

I - Introduction

Balkrishna Sama is one of the most prominent playwrights of Nepali literature. Apart from writing plays he has written some poems, stories and essays. His poems, stories and essays have no less contribution to rise Nepali literature up to this height. Sama's *Chiso Chulho* is one of the very famous Nepali epics which vibrantly deals about the issue of representation of subaltern and their consciousness through ambivalence.

Born in 1983, in Gyaneshor, Kathmandu in Rana family. Sama was polite gentle and generous. To develop such character, two types of psychologies have worked. The first psychology made him solitary lover, thoughtful and sentimental poet. The other made him humanistic and opponent of tyranny. That was developed because of the sympathy upon his brother shown by all the family members and negligence towards him. His brother Puskar Samser, who was born thirteen month before Sama was handicap. So, all the family members showed sympathy upon his brother. Sama would think, his relatives and family members were jealous of his body. Like the general child's nature, he used to think if he was also a sick, he would get love of family members. In this way Sama started to feel detachment from family love and affection. As a result, he developed the nature to love loneliness, to sink in the mental worries, and to build the world of imagination. This made him a tender hearted and intellectual poet.

The second psychology was developed due to the cruelty of his grand father. General Dambar Samser, according to Tara Nath Sharma he was incarnation of Hitler, he was like Hiranya Kashyapu of *Pralhad* and Adbil of *Prempinda*. He used to walk around with a whipe in his hand. He would beat the weak and innocent worker without any fault. But in Tara Nath Sharmas' words his grandmother was exact

Laxmi, who would give soothing balm to those who were wounded by her husband. Therefore, Sama developed friendly, sympathetic and courteous nature of his mother and grandmother than the pompous and hypocritical nature of father and grandfather. He had no regard towards his own Rana family and had developed the thought of opponent against cruelty and injustice.

Rana family was in the governing position when Balkrishna Sama was born. Therefore, he never experienced the lack of material facilities. Better provision of education was possible to the Rana's child because of their monopoly in the upper administrative level. Sama also got the better opportunity for his education. He got his school level education in Durbar High School. Though enjoying in the material facilities, Sama's inner psyche was in anguish. He got himself as a helpless child. To attain his last exam of school level he had to go to Calcutta. He gave metric from Calcutta. After his metric he joined in Tri-Chandra college but forcefully Rana recruited him in the captain of Army. In this way, he had to forsake his study unwillingly.

There is a great contribution of Sama to change "Gorkha Bhasha Prakasini Samiti" to "Nepali Bhasha Prakasini Samiti" which was established in 1913. He thought the word "Gorkha" cannot represent all the Nepalese. So he made an attempt to give administrative approval to the word "Nepali" during the ruling period of Judda Samser. After the approval of the word "Nepali" he became the president of "Nepali Bhasha Prakasini Samiti" for many years. When he was working as a professor of Nepali language and literature in Tri-chandra College one serious event related with him took place.

Because of the extremity of Rana, intellectual circle of Nepali had been angry. Specially, among in college youngsters, a kind of revolutionary fire was setting. In

1940, Dasharath Chanda and others have been executed accusing them against of Rana. Internally, the fire of injustice was spreading, that came out apparently when Laxmi Nandan Chalise wrote in his answer sheet. "Had not there been the origin of Prithvi Narayan Shah, these eunuch Rana would have done nothing" (3). Professor Gokul Chanda gave this answer paper to Sama for examine. When Sama read the paper he frightened. In fact the condition was very difficult, whether to keep this thing secret or to leave what had happened. If he had kept secret, he would have been accused of Rana's opposer, if not he found the life of a young boy at risk. In this way he was in dilemma. On the one hand, Rana doubt him because of his liberal thought, on the other, people thought him as Rana. In this way he had balanced his life at the sharp edge of the sword.

Slowly and gradually there developed the political awareness among the Nepalese people and began the revolution of armed people in 1945. When the British were in India, Rana considered them as great support. But India became independent when the peoples revolution began in Nepal. To show that there was no such upheaval, Rana decided to sent Bijaya Samser and Keshar Samser to meet Javahar Lal Nehru. Sama did not like this illusive things. Then he thought to resign from his post. With Nir Samser, Surendra Samser, and Shanta Samser, resigned from the post. Later on except Sama, all, withdrew the resign. Sama proposed three things to fulfill if he had to withdraw the resignation. His first condition was king Tribhuvan should be returned from Delhi; second, Nepali Congress should grant permission and people should be given their rights.

The Rana did not accept the conditions put forward by Sama. So, with the purpose of involvement in the peoples revolution against the Rana, Sama set out to the Ranipokhari. He thought the method to get rid from the blood of Rana and to be

fresh is only through the acquisition of people's right and the involvement in the struggle against Rana. Now, he did not want to be in dilemma. So, he took the side of people and willingly participated in the revolution. Sama has been arrested with his son Janarjan for the speech which he had delivered in the peoples assembly which was against the government. For being a member of Rana family, they were not beaten but others who have been arrested with them were beaten bitterly. Among them Nhucche Man was died. Another day, a rally of twelve thousand people marched against the Rana government.

In the custody, Sama promised three things. Frist, instead of bowing on to the feet of other people he accepted the use of word 'Namaste' to show equality in greeting. Second, he embraced the equal respect indicating address 'Tapain'. In his third promise 'Bhatgaule Topi' got the national approval. These three things were the representative of the three cities of the valley. He has taken the 'Namaste' from Kathmandu. 'Tapain' from patan and 'Bhatgaule Topi' from Bhatgaun. In the ancient statue of kathmandu there is heron joining two hands. He has adopted the Same national tradition in his first promise. After the revolution of 1950 when he was released he walked directly towards the house of Nhucche Man, who was died because of the severe beating of the Rana government. Then he left the word "Sher" which had the sense of cruelty; and in the memory of Nhucche Man, accompanied the word Sama before returning home. In this way he became Sama from Samsher.

Sama, then worked as a director of Radio Nepal. In 1955 he became the chief editor of *Gorkhapatra*. When the Royal Nepal Academy was established in 1967, Sama first worked there as a member and lateron as a Vice-Chancellor up to 1971 when he retired. In 1972 he got 'Tribhuvan Prize' from 'Royal Nepal Academy'. The

greatest prize of Academy, 'Prithvi Pragya Puraskar' was provided to him in 1978.

Then he died in 1981.

To define Sama as a man of literature, we should not forget his poems, stories and essays except the plays of high standard and new experiments in them. We should focus on his philosophical and epical expression and psychological analysis in his poems. In the background of the first edition of *Chisho Chulho* Sama has written :

Compilation of various poems which are written inclusively is known as epic. Here the poet exposes different rhyme, rhythm and decoration. Therefore, poet wants self expression by writing more, either be it two hundred pages of short poems or single poem of two thousand pages. (Sharma, 60)

From this expression first, thing we to know is that *Chisho Chulho* is not a single poem rather it is an anthology. Second, the poet has not only used different types of styles, rhyme and rhythm but also he has used different subjects. The third thing is by writing more he has tried his self expression. These three points are important because only on the basis of these points we can appreciate *Chisho Chulho* as a successful epic. But these three points are also the greatest mistakes of Sama's *Chisho Chulho*. Sama writes in the background of *Aago Ra Pani* : "poem is a intellectual fragrance of feeling (11)".

The main feature of his poem is intellectuality. He logically presents the philosophy of humanism in his poem. There was great influence of science at the time when *Swarga Ra Dewata* printed in 1947 and *Niyamit Aakismikta* in 1948. Because of influence of science he was inclined towards atheism. He thought, science and spirituality should do friendship. In *Prahlad* and *Aago Ra Pani* which were published in 1938 and 1954 he has given the same philosophy.

