

I. Essence of Spiritualism and Material Aspects in *Prahlad*

This project focuses on Nepali writer Bal Krishna Sama's play *Prahlad* (1995 B.S), based on an extraction from chapter seven of Hindu epic *Shrimad Bhagwatgita*. The play is centered on Prahlad and Hiranya Kasyap, son and father. Prahlad, the youngest son of Hiranya Kasyap is a devotee of lord Bishnu. On the other hand, Kasyap is the worshipper of the Devil and denies the omnipresent and omnipotent features of the God. Thus, the conflict of the drama is based on the spiritual presence of god and versus materialism. Based on this conflict, the present research surveys Eastern ideology of God and faith in against materialism in against the material dominance.

The conflict of the play, on the first observation focuses on presence or absence of God. However, today many critics find this conflict in parallel to the life led by Sama who denied the grandeur of his family background. Sama denounced the material world of his parental heritage by cutting 'Sher' from his surname and preferred to live a humble and simple life, very similar to Prahlad. Sama belonged to the ruling class Ranas of his time and was born with golden spoon – with every facility around him. However, Sama preferred a lowly life and denied the lavish lifestyle of the Ranas, or the materialistic way of life and living.

Prahlad is a modest child devoted to the service of the almighty. However, his father who is a powerful king, unlike Prahlad is arrogant and believes he is the most powerful being in this world. Prahlad denies his father's luxurious life of the palace and devotes self to the worship of god, and is a devotee of lord Bishnu. He is engaged in prayers to lord Bishnu and service towards the poor and needy.

His devotional attitude has impressed ruler and people, all alike. Devi Prasad Subedi in his book *Mahan Vibhuti Bal Krishna Sama* argues:

Though he was born and fed in golden spoon. However, when he turned mature enough to understand the worldly affairs and the treatment of his family to the common public, he turned a rebel to his own family. He left using highly respected words and began to follow people-tongue- words and also adopted a simple way of living. (62)

Despite of having born into an influential family, Sama was in the favor of the common people. He has no desire of palaces and gold but desired for equality and co-operation among the general people.

Prahlad is one such drama that depicts the expression of his desires in the form of character of Prahlad who despite being born in the royal palace devotes to the service of the Almighty God. In this regards, Govinda Bhatta opines in his *Samalochana Samgraha* about this contextual similarity present in the drama and of the Nepalese society. He says more about Prahlad and its effects:

Ancient conservative education system was non-productive people had blind-faith on religion, deep thought on spiritualism. This conservative culture began to flourish with the help of Prahlad. Society was under control of Rana ruler and its symptoms of protesting, global and international changing attitude of politics, Nepali reformists movement inspire Sama to write Prahada, which is the cut- piece of contemporary scenario, when spirituality and science were fighting. (3)

This above extract carries the reality of context and Sama's motives of writing Prahlad. The autocrat Rana rulers had become fierce and began to oppress Nepalese people heartlessly. They had no sympathy and empathy towards Nepali people.

Prahlad was published to bring reconciliation between the spiritual importance and material value. The plot of the play is an appropriate means to justify

the milieu of Nepal to the world through mythical story of Prahlad. In *Asian Awaja Weekly* Nirmal Kumar Aryal argues that the drama is a conflict between material existence accepted by science and the spiritual aspects regarded by culture and religion. This conflict is depicted in the form of conflict between father, Hirnya and son, Prahlad. Aryal in regards draw a comparison of spiritual and science, as:

Sama has given appropriate place to the science and knowledge standing owns vision of spiritualism in his work *Prahlad*. In this play he has chosen qualitative and quantitative words which are essential for one creative writing. Prahlad is one step ahead in the development of art and literature. Prahlad is full of philosophy of knowledge and science. As he has reconciled all and every quality in Prahlad, he became popular cutting Sher being Sama among all Nepali people. (1)

Through the perspective of spiritualism Prahlad is self-sufficient in his spiritual view and perspective. Being mythical play, it is charged as a story from *Shreemad Vagawat* but Sama has re-approached this myth to show the truth and fact. Though the play seems to be devaluing science, he praises it because all sorts of weapons god and goddess hold is the result of science, not the spirit and religion.

However, before the emergence of Sama into the Nepali literary scene there was not any drama that would dramatize the nation's or the people's problems and sentiments but also exploration of Nepali life and Nepali language which became the content and medium of modern drama for the first time in the plays of Sama. He assimilated both the spiritualism and materialism influences in his plays but the setting of his drama is Nepal.

According to the different criticism, *Prahalad* is understood on different themes. Drama of humanism, mythical text, biographical text, drama of free verse,

drama of spirituality, drama of Oedipal crisis. However, this research tries to blend the fact and fiction in order to show the importance of science in relation to spirituality, though spirituality dominates the science.

Prahlad and Kashyapu are contrastive characters in Sama's *Prahlad*. Kashyapu says: "Science is to bring back to life" (3), it makes medicine, weapons vehicles. In contrast, Prahlad is true devotion to god is only the means of getting heaven. He says, "Continue uttering Vishnu's name" (28). There is the need of devotion and love for the meaningfulness of life. War, Violence and excessive consumptive attitude are the disobedience to god. This contrastive thought and ideology has played a role of catalyst between Prahlad and Kashyapu, and spiritual knowledge and science.

Sama had compared Hitler with Hiranya Kashyapu and Mahatma Gandhi with Prahlad. So, this play *Prahlad* is the tension between religion and science too. Thus Sama has used the tool of east west dichotomy to show the tension between spiritualism and science. Like Hiranya Kashyapu, Ranas were in the side of materialism but like Prahlad, Gandhi and Sama were in the side of spiritualism. Therefore, the drama *Prahlad* is the conflict between spiritualism and materialism.

Eastern Culture Versus Western Culture

The terms 'East' and 'West' are used to refer not just to areas of spaces but also the modes of thought and behavior. When we take a long view of history we will not find all eastern views are these and all western views are that. There is no any such eastern view which is different from the western view of life or vice versa. As a matter of fact, eastern and western people had common beginning developed from relatively independent views and acquired certain features, which marked them from each other.

The differences between east and west are emphasized when western countries experienced a major transformation through the achievements of science and technology and also with the European colonization of America (north and south) the east/ west distinction became global. The concept of an eastern or oriental sphere was emphasized by ideas of racial as well as religious and cultural differences. Such distinctions were articulated by westerners in the scholarly tradition known as orientalism. Thus, whether it is Europeans Asia or westerners oriental or geopoliticians east, in this thesis the concept of eastern culture refers to the Indian Hindu traditions. The concept of western culture to which this thesis refers to is the modern European materialistic way of life, their believes and attitudes.

