

TRIBHUVAN UNIVERSITY

Voice of Empowerment in *Beyond the Frontiers: Women's Stories from Nepal*

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in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

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Letter of Recommendation

Ms. Pabitra Aryal has completed her thesis entitled "Voice of Empowerment in *Beyond the Frontiers: Women's Stories from Nepal*" under my supervision. She carried out her research from February 2nd 2008 to August 12th 2008. I hereby recommend her thesis be submitted for viva voce.

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This thesis entitled "Voice of Empowerment in *Beyond the Frontiers: Women's Stories from Nepal*", submitted to the Central Department of English, Tribhuvan University, by Pabitra Aryal, has been approved by the undersigned members of the Research Committee.

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Abstract

Beyond the Frontiers: Women's Stories from Nepal (2006) is the first anthology of women's stories from Nepal ever to appear in English. Major women characters in the stories reflect the women's condition in patriarchal society who are victimized due to the male violence, domination and oppression. These stories show the women's pains, sufferings, pangs and problem in Nepal or in Hindu culture and society which are same throughout the world. The women speakers in the stories, who are given the marginal and subordinated status, have raised their voice against patriarchy that challenged the traditional role of women in patriarchal society. Their strong sense of revolt against patriarchy has been expressed through their intense feelings, thoughts, speech as well as in their different activities. They are resisting against patriarchy with multiple responses which has silenced women through ages. As their resistance, somewhere they remain silent and sometimes they are seen being violent and rebellious towards male. These stories echoed the suppressed and silenced voice of women. Through their writings these women writers have raised their voice for women's empowerment.

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I: Historical Background

Introduction

In the history of human society, the 1960s is an era for women to come out of the oblivion. This coming out helped them in self-realization and also to gauge their immense potentialities. In the beginning women's movement all over the world took up cudgels for the development of women. Patriarchy left no room for women to practice their freedom and to live life of their own choice. Women have been very systematically deprived of rights in the past. Patriarchal society marginalized women in every walk of life in the name of culture, religion, ethnicity, caste and class.

The present cannot be snapped out from the past. Women all over the world have not only been marginalized, but have suffered torture and repression. Yet, women as silent sufferers have made tremendous contribution to society in the past, which remained unrecognized and therefore history is considered rather as 'his' achievement than 'hers' and 'she' has been completely blacked out from history. Across time and place men and women are placed unequally in the power, either in society or over their own life. Women are handicapped because they are bereft of social, cultural, economic as well as legal power. Therefore women must be endowed with power, in other words empowered.

One way to judge the state of a nation is to study the status of its women. In reality status of women represents the standard of culture of any age. The social status of women of a country symbolizes the social spirit of the age. In the developing countries like Nepal, living standards are very low but particularly in the case of women lives it is still lower.

Nepal is a multi-caste, multi- ethnic, multi-lingual multi-religious and multi-cultural country. Women comprise fifty-one percent of the total twenty-five million population of Nepal. According to the National Report of 2002, the sex ratio of total population in census is 99.8 in the year of 2001 where the sex ratio is expressed as the number of males per hundred females (CBS 46). Women comprise diversity in terms of caste, ethnicity, language, religion, culture, and class also. The population census shows that women are greater in ratio and proportion than men. Women are not the minorities group but still they are marginalized. Why? It is because of patriarchy which is a very dominant form of life in the Nepalese society; women are culturally, religiously, financially as well as historically behind men.

Culturally, the image of women in society is portrayed as subordinated to male. A woman can never be free and independent from her birth to death according to Hindu culture. In religion also, women are not allowed to pronounce the preaching words of religious text. Hindu religion says that great dharma for a married woman is to serve her husband. But there is no religious provision for male to serve female. There is little number of women who are involved in any profession. Financially too, women are dependent on males. History is also written from male's perspective. There is not a separate history of women. Such is the condition in the field of literature too. We can hardly find the name of women writers creating their space in Nepali literary history.

Although women are said to be legally equal, it is an irony that dozens of legal provisions are still discriminatory against women. In practice, gender discrimination and violence against women is rampant in Nepal. It is more severe in Hindu society and also in other societies as they are also influenced by the dominant religion and culture such as Muslim, Christianity etc. Women are confined to household works

with no access to or control over resources. Their movement is restricted to the private sphere only. Women's representation is very low in the public sphere. The authority over household and property management rests normally with male in the family. Women's economic dependence on men and their lack of educational, political, social opportunities are key factors in their subordinated position in society. Women lack behind in every field. The field of literature is also no exception. Women have to struggle to find their space in the literary history. Some women who are educated became conscious about their existence in the society as second class citizen. Thus, women from different field of the society united together and form a social movement. This is called the women's movement in the history which raises voice of women for equal rights and status of women in a male dominated society.

Women's plights, problems, pains and pang fears, tears, joy, happiness and life-experiences are universal. Nepalese women's experience of life is not so different from those of other women living in different parts of world. Nepal's women writers have been writing to arouse women. They focus on women's social condition, deviance in social norms and values, family disintegration, religion, culture and so on. As Nepal is a Hindu country, Nepali literature can not be understood in isolation from Hindu culture. Hindu women can be best understood within Hindu culture which is so important in defining how women perceive the world and their proper place in it, and how they are perceived by others.

Hindu patrilineal ideology entails a deep ambivalence toward women. The concept of femaleness in Hinduism presents a duality. On the one hand the female is seen as divine, creative, nurturing, supportive and on the other, she is considered to be dangerous, carnal and, evil and therefore, in constant need of control and subordination by man.(Luitel 61) Hindu religious texts opine woman as creative/good

and destructive/evil. Religious texts consist of both explicit statements of proper behaviour for women as well as depictions of female characters who serve as potential models for desirable and undesirable womanly behaviour. Its predominate theme is that man must control woman and her power.

Woman, by nature, is considered to be deceitful and wily creature. Woman should be protected by man through all the stages of her life and never given independence; and the ideal woman is the one who does not strive to break these bonds of control. A girl is under the control of her father before marriage and after her marriage she is under the control of her husband. She is never independent throughout her life. A woman's husband is her lord, and it is her religious duty to see that he is happy and comfortable by yielding to every wish of his. The woman is defined primarily in relation to her husband and her household, and her interest and active participation in domestic matters is expected of her. The role of wife and mother is the optimal, singular and essential role through which a woman fulfils herself.

Thus, the ideal Hindu (socially defined) woman is one who sees her highest good in her husband, is devoted to him with a religious zeal and is good and chaste. In other words she is under the control of her husband, and the wifely role is one of subordination and devotion whatever may be the circumstances. The woman's place is primarily confined to the home, her role limited to procreation and upbringing of children and catering to the needs of her husband. Chastity and control of sexuality are the most important aspects of the role of wife. The maintenance of chastity requires control of sexuality and a woman's sexuality should always be under the control of man. Before marriage it is father who controls and after marriage it is husband. In religious literature woman thus controlled and idealized is deified, idolized and worshipped. From the analysis of Hindu scriptures and other ancient

literature it can be concluded that though in the mythological formulations a woman is considered to be physically, spiritually, and morally equal to man, in actual social life her expected role is one of subordination to man, perhaps an honorable subordination. Female is considered to be kind, mild and silent creature. Hindu religion treats woman as an epitome of humanity while the Nepali society and culture treats woman as second class citizen and subordinate to man which is presented through literature.

Nepali Literature: A General Survey

Almost all forms of Nepali literary writings have recently completed 100 years of clear, traceable history. But we hardly find a separate and distinct record of women's writings, yet. In the national history of fiction or of any genre we need not to draw any line of demarcation between the writings of men and women, but when we think of the share of each from psychological, historical, political, socio-cultural and gender perspectives, we need to count the numbers of authors or their creations independently or gender wise. Both male and female writers write the same thing or theme or subject matter- life, love, pleasures, desperation, anxiety, worries, unions, separations, unfulfilled desires and death. But each experiences life differently, lives it differently, performs a different role as member of the family or society.

Nepali literature has a very scanty proof of women's writing. We can hardly read the name of Parijat and somewhere Prema Shah as women writers in the Nepali literary history. But now there are some established as well as some upcoming women writers. They are equally competent and powerful as men. Some names of Nepali women writers are Srijana Sharma, Padmawati Singh, Chandrakala Newar, Maya Thakuri, Dev Kumari Thapa, Bhagirathi Shrestha, Laxmi Upreti, Manju Kanchuli, Sita Pandey, Angurbaba Joshi, Babita Basnet, Bhadra Kumari Ghale etc. They are writing in different genre of literature. Either written by male or female, we can trace

a slow moving departure of idealism towards realism and realism towards psychoanalytical trends in the short stories of Nepali writers. Gradually modern short stories started to reveal a great variety, novelty and experimentation unique to our own tradition.

In a hundred years history of Nepali fiction we find very few name of women writers. Some feminist writers have been trying to raise female voice. Women writers had to struggle hard to find their space in the mainstream of Nepalese literature. It is only recently that they have started their struggle for their recognition and the contribution they have made. One important feature of contemporary Nepali writing is that women writers have come up with great power, perseverance and prominence. In this connection, this present anthology titled *Beyond the Frontiers: Women's Stories from Nepal* is a first anthology to appear ever in English translation. This is a sample of woman's representative voices. This anthology proves that the themes and contents, style and subject matter are taking a new direction. Women's writing has become more distinct and powerful, the topic and themes of most of writing is new-they touch upon the marginal people, their culture and political awareness.

This anthology comprises thirty short stories written by fifteen women writers, two stories by each of them. Some of these writers are well-known in the Nepali literary field and some are newly upcoming. Though Nepali women writers are increasing in number, they are still very few. In the beginning their writings were found to be expressing female pains and pangs, their experience in the male dominated society and their position given by the society. Their stories and other writings focused on women's social condition, deviance in social norms and values, family disintegration, religion, culture and so on. Now their writing has crossed the cultural, national and political boundaries.

Literature Review

One single story can have more than one theme. Style of writing also differs from one work to another work even written by the same author. The stories of this anthology are written by different authors. So each story has a different theme and are based on thirty different issues. Anyway this collection is symbolic and truly representative of Nepali women's voices in Nepali short story. Those fifteen writers of this anthology are Dev Kumari Thapa, Prema Shah, Chandrakhala Newar, Hiranya Kumari Pathak, Geeta Keshary, Maya Thakuri, Padmawati Singh, Bhagirathi Shrestha, Manju Kanchuli, Bhuwan Dhungana, Pitambara Upadhyaya, Illya Bhattarai, Laxmi Uprety, Srijana Sharma and Jaleswoti Shrestha. Among them my study is focused on nine stories of seven selected writers and they are Chandrakala Newar, Hiranya Kunari Pathak, Padmawati Singh, Manju Kanchuli, Pitambara Upadhyaya, Laxmi Uprety and Srijana Sharma. Most of the stories of this anthology have already been published in the story collections of individual writers. So these stories are viewed at different time and context as the stories by individual writers as well as the collected stories in this single anthology as Nepali women's literature.

Pragya Kharel has reviewed Srijana Sharma's stories in her story collection *Antyahin Pahiraharu*. She has also read the short stories of Jhumpa Lahiri who had received the Pulitzer Prize. She compares Sharma's stories with Lahiri's and says that Sharma's stories are more compelling. She comments:

I have found a collection of short stories *Antyahin Pahiraharu* set in rural as well as urban Nepal. These contemporary stories are unsettling because they are no fictitious weavings of a fertile mind. They are realities of Nepali society. . . . Sharma's stories are written in lucid Nepali, which makes effortless reading. Like every good storyteller,

she grips readers imagination till the end of the stories, in other words her stories are unputdownable. Almost all her stories are grim pictures of contemporary Nepal. Her stories are usual as well as profound at the same time. High concepts, raw emotions, close observations run through the stories and her skilful maneuvering of the plot and events keeps the readers turning the pages of her book. This delightful collection of short stories is a pleasant revelation that we too have women writers in Nepal we can be proud of. (4)

Kharel appreciates Sharma and her writing. She takes her stories as reflection of social realities. She finds her stories more compelling and profound.

Another critic R.M. Dongol has also viewed Sharma's stories. He found them as analyzing the female psychology. In a literary monthly *Sabda Samyojan*, he said:

Gender discrimination is one of the causes of social inequality. Writings of women writers can encourage women to unite and fight against social injustice done in the name of gender. Sharma presents female characters as main characters in all the stories in her story collection *Antyahin Pahiraharu* of this collection as a microcosm of female psychology. The stories like "Black Snake," "Tree," and "The Pet" are the portrait of male violence over female. "The Pet" is written in symbolic style. The pet named Lucky is a bitch (female dog). This ironically shows male psychology which treats female as a pet dog in patriarchal society. The story "Price of Life" presents a situation in which poverty and scarcity compels to give more importance to animal than human life. Giving more importance to the role of female characters, the writer successfully analyzed female imagination and

female psychology in simple & straight language. Almost all of her stories are symbolic. (My Translation 47)

Dangol makes a commentary of Sharma's stories. He says that her stories are written in symbolic style. He also states that her stories reflect the microcosm of female psychology and her expressions are ironic towards male psychology about female.