Sama has not written much more story. But whatever he has written they are of high standard. We can categorize his story into psychoanalytical, social and problematic. His "Hari Siddhi", "Tagan Ghada", "Nauli" and "Tala Tala" are psychoanalytical story. They presents the minute study of psychological aspect of human beings. His "Fukeko Bandhan" is problematic story. Beside that "Saran", "Parai Ghar" and "Rupko Mulya" are his social story. Tagan Ghoda presents the story of a lower classed Kale Nepali, who serve the horse of a rich Bramhan. "Nauli" depicts the condition of the girls who were in the Rana's palace.

Balkrishna Sama, is known as the Shakespeare of Nepali literature. He is a master in playwriting. His plays depicts life in a factful way. They develop interest, towards history emerge taste towards sociality and makes crazy of theories and principles. Though the plays are for performance, Sama's plays are no less interesting and beautiful for reading. Filled with high and logical intellectuality, decorated by small psychoanalysis and full of descriptive beauty, Sama's conversation cannot be found in other peoples work. Sama on the one hand writes in Shakespearean way on the other he presents the Ibsenian and Shavian types of play. His *Mutuko Byatha* is the first tragedy of Nepali literature which was published in 1929. *Mukunda Indira*, *Prahlad*, *Prem Pinda*, *Bhakta Bhanubhakta* are his other famous plays.

First of all, Sama tried to write epic at the age of sixteen. He had named that *Ek Prbhat Samaran* but that remain as short as morning. Later, at eighteen he named *Aryaghat* and began another epic. That also could not go beyond *Aryaghat*. Again, he began *Abatardarshan*. That had some sign to move ahead, but after the completion of first chapter, his philosophy changed and by writing *Niyamit Aakasmikta* he gave concrete form to his thought. Then, at the age of fifty five he published *Chisho Chulho*. In reality *Chisho Chulho* is a compilation of very beautiful poem. Although

the central subject of the epic is love of Shante and Gauri, there are poems of different subjects. There should be a single central subject in epic. Epic is not the collection of short poems. Had not been this, a thick book of a poet would have been epic. If there is description and reference of other subjects, that should only be to make clear about the central subject. It would have been better to involve the external incidents in *Chisho Chulho* only to make clear about the love story of Shante and Gauri.

There should have been the description and analysis of knowledge and philosophy according to the mental standard of the central character. Not being so, the description of Gautam Buddha, poet conference of Saraswati Sadan and with the central character, are superimposed in *Chisho Chulho*. Historical, religious and philosophical description and analysis are such things which does not play any role for the clarification of central subject and physical mental and intellectual picture of Shante and Gauri. Because of his attempt to express all the things which influenced him and all the waves that came up in his mind, made *Chisho Chulho* almost failure in its style and subjects. In fact, Sama's *Chisho Chulho* depicts the real condition of subaltern people. Sama deals with the issue the representation of subaltern vibrantly in *Chisho Chulho*. But his representation is ambivalent and the question whether the subaltern can speak or not remained unanswered.

II - Subaltern Studies in Literature

Subaltern studies as a theory began, when the international Marxism bifurcated in to two strands and could not address the voice of the workers, marginalized, women, peasants and indigenous groups. So, by its nature it is tilted towards left wings. To pinpoint, subaltern studies was started in England at the end of the 1970s when a small group of English and Indian historians lead to a proposal to launch a new journal in India. We can trace the origin of the term 'Subaltern' back to the medieval age this term was applied for vassals and peasants.

By 1700, it denoted lower ranks in the military suggesting peasant origins. Different authors made their mark on the history of subalternity in their own way, in their own place and own time. Each interprets subalternity contextually. Subaltern studies does not mean today what it meant in 1982, 1985, 1989 or 1993. Specially, in 1982, subaltern studies group emerged in India with the aim of writing the historiography of people ignored by the colonialist, as well as bourgeoisie nationalist historiographers. Peter Gran Argues, that in India, subaltern studies is read against liberalism. Marxism and religious fascism, where in the US, its principle novelty is its ability to represent India by being read into ideologies of difference and otherness.

Subaltern studies deployed some of Gramscies ideas. According to Antonio Gramsci, subaltern refers to those group in the society, who are subject to the hegemony of the ruling class. Subaltern classes may include peasants, workers women, marginalized group, indigenous and other groups isolated from the power centre. As a Marxist, Gramsci was very much concerned with the proletarians whose voice remains unheard in the history Gramsci realized the need of the revolution of capault the oppressed people to the previledged position from which they can speak on their own. According to Ludden,

Gramsci theorizing out his experience of work among the people, remains; the history of subaltern groups is necessarily fragmented and *episodic*. There undoubtedly does exist a tendency to unification in the historical activity of these groups, but this tendency is continually *interrupted* by the activity of ruling groups; ... Subaltern groups are always subject to the activity of ruling groups, even when they rebel and rise up; only 'Permanent' victory breaks their subordination. (50)

By the late 1970s, a rapid decline in state centred historical research had occurred and social history from below was flourishing. E.P. Thompson's book *The Making of the English Working Class* focused on the history of lower class people whose history had been previously ignored. By 1979, women's history was popular. In 1982 Eric Wolf, published his seminal book *Europe and the People Without History* which can be called the first global history from below. In South Asia, the history of subaltern groups was thriving though they were not called that then. Two new journals featuring studies of South Asian peasants in the 1970s had begun publishing in UK and US. Eric Stokes announced the 'return of the peasant' to colonial history in 1976. When the founders of subaltern studies first met in England at the end of 1970 they were surrounded by decades of research on history from below and on insurgency in colonial India.

Subaltern studies launched itself with an act of rejection, denying South Asia's previous history from below. Ranjit Guha opened subaltern studies by declaring a clean break with most Indian historians, announcing the project's ambition 'to rectify the elitist bias in a field dominated by elitism – colonialist elitism, and bourgeoisie

nationalist elitism. He asserts, the historiography of peasant insurgency in colonial India is as old as colonialism itself. Thus, the critique of colonial discourse is the starting point of subaltern studies.

Subaltern studies reinvented subalternity. Subalternity thus became a novelty invented de novo by subaltern studies, which gave old terms new meanings and marked a new beginning for historical studies. Domination, subordination, hegemony, resistance, revolt and other old concepts could now be subalterized. By definition, subalternity had been ignored by all scholars in the past; thus all the old research became elitist. Oxford University Press in New Delhi agreed to publish three volumes of essays called subaltern studies : writing on South Asian History and Society. These appeared annually from 1982 and their success stimulated three more volumes in the next five years, all volumes were edited by Ranjit Guha. The seven scholars enlisted by Ranjit Guha as members of the project since 1982 (Shahid Amin, David Arnold, Gautam Bhadra, Dipesh Chakraborty, Partha Chatterjee, David Hardiman and Gyanendra Pandey) began their specialized research in different geographical locations like Uttar Pradesh, Bengal, Gujarat and Tamilnadu. The publication under subaltern studies is an important even for the writing of the history of colonial India. This is not just because of the thorough research into the wide range of problems that make up the volume. Nor is it only because the research wants to make us listen to the voice of the exploited and oppressed people. Shahid Amin and Dipesh Chakraborty explains how subaltern peoples voices are silent. According to them, British colonizers came to India and they established themselves as superior and thereby Indian people were regarded as inferior. They wrote history of Indian people but that history does have nominal voice of native. According to Shahid Amin and Dipesh

Chakrabarty the condition of colonial people were always in the control of colonizers. So what they have been done at that period was done by colonizers perspective.

We can suppose that before 1985 no consensus definition of subalternity had emerged. Subalternity remained a fluid substance inside its two storey structure. Then in 1985 subaltern studies IV introduced the cultural perspectives of two prominent US based scholars. Bernard S. Cohn and Gayatri Spivak. Subaltern consciousness had always been a critical feature of subalternity; and in 1987 Ajit K Chaudhary reiterated that. The focus of subaltern studies is on the consciousness of the subaltern class specifically peasants. Gayatri Chakravarty Spivak's introduction to selected subaltern studies cites the colonial subject as the basic concern of theorisation and says The subaltern studies collective ... generally perceive their task as making a theory of consciousness or culture rather than specifically a theory of change. Post colonial cultural criticism and literacy theory had embraced subaltern studies.

