with social practices and questions of power (42).

Foucault used the word 'representation' in a narrower sense that we are using it here, but he is considered to have contributed to a novel and significant general approach to the problems of representation.

There is the great debate between 'difference' and 'other' in postcolonial study. Stuart Hall has tried to address the debate. He adds:

The debate has come on the course of analyzing the racial representation. They are not mutually exclusive since they refer to very different levels of analysis – the linguistic, the social, the cultural and the psychic levels respectively. The questions of 'difference' have

come to the fore in cultural studies in recent decades and became addressed in different ways by different disciplines (“The Spectacle of Other”, Hall, 234).

The debate also occurs in the racial matters. Hall further justifies the concept, “popular representation of racial ‘difference’ during slavery tended to cluster around two main themes. First was the subordinate status and ‘innate’ laziness of blacks – ‘naturally’ born to, and fitted only for, servitude but, at the same time, stubbornly unwilling to layout in ways appropriate to their nature and profitable for their masters. (Hall, 244). There are inherent relation between representation, difference and power. The power, not only in terms of economic exploitation and physical coercion, but also in broader cultural or symbolic terms, including the power to represent someone or something in certain way – within a certain ‘reign of representation’. It includes the exercise of symbolic power through representational practices.

Representations sometime merge as the masculinity and femininity. Sean Nixon opines through the article “Exhibiting Masculinity” in *Representation: Cultural Representations and Signifying Practices* that “masculinity is characterized by aggression, competitiveness, emotional ineptitude and coldness, and dependent upon an overriding and exclusive emphasis on penetrative sex” (296). Relationally about masculinity – both in terms of relations between masculinities and in terms of the relations between masculinity and femininity – forces us to consider the power relation operating in and through there relations.

Representation of masculinity in contemporary Euro-American societies are presented through the advertisement, menswear, design and garments. Nixon adds:

The forging of there new versions of masculinity through the design codes of menswear, however, was also dependent upon the practices of representation to help fix there meanings around garments. This is

where the design and display technique used in menswear retailing come into play (334).

The location and the culture of certain political territory nourish the trend of postcolonial ideology. Location and culture arise the question for the identity of a person. In the introduction of his book, *Between Identity and Location: The Cultural Politics of Theory*, R. Radhakrishnan argues that the term 'between' plays the significant role in conceptualizing the term, he further clarifies:

My points is simply that all coordinates, despite, our attempts to find them in a spirit of positivist exactitude, are in fact "between": between identity and location, between living and thinking, between theory and practice, between theory as professional and academic expertise and thinking as existential and phenomenological orientation, between ontology as horizon and the ontic as our particular ways of inhabiting that horizon (xviii).

In his essay, "Postcoloniality and the Boundaries of Identity", R. Radhakrishnan says that 'postcoloniality' is itself a burden to the people of third world countries, but the first world mandates a seamless methodological universalism to legitimate its centrality the world over. He stresses that postcoloniality has the cultural affinity:

The articulation of postcoloniality has gone hand in hand with the development of cultural theory and studies. If anything, postcoloniality is being invested in as the cutting edge of cultural studies. Now what can this mean? Is this a legitimation or a depoliticization of postcoloniality as constituency? The important thing to notice here is the overall culturalists mode of operation: in other word, we are not talking about postcolonial economics, histories or politics (156).

The 'boundaries of identity' refers boundedness in plural form. The dominant paradigm of identity has been "the imagined community" of nationalism. To backtrack a little, the theme of spaces time is particularly appropriate I the context of peoples who have had colonialism forced on them. Before colonialism, these peoples lived in their own spaces with their own different senses of history. Raadhakrishan further argues that hybridity, postcoloniality and identity are merged together so as to form the postcolonial identity:

Whereas metropolitan hybridity is ensconced comfortably in the heartland of both national and transnational citizenship, postcolonial hybridity is in a frustrating search for constituency and a legitimate political identity. It is important to the postcolonial hybrid to compile a laborious "inventory of one's self" and, on the basis of that complex genealogical process, to produce her own version of hybridity and find political legitimacy for that version (Radhakrishan, 159).

When metropolitan hybridity begins to speak for postcolonial hybridity, it inevitably depoliticizes the latter and renders its rebellion virtually causeless. All hybridities are not equal, and furthermore hybridity does carry with it an ideological tacit nominal, qualifier, such as in *Western* or *European* hybridity. Occidental hybridity is the victim, but historically speaking, the victims are those groups of people who are striving for any kind of collective identity other than the forms of sovereignty prescribed by Western secularism. Metropolitan hybridity is underwritten by the stable regime of Western secular identity and the authenticity that goes with it, whereas postcolonial hybridity has no such guarantees: neither identity nor authenticity. And strange and outrageous as it may sound to secular ears, secularism is one of the chief obstacles on the postcolonial way of self-identification and self-authentication (Chatterjee, *Nationalist Thought*).

Feminism in postcolonialism is the one of the significant part; women are double colonized by men and patriarchal society. McLeod clarifies the term, “feminism is something which is anterior to postcolonialism this would be grossly incorrect. We should be clear that feminist work is a constitutive part of postcolonialism” (172). They are victimized by the colonizer and patriarchal society. Partha Chatterjee elaborates the complex relation between the women’s issues and nationalism. Radhakrishnan also conjure up the issues as “the conjuncture wherein the women’s question meets up with nationalism raises a number of fundamental questions about the very meaning of the term “politics”. (185). Kumkum Sangai and Sudesh Vaid in *Recasting Women: Essays in Colonial History* stress that the cause of feminist historiography toward the integrated domain of cultural history. They say that feminist historiography may be feminist without being, exclusively, women’s history, they go on to say that:

Such a historiography acknowledges that each aspect of reality is gendered, and is thus involved in questioning all that we think we know, in a sustained examination of analytical and epistemological apparatus, and in a dismantling of the ideological presuppositions of so called gender-neutral methodologies (187).

Radhakrishnan again seeks that women are victimized from the long period, as they are alluring to follow the footstep of men:

The result is a fundamental rupture, a form of basic cognitive dissidence, a radical collapse of representation. Unable to produce its own history in response to its inner sense of identity, nationalist ideology sets up women as victim and goddess simultaneously.

Women become the allegorical name for a specific historic failure: the

failure to coordinate the political or the ontological with the epistemological within an undivided agency (193).

The major concepts of *root* and *route* and *home* and *host* countries are significant in the diaspora studies. The diaspora communities imagine their idea of home. McLeod describes diaspora on the base of 'home' country:

'Home' is *imagined* in diaspora communities. The concept of 'home' often performs an important function in our lives. It can act as a valuable means of orientation by giving us a sense of our place in the world. It tells us where we originated from and where we belong. As an idea it stands for shelter, stability, security and comfort (210).

The diasporic communities intend to seek their identity through their culture, value, identity and nationalism. But they are confused themselves because they are alien to themselves. Radhakrishnan seeks diaspora in his life,

As a diasporic parent and intellectual who writes about the diaspora, I am transfixed and caught by an untenable and contradictory desire. I would like to represent the diaspora but only through questioning representation as such. And, I would rather be represented by diaspora since I am of it (232).