Another critic Dr. Shanti Thapa, in *Hamro Dhwoni*, a literary monthly journal has expressed her critical views on the short stories of Chandrakala Newar. She writes:

Her stories in the collection *Sanghuro Dharatal* show different levels of women suffering. Women's problems in middle class family & pains and conflict caused by family problems are presented in a matured way. Dual suffering of women inside and outside the house, torture given by husband marrying a second woman, and mean while announcement of first wife being mother makes the husband really to writhe under the fire of remorse and guilt, in the story "Agnisnan". The writer presents female suffering and pains with the use of serious word picture. (My Translation 28)

She says that Newar's stories express different levels of women's suffering they face at home as well as in the society vividly like a picture.

Soluchana Manandhar in *Samaya* national weekly said:

Chandrakala Newar as encouraged by national love fought for the development of Nepali language in India. She spent most important time of her life for Nepali people and struggle for Nepali language in Asam for the sake of nationality and national love. We can learn from the life as well as from the stories of Chandrakala that only female

heart can know and best express the suffering and cause of female backwardness. (My Translation 9)

Chandrakala is continuously giving time for creation at any difficult situation and at any cost of life. She presents women's sufferings and problems in her stories.

Bhushita Vasistha has presented the remarks made by two women writers Padmawati Singh and Usha Sherchan about the organization Gunjan (Women's Literary Association, Nepal) and about the literature of Nepali women writers in *Kathmandu Post*. Padmawati Singh, the president of Gunjan has said that this organization which was established with the aim of alleviating the discriminatory trends that are prevalent in the society has indeed "echoed the voice of Nepali women, often lost amid the clamor of household chores"(I). She also comments that Nepali literature, like any other aspects of Nepali life and culture, has not been able to escape the attack of gender discrimination.

Usha Sherchan, the General Secretary of Gunjan, has talked about the problem faced by Nepali women writers. She expressed that a woman's creativity can not bloom if she can never rise above the petty problem of salt and oil. She further states that Nepali women writers have to pay double roles, i.e. neither they can escape the household chores nor do they want to confine themselves to it only. Being a woman writer she states, "If we won't speak up for ourselves, none else would"(I). Both writers said that Nepali women writers are speaking for themselves through their writings so that their voices lost and limited in the household chores would reach to the public sphere.

Yoshoda Timsina writes on *Nepal* national weekly that Bhagirathi Shrestha's stories are social realities not imaginaries. She said that "she observed social activities

and analyzed that in her stories. Her stories are satirical toward patriarchal ideology" (My Translation 50).

Govinda Raj Bhatarai has presented a review of the stories of this anthology. He views these stories in context of whole Nepali literature. He says these stories are representative of Nepali women's voices in Nepali short story. He has written in the introduction to this anthology:

These stories reveal a wonderful world that women have lived in, experienced and predicted. The characters of the stories throughout the world are men and women, their relationship, love, hatred, divorce, reunion, disgust, isolation, longing for something and all the rest. Their characters are the partners they are in love with or their children they give birth to their husbands, family members they live with, or their own self seeking freedom from the drudgery of life and the society that criticizes, cares and controls, and their revolt against fundamental foundation. . . . All the stories are female centered. Women are seen from social and psychological perspectives, women from rural life and urban setting, women illiterate and educated, women young and old against the background of social values and norms, changing perspective and philosophy. They try to escape the drudgery and superstition, slavery and humiliation; they reveal the great power of love, creativity, fertility, family making, existence and harmony. (XI-XIV)

According to him the stories of this anthology reflect the real picture of women's life in Nepal, in broad sense, women's life in Hindu patriarchal society.

In this way these stories written by some established and some upcoming women story writers from Nepal, succeed in touching the hearts and minds of its esteemed readers. These are the stories of great craftsmanship. They reveal Nepali woman writer's ingenuity and their women's power. Most of the stories are the stories of silent revolt against male violence, domination and oppression. In some they are rebellious and violent against the males. They plead for their empowerment.

Brief Synopsis of the Stories

The story "Agnisnan" by Chandrakala Newar picturizes the situation which shows how Junu a daughter-in-law is being robbed of her dignity and is being insulted for no fault of hers. In the story her childlessness is taken as sin or crime. Her husband Bhuwan and in-laws become indifferent to her. She becomes a loner in the house. She does not bear children. So her in-laws fix Bhuwan's second marriage to Keshari without telling it to Junu, but they never suspect Bhuwan to be impotent. When Keshari is also not able to conceive, Bhuwan decides to test himself. The report shows Bhuwan as impotent. Then only he realized his mistake. He regrets how he troubled Junu and how cruel and unjust he was towards her. At last when Junu declares that she is going to be a mother, Bhuwan burns under fire of remorse and guilt. He sees Junu alight with the fame of motherhood and watches her attaining new heights every minute which consumes the monstrous male chauvinism within Bhuwan and reduces it to ashes. It portrays the plight of those women who are issueless and it is them who must be responsible in the eyes of the society for all defects, weakness and misfortune that befalls in conjugal life and the male partner is free from all such worries.

Newar's next story "Hunger" depicts an event which shows a husband satisfying his hunger that can only be put down by violence and injustice. The story takes place on Seema's house where one couple takes rent. Everyday, at midnight

Seema is waked up by screaming and crying of the woman in the house. The husband is beating his wife ruthlessly. The wife is producing the sounds like ouch! I'm going to die ... enough ... leave me alone out of pain given by husband. Seema is shocked to see the woman injured and having lips swollen and blue bruises all over her face. Seema suggests her not to live with her husband enduring such pain but the woman says her husband needs to beat her for his sexual satisfaction. She does not like to speak against her husband. She is silently bearing the tortures given by husband. She thinks it is her duty to satisfy her husband for which she is ready to risk her life.

"Is Woman a Human Being?" a story by Padmawati Singh presents women's silent revolt against patriarchy. In the story the male characters are vagabonds and louts. They are passing time by roaming, drinking and gambling in the village. In such house women are managing household affair tolerating a vagabond husband who torture them physically everyday. The females are illiterate and male members are literate. One educated woman is there from the city who is working in a program held by NGO there. This NGO is working for upliftment and empowerment of women by counseling them and encouraging them to join in social work. It will help women to break their silence. The daughter-in-law and mother of that family are pleading with her to search a job for Chandra Prakash so that he will be improved and become a good human being. But they hesitate to do the job given to the daughter-in-law because they think that a daughter-in-law working in a job and son doing nothing will not be digestible for the society. It is the fact in our society that is why women are lacking behind.

"Nausea", written by Manju Kanchuli, is a psychological story where female characters are rebellious and violent against male. The female psychology in the story portrays male as most undesirable, oppressive agents that always exercise

discrimination against women power. In this story, Sarala, the main character has got her graduation of diploma in art. She is confined within four walls of her house and passing time by looking after her husband, children and in-laws. In anger she burns her painting in which her husband sees no benefit. She has to take permission of her husband to leave her house who wants her to live a cruel and controlled life in gold chains for his own pure selfishness and fulfillment. Sarala is also attacked by nausea and dizziness because of the beastly attack and lustful touch of her campus teacher Basanta Singh. It shows dreadful animal image inside civilized society. In this way, Sarala's life and art is ruined because of ill-treatment of her husband and her art-teacher.

The two stories "The Pet" and "Price of Life" by Srijana Sharma are unique stories in the use of fantasy and a very powerful feminine voice- animal rights and women's existence are exalted here. In the story "The Pet" the dog named Lucky symbolically stands for a woman who is treated as a dog in her family by her husband and mother-in-law. She is treated as a lowly creature. She is loved as long as she obeys her master and is loyal and dutiful. Once seeing her talking with her friends, her master Gajendra frowns and scolds her, for the first time she retaliates. Later she is chained which she manages to break. She is screaming and saying that she has consciousness and understanding. She has existence of woman. She objects to them and says only barbarious males in the patriarchal society categorize woman to a domestic animal. In the story she requests her family members learn to respect and understand universal human personality.

The story "The Price of Life" gives more importance to a buffalo than woman. This story visualizes the condition of a poor family. It shows the pitiable condition of village woman where they get married in early age and give birth to more children.

They take their offspring as gift of god. In the story one village woman tells an event when she almost died while giving birth to a child. At that time she was in the jungle to collect grass. There are also some supernatural elements in the story. It shows the she-buffalo more important than women's bodies. It reflects poverty, ignorance and endless suffering. In the story there is one girl who is leaving her house for job which is against her tradition. So her family members have a long discussion over whether to allow a woman to work away from home or not. But at last she goes to a remote district for her new job and new life.

In the story "Kamali" Laxmi Uprety shows innocent village women's suffering because of their useless and drunkard husband. Kamali the main character of the story is beaten and ill treated by her husband, but she still looks upon her husband for her safety and protection. She has to take care of her daughters and fulfill their demands. She is managing whole family problems by herself. He is a man of evil nature, gambler and drunkard and he also marries a second woman. Her husband has ruined her by abusing physically and mentally all throughout her life. Instead of being a support to her he becomes burden to her. She had to wait for her daughter to be grown up for her happiness in her life. Still that time she is maintaining her family integrity by washing dishes and clothes, cleaning, and sweeping in other peoples houses.

Pitambar Upadhaya, in her story "Jubilation" presents the same picture of society where women are suffered a lot by their husband's bad behavior. In the story there is a laborious and self-reliant Magar woman whose family looks happier. But in the close study of the family, the writer finds that family lacking peace, happiness and comforts. The wife is troubled by alcoholic behavior of her husband. Though her husband is employed, wife is not getting a penny from him. She is covering for her and for her children's expenses by her own labour. Not only that man but all men in

that society go to the fair, drink and run after young women which is acceptable in that society. The story shows real picture of all communities in Nepal in which whatever men do is excused by this patriarchal society where women are to be suffered most whether they are educate or not; and whether they live in the cities or in rural village.

Hiranya Kuamari Pathak, in "Her Husband" has presented a situation where a married woman is attracted towards another woman's husband though her husband is a man of no lesser status and reputation and though she has no complaints against him. She is attracted towards her boss. As she started nurturing a liking for her boss, she tries to draw his attention towards her. For this she gives more time to her make up, hair-do and outfits, and starts to go office in brighter clothes. Slowly, she is losing all kinds of interest towards her husband's activities and being indifferent to his feelings. She is also curious to know about his wife and sometimes thinks her to be ugly and the boss not loving her. She gets more passionate and fascinated towards the boss and tries her best to attract his attention. When she knows his wife is ill, she asks him if she could visit her and she goes to his home with full make-up so that she would win his heart. There she finds his wife very simple and modestly dressed and guesses that he is not happy with his wife. But, later in course of their chit-chat, he says that he detests the artificial make-up. Then she feels as if her make-up is turning her monstrously ugly. At last she is wonderstruck to see the wonderful love that existed between her boss and his wife. She also realizes her foolishness of trying to set a trap for another woman's husband at the cost of her own conjugal life.

II. Women's Silence: A Tool against Patriarchy

Defining Silence

Silence is a relatively neglected component of human communication. It is the out of awareness phenomenon. It is the ground against which talk can be perceived or vice-versa. Silence, however, can not be confined to only one branch of Linguistics. It cuts across different levels of linguistic usage bearing relevance to the social, political, and emotional aspects governing the lives of individuals and whole communities. Silence has its various roles as cultural phenomenon silence is also a concerned subject in anthropology, and psychology. The essence of silence can be revealed in establishing its taxonomies, status, or relationship to other concepts.

Silence is a limit to our world of description or language. Mostly silence is taken together with speech, talk, noise, speaking. Silence is also a mode of expression and a powerful tool of communication. Oxford Advanced Learners' Dictionary (7th edition) defines silence as: 1. "a situation when nobody is speaking", 2. "a situation in which some body refuses to talk about something or to answer questions", 3. "a complete lack of noise or sound", 4. "a situation in which people do not communicate with each other by letter or telephone" and to silence means "to make somebody stop expressing opinion that is opposed to yours". In English, silence is often opposite of speech language or expression. The Chinese and Japanese character for silence, on the other hand, is "antonymous to noise, motion, and commotion, and it traditionally signals pensiveness, alertness, and sensitivity" and in the United States silence is generally looked upon as "passive" (Cheung 113).