The traditional culture of India (Hindu) has its root in Vedas, “the truths suggested in the Vedas and develops in Upanishad” (22), said Swami Bhaktivedanta Radhakrishna in his book *East and West: Some Reflections*. As Northron has also written “Every idea contained in at least the older Upanishads, with no exceptions, is not new to the Upanishads but can be found set forth or at least very clearly foreshadowed in the older Vedic text” (313).

Thus, the encounter between the materialism and spiritualism will be the basic argument in the thesis where different patterns facilitated by such cross-culture encounter will be analyzed in Sama’s *Prahlad*. Similarly, Sama’s works reflect his intellectual genius and perfect craftsmanship in the use of words and language to express his feelings. Lekhanath Poudel and Laxmi Prasad Devkota used the language and words that came spontaneously as a result there is natural expression and roughness in their languages. But, Sama’s language in the drama is polished and super crafted. Critics have commented Laxmi Prasad Devkota’s language like wild flowers growing in the forest while Sama’s language is flowers carefully planted and grown in

the garden under the care of the professional gardener. This towering figure of Nepali literature passed away in 2038 B.S.

Bal Krishna Sama, the second son of Sameer Shamsher Janga Bahadur Rana and Kirti Rajya Laxmi was born in 1959 B.S in Gyaneswor, Kathmandu. He studied science at Trichandra College but he could not receive any degree. At first his service was in different schools as a teacher but his parents and his relatives wanted him to be a military officer and also an administrator. As a member of the ruling clan, he was never expected to be a top-class writer but Sama choose to be a writer and created a revolution in Nepali dramatic literature with his plays in blank verse such as *Dhruva* (1986 B.S), *Mukunda Indira* (1994 B.S), *Prahlad* (1995 B.S), etc. Sama has been referred as the ‘Nepali Shakespeare’ because of originality than the previous age and largely dealt with social issues.

Sama was deeply influenced by Shakespeare’s and Marlowe’s works. Both of them have used blank verses in their dramas. Sama also made use of blank or irregular verse in the Nepali dramas. He has blended social and cultural issues with emotion and human sentiments. Patriotism is another characteristic of Sama’s writing. In the play ‘Mukunda Indira’ and *Amarsingh* (2010 B.S) the novelist has demonstrated the height of patriotic sentiment he had been carrying.

This Indian culture is found to be very much old. As Northron quotes the lines of Surendranath Das Gupta “When the Vedas were composed, there was probably no system of writing prevalent in India” (11). The Vedas were handed from mouth to mouth from a period of unknown. As Northron writes “[...]even if one goes back to the earliest date at which they may have been set down the people had to look upon them not only as very old, but so old that they had theoretically at least no beginning in time” (313). Again Radhakrishna in his *East and West: Some Reflections* writes,

“The Vedic period, on a most cautious estimate, covers the period between 1500 to 600 BC, the Rig Vedas is older than Homer or the old testament” (21). Whatever the date is, Indian civilization is found to be older than other in the world. In regards, Stephen N. Hay quotes the line what Tagore had said, “For centuries we did hold torches of civilization in the East when the west slumbered in darkness” (63). He continues, “India is the cradle of the world’s oldest civilization” (222). Raghvana Iyer in *The Glass Curtain Between Europe and Asia* agrees with the point, “The transmission of ideas, good and influences was mainly from east to west in the ancient world and west to East on the modern age” (45).

But in fact, the date or the period from which the India civilization started is not much important, what is important is what set the tone this India (Hindu) culture. Spiritual yearning (truth is known by spirit and spiritual salvation is the end of life), immediate experienced aesthetic continuum (i.e. love, beauty, loyalty), transcendental thinking (i.e. other world hell or heaven is important than this world) set forth tone of Indian culture. As Swami Bhaktivedanta Radhakrishna in *East and West: Some Reflections*, opines:

There was neither being nor non-being. There was neither the air, nor the sky above, what is it that moves? In what direction? Under whose guidance? Who knows, who can tell it when the creation occurred? Whence it comes and whether the gods were only born thereafter? These worlds of spiritual yearning, metaphysical unease and intellectual skepticism set the tone of India’s cultural growth. (21-22)

The birth of the earth, the mankind and the nature has a deeper level of understanding than witnessed by naked eyes or narrated in literature. However, when it comes to

being and non-being, the East still believes in spiritual existence over the Western's notion of dependence on material well-being.

The rapid growth of science and technology Western/ European countries began to experience materialistic civilization whereas eastern or Indian culture maintained a comparative constancy of belief and remains essentially spiritual. In the west the production of commodities is guided by the impulse of competition whose end is the gain of wealth for individual because their living is determined by the Darwin's theory of the 'Survival for the Fittest.'

In the west, people have the realism of the men of action; in the east the sensitiveness of passive imagination. The ideal of western culture is to train men for citizenship that they may be able to realize their full power in the state and for the state. In the east, the good man is one who feels at home in the whole world. Emphasis on logical efficiency, materialistic feeling, and individual selfishness are the characteristic marks of the western attitudes to life. On the other hand, mystic realism, familial life, salvation of individual soul is the marks of eastern civilization. Westerners with their science and technology have lost their spiritual feelings. They have been rude with their rationalistic thinking.

Spiritualism as a religious movement has a varied set of beliefs and practices related to the conviction that the living and the dead could be in meaningful communication. It is a conviction that all souls no matter what their earthly history will be granted eternal salvation immediately after death. Simon Blackburn in *Oxford Dictionary of Philosophy* defines spiritualism as "the belief that the people who have died can send messages to living people, usually through a medium" (1245). It is religious belief that goes beyond the worldliness. In that sense, it is belief on supernatural things like spirit, soul, grace, etc. it considers spirit and soul as distinct

from the body or material things. It is taken as a practical demonstration that the working of cause and effect extent to heaven and the afterlife.

In this connection, this research attempts to explore the impacts of spiritual and material values on human existence as found in Sama's *Prahlad*. One can see through aforesaid opposing features of eastern and western everyday life that they always remain in a diametrical distance. But this is not the case in reality. After the world wars, the countries of third world started to import or imitate the western system in politics and economics in the name of development or modernization which essentially affected the culture. As such, *Prahlad* stands as debate between the Eastern features and the Western.

Thus, the encounter between the materialism and spiritualism will be the basic argument in this research. There have been no such attempts prior to this research in this area. It is expected that this pattern facilitates to understand the ideas of cross-culture encounter and beliefs people in East and West adhere to. For the same, the first chapter is 'Essence of Spiritualism and Material Aspects in *Prahlad* to show the East and West are markedly different to each others in spiritual and other aspects. Similarly, the second chapter is 'Conflict of Eastern and Western Philosophy in *Prahlad*' to show how there is a conflict among the East and West and people in the respective parts of the globe are guided by this notion. Lastly, the research concludes with a suitable finding, as 'Depiction of Eastern and Western Values.'