Radhakrishnan further states about the diaspora in terms of pedagogical point of view. In diaspora communities in *Western* metropolitans, they create their own hybrid culture imagining their native lands. Diaspora is related with history and it is full of problematic:

The diasporic situation drives home the fact with ruthless honesty that all identities are imagined and reactive or strategic. In other words, to echo Nietzsche somewhat, in a perspectival world that is structured in dominance, the values that we claim for our particular "ism" are

nothing but the naturalized effects of positions adopted in a conjuncture of conflict and resistance where we militarize ourselves to resist some dominant predatory other (241).

The term diaspora refers to any people or ethnic population who are forced or induced to leave their traditional homelands, the dispersal of such people, and the ensuing developments in their culture. Robin Cohen, in his book, *Global Diasporas: An Introduction* (UCL Press, 1997) describes diasporas as communities of people living together in one country who ‘acknowledge the “the old country” – a notion often buried deep in language, religion, custom or folklore – always has some claim on their loyalty and emotions.

In migrating from one country to another, migrants inevitably become involved in the process of setting up home in a new land. This can also add to the ways in which the concept of home is disturbed. McLeod again stresses:

The ways in which nationalist discourses attempt to construct ‘deep, horizontal comradeship’ by setting ‘norms and limits’ for the nation’s people. Although migrants may pass through the *political* borders of nations, crossing their frontiers and gaining entrance to new places, such ‘norms and limits’ can be used to exclude migrants from being accommodated inside the imaginative borders of the nation (212).

The concept of *home* for the diaspora communities, thus confines in their imagination only, though they seek their identity that is disturbed and confused. This is the common problem to the Asian and African migrants who are settled or try to settle in Western countries or America.

III. Postcolonial View of Nepalese Society in Samrat Upadhyay's Stories

Samrat Upadhyay has emerged as one of the leading figure of Nepalese writers writing in English. His first debut volume of short stories, *Arresting God in Kathmandu* was published in 2001; likewise another collection of stories, *The Royal Ghosts* was published in 2006. He was regarded as one of the genuine in writing straightforward story. He was impressed by the famous author of fiction William Trevor, Salman Rushdie etc.

Postcolonial discourses are scattered here and there in the stories of Samrat Upadhyay. Each of the stories are set in the backdrop of Kathmandu is the whole mental-set and ideological enclosing of the society existing specifically. The author indirectly explores the essence of postcolonial values. Despite the fact that Nepal had never come under any colonialist's grip, but it is inherently suppressed from the outside force of colonizers. There are several issues in our society that ultimately nourished the postcolonial trend in Nepal.

The issue of 'otherness' and 'self'; 'superior' and inferior and 'high class' and 'low class' are the distinctive terms to represent the post-colonialism in socio-cultural aspects of Nepalese society. As we go back to our past, our ancestors have taken part in the bloody combat with the colonizers and ultimately condensed in a agreement that reduced our geographical entity. Nepali society and its culture is undoubtedly impressed by some of the Western and Eastern ideology. The west and east concepts are widely practiced in Nepalese culture that makes easy to diagnose of postcolonialism in our culture.

The postcolonial discourse in Nepalese context, play a vital role in formation of hybrid culture, migration trend and adopting norms and values that are established in the arena Western nation which were once colonizers. Representing 'American

Wife' Jill, Upadhyay explores the inherent culture that ultimately renews the postcolonial aspect in Nepalese society. The statement, "My wife is back to Kathmandu" (34) reveals the link between postcolonial discourse and its positive aspects. Living in the super-power nation, the author recalls his homeland that represents his remembrances to nation. Deepak, a businessman, from a high class family in Kathmandu, falls in love with a foreigner, and decides to marry her despite his parent's constant pleas not to marry a foreigner. There is the example in a story, "Deepak Mishra's Secretary" that how foreigner absorbs our culture and makes it their profession. It's a kind of postcolonial impact in Nepali society. When Jill has visited Nepal, she has impressed by the old architecture, temple, stupas and traditional pictures on the temples and these all inspired her to be a painter. Her painting was very good indeed. Deepak remembers, "She had had her paintings exhibited in Kathmandu and Singapore and before she left him, Bombay, cities thriving artist communities" (38).

The Western culture and impression has long been set up in the minds of Deepak. He is accustomed to parties, disco and women as he learned from the American city Cleveland. Deepak's ex-wife Jill has come along with a man named Birendra, that irritates to him. He has no chance to talk to his ex-wife in the Annapurna Hotel. He said pointing to Birendra, "Excuse me, may I talk to my wife alone?" (49) The notions of postcolonial aspect of Nepalese society are often generated by the imported culture, fashion, language and lifestyle. The Euro-American trends in overall lifestyle of Nepali people are reflected the activities of the people. The transatlantic marriages are often come to end in a minimal dispute. Deepak Mishra and Jill has married to generate their affair but it comes to end because of Jill's extravagant attitudes. She expresses her feelings as; "I guess we should file for divorce [...] you know I wasn't happy" (39).

The author also presents the relation between boss and the secretary in the office. And the trouble begins when he has kissed his unattractive secretary Bandana-ji. She is emotionally attached to Deepak and wants to distract him from Jill and pulls his attention to her. She acts like a lover and starts to play with him:

“She came to him and sat on his lap, still holding the bag. “Deepak Mishra,” she whispered. Deepak put his hand on her back. There wasn’t enough flesh between each vertebra. He pulled her face towards him, kissed her on the lips, lightly, then with more force. His hand went to her breast, so small that he could scarcely feel them” (44).

Bandana-ji blames Deepak that he is always thinking his “American Wife” (44). Deepak shakes his head and says, “I’m going to leave now” (44). Bandana-ji is more skeptical to his American wife and it is almost intolerable to Deepak, but she tries to attract him; “I think of you all the time, Deepak Mishra, I can give you more than she will” (44). She says by filling her eyes with tears that Jill has gone back to her country. But Deepak puts his hand on her shoulder and says, “This shouldn’t have happened, you are my secretary” (45).

He cannot bear the situation that Bandana-ji has come to overtake Jill, so the next day he urges Bandana-ji to submit her resignation and she obeys it without any protest. But these are not sufficient to calm his mind, “His everyday life was so lacking in colour that he worried that something had happened to his brain” (53). A kind of terrible situation is faced by Deepak when he receives a package in his office where he discovers a pink sari. After work, he drives to Baghbazar where she used to stay to return the sari but she has not found in her apartment. She has already moved away. There is the representation of Nepal crazed foreigner like most of the Americans and Europeans. Searching for acceptance and satisfaction in life, affair of boss and secretary in an office and extramarital affair are the tools that are inspired

from western culture or the postcolonial culture. There is the tussle between Nepali and American women for their existence in life. Jill and Bandana-ji represent the reality of transnational women.

The issues of representation of Western and postcolonial impact in Nepalese culture are clearly seen in the title story, “The Royal Ghost”. The essence of the title seems extravagant and there is nothing mentioned about the Ghost. The author recalls the royal massacre from the abroad. The character Ganga is analyzing the massacre in the palace in his own way. Ganga, a taxi driver and other people are assembled in the tea shop and talk about the carnage in the palace. The international news channels like CNN and BBC are also nourishing the postcolonial seed in Nepal and challenging the Nepali society. People of Nepal are unknown about the great tragedy of Nepal, and the news channel of superpower nations are marketing our plight condition and sovereignty, “When they’d just learned on CNN that Crown Prince Dipendra had shot himself after wiping out his entire family last night inside the palace. Ganga didn’t dismiss royalty out of political conviction” (192).