In patriarchal society women are defined as silent creatures. Being silent or quietness is considered to be women's feature. Culturally silence is imposed upon women. Women are silence because they are not speaking, they are not heard, their

voices are not understood, and their voice is not preserved. So silence is a cultural phenomenon. Silencing is effect of dominant constructions of gender, race, class and sexuality. Tillie Olsen called the unnatural silences that result from "'circumstances' of being born into the wrong class, being denied of education, becoming numbed by economic struggle, and censorship" (Qtd. in Hedges and Fishkin 1).

In a communication, some times silence becomes means of expression but mostly silence points to what is missing. So feminists have paid attention to the processes by which silence, muteness, speechlessness has broken in to language and they wanted to have silent women to articulate and decode their silences, though literary criticisms differ in their uses and interpretations of silence.

Women's Silence

Silence is oppressive when it is characteristic of a dominated group, and when the group is not allowed to break its silence by its own choice or by means of media controlled by power group. Silence has been a prescribed state for women for centuries. Women individually or as a group have been silenced in many ways. Amundsen argues that in their early struggle, the U.S. feminists of the 1960s were silenced by the simple fact of "lacking access to the male controlled media" (171). Baron states that women have been kept in "double bind", on the one hand they have been expected to "talk to fulfill a part in social life" and on the other they have been expected to "remain silent to confirm to their status as men's inferior" (119).

The silencing of women has taken many forms: namelessness, denial, secrets, taboo subjects erasure, false-naming, encoding, omission, veiling, fragmentation and lying etc. Because of the process of silencing women, women do not have any kind of feminist tradition in their life and work. This tradition exists but has been concealed in

the workings of male-dominated education system. That's why women's efforts to gain self determination have been silenced.

The breaking of silence by women is a positive change toward their emancipation. Women have chosen certain radical and unconventional means of breaking their silences so that they could escape the control and censorship of the power group.

Many women writers have adopted different kind of literary style to convey radical messages of women in changing times and to alter the language of literary expression. Traditional language is made by men for men. Masculine language is inadequate for expressing women's feelings, experiences and desires, feminist writers, create their own styles of expression. Apart from exploring the communicative and symbolic values of silence they break their own silence and speak in new voice. They introduce it in their writing elements of intuitive knowledge and associative thinking. They rely heavily on the use of "neologisms", and they "rename old concepts, alter meanings of words, and alter syntax" (Penelope and Wolfe 125). So recent feminists' challenge concerns the authority and perspectives of male controlled dictionaries and the word meanings defined in them.

Silence as Oppression

Silence is perceived as a behavioral taboo resulting from the ambiguity of someone's status or action. Human status is perceived as normal in contrast to abnormal which is the question of circumstances. Sexual activities, which are normal part of normal life, can suddenly become abnormal when it is classified as dirty (Leach 115). As a dominated group, women have frequently and consistently been victims of a policy leading to the establishment and perception of their status as ambiguous that results in inflicting silence on women.

Belsey provides an excellent analysis of silence characterizing women in 16th and 17th Century Britain. Belsey maintains that women occupied "uncertain place" (153). A married women's identity depended on her relationship and she is treated in relation to property like a child. Being a wife means for woman "subordination to her husband's power and authority" (Besley 153). Women's ambulated and subordinated position in society silenced woman individually or as a group.

Cameron speaks about women's silence in context of women's oppression. He points out the reason women's silence in western societies. He said, "Females have traditionally defined and symbolized the private domain as opposed to the public; when they appeared to the public, their status is perceived as marginal, abnormal or ambiguous" (128). Because of their ambiguous status, women are silenced and they feel anxiety and experience conflict with self-identification. When the feeling of one's ambivalence in relation to the accepted norms or values of the outside world prevail, the resulting state is silence.

Silence as Raised by Feminist Writers

Since the Civil Rights movement in the 1960s, women have increasingly raised their voice against the silence imposed upon them by the dominant culture. They focused on the language so often silenced in the past. Tillie Olsan through her book *Silences* introduced many ideas about silence in 1978. She presented a passionate case for feminist criticism as a corrective to cultural silencing. In describing women's silences, she demands to hear the silence of centuries as to how was, is for most of humanity. In *Silences* Olsan has expressed the hope that higher education would be an emancipatory space for women, and in many ways it has been, her ideas help women "to empower women both to find their own creative and critical voices and to explore new or formerly taboo subjects" (Qtd. in Hedges and Fishkin 6).

Throughout the 1970s and 1980s 'silence' became an increasing focus of feminist attention. Joanna Russ in *How to suppress women's writing* explored the "social, cultural and psychological obstacles to women's creative expression" (4). In *The Transformation of silence in to Language and Action* Audre Lorde injunctions that women share "a war against the tyrannies of silence" and "there are still so many silences to be broken" (41,44).

Women's silence is important in Woolf's work in three major ways; "for exposing the mechanisms of cultural silencing, for revaluing dismissed or ignored women's writing, and for recovering alternative forms of women's creative expression" (93).

Patricia Laurence in "Women's silence as a Ritual of Truth: A study of Literary Expressions in Austen, Bronte and Woolf", is interested in the expressive, and ultimately the resistant, possibilities of women's silence. Laurence rereads the texts of these canonical writers and finds in them, especially in the verbal silences of several of their female characters' active "strategies resistance and choice" (157).

In an influential essay, the feminist literary critic Carla Kaplan makes the point that women are "denied full access" to the most influential and prestigious types of language within a culture (180). Kaplan observes that the prejudice and irrationality of dominant groups seems persistent. Women are refused full access to public language, and are forced into silence and solitude, which is one of the forms of women's oppression within a society.

Post modernist feminist critics explore a rich variety of interrelated silences. They studied the circumstances that silenced women writers in the past; silences in mainstream literary history and in feminist criticism itself; strategies for breaking

silence and for creating spaces in which new voices and messages may be heard; and the creative dimensions of silence, its potential as a site of feminist resistance.

Women's Silence in Hindu Culture

Hindu view of woman grows out of the ideology of patriline. Hindu women are dominantly focused on males and on articulating the key social relations and obligations entailed by the dominant patrilineal organization of society. In dominant partifocal system, each individual is ranked according to the principle of male superiority and respect of them. In this system, affinal women rank beneath everyone else in their husband's home.

Women's position in patrilineal institution is "ambiguous"(Bennett 165). Women are never full ritual members of these patrilineal groups; rather they are the links between them. Although, a daughter is a member of her natal lineage, to the extent that this lineage is important in determining whom she can marry. She can never become a full member. Female children grow up with a strong awareness that their stay in their maternal house is transient. After marriage, a daughter should go to live with her husband and only then in her husband's family does she "achieve her full religious and social identity"(Bennett 165).

To her husband's family the bride is at once a dangerous intruder and a vitally needed source of progeny and labor. Toward her husband the wife's public role is one of respect-avoidance. The young wives rarely address their husbands in the presence of others and then only indirectly through a third party. Similar is her behavior toward her father-in-law, her husband's elder brother, and any elder males of the patriline. An important part of the husband/wife relationship, ideally in both public and private aspects, is the extreme respect which a wife must show her husband. Bennett writes:

There is a ritual in which the woman washes her husband's feet and

drinks that water by splashing some of it into her mouth (*Gora Pani Khane*). They also eat off the unwashed plate from which their husband has eaten and consume whatever food has left for them. It shows that husband is so high above wife that even his immunities are pure for her. (174)

Wife's public behaviour toward her husband is always marked by humility and deference. She must walk behind him, carry burdens for him, eat after he has finished, refer to him in honorific terms while he uses the lower forms in addressing her; and generally she try to serve him in every way possible.

The nineteenth-century Nepali poet Bhanubhakta Acharya in *Instructions for the Bride (Badhu Shiksha)* tells the bride that she should "through her devotion recognize her husband as god" and that there is "no other dharma for a wife who is as great as that of serving her husband" (Qtd. in Bennett 175).

Of all the relationships a woman has in her husband's house the most openly and bitterly antagonistic is that with her co-wife or step-wife. Polygamy is socially and religiously sanctioned among the high-caste Hindus of Nepal. Although recent government laws forbid polygamous marriage except under certain circumstances, the bringing in of another wife is a constant threat that the husband and his family hold over the new wife.

In this way women's position in Hindu society is that of subordination and marginal. Women are silenced since their childhood. They are thought to remain silent and to obey others in Hindu culture. Hindu culture itself is male dominated which is victimizing women in each aspects of their life by placing behavioral restrictions upon women. Thus women as dominant and muted group have different

perspectives on a shared world view. The problems women face and present are same from the structural point of view.

Silence as a Form of Culture

Women are excluded from the linguistic functions like preaching, teaching as saying the formulae associated with important rites. The biblical injunction of St. Paul is that the women should be kept silent in church. Even Hindu culture bars woman from reading or reciting and chanting the Vedas. They believed that if women began to talk they would profane a sacred language. All women are ritually silent. Men speak and women are spoken for. This shows women being not heard. Women's participation in linguistic function is not to treat just as children's participation is not. So women in root cultures are noticeably silent and deferential.

There are many standards to be unraveled in the question of women's silence. Kaplan quotes Sophocles's aphorism that "silence is women's glory" (169). This suggests the male privilege that boys inherit as their birthright. Injunction of silence are frequently directed quite explicitly and particularly to wives. In some cultures women observe a period of silence immediately after marriage. They are permitted to speak only in home and are censored to speak outside. Women are urged to listen to their husbands rather than initiating talk of their own.

Thus women suffered not only from overt restrictions on their speech but also from negative value judgments on their ability to speak effectively. Thus, women are reduced to the good listeners. So, feminist criticism focuses on this matter of women's silence and their exclusion from public language.

There are various cultural aspects which are silencing women, by the patriarchal structure of sexism and racism, and also through the modes of language

perception and definition. Therefore many French feminists advocate a revolutionary linguism, an oral break from the dictatorship of patriarchal speech.

Silence as a Taboo

There are various things that are not allowed to people to use or talk about by cultural and religious customs and people find it offensive and embarrassing. Mostly the words that are related to sex, the body or people's race are considered to be offensive and shocking. There more things as taboo put upon women than upon men by the culture and customs of patriarchal society. There are boundaries drawn upon women's activities. To speak about the matters related to sex is still a taboo in our society. Brawnmiller presents compelling and oftentimes shocking evidence of the politics of rape. He argues that "predominantly women are victim of rape and they remain silent about the crime that has happened to them because of the shame and fear that they anticipate in case their rape case becomes public", and also because "the status of rape victim is ambiguous" (434).

Women's bodies are more taboo than those for men's because it is charged and drenched with sexual symbolism; and also it is contaminated by patriarchal ideology. Women become sexual prey because of their body. Culturally also, women are silenced to speak openly about their sexual victimization. In words of Carol Gilligan; "From the cultural silences imposed upon adolescent girls, women have kept and still keep silent about sexual harassment or rape" (116). So the need to continue to struggle against the silencing effects of dominant constructions of gender, race, class and sexuality is apparent. This struggle must continue to inform "feminist literary criticism which must also continue to engage in the work of excavation, of the discovery and recovery of the many text that are still lost or undervalued" (Gilligan 116).

Silence in Literary Expression

Sometimes women speak but that may not be heard by their male-counterparts. Silent women may lack a language. They do not communicate verbally but through silence. Communicative value of silence can be extended to the use of silence in art and many other discourses. Silence can be a versatile tool in hands of the artists. Indeed, the search to express the inexpressible is taken as the very criterion of art. Writers use language to express silence. Silence in women has been viewed from representation as speakers in a text. Silence can become both the subject and form of expression in a work of art. Silence can express the extreme psychological states such as madness, ecstasy, outrage and so on when words have failed to provide adequate expression for them. Artists are more satisfied by being silent than by finding a voice in art. Silence is their ultimate end.

Because of social, cultural and psychological obstacles women writers of have difficulties in their creative expression. In such cases writers express themselves through breaks, gaps, absences and discontinuities in their texts. In Frederic Jameson's words, poststructuralist critical perspective saw texts not as "seamless webs and triumphant narrative progressions" but as "works with gaps and breaks, and discontinuities and absences focused on silences that were intrinsic rather than external to the text" (167-68). Such silences might reveal reticence culturally imposed upon women, the working of a repressed ideology and women's deployment of silence as a form of resistance to the dominant discourse.

In the literary texts silence operates variously, such as-silence as presence and as absence, as inscribed in the text and as external to it, and also as oppressive and empowering. In the textual silences created by gaps and absences, new voices and messages may be heard as a site of feminist resistance. Readers should actively

participate in creating meaning and interpreting the silences in texts. By creating spaces, omission and distortion and by making the interplay of silence and speech with a text, writers make their texts more expressive.