II. Conflict of Eastern and Western Philosophy in *Prahlad*

Bal Krishna Sama's play *Prahlad* presents a playground for Eastern values and ethics in counter to Western. Generally, Eastern refers to the spiritual greatness as found in the form of unchallenged supremacy of the Godhead. However, Western means material notion and away from the spiritual belongingness of divine presence and justice.

Sama depicts conflict between two characters: the father, Hiranya Kashyapu who denies the existence of God, and claims self in His place. However, his son Prahlad is a devotee of lord Bishnu, the Hindu deity. Thus, there is two-dimensional conflict amongst these characters. Sama has gone considerably beyond the original story by weaving into the plot of his own vision of the contemporary reality. This contemporariness in the play adds to the flavor of Western versus Eastern notion.

Prahlad is deeply influenced by western style of writings. Sama is influenced by Shakespeare's and Marlowe's works. Both of them have used blank verses in their dramas. Sama also made use of blank or irregular verse in the Nepali dramas. He has blended social and cultural issues with emotion and human sentiments. Patriotism is another characteristic of Sama's writing that is why Sama uses essential features like love for Eastern culture and values.

Though the character Hiranya Kashyapu and Prahlad are mythical in the drama, they are vitally important as they illustrate the contemporary representation of the subject. Krishna Gautam argues more about Sama's artistic creation Prahlad in the book *Adhunic Aalochana*.

In the play unknown mysterious opponent demon king Hiranya Kashyapu holds the scientific intellectualism and hands great success. Theist Prahlad has no wants of

magical progress. Prahlad has the quality of peace, stability, patience and generosity and Hiranya Kashyapu seems gaudy, pungent and curious to scientific progress. (10) This extract is contextually suitable to describe. In 1986 B.S, before the revolution, the environment of Nepal was reverse to reality. The rulers wanted to teach different types of subject matter to the world. So, there was hallucination as Prahlad has and there was pungent attitude what Hiranya Kashyapu has. This shows that Hiranya represents western value and Prahlad holds the Eastern value. Though Eastern value is heavily influenced by western globalization, the charm of Eastern spiritualism is still there. So, Sama has shown the dual modes of social behavior in *Prahlad*.

One of the interesting features presented in the play is the depiction of Eastern values that is God centered. God is at the crux of every happening, whereas in the West, God is at question. Friedrich Nietzsche challenges the presence of God as, “God is Dead” (*Thus Spake Zarathustra* 6). This has been the guiding philosophy of Western literature since the beginning of modern era in Europe; however, in Eastern world, this is not the case. In Eastern notion, people believe in the greatness of God and, God has been the guiding theme in this part of the world.

Similarly, the existence of God is at stake in Western world. However, in the East this is still at the center of every happening. God in East is present in land, water, trees, forests and almost everything people practice and preach. This is not the case in West, where people do not believe and practice in this philosophy. God is present in Church but not in workplace and he no more guides his/her ideology in West. In this context, Sama develops his story on the basis of struggle between the representative of divine force and the evil force i.e. Prahlad and Hiranya Kashayap.

The emphasis in the east is on life and not possession, intuition and not intellect, religion and not science, freedom and not direction. George Bearce rightly

quotes the line of historian William Robertson in *The Glass Curtain Between Asia and Europe*: “Men in every state of their career are so satisfied with the progress made by the community in which they are members that it becomes a standard of perfection” (203). In traditional India the production of commodities is brought under the law of social adjustment. Its basis is cooperation. Their food production is not for the individual but for the family. Hay also correctly quotes the lines what Rabindranath Tagore in one of his lecture has said:

Western civilization is more mechanical than spiritual, more political than religious, more mindful of power than love and peace. On the other hand the people of the east do not organize themselves for power but for perfection. They do not hate and kill, suspect and envy but live and adore, love and worship . . . Europe after the war lies in her adoption of ideals of the east, namely spiritual love, beauty and freedom, which are not diminished by sharing. (270)

Religion in the east is the cultivation of the interior life. One who runs away from this fact is a political and selfish being. They are people who have been away from searching their internal feelings towards the presence of God and his grandeur. The simplicity and the grandeur of god can acknowledged through the subtle existence of life and presence and flow of water and other natural beings.

Godhood is an attainment of spiritual freedom and is essentially the private achievement of the individual won by hard effort in solitude and isolation on mountain- tops and in monasteries. Radhakrishna says:

The meditation of thinkers in communion with the eternal, the rapture of devotee in love with the transcendent, the dedication of the saint raise above egoistic desires and passions into the selfishness of divine possess

value to the eastern mind higher than life of power and enjoyment than that of the Western. (54)

In the west, religion is a social phenomenon a matter of the ecclesia, of the community. Religion for them is a support for social stability. The western converts religion into a sort of police system for the sake of social order.

For those who believe in take him (God) as the promoter of the social customs, ceremonies, which bind the groups, are emphasized. Good citizens are good believers those who break the rules atheists while eastern religion is directed to the salvation of the individual soul rather than to the maintenance of society. Rites, ceremonies are emphasized, as they are the functions of morality to earn life eternal. For them salvation is not automatic. It depends on our effort. To make out that salvation is not something that we deserve or earn; it is entirely free and spontaneous gift of the supreme.

In the east, religion is the life of spirit. It is the presence of oneness of man with the spirit of truth, love and beauty in the universe. Religion is more a matter of spiritual culture than that of scholastic learning. Radhakrishna in his book *East and West: some Reflections* says:

We learn the truth not by criticism and discussion but by deepening life and changing the level of consciousness. God is not the highest form to be known but the heights being to be realized. Passive virtues are emphasized, like the meditative calm and the strength of spirit, which are outcome of self-control and waging war on lust, anger, and worry. (52)

Eastern religion lays stress on the patience of spirit and the gentleness of soul.

Vigorous lie and active service appeal to the west. For westerners, “Life is a thing to be possessed and enjoyed” (53), comments Radhakrishna. The western mind is

rationalistic and practical while the eastern mind is more inclined to inward life and intuitive thinking. Western philosophy demands logic for real. It divides all statements into empirical and non-empirical, the empirical ones are contingent and verifiable in sense perception but non-empirical are tautological not verifiable and these are just simple nonsense. F.S.C. Northron correctly comments on western philosophy as. “A practical philosophy . . . a philosophy which not merely argues but experiments . . . all that exist here. There is no need to throw eyes into the heavens for it” (365). For them what is expressed and is useful for our immediate ends, is real, what is inexpressible and useless is unreal. They search logical reasoning for things to be true. We see this philosophy vividly in Newton, Darwin and so forth.