After 1986 the substance of subalternity remained fluid and mixed but it contained less material drawn from struggle waged by subaltern groups in India. The meaning of subalternity in subaltern studies shifted as a framework of study increasingly stressed the clash of unequal cultures under colonialism and the dominance of colonial modernity over India's resistant, indigenous culture. A starting point for the shift-in-continuity can be found in Guha's seminal essay. The prose of counterinsurgency (Subaltern Studies vol. II) which demonstrate how elite repression lurked in official accounts of popular struggles.

The critics argue that the ruled can never be detached from the ideologies of their rulers the way SS had depicted. The subordinate group is always directly influenced by the ideologies of the dominant group. Some critics have pointed out that it does not really represent the subaltern people or their resistance or victimization at

the hand of the hegemonic power. Jim Mosselos, as quoted by David Ludden, calls "the subaltern ... a creation, a reification of historians ..." (23). He thinks that any theory of subaltern autonomy tends to erase them from the very history itself. The subaltern autonomy tends to erase them from the very history, itself. Here, he somehow sounds like Spivak, who claims that the subalterns "cannot represent themselves; they must be represented. Their representative must appear simultaneously as their master, as an authority over them, as unrestricted governmental power that protects them from the other classes and sends them rain and sunshine from above" (71). For they have only the language and strategies of the elite group to express themselves. At the cold war came to an end, the world bank and IME forced structural adjustment on poor countries to open their markets. Global capitalism fought states for power over national resources. Development theory sidelined governments and valorized non-governmental organizations. Socialist regime diet from various causes. Their failure came to symbolize state failure generally. In this new context, nation was being reconfigured, reimagined, re-theorized. Subaltern studies became an original site for a new kind of history from below, a peoples history free of national constraints. The fragmentation of the Soviet Union, Eastern Europe and the Balkans was widely said to be the failure of Marxism, communism and socialism. Nehru's regime was said to have failed the Indian nation. Subalterns in India became fragments of a nation; their identity and consciousness. The failure of the modern state pervaded academic writing. New approach to nationality came forward. In 1983 Benedict Andersons "Imagined communities" sought to redress the failure of communities and Marxists to understand nationalism.

Politics and representation are two aspects of subalternity which historians study in records of action and discourse. In 1980s the gage of the project shifted from

one side of coin to the other. Critical reading of colonial text, oral histories and ethnographic techniques are employed to reveal India's cultural roots in subaltern subjectivity. Subaltern studies thus became a post colonial critique of modern European and Enlightenment epistemologies. Subaltern studies also became entangled with efforts to remagine history itself, which became more compelling at the cold wars end. Thomas Haskell repeated popular American cliché about this turning point for history when he said "The bloody contest between capitalism and socialism unexpectedly came to an end in 1989 after the struggle that gripped the world for a century and a half". Eric Hobsbawm called 1989 the end of the age of extremes.

In 1988 Spivak's seminal essay, "Can the Subaltern Speak?" got published. This essay is credited to have brought the subalternity in to post colonialism. In this essay, she presents women as subaltern group. "She spoke", but women didn't, do not 'hear' hear. Thus they can be defined as a 'subaltern' a person without lines of social mobility".

Subaltern issues were not taken in subaltern studies at first but when Gayatri Chakravorty Spivak in *Subaltern Studies* vol. IV, subaltern studies centered a new domain : Feminism, while pointing out the vulnerable points of subaltern studies, as a discourse to speak on behalf of marginalized groups, has not paid as much attention to women as it should have. Gayatri Chakravorty Spivak argues in 'can the subaltern speak?' that the subaltern people can not speak themselves. Instead, they have to be represented. The problem with representation however is that the subalterns voice gets overshadowed by the very chance investigator's voice. There is every chance that the knowing subject will erase the voice of the ignorant object. The elite intellectual can represent the subaltern voice filtered through an elitist perspective. In other words, the

privileged position of the elite intellectual limit their integrity to work as a spokesperson of subaltern classes.

Spivak talks about the discourse created by white men. The white people studied the Hindu *Sati* system and they found women are extremely exploited. 'White men are saving brown women from brown men'. White men only see exploitation over hindu women. They show sympathy but actually their real inner intention was to create discourse and they want to be superior by showing brown man's weakness. The Hindu mythology works as a camouflage that helps the Hindu males to suppress the heinous subordination they impose on their female counterparts. She equally criticises the white.

White males trying to call *Sati* custom barbaric ritual without understanding its cultural significance. Actually, they merely represented its loopside which are not concerned about understanding its cultural significance nor concerned about brown women. Instead they want to prove the Indian males impotence and barbaric quality so that they can prove themselves rational and powerful enough to protect the brown women. Obviously the strategy of presenting women as subaltern clarifies her position in the imperial as well as patriarchal society where women's voices and deeds always remained unheard. So, her position appears to reflect the meaning of the subaltern at best. This is one of the reasons why the women's issues are so widely discussed in SS.

Spivak rendered linguistic as well as cultural mode to subaltern studies with her seminal essay "Subaltern studies : Deconstructing Historiography" (SS IV, 1986). She enabled subaltern studies to shift representation from politics. She, therefore, gave literary mode as she contributed her translation of "Maha-Shwetadevi" and "Stanadayini" as well as commentary on it entitled "A literary representation of the

subaltern : Mahasweta Devi's *Standayini*. Spivak argues how women are denied of their subjectivity. Their voice, when the women is looked "from above" as merely a sexual object or "from below" as a goddess. She is reduced to the object of males desire. The hegemonic males refuse to perceive women what they really desire for. Moreover, she has also pointed the parallelism between Jashoda the subaltern and Jashoda the divine. The icon of Jashoda the divine is used to dissimulate the exploitation inflicted on Jashoda the subaltern. At one aspect, she has been turned into an object of the males desire. On the other hand, she had been worshipped as she feeds their children with her milk.

Subaltern studies launched itself with an act of rejection, denying. South Asia's previous history from below. Ranjit Guha writes in the subaltern studies Vol. I. "The historiography of Indian nationalism has for a long time been dominated by elitism and bourgeoisie nationalist elitism" (I). The history of Indian people were written from the below. The true voices of colonized people are not pervasively heard. So, subaltern studies reject and deny the history from below. The true voice of colonized people are not pervasively heard. So, subaltern studies reject and deny the history from below. He declarers that subaltern studies will study "the history, politics, economic and sociology of subalternity ... in short, the culture informing that condition" (vii). Subaltern studies commitment to history and culture of rather easy to discern. As the elite historiography is generally regarded as official history sidelining the peoples history. Subaltern studies has committed itself "to rectify the elitist bios characteristic of much research and academic work in this particular area" (vii). This shows that subaltern studies serves the interest of the marginalized mass whereas elite historiography accounts for official history.

Dipesh Chakrabarty in his essay "Invitation to a dialogue" defends as well as pinpoints its problematic relation with Marxism. It indicates the turn consciousness of the middle class people by exposing them to two kinds of existence master – slave, colonizer – colonized elite subaltern. Subaltern studies has become a global concern. It is no more the phenomena of India or South Asia only. It has gone as Dipesh Chakrabarty says, "beyond India or South Asia as an area of academic specialization"

(9). Veena Das writes in Subaltern as perspective :

An exception is Guha's paper on Chandra's death, in which he analyses a historical document about a case of abortion in 1849. A widow developed a Liaison with a man and became pregnant. The man disowned all responsibility and threatened the woman's mother that he would send the woman, Chandra, away to a Vaishnava bhik. The women of the family tried to arrange an abortion and Chandra died in the process. (323)

This shows that how women are exploited from male hegemony. So, subaltern studies make an important point in establishing the centrality of the historical moment of rebellion in understanding the subaltern of their own histories. Ranajit Guha, in his essay "Dominance without Hegemony and its Historiography", asserts that colonialism involved dominance without hegemony. In other words, it proceeded on with the help of coercion rather than the assent of the people. The colonial historiography overlooks people's resistance. It undermines their political sensibility. Now, it is busy in providing the British colonialism as a rule that was based on the consent of the people. It does not reflect the injustices that colonialism inflicted upon the ruled people. On top of all, some native historiographers fall prey to the discourse of colonialism and its so-called project of improvement. All these factors are

responsible behind the emergence of colonialism as a project of imperialism that involved the assent of the ruled.