Kind of postcolonial impacts are clearly seen in the concepts and mentality of Nepalese people. The tea-shop owner says, “How can we be sure that anything at all happened inside the palace? How do we know that this all isn’t just a rumor? It could be the prime minister’s conspiracy to upset and distract the country, then grab power. The other reproached him, saying that CNN never lied” (193). The people over the teashop have agreed that they should protect the royal palace from the exterior force. Here the exterior force means the power beyond the nation or the postcolonial power.

The sincere concerns about the issues of Nepal in international media which are run by the powerful nation as they are imposing our society in terms of postcolonial mores and ideology. The political developments as well as incidents of Nepal are the sincere concern to the foreigner. They want to sway their supremacy in

any means to the poor countries. A number of NGO and INGOs that are currently working in Nepal by using the donated money from the West are dominating Nepalese in several ways as if they are inspired from postcolonial norms. Ganga, a naïve taxi driver, recalls how he was dominated by the NGO workers when he drives them to Nagarkor for the picnic:

A year ago, he'd taken a group of NGO workers to Nagarkot for an office picnic. Towards the end of the day, his passengers had insisted that he wash their dirty dishes as part of the fare, and after arguing with them, he warned that he'd leave without them if they didn't stop their nonsense. When they didn't, he abruptly got into his taxi and drove away. He relinquished his fare, but the sense of satisfaction he experienced had been worth it (192).

The term homosexuality is a completely new issue in Nepal. Upadhyay brings such issues from Western culture and applies in Nepalese context. It is in a way contradiction to Nepalese society. Ganga believes that his brother Dharma has involved in homosexual acts. Ganga and Dharma once argue in that topic. Ganga blames his brother Dharma is a chhakka (homosexual guy). Ganga shouts to his brother, "Tell me, how long has this been going on?" (201). They start to fight each other. The struggle is great, Ganga grabs Dharma's collar and Dharma struggles to break free, as a result his sleeve of shirt have ripped and hung by a few threads. They again start to fight and kicked, punch and fall into the floor. Meanwhile the landlady knows the struggle and rebukes Ganga for beating up his brother. Ganga even blames Parmendra that he is a chhakka, but it makes him instantly irritated and burst into him, "Go ask them" (204). Homosexuality is basically very awkward and imported term, though, such kinds of practices are indirectly made, but the Western impact made it wide and public.

Nepalese society and culture are not free from the affinity of Indian culture and dominance. The people of Nepal are facing socio-cultural, economic and political dominance in several aspects into Nepalese society. The author presents such minute details in his story, “The Third Stage.” Shiva, the director, who is alluring his old time friend and popular actor Ranjit to come back to the movie again. But he is denying to come back. Ranjit simply laughs at the proposal of his old friend Shiva and says, “It is hard to pinpoint what are movies about. They’re so influenced by Indian movies you know, Bollywood. Yes, I guess you can call them musicals, but too often these days the story and dance is barely connected to the plot” (56). There was a Canadian who is involved in the movie project, and more attached to the Hindu religion and its ideology. The Canadian surprisingly says about the stages of Hindu’s life:

What are they now? The Bachelor, the householder, the Retiree, and the Ascetic? Right now, you must be the Retiree, withdrawing from material life. In the years to come, you’ll turn into the Ascetic, am I correct? Renouncing all physical existence and merging into the oneness of God? I find it fascination (57).

That represents how a foreign appreciates our culture, such foreign concern to our culture and religion show that there are enough seeds of postcolonial ideology in Nepali society.

The Western impacts are seen in various aspects in Nepalese society such as culture, media and lifestyle. The showy nature of Chanda, Ranjit’s daughter does not liked by him, but she boastfully shows the power of wealth:

She drove her red Mercedes everywhere, even to the shop down the street. For every wedding party she attended, she wore a different diamond necklace, and she made frivolous shopping trips to Singapore

and Abu Dhabi, and then invited her friend to see what she's brought – designer clothes, costly toys for her ten-year old son, Akhil (57).

There is the impact of post-colonialism in our own tradition also. The Nepalese culture is slightly impressed from the Indian culture. In the Nepalese movie also, there is the impact of Indian tradition. Here are some lines that show the impacts of Indian movies:

They joined Chanda and Kamala in the living room for tea, and Chanda turned on the television. An old Hindi movie, *Madhumati* was showing on Zee TV. It was featured the legendary Indian actors Dilip Kumar and Vijayanthimala. Dilip Kumar, with his large, intoxicating eyes and brooding good looks, walked through a forest, singing, “*Suhana safar aur yeh mausam hansī*” (The journey is pleasant, The weather gay. Somewhere, I'm afraid, I'll lose my way) (69).

The actor Ranjit is inspired from the famous Bollywood actors. He has regular habits of watching Indian movies, “He used to frequent the cinema halls to study veteran actors like Dilip Kumar and Raj Kapoor, and in the dark of the theatre he always imagined himself up there on the big screen, delivering the pithy dialogue or expressing complex emotion through one raised eyebrow” (77).

There are the representation of Western development and infrastructure, which are widely adapted in the story. Chanda's husband, Bimal is a businessman who makes the western-like building in Kathmandu, “Bimal's business of designing and building western-style condominiums in Kathmandu was skyrocketing: the three complexes he'd built had filled up instantly, and now he was building five more” (57).

The erotic trend has been entered in the Nepalese cinema; it is undoubtedly the Western and postcolonial trend. Ranjit does not like such erotic and bed scene in the movie he is playing but Diwakar is insisting such scene. A slight discuss is ensued

between Ranjit and Diwakar for that scene. Diwakar is planning bed scene of Mukesh and Priyanka but Ranjit is slightly opposed to it and he says by laughing, “It’ll be a sexy movie, eh, Diwakarji? So what’s an old man like me doing in a film like this” (70)?

The current trend of migration into foreign nations for the work and study arise the broad concept of displacement, homelessness, illusion and loneliness. The people of once colonized and non-colonized nation are enticed to work and study in the developed countries of the West. McLeod supports this hypothesis, “Others arrived to study, or to escape political and economic difficulties into their native lands. Some followed family member who migrated before them” (206). Such kind of migration to the West from the East can boast a wide variety of diaspora communities in the West. Upadhyay often makes a kind of balance between his *home* and *host* countries. Being settled in the *host* country, or from *root* to *route*, he takes concern what happened in his *home* country, i.e. Nepal. The diaspora issues in Nepalese context are the major concern to the present time. More than a million of Nepalese people are migrated into abroad, Western countries and America. They form their society into an alien land and take serious concern about the issues of Nepal.