On the other hand, in the east, religion is experience of reality. God is truth and service for god is service for the truth. What is given in religion is too complex to be expressed in logical propositions. Radhakrishna comments in his *East and West: Some Reflections*: “East believes that there are realities which cannot be clearly seen, and even assumes that logical attempts to formulate them in communicable proposition do violence to them” (49). Thus eastern religion is mystic whereas western is intellectual. For easterners, God is omnipotent which holds the key of the universe. Whereas westerners sees everything in reason and believes in reason and truth.

The followers and believer, like Prahlad, prove their existence in the world. They make a humanistic presence to the God, and this gives them with power to fight against the evils. As such, there is a belief in stone shrine of god and kneel, bow and ask for him/her to be quite good and gentle. While the Europeans believe in power and action that man, himself is responsible for his deeds that bring his fate. Henri Brugmans in *The Glass Curtain Between East and West*, comments:

The measure of man is man; this humanistic confession is acceptable even for the Christian mystic whose faith tells him that God almighty, the creator of the universe, did not disdain to adopt the flesh with all its weakness and become 'Emmanuel', God with us-that is: Man among men. Therefore European might crusade for the glory of God they never forget that the lord is served through men. He saved so Europeans pay a certain respect not only for the individual but for individual conscience.

(225)

Eastern religion aims at producing saints and heroes but western men are sensible and can maintain social order. Radhakirshna also says that "they (European) are content to work with the material ready to their hands and reduce it to order and decency" (56).

Prahlad is the youngest son of Hirana Kashyapu who is a mighty emperor. He has ruled his country under the seize of terror and fear of 'might is right.' There is no place in his kingdom for divine forces. In fact, he has declared God is no more present, but he himself is the God. This is almost Western idea where the place of God is no more in the heart of the public, and he has stopped influencing the spiritual ideas.

Sama's works expresses the ethos and pathos of the then time. His works were vibrant depiction of religion, history, society and culture of Eastern notion. He composed both tragedy and comedy. He has artistically used love, patriotism, bravery and philosophy as the themes of his dramas. Like Shakespeare, he has mastery over both tragedy and comedy. *Prahlad*, *Amarsinghh*, *Bhakta Bhanubhakta*, *Mutuko Byatha* (1986 B.S) and *Prem Pinda* (1996 B.S) are his tragic dramas.

Similarly, Sama also wrote perfect comedies like *Mukunda Indira*. Although Sama came from an aristocratic family, his dramas and other works have

demonstrated rural life style, tradition and culture in the countryside, existing social and economic disparity, exploitation and discrimination. The way he has portrayed the social, economic and cultural distortion and discrimination shows his strong and deep apathy towards the social and political system of that time. The message and moral he has conveyed through his writing is that the truth and the justice would finally prevail despite temporary sufferings. The Eastern philosophy is depicted through his writings.

Though the character Hiranya Kashyapu and Prahlad, two mythical characters in the drama, they are vitally important as they illustrate the contemporary representation of the subject. In 1986 B.S, before the revolution, the environment of Nepal was reverse to reality. The rulers wanted to teach different types of subject matter to the world. So, there was hallucination as Prahlad has and there was pungent attitude what Hiranya Kashyapu has. This shows that Hiranya represents western value and Prahlad holds the Eastern value. Though Eastern value is heavily influenced by western globalization, the charm of Eastern spiritualism is still there. So, Sama has shown the dual modes of social behavior in Prahlad.

Life is theatre where human has to suffer the hallucination and the result of comic and tragic picture. Critic Rajendra Subedi has seen satirical quality in *Prahlad*. He argues in his *Samaka Rachanama Paine Hasya Ra Byangy* by writing that *Prahlad* has presented a kind of debate subjecting spiritualism and materialism which is satire of contemporary reality. Sama initially goes on to present the Western notion by the Western idea. Sama presents satire presenting dialogue between Brahma and Hiranya Kashyapu in which we find the spiritual notion versus the Western. The arrogant attitude of Hiranya Kashyapu, who is enticed and manipulated by the power provided by Brahma is similar to that of science. Here, HiranaKashyapu is synonymous to

science that generally discards God when there is the presence of power in the form of science. The debate between God and HiranaKashyapu provides a glimpse of arrogance of science, as:

Hiranya Kashyapu --- cannot death kill me?

Brahma -- death is for cowards, and for heroes like you it is not.

Hiranya Kashyapu—I rely on version true. Shall I never die.

Brahma – you will never die.

Hiranya Kashyapu--- be it true, Hiranya Kashyapu will never die. (148)

Here Sama satirically presents that knowledge of Hiranya Kashyapu is that similar to science and technology. He thinks himself as a powerful and intellectual being. He is boon by Brahma of immortality. He has knowledge about his immortality. Nobody can kill but he is afraid of death which cannot do anything to him. So, the critics says Sama has the desire to use satire in his plays. Sama wants to say power and knowledge is not only the means of living, it needs a good manipulation what one possesses. Hiranya Kashyapu has power and knowledge but he can't know how to conduct it.

The themes of his dramas have ranged from religion, history, society and culture. They are both tragedy and comedy. He has artistically used love, patriotism, bravery and philosophy as the themes of his dramas. Like Shakespeare, he has mastery over both tragedy and comedy. Prahlad, *Amarsingh Bhakta Bhanubhakta*, *Mutuko Byatha* (1986 B.S) and *Prempinda* (1996 B.S) are his tragic dramas. *Mukunda Indira* is a perfect example of comedy. Although Sama came from an aristocratic family, his dramas and other works have demonstrated rural life style, tradition and culture in the countryside, existing social and economic disparity, exploitation and discrimination. The way he has portrayed the social, economic and cultural distortion

and discrimination shows his strong and deep apathy towards the social and political system of that time. The message and moral he has conveyed through his writing is that the truth and the justice would finally prevail despite temporary sufferings this is what is the Eastern philosophy. The crux of Eastern philosophy is the centrality of moral values.

The Aryan culture or popularly called Eastern culture has its root in the *Vedas*. As Northrop quotes the lines of Surendranath Das Gupta, as:

Even at this day all the obligatory duties of the Hindus at birth, marriage, death etc are performed according to the old Vedic ritual . . . , a little insight into the life of an ordinary Hindu of the present day well shows that the system of image worship is one that has been grafted upon his life, the regular obligatory duties of which are ordered according to the old Vedic rites . . . the laws which regulate the social, legal, domestic and religious customs and rites of the Hindus even to the present days are said to be but mere systematized memories of old Vedic teachings, and are held to be obligatory on their authority. (314-15)

Through the rapid growth of science and technology Western/ European countries began to experience materialistic civilization whereas Eastern or Indian culture maintained a comparative constancy of belief and remains essentially spiritual. In the west the production of commodities is guided by the impulse of competition whose end is the gain of wealth for individual because their living is determined by the Darwin's theory of 'the survival of the fittest'.