According to Mahatma Jotirao Phule the women are suppressed because of caste hierarchy. In Hindu caste system, Brahmin women are considered as higher caste women and they are superior but on the other hand, Dalit women are regarded inferior and they are suppressed by so-called high caste women. It is no coincidence that descriptions of upper-caste restrictions on widow remarriage and the ensuing torment on widows within families inaugurate Shinde's account of the effect of caste and gender ideologies. The enforcement of widowhood showed how caste morality was regulated through gender. Widow became the object of upper and lower-caste reformers' concern over and lower-caste reformer's concern over the course of the nineteenth century. Widows were at once a target of "lower-caste" satire against the upper-caste family sphere; visible symbols of the necessity of social reforms for upper-caste reformer; and proof of the correctness of religious strictures against remarriage.

Partha Chattarjee, in his influential essay, "The National – Resolution of the Woman's Question", argued that the issue of social reform came to an abrupt end in the early twenty century precisely at the moment when Indian nationalism came to political maturity; that gender issues ceased to be public debate. Now this would seem to suggest that gender issues were deemed unimportant; that nationalism's focus had to be trained on the state rather than on questions of identity and subjectivity. However, it is impossible to think about Indian nationalism without understanding the constitution of its "others" – Muslims, women and lower castes.

When subaltern studies Group emerged in India in 1982, it was set to undertake empirical study on various aspects of subaltern people irrespective of caste,

gender, color, profession, space and class. Therefore, subaltern studies did not take up the woman issues distinctly up to the first three volumes of *Subaltern studies* with the inclusion of Gayatri Chakravorty Spivak in *Subaltern studies IV*, subaltern studies entered a new domain : Feminism. While pointing out the vulnerable points of subaltern studies, Spivak made it clear that subaltern studies, as a discourse to speak on behalf of marginalized groups, has not paid as much attention to women as it should have. She is amazed as its "indifference to the subjectivity, not to mention the indispensable presence of the woman as the crucial instrument" (358).

Spivak has tried to swerve the direction of subaltern studies towards feminist issues through her influential write-ups. Spivak can be said to be the first post-colonial theorists with a fully feminist agenda. As far as the women of the colonized space are concerned, according to Spivak, they are doubly subalternized. On the one hand, the women, like their male counterparts are suppressed as colonized subject and on the other hand, their own male counterparts also dominate them. However, it falls short, in its tendency to draw the subaltern as exclusively male. Spivak analyses the problems of the subaltern by examining the position of gendered subjects. In the other words, colonialism appears to be more hazardous to females than to males of the colonized spaces. The subaltern woman is effaced in these text. In Spivak's opinion, the identity of women is erased in the very process of rewriting subaltern subjectivity:

It is rather, that both as object of colonialist historiography and as the subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, subaltern as female is evenly deeply in shadow. (82-83)

Definitely Spivak aspires to restore the significance of the women in the context of subaltern studies. It is very conspicuous that the subaltern people took part in the anti-imperialist insurgencies as the members of indigenous elite class and bourgeois nationalists did. Their contribution was simply overlooked by the colonialist and bourgeois nationalist historiographer. The position of subaltern women can contribute a lot to bring this bitter fact distorted by elite historiographies.

For the subaltern women, despite their contribution and potential, remain unheard the way the subaltern insurgencies. Spivak, therefore, thinks that "woman is neglected Syntagm of the semiosis of subaltern of insurgency" (359).

In her scholarly commentary "A Literary Representation of the Subaltern : Mahasweta Devi's Standayini", Spivak argues how women are denied their subjectivity, their voice. Whether the women are looked "from above" as merely a sexual object or "from below" as a goddess, she is reduced into the object of the male's desire. The hegemonic males refuse to perceive women what they desire the latter to be. Moreover, she has also pointed out the parallelism between Jashoda the subaltern, and Jashoda the divine is used to dissimulate the exploitation inflicted on Jashoda the subaltern. At one aspect, she has been turned into an object of the male's desire. On the other, she has been worshipped as she feeds their children with her milk, she has been equally linked with the mother country. Here male's desire is obvious. The male wants to see the women as a sacrificial being so that he could fulfill his various desires from her. However, she is perceived, she gets reduced down to an object of the male's desire.

The gaze from below is only the male's strategy to dissimulate the oppression he inflicts on his female counterpart through his gaze from above Spivak remarks: "Through a programmed confounding of the two kinds of gaze, the goddesses can be

used to dissimulate woman's oppression" (129). So, by representing as goddesses, the patriarchal society has tried to hide the injustice and oppression it has inflicted upon woman. As long as such hegemonic representation remains, the voice of women will perish under the great expectations created by those self-representation. Spivak further says:

As long as there is this hegemonic cultural self-representation of India as a goddess-mother, (dissimulating the possibility that this mother is a slave). She will collapse under the burden of the immense expectations from that such a self-representation permits.

(96)

Spivak posits women in the role of the subaltern questioning the male constructed voice of women within the patriarchal society.

Talking of the *sati custom*, in her seminal essay, "Can the Subaltern Speak?", Spivak reveals how the white men and brown men reduce the women into the object of male's desire. The white men deny her subjectivity through their sympathetic paternal desire. They reduce the women into an object creature that needs protection. In the same manner, the brown men claim that the brown women sets herself on fire to death out of her love and devotion to her male counterpart. In this conflict between the white men and the brown men regarding the brown women, her subjectivity gets ignored. Spivak equally criticizes the white men for trying to call *sati custom* a barbaric ritual without understanding its cultural significance. actually, they too are not concerned about brown women. Instead, they want to prove the Indian males important and barbaric so that they can prove themselves rational and powerful enough to protect the brown women. Here, the brown woman is the very point of departure to give an outlet to their chivalry. Whether it is the West or east, the women

are denied the position from which they can speak on their own, as both spaces are patriarchies, in which women are always turned into the object of the male's desire. "There", Spivak says, "is no space from which the sexed subaltern subject can speak" (103).

"Between patriarchy and imperialism, subject constitution and object formation", in Spivak's words, "the figure of woman disappears [...]" (102). The noticeable face is that whatever discussion she makes on various subaltern classes. She directs it to the woman issues. She claims that the woman is doubly subalternized in the colonized patriarchal spaces.

Spivak, in her seminal write-up "*Subaltern studies : Deconstruction Historiography*", discusses the problem of representation too. She attempts to trace out the complicity between the subject and object of investigation involved in the representation. In it, she reveals how this kind of complicity between male subaltern historians and subaltern males had led to the exclusion of women from subaltern historiography. Likewise, she talks of the representation in her commentary to Mahasweta Devi's short story "Stanadayini". She argues that the technique to represent subaltern classes is gaze from above. Her argument assumes that representation inevitably involves in human suppression of the represented subaltern classes.

Spivak in her most controversial and celebrated essay "Can the Subaltern Speak?" asserts that the subaltern classes cannot represent themselves. For they have no adequate means and strategies to do so. The elite intellectuals tend to undertake the responsibility of representing the subaltern classes. In such a case, the elite intellectual as a subject of investigation tends to be filtered through his/her (elite intellectual's) perspective. Consequently, there cannot be a representation of subaltern class. Further

more, the elite representative emerges as the master to subaltern people. In other words, there is very chance that the elite intellectual overshadow the subaltern people whom s/he represents.

Spivak asserts that the women form a subaltern class, and the problem of representation is rather noticeable in the representation of the women in various texts of the elite writer. Spivak consistently draws our attention to the problem of representation, as it is the privileged position of elite intellectual scholars that let them serve as the spokesperson of the marginalized women. In other word, the representation of the subaltern is a kind of representation mediate through the perspective of the elite. Therefore, the representation fails to become the true voice of the oppressed women, which means that the marginalized women cannot speak.