By collecting the sources from socio-cultural, political and economic sectors, the author presents the story where Rajani and Pramod are suffering from the extreme poverty. They have difficulties to pay back the next months room rent. Rajani ‘became nervous, “Hare Shiva, how are we going to pay the next month’s rent?”’ (1) Pramod, a good, considerate husband and a father of a child has been fired from the job, just because he has not acquainted with the modern office mate *computer*. The finance company simply says to Pramod, “The Company doesn’t have enough money” (1). Pramod decides to see Shambhu-da the next day who is the distant cousin of Rajani and he referred Rajani as his favourite sister. Shambhu-da knows

several bureaucrats and helps several relatives to find out the jobs. Pramod follows Shambhu-da for about two months but there are nothing more than the sugary words of him. Later Rajani comes up with the idea of selling their land in south and finance a shop either general store or stationary. But Pramod did not like that ideas also and says, "I'm not going to become a shopkeeper at this stage in my life" (7).

The extra-marital affairs are common in the Western but it is considered as the sinful deed in Orient culture. In the context of Nepalese society it is considered as the harmful that sometime destroy one's entire marital life. One day Pramod comes to contact with a housemaid woman who is selling peanut in the City Park. She talks with him friendly and offers him to go her room to have tea, the woman makes tea and gives him and they both start to sip the tea in silence. But soon "Pramod felt drowsy and lay on the bed" (12). She has mixed something in tea. He has looked like intoxicated as if she was just finished the whisky. Pramod feels that "she moved beside him, took his hand, and place it on her breast" (12). He has sensed something such as a moment she begins to talk to him in the park. He makes love to her in semi-unconscious manner without any passion.

The issues of personal agony, depression, alienation and displacement are found in another story, "A Servant in the City". Upadhyay tries to seek the liberation as he found in the United States. This story can be modeled as American story. Upadhyay wrote this story to represent American culture and society through the Nepalese characters. The concept of *route* and *root* are clearly portrayed in the story. The author is writing from the host country to represent his home countries. The servant Jeevan knows that his Laxmi Memsab has confronted with her lover. Laxmi Memsab is pleading with Raju Sab to divorce his wife but he says, "Mona refuses to grant me a divorce, Laxmi" (173). Because of the indecisiveness of Raju Sab, Laxmi Memsab has forced to live in alcoholic life and slightly attached to the servant Jeevan.

She has interested about the personal life of the servant and insisting him to get married, but he says that he was poor to get married, and then she replies, The alcoholic state of Laxmi Memsab has seemed very melancholic. She can not stay without a peg or two of whisky. Such kind of alcoholic state has taken from the Western impact. She reveals her obligation of drinking whisky; “If I don’t drink a peg or two, I’ll get mad, what’s wrong with Raju? Why doesn’t he come?” (178)

The author presents the Jeevan like a African slave in Western countries. Jeevan is presented as the postcolonial icon in Nepalese society. He relinquishes his night’s sleep and guards her when his madam encounters the nightmare, “Please Jeevan can you sleep in my room tonight? I beg you. You could sleep right here on floor” (185). When she offers him to sleep together, he cannot show his masculinity and suppresses his inner sexual desire because he is just a servant.

Despite their closeness, Laxmi Memsab has great space for her Raju in her heart. When the servant says that Raju Sab is lying, she has instantly irritated and reminded him that he is just a servant; “Who are you to question me like that? You think you’ve become such an important person? Don’t forget, you’re still a servant in this house” (188). That made the servant disappointed and he became gloomy. But later in the evening Laxmi Memsab felt sorry to him and said, “I shouldn’t have blown up at you, Jeevan. Are you still angry at me? (189).

As they approach near and near, the servant forgot his village and even his sick mother and clings to the misery of his Memsab. Within Nepalese society and culture, we can find the condition of displacement, rootlessness and alienation. These are the issues of postcolonial element in Nepalese society. The servant can be compared as the African Negro taken to Europe and America who ultimately settle there forming a diaspora community. Upadhyay elaborates such detail in his stories.

By showing the dream of Nepalese people to be in U.S. and other developed Western countries, Upadhyay portrays the journey from the *root* to *route* or from *home* country to the *host* country. A number of Nepalese people are migrating to the foreign nation to seek their better future and eventually settled there by changing their mentality.

The story, “This World” is the appropriate one to pinpoint the postcolonial elements in Nepalese society. Nepalese people are eager to live and work in the United States. Jaya and Kanti meet in a wedding party in New Jersey and she knows the bridegroom, she is taking course in economics at New York University with him. Kanti hears that it is an arrange marriage and bride’s parents have given their daughter to the old professor in order to get their green card.

The man Jaya was tall and handsome like a European with two strains of white hairs growing out of each in perfect symmetry. As they introduced, he instantly said, “Yes, yes, I am a Nepali” (139). As they eat food over the corner and at the same time, Jaya says in humorous manner, “Yes, you and I are going to be lover” (140). That arouses laugh to Kanti but she is attached to him in her own way. He brings the wine and she drinks it amidst the deep conversation:

She could not remember how many glasses of wine she’s had, but it didn’t matter. She told him how alienated she felt in Kathmandu, how, when she went there two years before, she was like a stranger. She liked the sound of the words and repeated them: “I was restless ghost in my own country.” He put his arm around her and said, “Poor baby”, and she thought – her mind floating with wine – He is like me. (140)

The American sexual mores is a bit intimidating to the diaspora communities. Kanti has indulged in the sexual pleasure as she studies in U.S. “She already had two boyfriends, one was German guy and another was a Midwesterner from Ohio and she

had sex with both of them but not with sufficient passion. In fact she had a feeling her German boyfriend got bored because she didn't show enough excitement while making love" (142).

The love affair between Jaya and Kanti is continued even in the city Kathmandu. They really represent the western style of love. On his return from America, Jaya meets Kanti and stays in a hotel. Kanti stands by the window and imagines the city of Kathmandu like the city of New York: "She could imagine the city of Kathmandu like New York, covered with snow, cars coming to the standstill, the Queen Pond frozen, the ice on top reflecting the light that burned at its periphery all night" (144). When she is in America, her native land comes into her mind frequently but when she returns to Nepal, the dust and changing atmosphere of Nepal despises her. She lives in two worlds; "I live in two worlds, she thought, perched halfway between them. In her restlessness she applied for the master's program at New York University and was accepted" (147).

Both Jaya and Kanti are lived in two world, the nostalgia of two worlds prevail in their hearts. They cannot become happy. In a way, we can say that they are isolated from the both world. Jaya has also planned to go Africa or Europe to continue his study. The relation between them fall in peril when Kanti finds Jaya kissing a woman wearing gaudy make up and a skirt that revealed her thighs. Kanti makes distance with her lover Jaya and locks herself in her room. To erase the memory of Jaya, Kanti spends two weeks in India and visits Taj Mahal in Agra and heads for Bombay where her friend Sushmita has lived.

Kanti's mother is serious about her marriage but Kanti insists that she would have to go America again to do her Ph. D. in Economics. A Bramhin guy, newly educated from UK has come to see her. They have talked about the experience of

living in different world. Prakash tells her about his experience in England and Kanti then “understood what it meant to live in two different worlds” (155).