Sama depicts moral and ethical values in an intellectual manner through his craftsmanship in the use of words and language to express Eastern values. Lekhanath Poudel and Laxmi Prasad Devkota used the language and words that came

spontaneously as a result there is natural expression and roughness in their languages. But Sama's language is polished and super crafted. Critics have commented Laxmi Prasad's language like wild flowers growing in the forest while Sama's language is flowers carefully planted and grown in the garden under the care of the professional gardener. This towering figure of Nepali literature passed away in 2038 B.S.

This project focuses on Sama's *Prahlad* (1995 B.S), a story of great Hindu epic Shrimad Bhagwat (chapter seven). In particular, it explores the role of two persons, Hiranya Kashyapu and Prahlad. The philosophy is oriental and its silent features are expressed by the actors themselves. Throughout the drama, Sama depicts these two characters as two-dimensional. Sama has gone considerably beyond the original story by weaving into the plot of his own vision of the contemporary reality.

By bringing two mythical characters i.e. Prahlad and Hiranya Kashyapu Sama shows the conflict between Eastern and western culture. Sama infuses in this drama the contemporary reality. The reality of the era was 'war.' It was a war era when the drama was written. People in the West were losing their faith towards science and, there was almost an era where people were coming to the ancient philosophy of God and his divine power. The two great wars shook the belief of the Western from science as they witnessed never before known crisis and human made disaster.

The study examines the drama from Eastern and western cultural perspectives in general and his concept that is spiritualism versus materialism and science and technology versus faith, in particular. Life, to the Westerners is mere a theatre human has to suffer, has hallucination as the result of comic and tragic picture.

Sama takes a clear stand of spiritualism in *Prahlad*. Many critics have put forward various arguments about *Prahlad*. In *Asian Awaja Weekly* Nirmal Kumar Aryal argues that:

Sama has given appropriate place to the science and knowledge standing owns vision of spiritualism in his work *Prahlad*. In this play he has chosen qualitative and quantitative words which are essential for one creative writing. Prahlad is one step ahead in the development of art and literature. Prahlad is full of philosophy of knowledge and science. As he has reconciled all and every quality in Prahlad, he became popular cutting Sher being Sama among all Nepali people. (1)

Not only through the perspective of spiritualism, Prahlad is self-sufficient in its materialistic view and perspective. Being mythical play, it is charged as a story from *Shreemad Bhagawat* but Sama has re-approached this myth to show the truth and fact. Though the play seems to be devaluing science, he praises it because all sorts of weapons god and goddess hold is the result of science, not the spirit and religion.

The debate of Eastern ideas and Western could be presented in the form of Ranas lifestyle and that of the general people. Before the emergence of Sama into the Nepali literary scene, there was hardly any drama that would dramatize the nation or the people's problems and sentiments but also exploration of Nepali life and Nepali language which became the content and medium of modern drama for the first time in the plays of Sama. He assimilated both the Eastern and western influences in his plays but the setting in the drama to depict the woes of the people. These woes were presented in the form of lavish life lived by the Ranas and simple and poor living of the general people.

As such, *Prahlad* has different themes engulfed as subject matter within it. It is a depiction of humanism because it keeps local people at the centre through the heroics of Prahlad. It is a mythical text because the struggle is between the evil power

and divine power. It is spiritual in nature because there is a debate between God and man and Oedipal because, it is a struggle for power between the father and son.

Prahlad and Hiranya are contrastive characters in Sama's *Prahlad*. Kashyapu says: "Science is to bring back to life" (sama 3), it makes medicine, weapons vehicles. In contrast, Prahlad is true devotion to god is only the means of getting heaven. He says, "Continue uttering Vishnu's name" (28). There is the need of devotion and love for the meaningfulness of life. War, Violence and excessive consumptive attitude are the disobedience to god. This contrastive thought and ideology has played a role of catalyst between Prahlad and Kashyapu, and spiritual knowledge and science.

The spiritual aspect of knowledge of East has to do with the notion of life and afterlife. Prahlad who is a devotee of lord Vishnu opines that soul does not die but it is the body that takes a leave from this world. In his opinion:

PRAHLAD: I know it well that soul never dies and this body too,
 Good name earned never dies and neither an action dies
 In soul rests the sweet smell of action and fame
 Elements unite with elements of this body in routine same.
 Action and fame remain alive in remembrance.
 In evolution such separation is ever certain. (31)

So, soul factor has a great importance in the Eastern values. The Vedas believe that it is the soul that determines the path of heavenly pleasure. The body is temporary and a routinely process that keeps on changing form. But the soul carries a deeper value and people need to listen to the soul to achieve happiness and long life.

However, in the Western values, it is found that they are attached to physical needs and address bodily desires. This is against the Eastern norms where people are guided by the Vedas to adhere to the will and wish of the soul rather than that of the

bodily desire. As such, Prahlad opines that soul is the manufacturer of every action performed by humans. In his opinion:

Soul is the manufacturer of nectar and others are action

Soul's evolution there is not and all others evolve.

Thus sages say soul is eternal and ever living.

And this world is like a dream is untrue and never lasting. (33)

So, the debate between East and West rests largely on the notion that soul is immortal and it is the body that dies. So, there should be lesser emphases on the bodily desires that humans in the West are often found to do.

The terms 'East' and 'West' are used to refer not just to areas of spaces but also the modes of thought and behavior. When we take a long view of history we will not find all Eastern views are these and all western views are that. There is not the Eastern view which is totally different from the western view of life or vice versa. As a matter of fact, Eastern and western people had common beginning developed from relatively independent views and acquired certain features, which marked them from each other.

The differences between east and west are emphasized when western countries experienced a major transformation through the achievements of science and technology in 13th and 14th century and also with the European colonization of America (north and south) the east/ west distinction became global. The concept of an Eastern or oriental sphere was emphasized by ideas of racial as well as religious and cultural differences. Such distinctions were articulated by westerners in the scholarly tradition known as orientalism. Thus, whether it is European's Asia or westerners oriental or geo-politicians east, in this thesis the concept of Eastern culture refers to

the Indian Hindu traditions. The concept of western culture to which this thesis refers to is the modern European materialistic way of life, theirs' believe and attitudes.