The subaltern as female, the Spivak argues in "Can the Subaltern Speak?" cannot be heard or read, "even if her subalternity is sought to be transcended at the mythical level" (104). So they are necessarily misrepresented. Many writers, with a help of dramatization of myth and exaggeration, have attempted to depict the women as subaltern class that can speak on its own. A feminist historian of the subaltern must raise the question of women as a structural rather than marginal issue in each of the many different types and cultures that Partha Chatterjee invokes in "More on Modes of Power and the Peasantry". This kind of representation is not rooted in the socio-cultural reality. Instead, it tends to give false impression about the represented subaltern class; women. The matter of fact that the writer, as a privileged elite, manipulates the subaltern group he/she represents. Therefore, the representation, which depicts the women as the class that can speak itself, is nothing but sheer manipulation of subaltern women at the hands of the elite writers. This kind of

representation brings the elite writer to the limelight at the hands of the case of the represented subaltern women.

As we know, the concept of women has led Spivak to such a serious discussion on the position of the subaltern classes. The subaltern woman, therefore, emerges as an epitome of subaltern. In the same volume, Ranajit Guha also contributed his moving essay "Chandra Death", which attempts to demonstrate the nature of women subordination with patriarchy. In the same manner, Kamala Visweswaran says : "Women are not accepted as proper subjects, but it does register and seek to contain their agency" (124). She however believes "that it at the point of erasure where the emergence of subaltern is possible" (124). Here, she counters Spivak's argument that subaltern cannot speak. It oscillates between nationalist agency and subaltern agency. She says: "It is in this tension, this moment of oscillation, I would argue, that we recognize the effect the effect where the gendered 'Subaltern' is felt, woman as a Subaltern, Subaltern woman" (SSIX, 125).

In nutshell, Spivak says that women of colonized space are doubly subalternized. On the one hand, the women, like their male counterparts, are suppressed as colonized subject, and on the other hand, their own counterparts also dominate them. In the context of colonial production, the subaltern has no history and can not speak, subaltern as female is even deeply in shadow. So Spivak posits women in the role of the subaltern questioning the male constructed voice of women within the patriarchal society since both the spaces of colonized and colonizer and male oriented society.

The issue of subalternity is vibrant in Nepali context. Nepali society is based on Hindu philosophy. Hindu religion stands itself for the caste and class system. It privilege the certain class and cast and sidelines the other. In a society, where cast

system is in existence certain caste are considered as superior, primary, pure and always in privileged portion. The other caste are considered as inferior, lower, secondary even untouchable and always to be in margin. The existence of this system is clearly seen in Nepali society. According to Hindu religious division of caste, there are four caste of people in the society. They are, Bramhan, Chhetri, Baisya and Sudra. Hindu philosophy takes bramhan and chhetri as upper caste of society. And obviously they are considered as superior and always suppose to be in leading position. They are the privileged and primary casts in the society. Bramhan is considered as first in the ranking of cast system. Their duty in a society is to give religious preaching to the people and to teach moral and ethical lesson of religious book. Except that to strictly follow the tradition, and to maintain the religious beliefs is the job of Bramhin. In short, they are always in fore front of social, economical and religious activities.

Chhetri are the ruler of state. Their duty is to rule properly fight against enemy and to take proper suggestion from bramhan and to implement them. In short their duty is of national level. They take the support of other caste, minor, and small. Bramhan and chhetri consider baisya and sudra as untouchable, lower casts, and unable to come in front position. On the basis of cast they are considered as incapable and even uncomparable to the so called uppercaste. These groups remain always in margin of society. So they are marginal groups. According to Gramsci subaltern refers to those groups in the society who are peasants, workers, marginalized and other groups denied to the hegemonic power. So, in Nepali society, all the casts which are considered as inferior, secondary, marginalized and deprived to be equal to the so called upper class in every sector of life are subaltern. Racially they are endowed different jobs to do, which has no direct impact and access in national level. Damai Kami, Rai, Limbu and other so called lower casts people are taken as untouchable.

They are not allowed to enter in to the public temple, and individuals house in the name of untouchable. They are not included in the social and political activities. So, they ar detached from every opportunity of life. Thus they can be categoriezed as subaltern.

Not only that, even women of upper casts family are in margin with comparison to the male, women are considered as always to be inside the house, object of consumption and inferior to male. This thought also pushes women to the class of subaltern. Accordint to spivak subaltern has no history and cannot speak. History is written only of those who are in power and leading position. In the history of Nepal too, either be it mythical history or real history, there is no any reference of women's history. If, there is, the womens role is only secondary and haping character. So both the history and religion, has marginalized and subordinated women. So from historical and mythical point of view women are in margin and deprived from power centre. Therefore, women of Nepal also belongs to the subaltern group. Every decision of women its taken by male, from education to marriage and even dress and food. Women have to follow the tradition, norms and values of society as taught by the male. So a kind of hegemonic power is exercised upon them. Still, women cannot speak confidently claiming their rights before the society.

Subalternity is created not only by history and religion, it is created also by economy. In every society, there is rich and poor or have and havenot's. Those who have enough property; control in means of production and economy, are considered as higher class in society. And those who have no property and have to work during the day to join hand and mouth and economically impoverished are lower calss of society. In every culture and society people's standard and class is determined by property. And so called upper class people have control upon lower class people. Therefore

economically lower class people also belong to subaltern group. So, here the issue represented by Sama's *Chisho Chulho* is exactly what we understand by the definition of subaltern. He has represented the issue of poor Damai, so called untouchable caste in Nepali society. Similarly women who are considered as secondary, inferior and marginalized by the society is his another concerned subject matter. So, Sama's *Chisho Chulho* ambivalently represents the subaltern.

Subaltern studies originated from the discipline of history in particular but it later came to be interdisciplinary. It has now come to be a literary discourse as well. Subalternity can be linked now with literature and literary text can be analyzed with the perspective of subaltern studies.

Like history literary representation of the subaltern has come to be an important issues in literary discourse. Like in history subalterns are represented and misrepresented in literary texts too. However, literary representation of the subaltern is more interesting and vibrant. We can take the example of Sama's *Chisho Chulho* to see how the representation of the subaltern is interesting, vibrant and ambivalent.

III - Ambivalent Representation of the Subalterns in Sama's

Chisho Chulho

Balkrishna Sama's *Chisho Chulho* is one of the very famous Nepali epics which depicts the real condition of the subaltern peoples during the authoritarian Rana region and even after the acquisition of democracy. All the characters including Shante and Gauri suffers badly from the traditional norms and values carried by the society.

Despite the subalterns being doubly marginalized in contemporary Nepali society, the subalterns voice in the Samas' *Chisho Chulho* are addressed because of his realistic representation of lower class people. Though he has addressed the voice of subalterns, his characters cannot speak. By the representation of subalterns, Sama, seems to have done justice but Gauri, at the end of the epic died without speaking a single word for what she desired. That shows in spite of their representation they cannot speak. According to Antonio Gramsci :

Subaltern refers to those groups in the society, who are always subject to the activity of ruling groups ... Subaltern classes even includes peasants, workers, women, marginalized group, indigenous and other groups denied to hegemonic power. As a Marxist Gramsci was very much concerned with the proletariat whose voice remain unheard in the history. Gramsci realizing the need of revolution to catapult the oppressed people to the privileged position from which they can speak on their own. (50)

As a realist writer Sama, does not turn his back to those lower class and marginalized peoples who were still under the control of elite. Sama's this book was

published in the context when the Rana's were declining from the power, educational institute were establishing, gradually initiation of women education was started, political movement and awareness was developing. Marxist ideology had started to touch the society slowly and the perspective to see women and lower class people was changing.