Cross-cultural ideology and its impacts are seen in Upadhyay’s stories. Kanti is accustomed in sex prior to marriage that is why, she has no interest in marriage and her mother knows it very well. But she rebukes her when she indirectly rejects the good man Prakash: “This is not America, you know, where you sleep together before marriage” (156). Prakash understands that she has affair with Jaya but he doesn’t mind, and reveal that he is also in love with a girl from Kenya, "Her name was Sandy. She was from Kenya, she was as beautiful as you are, Kanti. But she went to Kenya and never came back" (160). When Kanti said that it is of her family obligation, Prakash replies that she does not want to marry him because of different culture. Upadhyay clears that cross-cultural societies often have problems to make it clear. Nepalese diasporic society faces the cultural crisis that ultimately ruins one’s desires. It is a kind of society that is formed in the foreign land by the group of people with same cultural values and that represents their national identity in foreign land. The people who live in the *host* country neither assimilate the culture of that country nor completely forget the culture of their *home* country. Same things happen to Kanti and Jaya. Kanti still has frail memory of Jaya when Prakash approaches with her to marry, she becomes indecisiveness and can not assimilate the cultural values of Nepal and decides to go back to America. Kanti one day is ready to leave for North Carolina. As she tries to call Jaya, the one servant says that he has left the country. The servant does not know exactly where he has gone but says, “India perhaps? May be America” (163). To say precisely, a person who is torn apart in cultural crisis is migrated and accustomed to live in a diasporic society in another country.

Identity crisis is one of the major issues that Upadhyay raises in his stories. Such kind of crisis within Nepalese society is one of the major challenges that Nepali

should face. Identity crisis in relation to postcolonial issue can be compared how the Black people in American called as Negro. Postcolonial search for identity in the third world is beset primarily with the problem of location. There is the concept of 'centre' and 'periphery'. Kathmandu city is presented as the 'centre' where the identity of naïve college girl has been collapsed in the story "The Room Next Door".

The story nourishes the cultural mores regarding matters such as alcoholism and children conceive out of wedlock. The only daughter of the couple falls in love when she is reading in Kathmandu. Aunt Shakuntala is proud of her daughter because of her dutifulness, genuineness and extraordinary manner. However, she is worried about her daughter every time. But some days later Mohandas has received a call from Kathmandu, and he knows the fact that Shanti is pregnant of four month by a college boy whose whereabouts are unknown, "The boy had promised to marry her, but he'd gone away" (106).

The identity of whole family is ruined because of the deeds of Shanti. Mohandas brings her from Kathmandu and keeps her in a room of the house. Mohandas says that Shanti needs a husband so they arrange a small marriage ceremony and ties Shanti and Lamfu in a wedlock. Without any protest Shanti agrees to marry Lamfu to legitimize the baby. Then Mohandas consoles Aunt Shakuntala, "The Problem is solved, she's your daughter, and that child is your grandson" (116).

Similarly a servant's identity is overshadowed in the story "A Great Man's House". Ram Mohan is always caring his master because he is all time sick old man. This story portrays how a good saint falls apart in the material world and involved in woman and sex. The identity of both master and servant become peril, the religious prestige of the master who often lectured people to be give up the material desire is ruined after he marriages a woman half of his age.

The master is regarded well by the society, the servant hears the some good remarks, “Kailash-ji is a good saint, a truly benevolent” (169) and some praise him as “enlightened being” (169). The servant remembers how his master degraded from his sacred identity. There is contradiction between the spirituality and his material carvings, even though; he runs one of the prosperous hotels in the city. He is widely appreciated among the people. Whatever he opines publicly about materialism, he seems lusty as he requests his servant to get married, “Our physical needs are important. We can’t deny them, no matter how old we get” (171). The servant recalls that one day his master is delivering speech on the importance of soul rather than materialistic world, Nani Memsahab has also presented in the session wearing the black sari. Whatever the master says, he is in love with that woman but acts as one of the great saint in the society. She regularly comes to the session on Saturdays and becomes the part of that family and helps the servant to cook in the kitchen.

Nani Memsahab one night does not go to her house and stay at the house with the master in his bed room. It indicates the romance behind the curtain of the saint, so-called spiritual leader.

One night, she did not go home after spending the day. She went into my master’s bed room, bolted the door, and stayed all night. That night I did not go to the small outhouse in the garden assigned to me but used my master’s bathroom. Although I listened intently, I couldn’t hear any noise coming from his bed room. Soon I was ashamed and hurried back to my room (174).

They get married soon and Nani Memsahab gets the entire authority of home. Everything is changed after the marriage. She starts calling the servant as Ramey instead of Ram Mohan.

The servant hears the rumour from the master's cousin, "She's behaving like a prostitute, Ram Mohan. He should never have married her" (187). The rumour has then proved when she has started to bring different kind of man with her at night, a casino manager, an accountant of a travel agency, a Kuire journalist, and people much older than her and series of men the servant cannot remember. When she brings Kuire, her mother argues with her in closed door, and the servant hears them throwing things each other. "Her mother called her a whore and Nani was retorted that her mother was the one who had made her that way" (188).

Such kind of crisis can be seen in the story "A refuge". Nepalese people especially from the rural village has long been suffered from the Maoist problem in our country. Upadhyay expresses his sincere regard, sympathy and consolation to a woman who is fallen in crisis of her life. A young woman with a small daughter is facing severe crisis regarding her liberty and identity.

Kabita is a young woman who has fled from her village whose husband is killed by the Maoist. Pitamber lives in Kathmandu wants to search and rescue her as he is informed by his friend Jaykantha in a letter, "They killed him in front of her, Pitamber, can you imagine what that must have been like?" (2). It is the barbaric killing of the school teacher. She is almost unconscious and dumbfounded. Pitamber has imagined what has happened to her. Kabita has sought her identity in the midst of Kathmandu valley.

As she flees from her village, she takes shelter in Kathmandu with fragile economic condition. Pitamber is on search of her and one day he finds some information about her from her distant relative, a saint, "What can we do? God creates, God destroys. We can only sing his praises" (5). Finally Pitamber finds the flat where she has lived and goes to meet her after the work. He finds the grieves covered in her life. She tells him that she has job in a gift shop but the owner has

compelled her to quit it because of her daughter, she is preparing to return of her village but worry about the terror over there, “I have thought returning to my village, but those men are still there” (7). Pitamber offers her shelter in his home until she finds the job, but she is reluctant and says, “I couldn’t burden you like that” (7). He forces her to move to his flat and live with his family. Pitamber’s wife Shailaja is positive on her husband’s generosity. But his son Sumit is skeptical to Kabita and her daughter Priya.

The story shows how women have suffered physically, mentally and socially and their identities are suppressed by the society. People have not any kind of sympathy to the person who is torn by the conflict in the nation. The woman is always seeking her identity in the midst of the cruel society of Kathmandu. She is suffered from the son of Pitamber. When Sumit shows rude behavior to his father, he had shouted his son and asked whether he wanted to be a hoodlum and fight with everyone. But Sumit treats more violently to his father, “No, I don’t want to be a hoodlum. Anyway, who are you to speak? You’re the one who brought a second wife in our home” (20). Everyone become surprised because of the manner of Sumit. Shailaja has looked sharply at Sumit and then Kabita. Pitamber pinches his left ear and warns him, “Say that again” (20). But Sumit fills with rage and shouts, “Why don’t you and Kabita auntie go live somewhere else?” (20). Pitamber cannot control himself in that time, he makes his fist tighten and starts to hit his son’s head and after then he lies down the taxi seat. The basket of puja falls aside. Sumit becomes unconscious. Shailaja gasps something like “What? What?” and Kabita pressed her hand to her mouth. Pitamber shock his son and said, “Sumit, Sumit?” (20). Sumit had taken into hospital and after sometime in emergency, they’d back at home.