Gestures as Silence

There are various ways of expression which consists of nonverbal signs, codes and gestures as well as words that speaks of women's experience, feelings or their disposition of mind. In a text, words are signs, but they "represent only one order of language among other kinds of nonverbal signs: punctuation, narrative spaces, and bodily gestures" (Laurence 158). Such signs, literary codes and bodily gestures reveal hidden psychic life. In the women writers texts those nonverbal signs and gestures are the indirectness of women's expression. They use gestures such as indirectness in women, absenting from communication, muttering of teeth as strategies of silent resistances of women.

Traditionally a silent woman or a non-speaker in a text or life has been viewed as powerless and lacking in intelligence and expression, but Patricia Laurence writes that the "indirectness of women's expression" is to use another "value system and literary code to infuse their silences with different psychological and cultural meaning" (158). The nonverbal signs or silences used in a text demands the readers to actively interpret the cultural dimension of a discourse constituted by signs and positions as well as by the bodily expression rather than by words.

Writers create expression of mind through body. Signs, bodily gestures and images are the means of expression by which silence becomes externalized and visible to others. Use of bodily signs in a text help to express the inner psyche of characters vividly. By replacing speaking subjects with the observing, listening, thinking and dreaming gives the record of inner life and develops female insight and

consciousness. Sometimes women show their reluctance to communicate in a verbal communication as their angry responses. Such expression of anger is their means of silence protest against their violence, oppression and cultural exclusion.

III. Analysis of the Various Silences in Women's Stories form Nepal

Silence as a Tool against Oppression

Contemporary feminist writing is presumed to have taken up the roles of silence as their rebellion against oppression in their stories. There are varying forms of resistance to oppression expressed by women. There are many different ways to which women react against violence. Silence in women has been viewed as the place of oppression. It is the mark of women's exclusion from the public spheres of life. There are various paradigms of reading silence and expression. Knowing that women in certain time and places are unable to speak openly, feminist critics try to interpret women's silences as representing women's different ways of feeling and knowing as well as representing the available means of expression in particular historical and cultural circumstances.

Emotion whether it be of repression or depression, it seeks meanings in the language, and images available to it. A number of strategies are adopted which enable women to disrupt the social expectations without forgetting the chance to be heard. In some cases silence may be a means of subversion, disguise or masking. The silences that mark personal or cultural loss become a means of identifying women's exclusion from the dominant languages. Women's silences can be viewed from different angle. If reality is perceived according to established patriarchal values, then women's silence has been viewed as a mark of powerlessness until the twentieth century.

As a matter of fact all the stories in this anthology are women's stories in general. They take women's pangs, problems, experiences or feelings. In all the stories, the main characters are women, but each story carries different themes and issues. Whatever the matter they talk about, after all, all the stories plead for women's empowerment by raising the voice against male violence, domination and oppression.

Patriarchal system through out the world is oppressive for female. The three stories "The Pet", "Nausea" and "Is Woman a Human Being?" clearly show women being victim of male domination. Patriarchal male ideology considers female always inferior to male. They are the marginalized group in the society. Their power has been snatched away by male. This patriarchal system has allowed male to practice their power over female. Females are always living under the shadow of male. So women are silenced by this oppressive system. All the characters of these stories are product of this traditional male dominated society. Male think themselves always superior to female. Male chauvinism is deep rooted in society where female become object in the hand of male. These stories are the mirror of society where female character are mostly victimized and their society, family, husbands, father become the oppressive agents.

The story "The Pet" is the most compelling story of Srijana Shamra which is set in Nepali society. This story is unsettling because it is not only the fictitious weaving of a fertile mind but the reality of Nepali society. In this story the brittle and bitter reality of women's suffering is described. Being a conscious human being how women are compelled to live a torturous life, more severe and lowly than that of pet dog due to the animalistic and brutal behaviour of the male members in the family as well as in the society is clearly shown through the main speaker Lucky in the story.

Though Lucky is wife of Gajendra, but their relationship is as of master and slave. From the very beginning of the story Lucky is addressed and treated as a dog. What are her duties and how should she behave in the family are being described and taught to her as they are training their new pet. It shows the husband is practicing his power over his wife. The name 'Lucky' is also a new name given to her by her master (husband) in front of all family members, "Lucky, Okay? Let's call her Lucky!" (155).

They give the false name to her so that it makes them easier to silence her. Patriarchal oppression toward Lucky becomes visible to readers as they see Gajendra naming her at first, then with explanation of her duties towards the family. This naming creates her subordination and marginalization in the family.

At first Lucky becomes great source of pride for her husband Gajendra because she is meekly obeying his words. So he says, "One gets what one deserves" (155). Gajendra and his mother praise her behaviours till she chains her will and freedom inside herself and silently does her duties towards the family. The word 'deserve' spoken by Gajendra shows the patriarchal ideology rooted in him that takes a wife as his possession. He does not think Lucky a human being equal to him but takes her as his property.

Lucky is not living her life freely rather she is living under the control of her master. The word master is used for Gajendra because he behaves Lucky as slave. Her family members think she is their property and behave her as a lowly creature kept to guard house and she is to be loyal to them and follow their order. Though they are the most oppressive persons for Lucky, she remains silent enduring them. But one day when Gajendra saw Lucky talking with her friends sitting in the front yard of the house, she is scolded and humiliated in front of her friends:

Lucky, did I keep you to guard the house or to chat with stray dogs?

Lucky still shows indifference toward his saying, then he gritted his teeth and said: "Aren't you supposed to come near when you see the master, you brazen thing! Are your friends more important than your master? Is this your discipline? Who taught you to be so insolent? No more invite your friends from tomorrow! And don't step anywhere outside the yard, you got it? (156)

Till this time Lucky is remaining silent enduring all kinds of oppression. But as he insulted her in front of her friends, she breaks her silence and for the first time she retaliated; "why are you acting so wild in front of everyone? Shame on you!" (157). Gajendra is first class officer. But instead of listening Lucky, in rage, he strode towards her and smacked her hard and scolds: "you are trying to teach me discipline? you little bitch" (157). He thinks himself as great person but uses very lowly words to Lucky. Actually she has done nothing wrong but he becomes mad at her. He verbally as well as physically attacks Lucky. She is so suppressed and dominated by husband that she has no freedom in her house.

Day by day the oppression in the family is increasing and it becomes unbearable for Lucky. Her silence is changing into the flame of rage inside her. Then her consciousness speaks out breaking her silence:

Bitch? Bitch? Who are you calling a bitch? I am a woman. My whole existence is of a woman. I carry human consciousness, pride and awareness with in me. Only your beastliness and savagery has lumped me into the category of domestic pet. I refuse to accept the life of a pet in this golden chain. (159)

In the family Lucky is losing her freedom to life, liberty and pursuits of happiness. Now she knows that she has to struggle and fight with her husband and mother-in-law to get back her freedom and to live a life of dignity. Every time Gajendra is telling her a bitch. Actually she has done nothing against them but Gajendrs's rage and disrespect toward Lucky destroys the peace in the family and Lucky is forcibly getting victimized. So she determined to break the chain of oppression and starts to struggle in the family to have a meaningful existence.

Most of the women remain silent because they dread the consequences of a violent outbreak in the society. They endure physical and mental torture, forbear constant oppression but do not revolt against the mean tyranny of this patriarchal system because they think if they revolted where they could turn for protection. Lucky also remains silent and does the duty given to her honestly in the beginning. But as her family members never treated her as a human creature equal to them, she is compelled to break her silence against their oppression for she wanted to exist a life of a conscious human being. She wanted Gajendra and his mother to keep in mind that a wife or daughter-in-law does not belong to the category of domestic animal. She says:

But keep in mind, I don't belong to the category of domestic animal. I have a meaningful existence. Rather your anger, greed and ego have taken over your human personality which resembles a beast. You must shake those vices off your head, or else they will devour you. I want to be able to respect you as a good human being. (159)

Lucky is a conscious woman who wants to live a whole life of a woman. First of all she is human being than a woman and she wants to have a meaningful existence. But it is restricted to her by the patriarchal oppression in the family. So she throws her words against the oppressive husband and in-laws. In whole she is fighting against the patriarchal system only to seek a realm where she can utilize her energies and capacities. She wants to be able to live like a decent human being. In the patriarchal society males behave oppressively to silence women and women's silence has been taken as natural. But now their silence is turning against males themselves.

In the patriarchal system whatever wrong male does over female is excused easily in this society, but women are punished for no fault of their own. Stepping on

the backbone of this patriarchal system men are suppressing women. But not only male, female members who get higher position in the family also dominate other female who get lower position in the family.

Gajendra's mother, though she is female, is also suppressing Lucky because she gets higher position in the family. It shows women in power also dominate next women in the society as well as in a family. But they are unknowingly doing this under the influence of patriarchal hegemony. In the story Gajendra's mother says to her son that it is what he gets for treating a stray bitch like a mistress. So she warns him to be aware that Lucky could be the cause of his death. Instead of supporting Lucky, mother-in-law also dominates her and says Gajendra to oppress more. This is the reality of patriarchal society. Almost in each family either educated or uneducated, either from rural area or from urban mother-in-laws try to oppress their daughter-in-laws.

Remaining silent by enduring the pains, suppression, oppression and tortures given by husband, in-laws or by other members of the family is considered as womanly feature in the past. Still in this twenty first century, people want same features in a girl to marry or in a woman as a whole. Gajendra's mother who represents the woman of the past is startled to see Lucky and says, "In our day, we didn't even dare to look at the master in the eyes. And here she is lecturing him! I think she is possessed! She-hens are crowing everywhere in town these days! Why would anything go right in this Kaliyug?" (159).

Even she does not leave accusing women like Lucky for all kinds of misdeeds of this world. She accuses women for misleading the era. They do not listen to her words and do not like to respect her. Rather they accuse her of witch. Even they are ready to

leave the house to chase her away from the house. But Lucky is still continuing her struggle.

Lucky is suffering from the extremity of patriarchal oppression. Her condition reflects the women's condition in patriarchal social structure which is emanated from the deviance in social norms and values for male and female where women are deprived of authentic existence of their own. So, for their meaningful existence, like Lucky women began to fight against this system which as a political movement began in 1960s. This wave of women's movement in other parts of the world has not left Nepal untouched. So the educated women become conscious that they are not ready to accept women's subordination as a natural phenomenon. They fight against the malpractices of this oppressive system. Many decades have passed since the women's movement started in 1960s, but women are still suffering in our society. Lucky is one of the preys of this system. Lucky's condition says that a woman either should remain silent and live a subordinated life enduring the patriarchal oppression or she should fight against the system even may lose family integration, love, protection etc. for their meaningful existence. Each day, Lucky is getting a kind of strength within herself to fight against the oppression.

Through the story "Nausea" the writer Manju Kanchuli shows that not only uneducated women, those educated are more victimized, oppressed and suppressed by male chauvinism in Nepal. Readers know it from the life of a good artist Sarala in the story, "Why did she just go cold and disappear after her marriage she had paintings ready for a solo show, but she didn't exhibit her art in any art hall" (102). One can easily guess that the coldness and disappearance of Sarala after her marriage is the result of oppressive husband and in-laws in her family because this is a very common problem in patriarchal society. In further reading of story it becomes clear that

Sarala's husband is very oppressive who thinks a wife as equal to a servant to do household works, to take care of husband and children and to be satisfied with just eating and wearing clothes.

Such creative and intelligent artist Sarala can progress a lot if she can give a little time to do her art. But she is so stuck in the household chores that she has no free time at all. As she says to her friend Sarita, "Housework takes up all the time for women like us. I don't even have a chance to rest my body with all the house works. Even if servants do the other work, I have to do all the cooking myself" (103).

Sarala is repressed in the family. Before marriage, her art and creativity was blooming. But after married to Thakur Chaudhary she is closed from the field of art because of oppressive husband. She has to cook food for the huge family in her husband's house. She has to prepare breakfast, midday meal, afternoon snacks, and the evening meal for all family members, prepare tiffin for children, take them to school, iron their clothes and polish their shoes etc. A servant could just as well as do that work. But her husband doesn't think so.

Chaudhary treats Sarala as if he had brought her in marriage to such a palace just to cook from dawn until dusk. He doesn't think that a wife even has her own personal life too. She has knowledge of fine art, but she doesn't have free time even to paint a single piece of art. It is her compulsion to be disappeared from the field of art. She is silenced and goes cold because of the patriarchal oppression of husband which is a major cause of females backwardness. Sarala has great dissatisfaction with this. So she expresses it with her friend Sarita.

Chaudhari is a mean minded businessman who wants Sarala to live the most cruel and controlled life. He measures every thing in money and seeks benefit from it. He does not know that value of art is priceless. He sees only loss in her art. So instead

of supporting Sarala to proceed her art, he becomes barrier to her. Sarita as a friend, she has empathy for Sarala. She wants to help Sarala to create a free and open environment in the family where she can utilize her skills. So Sarita argues with Thakur for the freedom of Sarala, "And what is she to do, then? Doesn't she even have her own personal life?" (104). Sarala can not do her art because on the one hand she does not get free time from the household chores, and on the other what is she to do is decided by Thakur and she has to accept it silently and submissively.