In ancient period, lower class people and women were not regarded as men. They were taken only as a slave and complimentary. In this period upper class peoples were conscious and they had learned how to make castle by the blood and bone of the lower class people. Literature and history became only of high class. Therefore literature also became one sided. But now, in what way the monopoly of high class family in rule is gradually going to end and socialism, communalism and democratic system is existing. Similarly, in literature too there is the entrance of lower class people who were exploited, rebuked and sucked from age. That is scientific development and progress. Sama flowing in the same wave made Shante Damai, the main protagonist of his epic. Progressive Sama, who opposed the traditional norms and value and made Shante, the protagonist, this epic does not progress in other things. The characterization of how Shante was is done in this way:

Turned to eighteen from seventeen

Shante was not even a pale

was not even so black

his hair was rough turned to gray

world would say him Nepali

Nepali would say him Damai.

Own translation Sama (18)

Gauri, is characterized in this way:

Gauri was pale, complexion with attractive eyebrow and wide eyes.

Her cheek was thick, slim lips and piston like nose.

Own translation Sama (18)

There was love between Shante and Gauri. Though they have extreme love and devotion they could not express their love. They could not speak each other because of social barrier. Then the marriage of Gauri with an old widower Ranabir, is fixed. Gauri and Shante feels restless in love. Gauri goes to her husbands house after her marriage. The next morning of her marriage. Gauri thinks herself as dead. Shante becomes sick and is served by kancha : son of his uncle. Then he listens the news of Gauri's husbands death and her entrance to white house as a nurse. Carrying a motif to met Gauri, Shante, walks in search of white house observing the art of patan, listening the description of Buddhism is Swyambhu, and listening the poet conference of Saraswati Sadan he wanders.

Shante and Gauri meets in the fair of Pashupati but becomes voiceless. Gauri goes to her paternal house from white house. Shante goes to Gauri's paternal house, becomes face to face, observes each other and weeps without speaking single sentence. Shante has lessened the blouse of Gauri and unknown about her death, moves towards her. When he is on the way to deliver her blouse he heard of her death and decides to die. He goes chobhar and tries to commit suicide by jumping in to Bagmati. He is pushed to the bank by the wave. Shante hears the voice of Gauri in the sound of Bagmati and gets the energy of immortal love from there and returns to his home in the evening.

Because of Sama's attempt to include different characteristics of epic as mentioned by traditional South Asian, this epic became the mixture of bitter, sour and acrid. Epic should have been limited within Shante Damai and Gauri Chhetrini. There should have been the analysis of feeling of their mind. According to Taranath Sharma

We are compelled to say that, more than Shante and Gauri, Sama has interest about the knowledge of his study. Rising above from the mind of Shante, Sama is eager to describe about the history of Nepal, to speak about the knowledge of Greece, to vomit the principles of Darwin and to run around the earth carrying the ideology of Marx. (Sharma, 46)

It was not necessary to vomit the unnecessary philosophy helplessly leaving the character about whom the epic is written. Sama has not done justice to Shante and Gauri by leaving them helplessly. To think, analysis of philosophy, description of history, explanation of geography and analysis of science, in epic compulsory is not progressive thought. Without feeling embarrassed Sama repeats the same thing which he has mentioned already in *Aago ra Pani* and *Niyamit Aakismikta*. We can find the same description of Greece *Veda*, and *Upanisad* randomly in his creation. To our aversion he repeats the same thing twice, thrice and even four times.

He changes only the heading and some words in his writing the way a man changes his dress. From the perspective of thought Sama was died in *Aago ra Pani* repetition of the same thing in old age is not a new thing. William words worth, also would have done the same treachery by repeating the earlier beautiful words, sense, and sentences and would try to show his excellency in poem writing. Sama is also from the same category and to expect originality from him is almost impossible. In any writing, writer writes about the character and he has to write about their mental,

physical and other elements which describe the other relations about them. There should surely be some hints to introduce these characters, to make understand about them, to make clear about the environment, time and other situations. But he left his character helplessly and to fly in the sky is not the function of a writer.

The main subject matter of this epic is social interracial silent love between Shante Damai and Gauri Chhetrini. That is progressive and good. Both of them feels, embarrassed, restlessness and wantonness in love. Treatment of that is marriage. Marriage between Damai and Chhetri in today's Nepal is considered as unmatched by the feudals. Even Sama, who had introduced himself as progressive and revolutionary left Shante and Gauri in pitiable condition like that of scapegoat, which is very heart rendering thing. (Sharma, 47)

Sama has moved only one step ahead than those who thought Damai should not be made the main character of epic. He couldnot be a real revolutionary and democratic. Let the marriage between Shante and Gauri be the other thing, they even couldnot get chance to embrace and kiss each other. Poor ! they could not get to talk each other. I too believe that without talking each other extreme love may grow but Shante could not say openly even I love you too much to Gauri. "That is very odd and the things nowhere to happen" (Sharma, 48). Gauri being a women may not say, with Shante, I want to be your wife. But obviously she could have opened her mouth and may say "hi bro are you fine?" Lower class young and youth confidently talk to each other and exchange their feelings. I have not seen the emergence of love without touching each other in lower class. Having upbrought in the palace, Sama, may have been attracted towards some Damini or Kamini at his first glance while he was Samsher Janga Bahadur Rana. And is not he expressing the same feeling of love in his

old age of fifty five. Because there was trend to be crazy at their first glance in the high class people. In fact, Sama has not done the study of lower class people. On the one hand, to please those who have new thought, Sama showed love between Shante, a boy from so called lower cast and Gauri a girl from so called upper cast and has given the explanation of humanity and equality, on the other hand, by not allowing Shante to touch the body of Gauri he has attempted to maintain the traditional norms and values. Sama unknowingly supports the idea of untouchability in *Chisho Chulho* and defence himself from the critics by giving the logic of; though there is sprout of love, at what point Shante and Gauri touch each other? Where I have crossed the boundary of our ancient religion? To give oral support and to give speech is different thing but to bring in practice all the mentioned things is different.

Though there is no any support to the love of Shante and Gauri in the description of history of Nepal from the priest, we can see the patriotic feeling of Sama. But when the same priest of pashupati speaks about the history of Greece, there is no any interlink between their love and history of Greece. Here Sama himself seems to be a hurdle in the development of story. There are number of poems in rhyme but the main characters have no any relation with these poem. A writer can join the different events and their description in their creation to introduce and to understand the characters. But Sama has joined the boring poet assembly and other things like this in this epic without any reason. Instead of this it would have been better to prient all the different subjects into different parts. The surprising thing is that, how the story of Shante and Gauri became a pot to show before society, the piles of knowledge which he got during his life. Sama has not cared about his responsibility to describe places of their work and visit and to move ahead by attracting the attention of the readers. The thread of love, which is in Shante and Gauri itself is lost; instead

to join the different chapter in to single garland. We can find such a negligence of character in rare books.

By showing the love between human and human, Sama has made the clearance of humanistic love. Sama's philosophy is love. *Chisho Chulho* "retained importance to the internal elements of love. Therefore Shante and Gauri extremely loves each other but both cannot express" (Risal, 66). There is no any relation of love with caste property and society. So, the fire of love set into both of them. In fact their condition was like this:

*Being motionless Shante would always received by his eyes
Gauri would give alms through her eyes from the distance
what she would give, what he would get, they would not know
Neither night nor day or they themselves would know about that.*

Own translation Sama (17)

There is no order and system in the development of love between Shante and Gauri and they had more sense of sacrifice than the sense of acquisition. There cannot be external valuation of beautiful and not beautiful in love. Therefore, beautiful Gauri has too much love with moderate Shante. Externally, both of them are silent, almost seemed as unintroduced to each other. They thought to have conversation between them was the clash or separation of love. Therefore, the situation was like this:

*They had no conversation, that was the sign of love.
They would think to speak was to cut off the string of love.*

Own translation Sama (19)

To see *Chisho Chulho* on the basis of traditional values of literature and ancient definition of epic is not to recognize the speed of time. Describer of humanism, opposer of inequality and proponent of brotherhood. Sama, has opposed

discriminations that happens on the basis of cast. Sama has clearly shown that the purity of love can be found even in the lower class people. Sama has slapped by *Chisho Chulho* in the face of those people who have the concept that only high class character can attract the attention of reader. Devkota's *Muna and Madan* were only of lower middle class but Sama degraded the lover and beloved even lower class then Devkota.