Vedas is the root of all Hindu and Oedipal culture present in the Eastern part of the world. "The truth is suggested in the Vedas and develops in Upanishad" (22), says Swami Bhaktivedanta Radhakrishna in "*East and West: Some Reflections.*"

It is beyond doubt that the Eastern philosophy has its root in the Vedas, the most sacred and ancient of all holy books. It is supposed that Vedas is as old as the beginning of mankind. This culture of the Nepal and Indian has been founded in the Vedas, and is as old as the Vedas, itself. Swami Bhaktivedanta Radhakrishana opines:

When the Vedas were composed, there was probably no system of writing prevalent in India. The Vedas were handed from mouth to mouth from a period of unknown. Even if one goes back to the earliest date at which they may have been set down the people had to look upon them not only as very old, but so old that they had theoretically at least no beginning in time. (313)

So, the history of Vedas and the spiritual meaning associated with it has a long history from the beginning of mankind, to the present day. However, the Western world seems to be quite away from this fact.

Radhakrishna in his "*East and West: Some Reflections*" writes, "The Vedic period, on a most cautious estimate, covers the period between 1500 to 600 B.C, the Rig Vedas is older than Homer or the old testament" (21). Whatever the date is, Indian civilization is found to be older than other in the world. Hay quotes the line what Tagore had said, "For centuries we did hold torches of civilization in the East when the west slumbered in darkness" (63). He continues, "India is the cradle of the world's oldest civilization....." (222). Raghvana Iyer in *The Glass Curtain between*

Europe and Asia agrees with the point, “The transmission of ideas, good and influences was mainly from east to west in the ancient world and west to East on the modern age” (45).

But in fact, the date or the period from which the Indian civilization started is not much important, what is important is what set the tone this India (Hindu) culture. Spiritual yearning (truth is known by spirit and spiritual salvation is the end of life), immediate experienced aesthetic continuum (i.e. love, beauty, loyalty), transcendental thinking (i.e. other world hell or heaven is important than this world) set forth tone of Indian culture. As RadhaKrishna in his “East and West” reflections says:

There was neither being nor non-being. There was neither the air, nor the sky above, what is it that moves? In what direction? Under whose guidance? Who knows, who can tell it when the creation occurred? Whence it comes and whether the gods were only born thereafter? These worlds of spiritual yearning, metaphysical unease and intellectual skepticism set the tone of India’s cultural growth. (21-22)

Besides this image worship is a marked of typical culture present in the East. When the West denies the notion of presence of God in each and every atom of nature like trees, seeds, land, sand, water and others, the East adheres to this idea. As such, for the Easterners there was neither being nor non-being but only the God who makes this world possible. It is interesting to know that the West finds being as nothingness but East takes this being as everything because it is the Godly power that makes everything possible.

Sama’s point of view on emphasizing in the East is on life and not possession, intuition and not intellect, religion and not science, freedom and not direction.

Every good humans are God believers those bind themselves to the service of the supreme Godhead. Prahlad is such a devotee who is associated with the divine. His place is within the garden of the God. This is Eastern religion that says association with God is directed to the salvation of the individual. This philosophy is rather focused on purifying of soul rather than external looks and likes. As such, rites, rituals and ceremonies are emphasized in Eastern philosophy because they are the one which associates normal humans with that of the God. The function of morality to earn life to eternal pleasure is spiritual and materialism is against it.

The devotion and faith bestowed by Prahlad is purely a path to salvation. It is internalized concept rather than materialized. It depends on our effort to associate humans with God. To make out that salvation is not something that we deserve or earn; it is entirely free and spontaneous gift of the supreme. But on the part of Hiranya Kashyapu, it is entirely different to spiritual greatness. His notion is to take life as is seen by the naked eyes. However, he does not recognize that life is not merely as visualized by our bare eyes, but is beyond it. The one we see and visualize by our naked eyes is mere a farce and it has nothing to do with divinity.

In the east, religion is the life of spirit. It is the presence of oneness of man with the spirit of truth, love and beauty in the universe. Religion is more a matter of spiritual culture than that of scholastic learning. Radhakrishna in his "*East and West: Some Reflections*" states:

We learn the truth not by criticism and discussion but by deepening life and changing the level of consciousness. God is not the highest form to be known but the heights being to be realized. Passive virtues are emphasized, like the meditative calm and the strength of spirit, which are outcome of self-control and waging war on lust, anger, and worry. (52)

Eastern religion lays stress on the patience of spirit and the gentleness of soul.

Vigorous life and active service appeal to the west. For westerners, “Life is a thing to be possessed and enjoyed” (53), comments Radhakrishna. The western mind is rationalistic and practical while the Eastern mind is more inclined to inward life and intuitive thinking. Western philosophy demands logic for real. It divides all statements into empirical and non-empirical, the empirical ones are contingent and verifiable in sense perception but non-empirical are tautological not verifiable and these are just simple nonsense. F.S.C. Northrop correctly comments on western philosophy as. “a practical philosophy...a philosophy which not merely argues but experiments [...] all that exist here. There is no need to throw eyes into the heavens for it” (365). For them what is expressed and is useful for our immediate ends, is real, what is inexpressible and useless is unreal. They search logical reasoning for things to be true. We see this philosophy vividly in the theory of Newton, Darwin and so forth.

On the other hand, in the east, religion is experience of reality. God is truth and service for god is service for the truth. What is given in religion is too complex to be expressed in logical propositions. Radhakrishna comments in his *East and West. Some Reflections*: “East believes that there are realities which cannot be clearly seen, and even assumes that logical attempts to formulate them in communicable proposition do violence to them” (49).

Thus, Eastern religion is mystic whereas western is intellectual. For Easterners, God is not seen, He is everywhere, and His grace is attained by sacrificial deeds. God is divine power, which holds the key of the universe. They believe in stone shrine of god and kneel, bow and give pain to oneself in front of it get the grace of divinity (God). While the Europeans believe in power and action that man, himself

is responsible for his deeds that bring his fate. Henri Brugmans in *The Glass Curtain Between East and West*, comments:

The measure of man is man; this humanistic confession is acceptable even for the Christian mystic whose faith tells him that God almighty, the creator of the universe, did not disdain to adopt the flesh with all its weakness and become 'Emmanuel', God with us-that is: Man among men. Therefore European might crusade for the glory of God they never forget that the lord is served through men. He saved so Europeans pay a certain respect not only for the individual but for individual conscience. (225)

Eastern religion aims at producing saints and heroes, western men that are sensible and can maintain social order. Radhakrishna also says that "they (European) are content to work with the material ready to their hands and reduce it to order and decency" (56).

In the west, we have the realism of the men of action; in the east the sensitiveness of passive imagination. The idea of western culture is to train men for citizenship that they may be able to realize their full power in the state and for the state. In the east, the good man is one who feels at home in the whole world. Emphasis on logical efficiency, materialistic feeling, and individual selfishness are the characteristic marks of the western attitudes to life. On the other hand, mystic realism, familial life, salvation of individual soul are the marks of Eastern civilization. Westerners with their science and technology have lost their spiritual feelings. They have been rude with their rationalistic thinking.