Sarita can't remain silent seeing Sarala's creativity and personality lost in kitchen and household. She understands Sarala's feelings, pains and her problems. So she speaks with Thakur and wants a solution from it. But he wants to confine Sarala within the four walls of his house, but does not want her hidden potentialities and capacities to come out. So, he says, "Huh, I didn't say that! What is there that she doesn't have? She has cars, servants, huge palace like this, luxurious food and clothes are all arranged here. She's the queen of the household. What more does she need?" (104). This is the politics of male under patriarchy to dominant female who consider domestic sphere is all-in-all for female. So Thakur thinks this huge palace and physical comfort is enough for Sarala.

Here, what Thakur has arranged for Sarala are the means to keep her under his control. But educated women like Sarala and Sarita are conscious of their position. Their thirst and desires can't be pacified only with the physical and material arrangement made by male. These are the illusions created by patriarchal to silence women and these women want to fight against it. So Sarita makes a counter-attack to his arguments, "Since when are people satisfied with just eating and wearing clothes? That's only the first requirement of living creatures. Let her do her art" (104). Here, what Sarita speaks is a female voice raised against patriarchal oppression and Sarala

is silently supporting her. She speaks with Thakur to create a condition where Sarala can exercise all her rights for utilizing her competence. Here, it is education that brings awareness in these women and it has empowered them to fight against the injustices done over them so that strong desires and strength hidden in their silence begins to come out to hit one the stem of patriarchy.

In "Is woman Human being?" Padmawati Singh picturizes the condition of women in the village area of Nepal who are being victim of male oppression, especially by husband. In the story one educated women from city comes to the village. This woman being involved in women's organization is working to bring about change in the conventional thinking of men about women in the village as well as to change the stereotypical role of woman in Nepal. She represents many educated women in Nepal whose voices concern against the negative portrayal of women as commodity and second class citizen and the need for encouraging women to join the profession. She has come in the village to mobilize village women for social work.

This woman meets village on her way who do not consider woman as human being. This shows the psychological state of young male population in the society which is not willing to concede the status of human being to women. Only being born as son or male, they take pride of their birth but they do not know how to behave humanly to human standard.

This woman's attention is abruptly drawn by the comment of a young man who is saying, "Poor creature! Is woman also a human being!! " (77). Another chap has also added to the satire by saying, "It has been said that woman talk is the result of sin committed in the previous life that is why they have to undergo the torture and insult from birth to death" (77). He also says "Women is treated as an animal in our villages. Stupid animals" (78). These utterances visualize the psychological state of

the young men of the village about female who do not take female as human being and treat them as stupid animal. Women are insulted and given torture by men regularly and they it is a punishment given to women for their sin committed in the previous life. This kind of thinking is very prevalent in society which is made by patriarchy to silence women. This shows how women are being victim of male oppression in this society.

These words of young males of the village who are gathered in a tea shop hurt this woman deeply. She is a conscious and educated woman. She has come in the village to arise awareness in woman to fight against silencing factors. She wants to change the mentality of those men who do not consider woman a human being. So she threw a question towards them, "If women are not human beings, what are they?" (77) There is anger underlying in her question and everybody present there felt it.

Furthermore, she tightened their mouth by quoting the example of world famous and extraordinary women personalities who could secure a much exalted place in history. They were spellbound to know about the world famous women character of national and international importance in the filed of politics, social and literary fields along with evidences. But still one young folk spoke with a lost face that he meant to say stupid animal not to "the educated woman at all" but to "the village women folks who are uneducated and fool type" (78). It can be inferred from his words that women's lack of education and their economic, social and cultural dependency over male has given them power to dominant and silence woman.

Listening to their talk, the shopkeeper woman of that teashop stated that whatever the folks are saying there is the reality of that society. She said:

Women folk are forced to work nonstop room down to midnight.

Nobody cares to talk something to us nicely, everybody tends to say

not to try to be smart being a woman. As a matter of fact, some used to say this even in the city. Every now and then people satire calling a woman poor creature. (78)

These lines as spoken that the woman of this village describe bitter reality of the male oppression and domination over female that has silenced woman. In the village women do not get chance to speak and talk about their experience, pain, pangs, feeling with others. If they speak they have to bear an insult on them. They are addressed as poor creature and never considered equal to male, neither they do get love and care in the family.

Nobody in the society neither talk to them nicely nor try to listen them rather everybody try to silence them by saying not to try to be smart being a woman. In this way women who cover the large number of population are suppressed, oppressed and treated as second class citizen in the society. The educated woman of the city was aghast by the statements of shopkeeper woman and remained silent.

In the evening, this woman happens to take shelter in the house of Chandra Praksash who is one of the chaps in the teashop. There she knew that his wife is suffered a lot by the oppressive behaviour of a vagabond husband who is torturing her physically as well as mentally everyday. Chandra Prakash represents those males who are domineering and suppressive for female. His daily routine work is to roam around the village for nothing, to play cards over the platform of crossroads and visit local bar in the evening, then enter the house to beat the wife. Considering him an educated, he neither helps up in farming, nor does he look for some job. So his mother and his wife are pleading with the writer to seek some job for him that's why he becomes free of bad habit. His wife is tolerating a vagabond husband torturing physically everyday.

This kind of violence and oppression over women and gender as well as social inequalities are the outcome of an autonomous system of patriarchy.

Because of the fact that women's economic dependence and their lack of educational, political and social opportunities they are compelled to have a subordinated position in the society. So there are many organizations that are working to uplift woman from their derogative situation. This woman too had come to the village to arise awareness in women to fight against their silencing forces. To educate a woman, to make her aware of her rights, and to make her economically independent can help to enable woman to react silently against the patriarchy. So this woman, instead of searching a job for Chandra Prakash whom his wife and mother are pleading, she offers a job to his wife because her responsibility is to employ woman.

She has come in the village and working to bring awareness in women so that they could be conscious of their rights. Though Chandra Prakash's wife is not educated, she gives her the job of visiting around her own village to contact women and counsel them for which education is also not required. This educated woman deals with young males of the village and tried to change their inhuman thinking about women. On the other hand, by giving job to the daughter-in-law of the family she helps to bring out her silenced voice confined in the household to the public sphere. It has also change the stereotypical role of women limited in the private sphere only. In this way women are making silent revolution against all kinds of patriarchal suppression, oppressions and injustices done over them.

Silence as Taboo and Resistance

Women are being sexual prey by male. Hindu culture also says that a wife's duty is to satisfy her husband. Hindu culture and religious texts have inscribed the subordinated position of wife to her husband. A wife should be ready to have sex or to

sleep with him as he demands and she can not speak against him until and unless he is satisfied. Hindu religion and culture has given a lot of power for male to exercise over female. So, culturally a woman is never a free and independent creature. So she is silenced by birth. To speak against the religion and culture is taboo. For a woman speaking against her husband is also considered as taboo culturally. So, women are forced to remain silent enduring any kind of physical violence and sexual violence done by their husband rather than protesting them.

In the story "Hunger", the woman who is living rent in Seema's house is ready to tolerate physical violence done by her husband, but hesitates to speak against him. Though she is physically ruined by his violence, she can not think to desert him or to revolt against him. Rather she prefers to remain silent. Why is this happening? While reading the story we can say that it is because speaking against husband is religiously and culturally considered a taboo for women. Seema, her landlady is suggesting her not to live with such an animal like man. Such suggestion coming from the mouth of a woman is a strong resistance against the patriarchal oppression.

We can feel and clearly see the violence practiced over this woman by her husband through the lines in the story where at midnight Seema is woken up by a woman's screams. She hears, "Ouch!! I' am going to die . . . ouch ...I'll die...enough . . . enough' then pushing, shoving loud bangs and thuds" (35). Next morning Seema saw that, "The woman has an injured and incredibly swollen lip and bruises all over her face" (35). These are the concrete evidences that show the physical violence done by husband over his wife. At midnight wife is crying out her pain. She is saying that she is going to die and it's enough. It shows husband is forcibly acting upon her and giving her more physical torture. He is exercising his power over his wife. Along with screaming, the sound of pushing, shoving, loud bangs and thuds are also heard. From

this readers can infer that instead of leaving her, he is beating her to silence her. Her injured and incredibly swollen lip and blue bruises all over her face are proof of this.

Not only Seema readers are also shell-shocked and worried to see her in such situation. Seema speaks, "Why the hell is she forced to bear such injustice in this young age?" (35). Seema is remaining silent and waiting to see their behaviour improved. But as the violence occurs repeatedly daily, Seema can not tolerate it. She becomes angry with this man. In anger she calls both the wife and the husband to talk with her. But the wife refuses it too. He is doing such violence and injustice to her but still she refuses to talk in his presence because it is women's duty to satisfy her husband according to Hindu culture. So they are silenced to speak openly about their sexual victimization. She fears to talk in front of her husband. As Seema demands to talk right there in presence of husband, she refuses it and requests her, "No please *didi*, lets go downstairs" (36).

In a patriarchal society women's position is that of subordination and marginal to men. An important part of the husband/wife relationship in Hindu patriarchal society is the extreme respect which a wife must show her husband. Bhanubhakta Acharya has also ascribed in *Instruction for the Bride (Badhu Shiksha)* that "there is no other dharma for a wife which is as great as that of serving her husband" (Qtd. in Bennett 175). This women though she is victimized badly by her husband, she does not react against him because it is a taboo in her religion and culture which power to men to silence women.

Though this victim woman does not speak against her husband, Seema suggests her not live with him:

"Does your husband always beat you like this? How do you live with such an animal?"

"He'll kill you someday, just by beating you. Don't live with him . . .".

(36)

Though this woman is oppressed and badly victimized by her husband, she remains silent about it. Her silence is the effect of taboos made by patriarchy to manipulate women. Seema is also a woman of this patriarchal society, but she is shocked to see the woman bearing the pains given by brutal and animalistic behaviour of husband. She becomes angry with the man and says him "an animal"(36). She warns the woman that her husband will kill her just by beating and she also suggests her to be separated from him. In this way Seema is resisting against the male violence and she is encouraging the woman to fight against the oppression of her husband. It is women's resistance against the tyrannies of silences rooted in patriarchal society.

There are various matters considered as taboo in cultural and religious customs that people find offensive and embarrassing. Culture and customs of patriarchal society has put more taboos upon women in comparison to men. There are boundaries drawn upon women's activities. Women bodies are more taboo than those of men because it is contaminated by patriarchal ideology. A woman can not speak openly about sex. In married life also, if a husband makes an affair with another woman and if it becomes public, it makes no difference for him. So he can speak it openly. But it goes just opposite for woman. If this case happens to a wife, she should not leak it out of her mouth because her status becomes ambiguous if it is made a public gossip. So women are forced to be silence in patriarchal society due to the cultural as well as social taboos put upon them.

A married woman should be loyal to her husband. After marriage she should not be attracted to other men. If she likes someone else instead of her husband, she keeps it silently within herself because it is a social taboo. If it becomes public she has

to pay a great social cost. But in the story "Her Husband" a married woman is attracted towards her boss in her office. Her husband holds a high position in his office and he loves her lavishly and she has no complaints of any kind against him. But instead of being devoted towards own husband, she is casting her greedy eyes towards someone else's husband. She is trying to set a trap for another woman's husband at the cost of her own conjugal life. It is a great social taboo for a woman in patriarchal society but she is saying it herself in this herself.

The woman, who is attracted towards her boss, is the speaker of the story. A married woman should avoid the man if he is trying to attract her. But, here she is herself being drawn towards him and feeling an attachment towards him. To be involved in such taboo act is equal to commit a kind of social crime. But here it is her resistance against the values and ideology of patriarchal society that has silenced women.

The woman says, "Deep in my heart I had started nurturing a liking for him" (38). She starts developing a liking for her boss in her heart and trying to attract his attention towards her through different activities. Slowly her behaviour with her husband is getting changed. She adds:

He has a charming personality with a good and well-built physique. And it had been some months since I was getting more and more attracted towards him. Over those few months of my attraction towards him, I knew I was slowly avoiding even talking on my husband. I was losing all kinds of interest towards my husband's activities. (38)

She has the feelings of indifference towards her husband as she is trying to be nearer one of other woman's husband. Because of attraction towards her boss, she lacks her interest towards her husband and talks very few with him.