Feminism is the constitutive part and anterior to the postcolonial ideology and norms. They are mentally double colonized by oppressor and patriarchal society. In

Nepal, women are treated as the women treated in postcolonial countries of Asia, Europe and America. Feminist critics have pointed out that postcolonialism can appear a male-centred field. Women's issues are marginalized and kept aside. The cases of marginalization and male domination upon female are the major issues that support postcolonialism in Nepal. Upadhyay's stories are often explored the suppression of women from various sector and such kind of suppressions are similar to the suppression in the postcolonial countries. There is the example how women are confined in the family restriction and tradition. In the story, "The Limping Bride", Hiralal and Rammaya often try to control their son Moti who has indulged in drinking alcohol. Women are also responsible to distract their son, the same thing happens in the story, when the father tries to give punish to his son, the mother defends, "Don't dare to hit our son, you hit him again, and I will leave you" (57-58). She shows her excessive love to her son despite the fact that he is out of the track. The drunkenness of the Moti makes her mother depressed and day by day she becomes sad and sick. Within few weeks of sickness with fever and headache, she dies and doctor later diagnoses it as "meningitis" (59).

Marriage is the major part of society to generate the social value. Moti agrees to marry after constant pressure from his father after the death of his mother by seeing the girl named Rukmini and talking with her in alone. Women in Nepalese society are very still and silence and consider their husbands as the God and obeyed whatever they would say. They are suffered severely before and after marriage. Before marriage, they are given tortures to follow the footsteps and after the marriage they are suffered from their husbands. Moti finally marries Rukmini, she is beautiful and clever but her leg is limp. Hiralal thinks that Moti has already noticed her leg is limp, but he does not notice that. On the very first night, Moti has noticed her limp and left his bride. Suppression, agony and crying are initiated from the first night of her

wedding. It was the mistake of Hiralal that he didn't tell the reality to his son. But he consoles her, "He'll accept it. He's lucky to have someone like you" (69).

A kind of tussle between the father and son has started, Moti blames his father that he is responsible for everything. The naïve girl is torn in agony and suppression. This is all happening in Nepal. The son in drunken state says to his father whatever came in his mind, "Bastard, betrayer, she is your wife now, why don't you take her as your wife?" (69). Moti's cheeks are wet by tears and he takes a swig of raksi in every now and then and shouts loudly across his friend in the way, "My wife is langadi" (70).

Hiralal finds similarities between Rammaya and Rukmini who sees Rukmini combing her hair exactly the same way as Rammaya used to do. Hiralal once considers his daughter-in-law as the reincarnation of his dead wife; "He knew that Rammaya would have liked her, the way her soft voice sounded, the way her eyes gently took in the surroundings, the way she moved gracefully around the house even with her limp" (72).

Hiralal has psychological passion and sexual feelings to his daughter-in-law. It was like the Freud's psychoanalysis.

A tremendous feeling of guilt washed over him. He could smell Rukmini in the kitchen, the faint whiff of onions and body oil. He went to Moti's room and turned on the light. Rukmini'd dhoti lay on the bed, crumpled, part of it spilling to the floor. Hiralal knelt down and smelled it. Yes, it had her smell. He pulled the dhoti to his face and rubbed it against his cheeks" (75).

The inherent sexual intention of Hiralal leads him to persuade his daughter-in-law to visit the new place. He borrows the car from his boss Chaudhari Saheb, she is enquiring where they are going to visit and Hiralal says in exciting manner, "You tell

me. It's your day. I borrowed the car especially for you." (78). They reach in the outskirts of Swayambhu and start to climb the step of Swayambhunath Temple by talking each other happily and seeing the activities of monkeys and finally reach in the top. In the meantime, Rukmini says in bold manner, "Tell me, how was your wife like?" (79). The inner sexual willingness is hidden inside Hiralal's heart. He does not know what to say and becomes surprised from her bold manner. Rukmini knows his inner feelings and makes him happy by letting him to fulfill his desire.

A kind of shame spreads in his body and he is humiliated what has happened. He thinks that sooner and later Moti senses what has happened between his wife and his father. It makes him troublesome and anxious. He cannot think anymore.

Upadhyay tactfully presents the postcolonial feminism in Nepalese society by portraying the contemporary society of Nepal. The female characters in the story are undoubtedly suffering from the patriarchal society.

The obsessions of women in the mind of men are also the issues dealing with postcolonial feminism in Nepalese society. Women are kept in the fantasies of men, and they are considered as the character to take part in the plot made by the men. Upadhyay traces such kind of feministic approach in his story, "Chintamani's Women" where the character Chintamani fantasizes about women and starts daydreaming. He has stopped approaching to girls after the repeated failure attempts at attracting a girl friend, then he has resigned himself to day dreaming about good-looking women. The day dreaming of Chintamani is fantastic. He even imagines the famous bollywood celebrity Manisha Koirala comes to his bed, "Too often he found himself fantasizing about an Indian actress Manisha Koirala – he saw himself in a hotel room with her languishing on the bed, running his fingers through her dark wavy hair" (126).

Chintamani has little interest on his colleague Sushmita who supports him in every way. Chintamani and Sushmita spend their breaktime together and drink tea at the downstairs teashop. After work, they return together and separates in the way in Ranipokhari. Sushmita likes Chintamani and she probably wants to marry him and meet his Buwaba and often queries with Chintamani to make time to meet his father, “When will I ever get to meet Buwaba? You always say you’ll bring me home with you soon but you never do. I’ll probably never get to meet him” (128). Though, Chintamani does not like Sushmita much, but his inner spirit likes her somehow:

Thought Chintamani wasn’t attracted to her, he didn’t always mind spending time with her. Sushmita was quite intelligent, that much he had gathered quickly. He liked to listen to her argue with their colleagues about politics, discuss books, or explain the latest technological development in America or Japan” (129)

Chintamani is very passionate to good looking and beautiful girls. The unknown girl who usually comes in the evening probably from her work, Chintamani likes her.

One day Chintamani calls Sushmita at home and she arrives at 6 o’clock in the evening. Chintamani prepares dinner with goat meat. Buwaba talks about marriage issues several times with Sushmita, he complains to her, “I have been begging him to get married, but he doesn’t listen” (136). He even asks her whether she is married or not and when she says not, he asks the cause and she says that she does not know it, then he happily says, “He’s not married, you’re not married” (136). They talk more about such issues and Sushmita enquires Buwaba about his health. Finally Buwaba says loudly from the kitchen, “I want to meet your mother” (137). But she protests, “May be one day I can bring her here” (137).

Chintamani is unaware that Sushmita is in love with him but she does not tell him about that. He goes to drop her up to her home; they walk most time in silence. When Chintamani lets out a big sigh, Sushmita utters, “Sounds like a huge load off your shoulders” (137). Women are considered as the playmates, their feelings are not seriously taken, and they are often mistreated. The rate of such issues are even higher in Nepalese society. The relation between Chintamani and Sushmita become overshadowed because of the statement produced by Chintamani.