Spiritualism as a religious movement has a varied set of beliefs and practices related to the conviction that the living and the dead could be in meaningful

communication. It is a conviction that all souls no matter what their earthly history will be granted eternal salvation immediately after death. It is religious belief that goes beyond the worldliness. In that sense, it is belief on supernatural things like spirit, soul, grace, etc. it considers spirit and soul as distinct from the body or material things. It is taken as a practical demonstration that the working of cause and effect extent to heaven and the afterlife.

Prahlad attempts to explore the impacts of material and spiritual values in the varying world. As such, there are opposing features of two varying features of the Eastern and the Western philosophy. There are factors that determine the happenings of entire culture which remains as the guiding features of every society. Prahlad stands is representation of the East because, his faith is towards worshipping the existing of spiritual aspects. On the other hand, Hiranya Kashyapu denies the existence of God, so he is more inclined to the material things.

Hiranya Kashyapu is proud of his strength and believes that he is immortal. He has been provided with special boon by the Hindu deity, Brahma. According to the boon, he is not to die under normal circumstance. Lord Brahma has given him boon as not to die neither in land or water. According to god, his boon is:

HIRANYA KASHYAPU: Cannot death kill me?

BRAHMA: Death is for cowards, and for heroes like you it is not.

HIRANYA KASHYAPU: I rely on version true. Shall I never die.

BRAHMA: You will never die.

Hiranya Kashyapu: Be it true, Hiranya Kashyapu will never die. (148).

So, this notion is quite similar to that of the Western ideas where people often do deny the existence of normal human process, including death and life. The modern medicine and other facilities have made life easier; however, the basic truth of life

remains intact -- people continue to die. But, Hiranya Kashyapu denies this fact which is one of the prime features of human life and living.

The play also presents a cultural encounter between the diametrically opposite east and west in the context of human relationship and cultural values constantly engage the reader of Prahlad. The dichotomy lies in the modes of thought and the ways of life adopted by the people belonging to these cultures. In this connection, Sama's drama attempts to explore the impacts of spiritual and material values on human existence. While foregrounding the traditional spiritual heritage of eastern culture Sama sustains the orientalized image of the east. However, the antagonist Hiranya Kashyapu who is overridingly motivated by western culture, that leads his life towards aggression, violence, self destruction and death. In doing so Sama's obvious focus is on the exploration of different aspects of eastern life and culture, it's past and present. In the context, Hiranya Kashyapu is materialist so violence is his nature but Prahlad is spiritualist so peace and harmony is his nature. The peace and harmony of Prahlad represents Eastern culture that is in the verge of being collapsed by the violence of Hiranya Kashyapu, which represents western culture. But, then there is God who comes to the rescue of his disciple which means that the spiritual faith pays to the ones who commits to the divine power represented by Prahlad and the vice, as represented by Hiranya Kashyapu, as the evil power.

In consideration to above mentioned ideas, this project explores the different aspects that has made and highlighted the Eastern notion of spiritual aspects to that of the Western. When Western is material and science guided and logical, Eastern is spiritual and rests on belief and faith. It is the belief and faith that made lord Vishnu come to the rescue of his disciple, Prahlad. This highlights the relationship between

the creator and the creature. This fact has its root in the Vedas of the Eastern philosophy which in turn has guided, we Easterners for ages.

There are several similarities found in the way of life Sama lead. Sama wanted to remain in the peaceful environment that could be suitable for creative works. The solitude nature, flower and music gave him satisfaction and pleasure. Prahlad in many senses is similar to that of Sama who denies the royal pleasure and lavish lifestyle. He believes in simple way of living where light of faith and belief enlightens a human life. In the context, Prahlad says:

Right it is, lamp shows us the path

But we ourselves carry the lamp with us.

Blind are we or that lamp which understands where it should be

We are all for this side and lamp for the other side. (42)

The lamp, here is the light of the God. It is the supreme power that enlightens our way of life and living. However, this very light have been challenge in the Western periphery where life moves around the notion of material well-being.

When he saw the cruel treatment of people by Ranas including his own father, he developed a sense of hatred to the social class he belonged. The exploitation and discrimination of the people by the Ranas made his inner heart to oppose them. Originally, his name was Balkrishna Shumsher Janga Bahadur Rana. But, he did not want to identify himself with the ruling Rana clan and chose his name as Balkrishna Sama. Unlike other writers, his financial condition was sound and string but the physical luxury did not satisfy him. He felt suffocation at his luxurious lifestyle and found peace and satisfaction in his literary works. So, Sama was a playwright, performer as well as a painter.

Similarly, *Prahlad* is a depiction of love and passion found in the Eastern ways of living. Love and passion occupy an important place in the spiritual aspects of Eastern world. According to critic Rajendra Subedi has seen satirical quality in *Prahlad*. He argues in his *Samaka Rachanama Paine Hasya Ra Byangy*:

In *Prahlad* Sama has presented a kind of debate subjecting spiritualism and matter which is satire of contemporary reality. In his for or against reference Sama has sometime sided against and sometimes for. First he supports one side and other time he supports other side. Sama has presented satire presenting dialogue between Brahma and Hiranya Kashyapu. Readers laugh seeing the arrogant attitude of Hiranya Kashyapu of his power which was provided by Brahma (43).

Sama has satirically presentation to the knowledge of Hiranya Kashyapu who thinks himself as a powerful and intellectual being. He is boon by Brahma of immortality. He has knowledge about his immortality. Nobody can kill but he is afraid of death which cannot do anything to him. Power and knowledge is not only the means of living, it needs a good manipulation what one possesses. Hiranya Kashyapu has power and knowledge but he cannot know how to conduct it. So the critic says Sama has the desire to use satire in his plays.

However, *Prahlad*'s personal attitude is modest and mild. His good attitude has impressed people in the land. *Prahlad* is in favor of the people despite belonging to a high class. He was always in the favor of people. He had no desire of palace and gold, he had desire of equality and co-operation among the people, very similar to Godly quality. It is known to all of us that the service to humanity is the service to God, so when *Prahlad* is doing his service to the people inferior to his status, he is taking the path to achieve Godly status and his blessings.

The path to God and his blessings are full of thorn. There are people who entice to easy access of lure and pleasure when one is attached to Godly ways. Prahlad also has several such enticements coming to his ways in the form of lure and lust presented to him by his father and his followers. One such character is Rodh who is the demon worshipper. He tries to lures, initially with the help of providing him with worldly pleasure. However, when it does not work, Rodh adopts to coercive method to detach Prahlad from his service to humans and God, as:

RODH: Today our Prahlad will die and die we all.