When we see *Chisho Chulho* as a whole poem it seems as a stinking blenching. Here is random collection of poets whole experience, realizations and knowledge. The boring description of love of poor and uneducated Shante from Chapagaun is like the description of a degree holder boys mental restlessness. Similarly,

When we read the depiction of first nights experience of simple and uneducated Gauri, with her husband Ranabir after her marriage, we realize a highly intelligent and an educated girl is being raped one by one by a group of drunkard in an isolated house, after kidnapping forcefully. Here Gauri is compared with goddess Durga and Ranabir's sexual activities are taken as an attack of demon Sumbha and Nisumbha, upon her. (Sharma, 63)

Here the defeat of goddesses is shown by the attack of demon. But here the odd thing is that Gauri, upbrought in the traditional society, instead to surrender silently before her husband, considered herself as goddesses and her husband as demon. In this way, by not presenting the suitable environment and analysis in the description of mental restlessness and description of pain, Sama has surprised us. Being this exception very unnatural this epic is a matter of great debate and discussion.

A man who is brought up in the traditional culture and is compelled to remain in superstitious society needs some inspiration to move revolution steps ahead, without the entrance of rays of consciousness the black spot of tradition can not be washout. Shante Damai, is such an example of Nepali society, where is no any possibility of entering new rays from any corner of life. To try to make a girl from upper caste Chhetri family, his own by so called lower caste and exploited Damai boy is revolution. But without any conversation, without intimacy and without flirt there can not develop the sprout of love. Here in the epic central character Shante and Gauri becomes serious only in their appearance, lifelong they weeps memorizing each othe. Setting fire of such unnatural, airy and spiritual love in their soul, they turn into an ashes. The supporter of this story may forward their logic and may say because of the fear that tradition and culture may question their existence, they have not done any attempt to get each other. But if we, see we can find lots of examples of couples from higher and lower caste who have sacrificed everything for their love.

What a dead in his breath and impotent. Shante is who cannot speak even signal word with his beloved. And what type of girl Gauri is who can not move single step ahead to get her lover and think herself as dead and robbed by the demon when her husband keeps sexual relation at first night. Surprising thing is that Shante not only could not speak with Gauri, but also with her friend Amala. Internally filled by the love of Gauri, Shante gives hint of love neither to her friend Amala nor to his brother Kancha. Shante sent Kancha to Kathmandu but he cannot disclose the reason. But here the hidden motive of Shante is Kancha may meet Gauri and may bring some message of Gauri. But this thing was not possible. Only those character who is intelligent and lives in thoughtfulness can do so. An uneducated boy like Shante can not do so. We feel surprise when we see the great love of Shante to Gauri. But such a

great in love is very slow in action. Shante's delineation in action and his intellectual and spiritual love is the heart of this epic.

Gauri loves me because she would never speak.

Gauri loves me otherwise she would not marry.

If her passionate eye would not ask me to be alive

in which expectation this fragmented heart would beat

Gauri loves me because I have no property.

Own translation Sama (144)

Though Shante totally failed from his duty of attempt to make Gauri his own, the love of Shante can be realized until the marriage of Gauri. The Sahana, played by Shante in Gauri's marriage, his fall down on the road, are considered as natural and heart touching description. But even not kissed and embraced, Gauri's arrival to disturb his sleep and to bring vibration in his existence is odd and alter thing. In what way Shante could not break the wall of tradition and could not marry her, he should have to forget her naturally. Opposite of that he become ill for a long time. Sama at the end does not allow, Shante, to commit suicide. He had doubt that his critics may accuse him not only of making main character lean and thin but also compelled to commit suicide. Shante's returning of home being revolutionary at the end of epic by the inspiration of Gauri's spirit is very humorous and airy thing. The speech given by the ghost of Gauri against exploitation, uneducation, ills and evils and against the hunger of lower class is also are Sama's sentimentality.

Because of above mentioned weaknesses *Chisho Chulho* is not appreciable as a unified or whole poem. But for its artistic expression and beauty our appreciation becomes always less. By shedding tears in the unsuccessful marriage of Shante and Gauri, Sama has extinguish the fire of love forever. Sama, who tries to show the progressive love between Shante and Gauri, has nipped at the middle and did not give

to reach its maturity. By showing the could not be marriage between Shante and Gauri, Sama has made the cold oven more cool down. Here except racism, and classism, Gauri and Shante's weepy nature has become obstruction. Both of them are detached from their rights of decision making. Gauri, not only could not talk to her parents to do marriage with Shante but also she could not reveal her unwillingness towards marriage with an old widower, Ranabir. Without any reaction she continued the traditional condition of women. The problem of inharmonious marriage which Gauri has to bear, also lauded the problem.

There is no such presentation of women in this epic who has got the first epical importance. Gauri is simply a heroin, a helping character who moves ahead through the story of Shante. Born and upbrought in the pyang village of kathmandu valley, Gauri goes to the forest in order to graze goat and cow through the way of Shante's house. After her marriage she also reached to kantipur and when she became widow she began to work as a servant in a palace and in the fair of Sibaratri, she reached to the pashupati. This is only the place she moves around throughout the story. Though she seemed to have done something like, to graze cow and goats, to reach kantipur after marriage, to experience the different activities of household affairs, to give birth of dead baby and without returning to her paternal house after becoming widow, to work as a servant in a white house, to return her paternal house at the time of her death and to die, all these things are activities of living corpse. She has done only one thing in her life, that is love towards Shante. But even that could not get its concrete form. Neither she flows her love before Shante nor she has done any attempt get him. The next morning of the day when her marriage is fixed with an old widower of kantipur, she reached to the house of Shante. That is unprecedented

boldness appeared in Gauri's life, which could not get its materialistic form because of obstruction in their immediate meeting.

Fifteen years adult girl Gauri's "love is unnaturally ideal, mild, calm and matured" (Tripathi, 32). The love that happened in adulthood is very responsive and in the character of her lover there appeared maturity. Gauri goes to meet Shante, the next morning of her marriage fixing but she could not meet him because Shante was went to his uncles house. In this way, in the whole epic Gauri has rose only once her step of struggle and her personality almost seems living but subject matter of story took different made. Had not there been the in harmonious marriage of Gauri, had not been she changed into childless widow, and even after being widow had there been environment to stay in her husbands house, Shante would not have died in the eyes of Gauri and there would not have been sympathetic death of Gauri. Except that the secondary role of womens problem which does not directly helps to the main plot is also touched by the epic.

Budi Bahuni, who came to help the household affairs of Gauri's marriage is also the victim of the same problem. She too had done an inharmonious marriage with an old man when she was nine years old. Through Amala, friend of Gauri, Sama has shown that the man's multimarriage is also the cause of women problem. In this context, women on the one hand becomes the victim of males exploitation, on the other, she is abused by the co-wife. Amala is compelled to bear the oppression of males being member of polygamy. And at last, revolting against her husbands house, which was in the form of torture house, she abandoned. In this way, her reurning to paternal home, caused by the unsuccessful marriage life, is fruitful to Gauri. At least, Gauri has got the nearness of Amala to understand her plight. Amala seen to have done revolution by attaching her face of Gauri's forehead and transforming her

vermilion which she has worn and two bangle her hand. This also made the womens problem more serious.

Through the character of Gauri, Sama has tried to show the spirituality and immortality of love. Gauris immortal love is realized when we see her equal devotion to her lover even after her marriage with that old man. Gauri feels as if she is in the embrace of Shante when she wears the blouse made by him. Because of the fear that she may not control herself at her meeting with Shante, and she may face the blame. She went to the white house of Kantipur and became a nurse. When she realized that she could not get Shante's love,, she thought even of suicide. Wherever she went after her marriage there developed the self tortured character on her. She desired to die by giving pain and torture to herself. When she was in her deathbed, a doctor checked and found no illness in her body rather there was some strong inner desire in her heart. Her love for herself was died but love for other was still living. Therefore, she became the selfless mother of that child in palace and internally thought "that baby might be of her's own" (Sharma, 46).