Chintamani is a different kind of man. When he sees beautiful girl he cannot control himself. Such things happen to him when he sees the Red Bag Girl:

His heart beat quickened, his palms were sweaty, but he was determined to make a move. The Red Bag Girl seemed to be engrossed in her reading, and she ate her potatoes without glancing at them. At one point she lifted the magazine a little, and he noticed that it was a film magazine. Manisha was on the cover – her arms crossed over her bare shoulders, her hair blown by the wind (140).

When they approach, Chintamani instantly talks about Manisha Koirala that ultimately disappoints her. Every time their growing relationship fails from such talks. Once he offers her to go to watch the movie at Kumari Hall where the picture of Manisha Koirala is performing. That annoys her and she requests him, “It’s not what you think. Just because a man reads magazines doesn’t mean anything” (145). She questions him in irritation mood, “You have some kind of silly crush on her, don’t you? Tell me the truth (145).

Women are sometime suffered from coward attitude of men, in Nepalese context, women are considered as sentimentally sensible and tender, and the men have to understand their sensibility. Sushmita is approaching very eagerly to Chintamani but he has failed to read the inner feelings of her heart but accustoms to compare her

physical appearance with that of Manisha. Even in the office, Chintamani supposes Prabhakar as her boyfriend and harshly comments, “Your Prabhakar is waiting for you” (146). It makes severe hurt to her but she somehow manages it and sighs, “He’s such a handsome man. I should take a picture of him with my new camera and send it to a magazine” (146).

Women can revolt for the sake of their liberation; the liberty is one of the parts of postcolonial feminism. Upadhyay seeks the liberty of Nepalese women through his story, “Father, Daughter”. The trend of traditional marriage system, arrange marriage in Nepalese society has been changed because several faults in it. Shivaram has astonished when his daughter Shova leaves her new husband within one month of their marriage. Rajiv is a good man with good family with plenty of property; Shova returns to her home leaving her husband at home by carrying a suitcase in her hand and refuses to tell the cause. Shivaram talks to his son-in-law Rajiv about the issues and he says being serious, “I think she was just unhappy with me, I wish I knew more” (147). He further clarified to his father; “I reminded Shova that I was about to buy a house and we’d soon move out here and she wouldn’t have to listen to them anymore but it turned out my parents weren’t the problem – I was” (148). When Shivaram has asked Shova about the cause, she angrily says, “What do you want me to do, then? You want me to go back that loveless marriage and be unhappy all my life?” (150)

Sometime women are against women and that is the misfortune to the growth of feminism and women’s progress especially in the country like Nepal. Rajiv’s mother is saying critically to Shivaram when he last visited there; “We have cared our son’s wishes then, but now we’re standing firm. There’s no question of going back – this marriage is over” (150-51). Shova is in love with the cobbler son Mukti before marriage. Shivaram remembers the day when his head is lowered due to shame.

Rajiv visits his father-in-law in his office and he requested him to persuade Shova, “Rajiv Babu, talk to shova, she’s your wife. Problems come up in all marriages. In your case, this happened early, and maybe it means that the rest of your lives together will be happy” (157). Rajiv agrees to pay his last visit to persuade Shova. She has locked herself inside the room and has not eaten anything since morning. When her mother is insisting to open the door, she says in threatening voice, “I have decided I am going to leave this house. I was just on the phone with my friend Bimala. I’m going to move in with her” (158). By the evening Rajiv has arrived, When Shivaram forcefully tries to open the door by pushing his shoulder against the door, Rajiv Babu raises his hands and warn, “Enough! What is this, a circus? I’ve had enough. I understand now” (159).

The western trends of marriage are practiced in Nepal. One can transfer husband and wife within a couple of months of marriage. Women from the urban communities of Nepal are seemed bold and sought their identity. Later Shova reveals with his father; “Mukti and I want to get married” (164). The marriage is bound to happen soon, Urmila, Shivaram’s wife, has responded Rajit Babu who is going to marry another woman with an invitation to Shova’s marriage. Mukti’s parents object Shova as their daughter-in-law saying that she has already been someone’s wife, but Mukti does not care about it and continue the wedding process. The wedding environment is really beautiful:

Colorful ribbons had been strung across the place in celebration of the wedding. A few women carrying baskets entered and exited the house through a side door, and at around eight –thirty, Mukti emerged from the front door. He had a small goatee now, and wore a leather jacket and carried a helmet, and zoomed off. That man would be Shova’s

husband tomorrow and everyone would have ammunition for a lifetime of taunts and putdowns (168).

The identity of women in Nepalese society seems pathetic, but they are guided by the ideology of postcolonial concept of feminism. To say precisely, women's issues in Nepalese society are guided by the oppression and patriarchal ideologies. But the Western impact regarding feminism and women's issues comes to front to Nepalese women especially in fashion and modernization. The glimpses of Western women are seen in the stories of Samrat Upadhyay in terms of fashion, lifestyle and sex. Such behaviours are also practiced in the postcolonial countries and its impacts are seen in Nepalese society.

Upadhyay presents socio-cultural aspects of Nepalese society from the different perspective. There are several issues in Nepalese society that nourish the postcolonialism. The issues of woman, representation, diasporas and identity crisis are subjugated in Nepalese culture. The western impacts, hybridization and hegemony are the concerned matters that take place in Nepalese society. The old cultural values, notion and concepts are changing into new forms. The culture and tradition of colonizers have been practiced here. Nepalese society is being come to the form of postcolonial aspect in terms of language, i.e. the English language and several international institutions influence in Nepalese culture.

The author portrays the minute details of Nepalese culture, society and its crisis so as to make it internationalization. When something is acquainted to the outer world there may be the chances of invasion in terms of religion, culture and tradition. The expansion of Christianity and its ideology by the Westerners is one of the major developments in postcolonialism. The society of Nepal is certainly hybrid due to the postcolonial perspectives. Upadhyay makes it clear that Nepalese society has changed from old traditional patterns to post-modern age and there is the great impact

in socio-culture, economic and tradition of third world postcolonial countries. Indian impact of Nepalese film industry in the story, “The Third Stage” and the compare and contrast of Kathmandu valley to the American metropolis like New York in “This World” shows the postcolonial view of Nepalese society in Upadhyay’s stories. In addition, extravagant attitudes of men and women in Nepalese society, such as Nani Memsahab in “The Great Man’s House”, Laxmi Memsahab in “A Servant in the City” and Deepak Mishra and Bandana-ji in “Deepak Mishra’s Secretary” are guided from the postcolonial mores and ideology, in a way, they represent the postcolonial men and women in Nepalese society and these stories show postcolonial view in Nepalese society.

To say precisely, postcolonial ideology is deep rooted in Nepalese society in contemporary Kathmandu and diaspora communities in Western metropolis. The culture, tradition and social values of Western countries and postcolonial countries are directly and indirectly transmitted into Nepalese society. The Nepalese diaspora communities in abroad or Western metropolis form a kind of hybrid society and that society has affected by the postcolonial norms and values.