This woman left nothing to do from her side to draw the attention of her boss towards her. She says, "I gave more time to my make up, to my hair do and to my outfits. I liked going to the office in brighter and better quality clothes" (38). She is trying her best to win his heart but being unsuccessful. She says, "I always looked forward to the early arrival of my boss to the office" (38). Because of her growing infatuation towards him she always hurries up to the office and eagerly wait for his arrival. She also cares each and every activities of boss with lots of interest. Not only this she is curious to know about his wife and thinks his wife to be ugly so that he would show his interest towards her. More than that, she says, "I was getting more passionate and fascinated towards him. Though, sometimes, I knew it was all one sided, but still I was advancing" (40). Because the boss is not showing his towards her, she is still advancing her to attract him.

What this woman did is the most restricted matter in Hindu patriarchal society. A married woman should be devoted and loyal to her husband. She should not give any interest to other male and should not speak such thing because it is a taboo for woman. But this woman is attracted and fascinated towards another woman's husband and she is trying her best to attract his attention towards her. By practicing the restricted act, she is violating the rule of patriarchal society that is imposed upon women to silence them. Taboos are made to manipulate women in patriarchal society. Disregard of those social taboos, this woman's attraction towards her boss is increasing day by day and she wants it to develop more. It is a strong resistance against patriarchy that has kept women in silence through ages.

Silent Gestures and Signs Used as a Tool against Patriarchy

Nonverbal signs, gestures, codes as well as words can speak of women's experiences and feelings. Some kind of bodily gestures, facial state and looks with

indifference express women's disposition of mind. They reveal the hidden psychic life. In some stories of these women writers, speakers are seen expressing their feelings with the use of signs and gestures such as shaking of body, muttering of teeth, absenting from communication, flashes in eyes, refusing to act, showing anger etc. which are the strategies of silent resistance of women against patriarchy.

In "The Pet" there are various uses of gestures. Firstly some gestures describe Lucky's behaviour, styles and works that amazed her husband, mother-in-law as well as neighbours. Her loyalty, diligence and simplicity won everyone over which are described with the words of gestures which say, "Lucky had mastered the art of greeting, *namaste*, *salaam*, and *dhog*, and she amazed the family with her skills every morning and evening" (156). Her arrival changed the environment in Gajendra's house completely. Everyone is happy in the family because Lucky has amazed the family with her perfect performance of daily rituals and respect. It was this nature of hers that made everyone fond of her.

Gajendra has described to Lucky her duties towards the house as she is brought image house. Lucky remains silent doing her duties. She is also staying in fixed place that is separated for her. She does only her duties towards family but not the things of her personal interest. She does not express her desires and wishes with anyone. She is also not speaking with her master directly. But, she shakes her body to express her wishes when he asked her. She makes bodily expression to communicate with her husband. It becomes visible through the lines:

Upon seeing one image, she started yelping and twisting in excitement.

Gajendra lovingly stroke her head and said, "Why are you so happy,

Lucky? Do you like the people on TV? You also want to be on TV."

Lucky expressed her wish by shaking her whole body. "Yes, master, I

also want to become a big personality! Please give me a chance . . .".

(156)

Lucky is not opening her mouth, but with the help of silent bodily gestures and signs, she reveals her hidden wishes. She shakes her body to express her wish to be on TV. In the story it means her wish to be exposed in broad outer world beneath the domestic realm and to grab its opportunities.

Gajendra's family which provides only the fixed place inside their house too, can not imagine Lucky expecting such things. So Gajendra explain the realities seen on TV as illusion to Lucky. The lines he says:

Gajendra pulled her closer and said, "All these are illusions, you see. Only one's duty makes reality. Your duty is to guard the house, my duty to earn and support the family. Whoever performs his duty well will go to heaven, you understand?" Lucky was not at all convinced and didn't respond to him. (156)

He is trying to keep his innocent wife into an illusion. So he describes many things to her. But she is not convinced by his words. Though she does not speak it to him, she expresses it by not responding him. It also expresses that she wants to free herself from that illusionary world.

Lucky's husband Gajendra has created a boundary for Lucky. He wants her to live a controlled life limited inside his house. She has no freedom allowed to exercise his house. Even she is not allowed to speak with her friends. The extremity of patriarchal oppression over Lucky is clearly described in the lines:

One day, when Gajendra came home from work, he saw that Lucky had unleashed herself and sat in the front yard chatting with friends

from the neighbourhood. Gajendra frowned and said, "Lucky, did I keep you to guard the house or to chat with story dogs?". (156)

Lucky talked with her friends coming in the front yard which is restricted to her. It wounded the ego of her husband because she crossed the boundary created by her family. So, she is humiliated and scolded in front of her friends.

As Gajendra shows his angry expression towards Lucky, she should immediately stop chatting. But she does not fold the cold and domineering husband meekly. But Lucky shows her indifference as if she has not listened to his words. "Lucky looked at Gajendra for a moment but went back to chatting as though nothing has happened" (156). It raises Gajendra's anger. From that incident the peace in the family is violated and their relationship is also worsening that day by day. In anger Gajendra grits his teeth. He goes near to Lucky and insults her with hot words in front of her friends. As Lucky opened her mouth to say something to him, he becomes more violent towards her, "He shuddered in rage, strode toward Lucky and smacked her hard" (157). This line shows bodily movement of Gajendra where in anger he becomes violent toward Lucky.

As we read the lines of the story we can see Lucky's eyes expressing her feeling in response to her violently acting husband, "Lucky stared at Gajendra, her eyes brimming with tears. Why are you so mad at me, master? What have I done wrong? They seem to say" (157). Lucky's eyes are speaking against the oppression of her husband and these lines also describe the expression of her eyes. So, Lucky says to her husband, "After all, I am a living creature. I also like to laugh and socialize like everyone else. You have insulated me in front of everyone!" (157). Her eyes filled with tears shows her pathetic situation created by their oppression. She is pleading to

get back her inborn rights that are snatched away by patriarchy. She has to say to her husband that she is also a human being with consciousness and understanding.

Now Lucky is not as she was previous. She does not show Gajendra the respect he was entitled to. She also refuses to eat her food given by them. By doing this, she Lucky is resisting against their oppression. She wants her family members also to respect her she wants to teach them that one should respect other if he wants to be respected.

There are a lot of words as gestures that externalized Lucky's revolt against the oppression. When Lucky refuses to eat her food Gajendra nabbed her face in anger.

Then:

Lucky growled and gritted her teeth. "Aye!" Gajendra cried. "How dare you growl at the one who's been feeding and sheltering you all this time? You shameless creature!" And no sooner had he tried to twist her ear when she snarled and bit his hand. His hand started to bleed. (157)

Refusing to eat, growling and gritting of teeth are the silent gestures that express Lucky's anger toward Gajendra. Not only Gajendra, Lucky's anger is also pilling up. So, as he tried to twist her ear, in reaction Lucky snarled and bit his hand to bleed. All these signs and gestures visualize the male violence and oppression over female and a woman strongly protesting against it to get her basic human rights. So, Lucky rather than accepting her position as domestic animal, she struggles hard, and aggressively refuses to do the thing that are expected form her by the family.

This oppressive system is silencing women. So it is hard for a women to speak in the society. If she speaks for her right, she is accused of violating the rule of culture. She has to live more torturous life. Instead of listening Lucky's words,

Gajendra and his mother are acting more violently upon Lucky. Gajendra despised her with the same intensity with which he had loved her in the beginning. She had no right to open her mouth. To eat what was given to her, to stay bound and quietly guard the house became her sole duty. No one listens to her in the family. She is treated as a stranger. Though she is a woman, she is treated and addressed as a pet dog. Lucky wants to be free from the life of a pet in golden chain. So she "cried and screamed" many times (156). This golden chain is the chain created by patriarchal norms and values to manipulate women and which has also restricted the life of Lucky in her family. Lucky cries and screams to get rid of this restriction and live a free life. But Gajendra and his family do not try to listen and understand her.

But Gajendra and his mother planned either to kill or to leave in a distant place as Lucky is becoming so violent and disgusting for them. Lucky's consciousness is not the kind to resign to such a condition. She does not want to lose this battle. So with each sunrise she is collecting a kind of strength in her. So, Lucky herself breaks that strong chain and "Lucky reached the centre of the yard and looked at Gajendra with flashing eyes" (158). Her eyes are flashed with anger. She has hot dispute with Gajendra and with mother-in-law.

Lucky does different activities as reaction against her husband's oppression. She expresses her wishes, dissatisfaction and anger as well as she strongly protested against the operation and violence through different bodily gestures and movements. Her bodily gestures are the means of resistance against the oppression and domination of patriarchy practiced by her husband. The story ends but Lucky is still resisting because they are not behaving humanly to her. Her revolt is continuous until and unless she gets a condition where she can live like a decent human being and where she can utilize her energies and capacities.

In the story, "Nausea" Sarala's resistance against the patriarchal oppression is expressed through her bodily gestures. She also expresses her strong thought of protest against the oppression with her friend Sarita. She expresses her wishes figuratively by using various literary signs. Her words and activities shows the patriarchal oppression which is the main cause of female backwardness and these also show her strong resistance against patriarchy.

After being wife of Thakur Chaudhari, Sarala's daily routine is cooking. Other than cooking, she is not allowed to do anything without the permission of her husband. He argues at everything she does. She can get out of his house only if he gave permission. Even she can't have free time and does not get permission to go to her parent's house. She has lost her freedom in her husband's house. Sarala, an artist, is totally transformed into poor housewife.

Sarala can not live a life of her wish because it is not allowed by her husband. She becomes the victim of patriarchal oppression. But she wants to resist against this oppression to live a life of freedom which we can observe in the lines that Sarala has gravely spoken with Sarita:

This turned out to be the day you were coming, for some reason, after all these years I felt like making a drawing. I had an urge to get down on paper the scene when you open the curtains at the window-the open sky, the birds on the pipal tree spreading their feathers and breathing the warm air of freedom, the people walking in freedom, cars rolling by on the street, and the closed gate of that house close by. (105)

Because of the oppressive and domineering husband, Sarala is silenced and her potentialities as well as her skills are being frozen inside herself. She is confined

inside the four wall of his house. Inside the house also first of all she has no free time to work as secondly if she got time, she is not free to work according to her will.

Her freedom is totally snatched away by her husband. She has no freedom to work, look, speak etc as if she has not her personal life. By comparing her restricted life in this house with the life of birds in free environment, she expresses her wish to live a free life.

She feels like making a drawing in which she get down one paper the scene of the open sky, the birds spreading their feathers and breathing the warm air of freedom on the papal tree, the people walking in freedom and also the closed get of this house. Her drawing and the scenes on the drawing symbolically express her feeling to protest against the silences of patriarchy. All these images and symbols used in her imaginary drawing are the silent literary signs that are strong tool of resistance against patriarchy as well as against the domination and oppression of her husband.

As we go on reading the story, we know that not only after marriage, Sarala was the victim of male violence while she was a college student. She has done a lot of paintings under Basanta Sing's praise and support and succeeded to become a good artist. But the same artist Basanta Sing had attacked her beastly with "his fingers quivering with lust"(108). Though, somehow she was "succeeded in saving her virginity" which is the matter of great importance in Hindu culture but since that day, every time she sees Basant Sing's figure, "her body starts to tremble, and she starts to feel dizzy and nauseous" (108). It compelled her to leave the campus. Then she took private examination. Such progressive and skillful artist Sarala is forced to remain at the margin and slowly closed from the field of art due to the animalistic bhaviour of Basanta Singh. Now she is forced to live a subordinated life.

Sarala has the feeling of hatred and rebellion against the oppression and violence done by her husband and Basanta Singh. Sarala is not speaking more things herself. But how she revolts and resists against the cruel and animalistic behaviour of male is described to the readers by her friend Sarita. She says, "When she took her works of art from twelve years ago into her hand I glimpse the turmoil blazing in Sarala's face" (108). Sarita has brought those works there from her parent's house so that her art would flourish. But when she took her works into her hand, it threw her into the turmoil because in it she sees the false and beastly images of Basanta Singh.

Unexpected to Sarita, "Sarala gathered all those works of art and other materials into one place in the courtyard and poured the kerosene the servant had brought quickly over them; then she lit the fire" (109). Sarala burned her work of art by believing them to be the false signs of Basant Singh's praise, inspiration and encouragement. By burning those works, she is revolting against the dreadful animal image of male inside the civilized suit.

Sarita is watching all the incidents there. She says, "To one side the sudden fire of the artist's materials blazed up; on the other the tumultuous fire in Sarala's flaming eyes could be clearly seen. Her white face was washed over with bright red" (109). Perhaps her eyes are flamed with anger and her white face is changed into bright red because the storm of rebellion was whirling so fiercely in her heart. Still, "Her eyes flashed again and again like lightening, showing the flames of turmoil" (109). Her anger and rebellion is seen in her flashing eyes.