There came different changes in the external life of Gauri but her inner condition remained always constant. From starting to ending of epic she has loved only one man-Shante. There is no any rise and fall-in her character. There is consciousness in Gauri but that is not of women existential consciousness. That is only conscious thinking of her beloved. The same consciousness lead her to the Shante's house the next morning when her marriage is fixed.

By being main women character, Gauri is existence less. Her existence was depended in Shante. Because of Shante's incapability to marry her she is compelled to sacrifice herself. When she saw no any sign of getting love from Shante, he was almost dead in her eyes. So, she saw no meaning in her life to be alive and she died.

In this way her death is caused by not being independent. Her death is introduction of her dependency. Dependency of Gauri's life is shown nowhere in the story of *Chisho Chulho* because Sama's liberty and humanity is limited only in masculinism. For him women becomes only a character of love and sympathy. Gauri's characterization in the epic is done by carrying patriarchal ideology. Gauri has carried the women form which was to define only by the ideology of male. There is only voicelessness, cowardice, weepy nature, selftortured and continuity of tradition is shown throughout the epic.

Sama's *Chisho Chulho* is written by taking the social subject. First of all, Laxmi Prasad Devkota had used the social subject in *Sulochana* epic, but that initiation is develop only in Samas *Chisho Chulho*. There was sociality in *Sulochana* but that was titled towards upperclass. But Sama moving ahead from that presented the story of lower class. Therefore total socialization of story is a characteristic of *Chisho Chulho*. In the presentation of Hero and Heroin too we can see Sama's originality. If to make lower class and normal people hero of epic instead of divine, royal, and extraordinary is revolutionary, to keep that hero from even untouchable cast is another revolution.

In fact, the main subject matter of this epic is social interracial unexpressed love. Here, among Sama's fire and water elements of developmental and humanistic philosophy, philosophy of water elements is filled.

Though Sama seems to have done revolution by showing the love attraction between, Shante, a boy from untouchable cast and Gauri, a girl from upper caste Chhetri family, against the traditional system of Hindu society and its inhuman treatment of racism, he has limited this in looking and watching each other and mental restlessness.

There is the expression of such a love where in place of expected,
bold and revolutionary fire element, unadventurous and
irrevolutionary water element is rampant. (Awasthi, 145)

Shante is socially alone, and dependent to his uncle because of the death of his parents. Gauri is also an orphan caused by the death of her father. By showing the inharmonious marriage between a widower Ranabir and fifteen year adult girl Gauri, Sama has shown the lack of boldness to revolt against the society and has limited them by making passive, dependent, speechless and voiceless.

Shante is such a mouth piece of Sama and such a representative character who represents the multiple people of Nepal. Most of the people's oven of Nepal is cold like that of Shante. Shante, could not enduring the death news of his beloved goes Chobhar to commit suicide. But he gets motivation to be alive and revolutionary by the imaginative voice of Gauri:

*Peace died with me but revolution be alive with you
plough this land of love hatred and religion and turn upside down,
Now in the mouth of wet oven
speak like volcanic eruption
from the inner heart of the Mt. Everest
and wake up reaching up to the summit
let me awake
let me be alive.*

Own translation Sama (400-401)

From these lines Shante gets inspiration to live and revolt against the society which smothered them and suppressed their voice. And with the thought to take

initiative to the social reform Shante heads towards his house in the evening. This shows Sama's sympathy to the exploited and lower class people.

In this epic Sama seems to be obsessed with the poor lower class people and their suffering. Therefore his writing tends to deal with the issue of subalternity. Obviously Sama's works are enmeshed with the social problems prevalent in the Nepali society. Sama depicts the pitiable condition of subaltern women and lower classes. Shante, Gauri and all other characters who comes to touch them in the story are all from subalterns group. They are suffered time and again by the patriarchal society. They not only don't have respected position in the Nepali society but also they are restricted to speak what they desired for. Despite their extreme desire to speak they cannot speak. Therefore, Gauri at the end compelled to die without producing any sound of revolt. This shows, though subalterns tried to speak they are compelled to remain always silent and always in margin.

IV - Conclusion

The present dissertation attempts to study Balkrishna Sama's famous epic *Chisho Chulho* which shows how the representation of subaltern peoples and their consciousness is ambivalent.

Sama's *Chisho Chulho* depicts the real picture of subaltern people in Nepal. All the major character including Shante and Gauri are under the pressure of traditional norms and values. Shante is a poor boy from untouchable caste and Gauri is from upper middleclass Chhetri family.

There is the representation of voiceless man and women in Sama's *Chisho Chulho*, thus they are subaltern. Shante and Gauri love each other but could not express their love because of the obstruction of society. Sama seems to have done revolution in the field of literature by showing love attraction between Damai and Chhetrini in his epic but at the same time he draw back his steps by not allowing them to marry each other. This is the first and most important ambivalence of Sama's *Chisho Chulho*. Which is the subject of study of this research.

Shante and Gauri are the central character of this epic. According to Gayatri chakravorti spivak, women are subaltern. She writes that sometimes the ideological construction of gender keeps the male dominant. The subaltern has no history and cannot speak. The subaltern as women is even more deeply in shadow. Here, Gauri is women character and she cannot speak because of the dominant ideological construction of male. Thus she is subaltern. Shante is a boy from untouchable caste, Damai family. According to Antonio Gramsci subaltern refers to those group in the society who are peasants, workers, marginalized, indigenous and other groups denied to the hegemonic power. Shante is also from the marginalized group, untouchable caste. So he is subaltern. Shante and Gauri both are simple, honest and uneducated

boy and girl. They love each other passionately, but the description an uneducated boy and girl's love is so idealistic that, they seem as if they have got the university degree. So to give idealistic description of love of an uneducated boy and girls and to include the unmatching mentality, intellectuality and geographically of central character is another ambivalence of *Chisho Chulho*.

The next ambivalence of Sama's *Chisho Chulho* is in the development of story itself. Sama instead to limit his story within Shante and Gauri, vomits unnecessary description of Buddhism in Swyambhu, poet conference of Saraswoti Sadan and description of history of Nepal and Greece in the fair of Pashupati through the mouth of a priest, leaving his characters helplessly at the middle of the epic. This shows Sama has more concern with the knowledge of his study than his helpless character. This indicates how much Sama is obsessed with his knowledge and indifferent towards the character.

According to Spivak, the voice of subaltern people can't be heard. The subalterns voice are represented by elite people but there is not possibility subaltern's voice they represent their own voices. Sama in *Chisho Chulho* seems to represent the subaltern and their voice by making Shante Damai and Gauri Chhetrini, the central character of his epic. But at the end of epic, his own ideology overshadowed them and Sama has separated instead to unite them.

According to Antonio Gramsci subalterns make their voice to be heard through the measure of revolution. That is possible because of the subaltern consciousness that came to them. In *Chisho Chulho*, Shante, at the end when heard the inspiring voice of Gauri he develops of kind of confidence in his mind and with the thought to revolt against the society, he moves towards his own house. This is only because of the subaltern consciousness that came to him.

Despite the lower casts people and women being doubly marginalized in contemporary Nepal, their voice is heard in Sama's *Chisho Chulho* because of his sympathy upon them. He made the women and lower casts people, central character of his epic. That shows superficially subalterns voice is heard but when we go through the text we realize that, their hidden cries is still under the surface. That cannot be came out and cannot be heard. All the characters in *Chisho Chulho* are either from marginalized group or from lower cast, thus they are subaltern. Their surfacial voice is addressed in this epic but their real inner cries is still remained to be heard.

Balkrishna Sama is an elite writer regarding his family background however he has depicted the real picture of subalterns in his epic *Chisho Chulho*. To read about them and their life is also hearing the voice of subalterns. Being an elite writer regarding his family background, to address the voice of lower class and marginalized group is Sama's ambivalent.

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