IV. Conclusion

Samrat Upadhyay has inaugurated a new trend of writing about Nepal from the diasporic communities of America. His two books of collection of stories *Arresting God in Kathmandu* and *The Royal Ghosts* are set in the backdrop of Kathmandu. He presents the upheavals in the contemporary Kathmandu through his stories. Upadhyay ironically presents the events of Kathmandu so as to inform the reader across the world. Upadhyay presents the real picture of Nepalese society through the means of ideology based on Nepalese lifestyle and culture. There is the sharp irony on the tradition, custom and political difficulties as well as deadlock of Nepal. Being inspired from Salman Rushdie, Amitav Ghost and V.S. Naupal, Upadhyay uses a world beset by cultural fragmentation, dislocation and self-alienation. The growing trend of globalization, industrialisation and migration make Nepalese society hybrid and unstable and the psychology of postcolonial ideology effects Nepalese society gradually. Within Nepalese culture and society, the concept of 'difference' and 'other', 'superior' and 'inferior' are practiced in great extent.

The stories of *Arresting God in Kathmandu* depict several issues that ultimately support postcolonial values and mores such as representation, identity crisis, diaspora, women's affair. While applying cultural values in western perspectives, Upadhyay clearly notices the changes in Nepalese society which are tremendously new aspect of writing about Nepal. The effect of cosmopolitan culture, norms and tradition are knowingly and unknowingly practiced in Nepal. In other word, there are drastic changes in Nepalese society since the country turns into democratization process since 1990s. Most of the stories in the *Arresting God in Kathmandu* raise the socio-cultural, economic and political changes in Nepal. His

stories such as “Deepak Mishra’s Secretary”, begins with a compelling conceit. “The trouble began for Deepak Misra when he kissed his unattractive secretary in the office” (34). This is the opening of a tale about a businessman doubly flummoxed by a failed marriage to a beautiful “Nepal-crazed foreigner” and his utterly efficient, utterly ugly Nepali secretary. Traditional arranged marriages are full of problems and the author sees that it goes towards the failure. In “The Limping Bride”, the father compels his son to marry to a beautiful girl with limp on her leg without letting him know the limp. After the marriage, he finds the limp and rejects his wife and blames his father that he is responsible for that. The story launches a bruising love triangle between a limping bride, her alcoholic husband and his doting, lust-ridden father. The father compares his daughter-in-law with his dead wife and approach to her.

The growing trend of extra-marital affair in Nepalese society is a major problem. Husbands and wives are deviated from their responsibilities and loyalty and indulged in such affair. Pramod in “The Good Shopkeeper”, after losing his job, comes to contact with a housemaid and peanut seller women and forgets his wife and daughter. Likewise Laxmi Memsab in “A Great Man’s House” avoids her old husband and indulge in alcohol and sex. This is the example how Nepalese society has slightly changed by adopting the postcolonial ideology. He has created a story collection that reconfirms the strength of literature from the subcontinent and indicates that Buddhist philosophy and short fiction make for an interesting 21st century English marriage. Writing from the diaspora community of America, Samrat imagines the upheavals and turmoil in his home country Nepal and produces melancholic, heartfelt as well as psychological stories that are apt to Nepalese society. In his story, "This World", Upadhyay presents how Nepalese are suffering in the American metrolopolis and they are themselves victimised from their self-alienation

and displacement. Even after returning to Kathmandu, Kanti and Jaya could not be happy themselves and lamenting that they are living in two different worlds.

Psychologically rich and astonishingly acute, *Arresting God in Kathmandu* introduces a potent new voice in contemporary fiction. Upadhyay invites us to participate in intense passion of quirky and imaginative individuals and couples in these wonderful stories full of irony, compassion, wisdom, and wit.

In his another collection of stories, *The Royal Ghosts*, Upadhyay portrays Nepalese social problems and events. Women in Nepalese society are suffering from patriarchal society. They are treated as same as in the postcolonial women in the colonized countries in the world.

The nations that were once colonizer, try to allure the people of third world country like ours and they start to impose their ideology through means of cultural hegemony and politics. It was the destiny of third world countries that they were directly or indirectly influenced by the colonizer in the past, but in present, they are guided by the ideology of powerful nations which were once colonizer, and interfere to the socio-cultural and political interest of third world countries, as consequences, the society become hybrid and there are the deep rooted impact of postcolonial ideology.

Upadhyay delineates both diasporic and contemporary society of Kathmandu and advocates that the people in diasporic communities are torn apart in two different worlds like his characters Kanti and Jaya. He raises the of problematic issues and scenario of Nepalese society in both world and portrays the postcolonial views of Nepalese society in terms of postcolonial norms, values and culture that Nepalese society has assimilated knowingly and unknowingly.

Works Cited

- Achebe, Chinua. Adams. "Colonial Criticism". 1190-98.
- Adams, Hazard, ed. *Critical Theory Since Plato*. Rev. ed. Fort Worth: Harcourt, 1992.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *Key Concepts in Post-Colonial Studies*. London: Routledge, 1998.
- Bhabha. Homi K. "Postcolonial Criticism." *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. Eds. Stephen Greenblatt and Giles Gunn. New York: MLA, 1992. 437-65.
- _____. "Of Mimicry and Man." *The Location of Culture*. New York: Routledge, 1992. 85-92.
- Bohmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford and New York: OUP, 1995.
- Chatterjee, Partha. *Nationalist Thoughts and the Colonial World: A Derivative Discourse*. New Delhi: Zed, 1986.
- Cohen, Robin. *Global Diaspora: An Introduction*. London: UCL Press. 1997.
- Gandhi, Leela. *Post Colonial Theory: A Critical Introduction*. New Delhi: Oxford, 1999.
- Hall, Stuart. ed. *Representation: Cultural Representations and Signifying Practices*. London: SAGE Publication, 1997.
- Kambysellis, Zandra. "Postcolonialism: The Unconscious Changing of a Culture." *English Mirror* 11 (1997):114-18.
- Loomba, Ania. *Colonialism and Post-colonialism*. New York: The New Critical Idiom, 1998.
- McLeod, John, *Beginning Postcolonialism*, Manchester. Manchester University Press, 2007

Noor, Roney. "Upadhyay and his Nostalgia of Kathmandu." *World Literature*

Today 16 (January 2002): 61-67.

Pandey, Beerendra. "Influence of Postmodernism on Cultural Studies: Interview."

Journal of Philosophy: A Cross-Disciplinary Inquiry 2 (Spring 2006): 47-51.

Radhakrishnan, R. *Between Identity and Location: The Cultural Politics of*

Theory. New Delhi: Orient Longman, 2007

Richard Bernstein. "In Nepal, Too, Desire Defines Modern

Times" *San Francisco Chronicle* 7 (February 2006): 79-81.

Roy, N. "Samrat Upadhyay: Weaving Words." *Inflight Shangri-la* 18 (Apr-Jun 2008):16-

17.

Said, Edward W. *Orientalism*. New York: Vintage, 1994.

--- Said, Edward W. "The World, the text and the Critic." *Adams*. 1210-22.

Strongman, Luke. "Postcolonialism or Post-Imperialism" *Deep South* 2 (1996): 210-

13.

Upadhyay, Samrat. *Arresting God in Kathmandu*. New York, Houghton Mifflin

Company, 2001

Upadhyay, Samrat. *The Royal Ghosts*. New York, Houghton Mifflin Company, 2006