Sarala is in a state of great anxiety and confusion. The thick cloud of hatred and anxiety caused by male violence and oppression had gathered around her for so many days and years. Now it has been changed into a strange and powerful explosion. Sarita thinks that this flame is going to make her free from nausea, dizziness and

shaking for the rest of her life. Sarita also guessed that the lustful face of Basanta Singh as well as in the face of Thakur Chaudhari who wanted her to live a cruel and controlled life in golden chain must be flashing before her eyes in the centre of the blazing fire. At the end of the story also, as Sarita says:

My eyes were racing across Sarala's face looking to find something.

I saw clearly that Sarala was holding back all her turmoil and agitation in her tightly held head and upper body. . . holding back . . . holding back . . . She was staring fixedly into the blaze as if into a void . . . staring . . . staring . . . (109)

All these activities and gestures of Sarala shows her anger erupted like a volcano as a reaction against the patriarchal oppression and subordination. Her works are burning into the flame of fire and there is the flame of rage inside her also. These two types fire go parallel in the story. Her bright red face, flaming and flashing eyes fixedly staring into the blaze of fire, her turmoil and agitation in her tightly held head and upper body and other bodily gestures are the silent tools that express and externalize her strong resistance against patriarchy vividly. She ends up her work of art by burning into fire. Likewise, she wants the patriarchal oppression to be ended. Her anger, anxiety, confusion as well as the agitation expressed through her bodily gestures reveal her inner psyche and it is a means of her silent protest against male violence and oppression.

Resistance against Hindu Patriarchal Silence in Women's Literature

In Hindu patriarchal society, being silent' is considered to be women's feature. Culturally silence is imposed upon women. Silencing is effect of dominant constructions of gender, race, class and sexuality. Silence is oppressive when it is characteristic of a dominate group and when the group is not allowed to break its

silence. Women have been expected to remain silent to confirm to their status as men's inferior in Hindu culture. Being a wife means for woman subordination to her husbands power and authority. The stories "Kamali", "Jabiliation", "Agnisnan" and "The Price of Life" present the silent, subordinate and marginal state of women in Hindu society.

Hindu culture itself is male dominated which is victimizing women in each aspects of their life by placing behavioural restrictions upon women. Wife is not allowed to speak against her husband. She should show her devotion to her husband and respect him as god in Hindu society. It is because of the silence imposed upon women in the name of culture, religion, social values or anything else women are oppressed and exploited. The more the women remain silent and do not raise their voice against their exploiters, the more victims they become. This is the most prevailing problem in Hindu patriarchal society. So, these women writers present such condition of women in their stories so that women's pangs and problems would be heard as people read these stories. Through the representation of speakers in their literary creation, they are resisting against the Hindu patriarchal silence.

In the story "Kamali", the writer Laxmi Upreti has shown how a woman loses her dignity and has to live a hellish kind of life when she is married to a useless man. In the story, Kamali whose husband is a vagabond, useless man and a drunkard beating and torturing her daily but she prefers to remain silent enduring the pain rather than to avoid him. Kamali is the main speaker. She narrates her painful past days with her landlady Shanti, in whose she is working. It is clear from her words that she was under the control of her parents before marriage. It was not her choice. But it was her parents married her to a drunkard, vagabond and rude husband that ruined her life. It shows that women are silenced and taught to be silent from their birth in Hindu

patriarchal society and she is never considered an independent creature. She had to submissively accept the decision made by her parents because she was under the control of her parents.

After married to a drunkard husband Kamali got into all kinds of miseries. She says, "How fate changes a women's life after her marriage! And the change is tragic if one is married to a useless man" (142). A wife's comfort, luxury and happiness depends upon her husband's behaviour because a wife should remain under the control of her husband.

Whatever kind o a man is her husband a woman should always look him as her saviour, protector and take him as her luck? So, Kamali looked upon her husband for her safety and protection though he is a useless man. Kamali says:

I always had men going crazy about me and courting me even after my marriage. But I was always nervous and terrified. Though I knew very well that I would be beaten and ill-treated by my husband yet I always looked upon him for my safety and protection. (142)

These lines show that because of women's subordinated position in society. They are always weaker than men. Kamali was always nervous and terrified towards the men going crazy about her and courting her. She knew well that her husband is drunkard, gambler, always beating and ill-treating her but she never thought to leave him and to run-after the persons going crazy about her because it is not allowed for a woman in Hindu culture and society. So Kamali always looked upon her husband as her saviour though he was an exploiter.

Kamali's husband is a man of very evil nature. He had some academic qualifications but his drinking habit had ruined him. He had never given her a peace of mind and never supported her. He had married next woman also. But she was too

ruined by him like Kamali. Kamali is sustaining her life and living, clothing and education of her daughters herself by working in peoples houses. He had ruined his health and finished his property in drinking and gambling and also ruined Kamali by abusing her physically and mentally all throughout her life.

Kamali should have been separated from her husband and live independently so that she would get peace in life. But she can't do that because if she had done that her status would be more ambiguous. So she had to put up with all the trouble of her life silently to maintain integration of family for the sake of prestige of her parents. Remembering her parents, she says, "They are the people who had married me to a useless man. I had put up with all the trouble for their prestige sake. I never complained" (146). She did not complain against her husband because in Hindu society a woman is taught to be tolerating and enduring for the sake of others. Kamali was subjected to such pains and agonies. Her husband had made a mess of her health. But she did not despise him and didn't speak against him. She silently and submissively lived the torturous life but didn't raise her voice against the injustice done over her because no one supports a woman to fight against her husband in patriarchal society.

This patriarchal system, it is being impossible for women to get proper justice as everything gets analyzed from male perspectives. Women like Kamali are remaining silent and enduring the intolerable pain and social injustice because women's voice is not heard properly. Culture itself is exploitative for women because it has not prescribed any punishment for male for any sort of crime they had done. In other word, Hindu culture has given power to male to exercise over female. It gives excuses for women. Women have to remain silent and sacrifice their happiness for the prestige and happiness of others.

Here we can say that not only single male, whole social and cultural structure is to be blamed for women's suffering. The writer Laxmi Uprety presents woman's pangs and suffering in her study through Kamali so that it would be heard and shared by others. Through her story suppressed voices of women's pains and suffering which are disguised as women's silences come out. It would help women to live a life of justice. It is her resistance against Hindu patriarchal society which is biased and tyrannical to silence women.

Pitambara Upadhyaya, the writer of the story "Jubilation" has presented the true image of Hindu patriarchal society where women are living a torturous and sympathetic life. Because of gambling and drinking habit of husband, happiness and peace never maintains in the family and women are suffering most. Not only the uneducated male, those educated males working at offices and holding prestigious social positions are also involved in gambling and drinking. Women are suffering because of the bad behaviour of husband. The writer does not complain it to be the fault of an individual male or husband; this society and the social structure itself has fault.

Through the family of a Magar woman and other people in her village, she presents the real picture of society seen through her eyes where women are suffering because of unjust and biased social structure. She also shows that the functioning of society is based on gender hierarchy which is unjust and unfavourable for women.

The writer presents the house of a labourious and self-reliant Magar woman. Her husband Mukhiya Saheb is the head of the village administration. At first this family looks happier than her family for writer. But after a long observation and study of the family she has made staying in that family, her assumptions were disproved in reality. There she sees, "Although the husband is employed, wife is not getting a

penny from him"(120). She is covering for her and for her children by her labour. Husband uses of all the money from his salary in boozing and bamboozling about in fairs. Not only his salary, he also uses up the money made by his wife with her labour. It becomes more clear from the old man who says that Mukhiya Saheb is at the fair and he has send him there to bring money from his wife because he has spent all the money that was with him. His behaviour is torturous to his wife. It is inferred from the lines she has spoken: "It has been 7 days since Mukhiya Saheb came home or I had any news of his whereabouts- whether he is dead or alive. And now, as what money he is referring to, I haven't got any clue" (120).

He is not coming home regularly and is running after other women. It is not the problem limited in this family only, but of whole society. It is vividly presented in the lines spoken by the old man, "It's no big deal to go to the fair, drink and run after young women. All men do that and so did he. But to plunder all your hard earned money as ell as that of the office . . . really that's not at all okay" (120). Instead of being a support for the family, the husband is creating problem in the family. Peace is violated and he is the main cause of headache to wife because he not only goes to the fair and drinks but also runs after other women. All the men of the village do this and women become the victim.

As in male dominated society such misbehaviour of male are accepted normally, women are forced to remain silent. Though the women in the story is bold and has good entrepreneurial skill, she never gets peace of mind and emotional satisfaction. This reality of the village shows the structural violence done over female in Hindu patriarchal society. The social structure is biased, unjust and not favourable for female because it has given freedom to male to exercise their power over female. So men can freely involve in any activities as they like, but women are never free and they are not

allowed even to speak against the male oppression. So women are dominated and silenced through cultural and social structure which has given them and subordinated status in the society as well as in the family.

Like the wife of Mukhiya Saheb, all innocent women are suffering due to the crimes committed by males. But there is no punishment for those male in society and in culture. The writer is shocked to see the behaviour of Mukhiya Saheb and other male of the society and she says:

It is so amazing to think of what is acceptable in our society . . . what lee ways we have given to men. There is simply no check on a man's character . . . but abusing women . . . there is no excuse to that . . .

What importance has been given to money . . . amazing! (121)

The writer finds the cause of silence of women rooted in the construction of society. Socio-cultural norms and values are unequal for male and female. Language, ideas, words and action as well are created in favour of male by patriarchy which silenced women. Only being born as male, they have the power to dominate, oppress and suppress a woman whereas women have no right to speak against their oppression. If a woman allowed her voice to come out as uncloaked by the culture that voice would have been made to speak in ways males around her might never have imagined. But whatever wrong male has done that is taken normally. Mukhiya Saheb and other males are indulging in gambling and drinking. It is taken normally and easily accepted. It has given lee ways to males to exercise their power over female. They give more importance to money than to their wives.

In the society Mukhiya Saheb embodies male cultural privilege. There are many cultural codes to tame women. Society puts questions and suspicions on women's behaviour whereas males' bad behaviour also goes unnoticed. There is no

excuse for female. Writer is amazed to see it. Because women are not given the equal status, women's subjugation becomes real and women's protest looks more artificial. So the disruption of female figure continues until and unless women learn to turn away from the conventional cultural forces and stop to tolerate silently the violence, oppression and domination done by male.

This Magar woman as well as other women of this village are suffering and losing their happiness and comfort forever because of their husband's bad behaviour. But they are uncomplaining and silent and keep family life going despite the alcoholic, gambling and beating husband. So the writer says that it is women's silence and acceptance of bad behaviour of their husband as normal that give more power to men to suppress women. By showing the weakness of women as well as of society she is making women aware of their right. So Pitambara Upadhyaya is raising a women's voice of resistance against the oppression in Hindu patriarchal society that has silenced women because women's jubilation is snatched away by patriarchy.

The story "Agnishan" is focused on Junu who portrays the plight of those women who are issueless and it is them who must be responsible in the eyes of the society for all defects, weakness, misfortune that befalls in conjugal life; the male partner is free from all such worries. She is forced to bear the extreme torture given by her husbands and mother-in-law's behavior towards her. It is explicit through the lines "Her body is burning like a furnace. The pain is intolerable" (28). Her body is burning with intolerable pain. Her husband is gradually distancing himself from her and mother-in-law is also not speaking to her properly. This complicated situation of silence makes her loner in the family and it gives her torture. The lines of the story say, "She has no choice but to sit by the side of the river and wait" (28). Because there is no one to share her feelings, she sits by the side of river and remembers the lovely

and wonderful days of past and compares her past with rocky and painful days of present time and she is mostly frustrated.

Every morning before leaving home for office, her husband would hug her in his arms and also used to call her from office for he was leaving for eight hours. But now days he has changed his behaviour toward Junu. Junu is pushed into such situation that readers also will sympathize with her as they read the lines, "But these days Bhuwan casts his cold and impassive glance at her as if she were nothing but a corpse burning on pyre. The look in his eyes would send mixed messages to Junu; sympathy, love or even betrayal. Most of the time she confused" (28). He does not ask any questions either she is sick or she is hungry or what else. Husbands' cold and impassive glance at her shows that love and affection is lacking for her in the family. All most times she is confused. This increasing silence or the lacking of communication in family creates great problem.

This silence in the family is dreadful for Junu which gives her the sense of betrayal. It is perhaps she is not giving birth to child, they see Junu's fault in the childlessness of the couple. So they are planning for the next marriage of Bhuwan to Keshari, but never thought of Bhuwan to be tasted. This kind of problem is prevailing in Hindu patriarchal society. Instead of checking their fertility potentiality, they rather threaten the wife to bring co-wife in case of childlessness in the couple. It is also happened to Junu.