Our own world will sink and the cream of our youth

Will shine in the surface of sea and all our wits

Will shine moving round in the form of foams

Dreams of our hopes here and there and there cling to the rocks as moss

All our prayers shouting will only roar with the wind.

Let us run and reach quickly at the bottom of the rock. (34)

So, the path of Godly blessings is not as easy as it seems. There are several factors that entice the followers and worshippers of God. Prahlad; however, is such determined that he hardly is moved with such enticements. He is neither afraid of any consequence of the devils intention nor is concerned with any such acts. He is a devotee of lord Bishnu and, there is God to save him from all the Worldly pains and pleasure. This is the prime concern of the Eastern values where people rest everything in God and his blessings.

Prior to the writing of *Prahlad*, the Nepalese society were ruled by Ranas who denied people of any sorts of rights and facilities. Ancient conservative education system was non-productive. Thus, a conservative culture began to flourish but with the help of *Prahlad* society started to open its eye to the harsh behavior of the Ranas.

The play acted as a way to overcome the age-old hierarchy that existed in the form of demon like rulers, in parallel to Hiranya Kashyapu.

In consideration to different perspectives of different critics, Sama published this play to bring reconciliation between science and spirituality. Sama got appropriate materials to justify the milieu of Nepal and world through mythical story Prahlad. Sama wanted to remain in the peaceful environment that could be suitable for creative works. The solitude nature, flower and music gave him satisfaction and pleasure. At the age of ten, he started writing poems. His initial poems were published in several literary magazines like *Sandra*, *Udhyog*, *Shahitya*, etc. through which his genre of writing was made known to the outside world. He wrote and published his first play *Bhater* was published in 1953. In this drama, he has minutely explained the ground reality of the social, economic and cultural aspects of the contemporary society and expressed his feelings towards the lesser advantaged people of that society. The play also incorporates the psychological status of people who are dominated under the injustice of the system.

The play draws a parallel line between the plot and the society with that of the Western science. In the West, due to the advancement of science, people are losing faith on God and his creation. So, when Sama witnessed this, including the condition of Nepalese society, he wrote this play in against this idea. The exploitation and discrimination of the people by the Ranas made his inner heart to oppose them. Originally, his name was Balkrishna Shumsher Janga Bahadur Rana. But, he did not want to identify himself with the ruling Rana's clan and chose his name as Balkrishna Sama. Unlike other writers, his financial condition was sound and strong but the physical luxury did not satisfy him.

Sama felt suffocation at his luxurious lifestyle and found peace and satisfaction in his literary works, that is to say he excluded the Western lifestyle and emphasized on Eastern values. So, Sama became a playwright, performer as well as a painter to be associated with the woes and sufferings of the people. His sense of humanity was expressed through his writings and paintings that became one of the sources of Sama to be associated with the people of his time. This notion shows that Sama was against the material existence of the West and emphasized on the Eastern way of life and living.

Based on these ideas of Sama's life and his spiritual notion, the present research depicts on the ideas of conflict of Oriental ethics versus Western values, where Prahlad represents spiritualism and Hiranya Kashyapu represents materialism. In doing so, the present researcher will deal with various aspects of the West and East to dismantle the existing notion of Western philosophy overlaps the Eastern.

III. Conclusion: Depiction of Eastern and Western Values

Sama's *Prahlad* is a text that depicts ethics and values as the core issue of this play. The plot of the play takes its source from the mythical character Prahlad who has a legendary place in Hindu philosophy. According to an episode in *Mahabharata*, Prahlad is engaged in a spiritual debate on the existence of God with his father Hiranya Kashyapu, a mighty emperor.

Prahlad has deep faith in the almighty, lord Bishnu – the Hindu deity; whereas Hiranya denies his existence and claim that he is mightier than all. However, the background of his pride is based on the blessings of Lord Brahma who has blessed him with the boon that he cannot be killed in the sky or in the land, and also not by any humans. As such, Hiranya is full of arrogance and does not accept any ethical values and moral norms. He goes as far as claiming that he is the God of the Gods.

The Western scholars and believers in science take ethics and values as granted and are challenging it. They take religions and ethics as something that is easily challenged or alter and hence increasing number of people are denying the presence of spiritual Guru, or the God. However, when it comes to values and ethics people find solace in spiritual values which are as old as the starting of human civilization, and they should be left intact. In context, Hiranya is the supporter and believer in the Western value system and denies the presence and supremacy of God. He does not believe in spiritual presence of microscopic presence of the god factor, and instead goes on to challenge this. He not only denies the supremacy of the God but also disallows anybody who follows or worships God in his kingdom.

This nature of Hiranya can be drawn parallel to the Western notions that are materially so-well-to-do that they are denying the existence of spiritual aspects, including God. The ideas and values followed by Hiranya are parallel to the Western

values that prefer material possession and dominance more than spiritual and Godly things. On the other hand, Prahlad is a humble character abiding to the spiritual ways and ethics. He firmly believes in the existence of the divine power, and defies his father and confronts to his father who disapproves God and claim himself as the God.

But, Prahlad is a character who believes in the supremacy of God, and hence in his omnipotent existence and larger than life size presence. He is of the belief that the God is present in the natural flow of water and air, in the food we take and, it is more of a natural process rather than an object or entity. One ought to bow to fact that the process of life and death, young and old, the natural things like water, air, land, forests are due to some spiritual and powerful factor that wants it to exist in order and discipline. Humans are just one factor and entities of this entire mystic and vast creation of the grandeur creation. As such, when Prahlad is worshipping God, he is paying respect to self and the entire process of natural happenings and events. Life cannot exist in lack of this natural process which is the gift of the almighty that lets things happen in a regular patten and manner.

Eastern values are still prevalent in and around the existence of God and worship. Prahlad is adherent believer in God and he prays all the time to his almighty God, Bishnu. He is firmly attached to the notion that it is God who makes everything possible in the mortal world. It is his wish which makes things possible; whereas Hiranya Kashyapu, proud of his powers bestowed to him by lord Bramha, does not accept that there is anyone beyond or above him. He desires for more and more material possession and regards material well-being to that of God and its creation. The conflict between Prahlad and Hiranya is of faith versus material possession When Prahlad has devoted his life for the prayer, worship and service of Godly creatures, Hiranya is concerned to personal lust and well being, creating the ground for conflict.

As such, Sama through the depiction of Prahlad revives the present notion of belief and faith versus material dominance, which is represented by East and West, respectively. It is the soul and its reincarnation system that determines future, past and present of the living beings. The spiritualism adheres to the idea that humans should abide by the divine rules and regulations, whereas in the Western which prior to the materialistic achievement inspire to seek physical pleasure over the supremacy of soul.

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