Sometime people speak not to express themselves but more to silence others. They are the stripped of the social and moral pretensions that would give them the mask of real people. Junu's mother-in-law was not speaking well, but the day when the guests were supposed to come to talk about Bhuwan's marriage to Keshari, she becomes more than nice to Junu. She would say Junu, "Do this dear . . ." and "Do that

dear . . ." (29). Such pretentious speech of her is more dangerous than silence because some reality is concealing in that artificial speech. She is speaking more to silence Junu. Junu was astonished to see her mother-in-law being so nice to her and she has more suspicions towards her behavior.

As visitors arrived, other family members started to talk in living room. In the past whatever guests would come, her mother-in-law would first introduce Junu to the visitors. But this day nothing of such is happened. Junu absents herself from their talk. But her absence makes no differences for them. None wanted Junu to participate in their talk. Happiness and sorrow of the family should be shared by all family members but they are planning for Bhuwan's next marriage against Junu and concealing it from her. But Junu knows it by listening them talking from outside. Junu is deeply hurt. She feels "the premonition of an upcoming tornado" (30). Junu fears she might have to encounter some sort of bitter truth. She feels weak.

Junu is being a loner in the house. She is made lonely and silent. Junu feels miserable and thinks:

I am being robbed of my dignity today. The daughter-in-law of the house is being insulted for no fault of hers. My childlessness is taken as a sin or a crime in this house. But they should not forget that I am no less a victim of this deprivation. No one understands my grief. I am longing to be a mother. My womb yearns for a baby. Who is there to understand me? (30)

Here Junu's feelings are expressed in her thinking .It reveals her inner psyche and also expresses her insight and consciousness. In thinking, her silence becomes externalized and visible to readers. She thinks that childlessness of couple is blindly taken as her sin or crime and they are bringing a co-wife to her. It has done a great

insult on her dignity. Junu's inner psyche is revealed in her thinking in which where she wants the society to know that not only the male, a female also becomes victim of deprivation of bearing a child. So, if they are ready for second marriage to Bhuwan, they should try to understand Junu's grief also because her womb is yearning for a baby. With her expression in her silent thinking she is silently protesting against the patriarchal oppression and cultural exclusion done over a woman in Hindu patriarchal society.

Junu listens from outside that Bhuwan's marriage with Keshari is fixed to be after six months. She speaks nothing but watches their activities. Till the date of marriage to come, their intimacy has been growing and they have had their physical relationship also. But Keshari has not been able to conceive yet. It alarms Bhuwan. only then he decides to get himself tested and goes to hospital. His semen analysis report is not good. It declares that he is as good as impotent. It's a problem in Bhuwan that has no remedy. Junu is tortured in vain. This is the reality of Nepalese society. In broad sense, it is a problem rampant in Hindu culture and society where a wife is charges with her husband's defects too. Bearing pain and tortures in heart, Junu is giving continuity in family integration. She does not speak against family's will and decision though her pride is wounded by the injustice and betrayal done by her husband and his family. She is still remaining silent.

The day when Bhuwan knows him to be impotent, he comes home drunk because of the unbearable pain given by this bitter reality. He can't share this news with others. But on the very day Junu and other family members are happy because Junu is pregnant. They celebrate their happiness by taking rasbari sweet. Junu is waiting Bhuwan to share the happiness. So as Bhuwan reaches home, she asks him, "'Open your mouth.' She puts a rasbari into Bhuwan's mouth and says, 'You are going

to be a father and me a mother. Your parent's dream is fulfilled'" (32). This news would make Bhuwan if he would not know him to be impotent. But as he listens the message of his wife's pregnancy, "he feels like the rasbari in his mouth has turned into a ball of fire" (32). He can neither swallow it nor spit it out. He writhes under the fire of remorse and guilt.

Bhuwan stares at Junu and sees her alight with the flame of motherhood as well as attaining new heights every minute. Here, we can see that the same flame in Junu consumes the monstrous male chauvinism within Bhuwan and reduces it to ashes. Junu is always silent in the family. But her body becomes the means of her protest against the patriarchal silence and oppression. Husband is impotent and wife becomes pregnant. For this, either she has made her physical relation with other male or she has followed new scientific technique. It is not said in the story. Anyway she is able to become mother. It is her strong reaction against patriarchal oppression and domination.

In "Price of Life", Srijana Sharma presents the life of educated women and their challenges in the society as well as the poor health, supernatural thinking and living style of uneducated and poor village women. By giving major role to the female characters, she brings out women's voice in the story and also expresses their psychological state. The story also presents the psychology of people in Nepali society towards women especially towards girls.

In the very beginning of the story one educated woman is speaking. She says, "I passed the interview. My job was based in a remote hilly district. My family had a long debate over whether or not a woman should be working away from home" (161). She is educated and capable to work but being a woman she is not independent to decide whether to go for job or not. She is living under the control and guardianship

of her parents. So it is them to make a decision on her. It shows how a woman is oppressed and silenced in Hindu patriarchal society. As woman is not considered a free and independent creature, she can't think and work independently.

Because women's proper place is said to be her home, it is a challenge for a woman to work away from home. But, if she were a son, she can decide herself for her and there would not come any interference from her parents. There is no boundary of work, time and place for a son. So being a daughter living away from home alone and working away from home can be a matter of great discussion in this patriarchal society. So her parents had a long debate over whether she should work away from home or not. As the final decision has been made in favour of her, then only she is allowed to start her new job and new life. It shows a woman should behave according to the will of society and family, not with her personal will and decisions. She has no power over herself. It is because of silencing forces created by patriarchy.

Either educated or uneducated, women both in remote village as well as in urban area are not untouched by patriarchal oppression. But uneducated women of the villages are victim of domestic violence and living a torturous life. Hari Parya represents the life of women of remote village who are forced to meet untimely death while giving birth. She was almost dead while giving birth to her seventh child. At that time she was in the jungle collecting grass. It shows that women in the village can not get a chance even to rest their body during pregnancy because they have to take care of pets, work to rear up the crops and do all the household works by themselves. So, illiterate women in the villages of patriarchal society are more victimized by patriarchal oppression.

Due to the lack of education and consciousness they give birth to more children thinking them as gift of god. It is fatal to maternal health and economic

burden to rear up more children. We can see such condition of family and women in the remote village of western part of Nepal.

The educated woman's job is based on remote hill district and we see her talking with Hari Priya and listening to her live story. She observes the family by living in her home and expresses her sympathy to the family, especially to women there. From this we can guess that she would work to bring awareness in women. So the story presents that educated women also have to struggle in their family and in the society to utilize their energies and potentiality to uplift their own kind.

In this story the writer Srijana Sharma expresses that education only can be the best means of empowerment for women. With the help of their education, women can dismiss and destroy the conventional social structure that silencing women.

Otherwise, they are compelled to live a subordinated and torturous life. Srijana Sharma by Explaining a social picture of Nepalese society and broadly of Hindu patriarchal society through the mouth of female speaker, she is presenting the female body, mind and imagination in her story so that the suppressed and silenced voices of women come out. So this story is also becomes a means of women's silent resistance against the tyrannies of silence in Hindu patriarchal society.

In all the stories of these women writers in this anthology, the speakers are female who are suppressed, oppressed, repressed and dominated by patriarchy. Most of them are victim of male violence and oppression. We see them expressing their feelings, imagination and bitter experiences that are not allowed to come out in Hindu patriarchal society. They express their thought and their desire to change and violate the socio-cultural norms and values that are unjust for female. Somewhere they are strongly revolting against the patriarchal norms and values and challenge the traditional gender role established by patriarchy which has kept women in silence.

In some stories educated women are working in the society arise awareness and to uplift the living standard of women. They are raising their voice to change the conventional role and notion of female established by Hindu culture, religion and society. All female characters in the stories struggle for the life of equal status, dignity, opportunity honour and identity. So, these women writers through their writings have raised their voice against the silence imposed upon them by the dominant culture of patriarchy and especially against Hindu patriarchal society because these writers are living in Hindu society and following its culture.

IV. Conclusion: Silence as a Tool for Communication

Patriarchal society has always given the marginal and subordinated status to women. Women are never considered free and independent creatures. They are always controlled and subordinated by men. Patriarchy left no space for women to practice their freedom in their life. Women are marginalized in every walk of their life in the name of culture, religion and social norms and values created by patriarchy and it has given power to male to suppress female. So women are silenced and victimized by patriarchal oppression, domination and violence practiced by male. But women are not allowed to speak and revolt against their victimization. They are always supposed to be silent and silence has been taken as womanly feature and also as natural state of women.

Women lack behind in every field of life because of their subordinated, controlled and restricted role given by oppressive system of patriarchy. So women have started to revolt against it for their life of dignity, opportunity and honour. This study is an attempt to affirm the role of women's silence as their resistance against patriarchy that has put women into the state of silence, subordination and marginalization. Silence is the inactive and weak state of women resulted from the patriarchal oppression, and in these stories, women are fighting against the silencing forces of patriarchy which have suppressed, oppressed, dominated and victimized women. In silence women's intuition and feelings come out. These stories are the stories of women writers from Nepal in which the speakers and main characters are female and they raise the voice of women which challenge the traditional gender role given by patriarchal society.

Silence is a limit to the world of description or language and it is also a powerful tool of communication. The sense of silence can be revealed by establishing

its taxonomies, status or relationship to other concepts. There are various paradigms of reading silence and expression. Silence in women has been viewed as the place of oppression. It is a mark of women's exclusion from public sphere of life.

Because of cultural silences imposed upon women, women are kept silent because they are not allowed to speak, they are not heard and their voices are not understood. Knowing that women in certain time and places are unable to speak openly, feminist critics try to interpret women's silences as representing women's different ways of feeling and knowing as well as representing the available means of expression in particular historical and cultural circumstances. My attempt in this study is to observe women's silences created by cultural and socio-political norms, values and structures, especially in Hindu culture and society and to interpret women's silence in women's literature as a tool of resistance against the tyrannies of silences imposed upon them.

People express intense feelings in silence. The mind retains ideas, feelings, thoughts and emotions in silence. While one is faced with the task of understanding and interpreting the text, one naturally becomes conscious that any text is affected by the psychological state of its writer and other socio-cultural phenomenon. While developing silence as a tool of protest in the stories of women writers, the context and situation of the stories are related to the context of real world. So, their stories lead us into socio-cultural sources in the world of reality. Women's dominated and oppressed situations in these texts are the mirror of their situation in patriarchal society created by difference between male and female in cultural, religious, as well as in social norms and values where a woman is always observed through male perspective.

Hindu patriarchal society has created the hierarchy between male and female which is not in favour of women. It has given power to male to dominate and oppress

female. Hindu culture has conditioned the women's behaviour through different cultural codes that are made to tame women. Women are silenced through different religious, cultural and social taboos created by patriarchy that have put restriction in their behaviour and speech.

The women characters in the stories of this anthology *Beyond the Frontiers: Women's Stories from Nepal* are silenced and restricted by the taboos created by religion, culture and society. They are the victims of male violence oppression and domination. Their family members and husbands are giving them torture regularly. They are forced to live the restricted life under the oppression of patriarchy where their capacities and potentialities are also lost into the household chores. These women are seen expressing their feelings and thought in their imagination, thinking, dreaming and in reminiscences because their voices are not allowed to come out directly.

Women's resistance against patriarchy is expressed in their silent gestures. Turmoil in the face, gritting of teeth, flashing of eyes, angry gaze, refuses to follow the orders, burning things in anger, etc. show women's strong rebellion against patriarchy. Through their bodily movement and gestures, women are resisting against their oppression and domination. This paper makes an analysis of all these silence expression of women.

Those suppressed and unheard voices of women are spoken and made hearable through these stories. This study explains women's silences in these stories which is resulted from the taboos put upon them by patriarchy. But they are resisting against it by doing and speaking the tabooed things that are not allowed to them. Women, who are educated and conscious, express their feelings of protest in their thinking and they are also bargaining with male members for the authentic existence

of their own. They are not only doing the challenging jobs but also visiting and encouraging other women to join the profession, to avoid the oppressive husband and to bring change in the stereotypical role of women given by patriarchy. These are the examples in the stories that show women's silence in patriarchal society and their resistance against it.

To conclude, we can say that these are the stories of women writers and they have written about the life of women in patriarchal society, or, this is the voice of women, raised by women, and for women. These are the stories of conscious women who raise their voice for their meaningful existence. For this they have expressed their desires, feelings, thoughts and ideas variously and they are resisting against patriarchy. Because women are silenced in patriarchal society, silence becomes the major tool of their resistance. Through their writings, these women writers raise their voice of resistance against patriarchy silently. In their stories, they raise their voice for women's empowerment.

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