

Chapter: I

Meaning of Representation and Cultural Representation

Representation is an idea which stands for and takes place something else. It is through representation people know and understand the world and reality through the act of naming it. Representation has been associated with aesthetics and sometimes the term representation carries a range of meaning and interpretation. Representation is the production of the meaning of the concepts in our minds through language. Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images which stand for or represent things.

Representation is the process by which members of a culture use language to produce meaning. Meaning, consequently, will always change, from one culture or period to another. Because meanings are always changing and slipping, codes operate more like social conventions than like fixed laws or unbreakable rules. Similarly, Strut Hall says:

System of representation', we should observe that what we have just said is a very simple version of a rather complex process. It is simple enough to see how we might form concepts for things we can perceive – people or material objects, like chairs, tables and desks. But we also form concepts of rather obscure and abstract things, which we can't in any simple way see, feel or touch. (3)

In the discursive approach, we recall discursive formation, power/knowledge, the idea of a regime of truth, the way discourse also produces the subject and defines the subject-positions from which knowledge proceeds and indeed, the return of questions about the subject to the field of representation.

Regarding, the concept of representation which defines truth by taking common attributes of particular culture, society and knowledge. With help of representation truth is generalized and it discourses truth and knowledge permanently. The meaning depends on the system of concepts and images formed in our thoughts which can stand for or 'represent' the world, enabling us to refer to things both inside and outside our heads. Foucault regards the nature of discourse on an event in time since it is not only that which represents struggle of systems of domination, but the object through which and with which we struggle the power we seek to possess.

Hall calls the regime of representation, the way by which these images speak to each other at any historical moment using a whole repertoire of reiterations and common references. These mediated representations with all their fantasies and desires effectively naturalize and fix the boundary between 'Self' and 'Other'. However, as representations are never fixed, Hall calls for a politics of representation to be able to transcend negative images with new self-appropriated meanings.

The discourse is a system of representation framed by a whole set of forces that bring the non west in to western learning and western consciousness. So, the representation of oriental people, geography, culture religion and language cannot be matched with the essence of real orient. The representation is distortion of fact because the fact or nature of the orient does not remain static but the western knowledge about it becomes static and unchangeable.

It is important to note that one apprehends reality through representation of reality through texts, discourse and images. But because of one can see reality only through representation it does not follow that one doesn't see reality at all. Reality is always more extensive and complicated than any system of representation can possibly compare. Consequently, though the history of human culture, people have

become dissatisfied with language's ability to represent reality and as a result have developed new modes of representation. It is necessary to construct new ways of seeing reality as people only know reality through representation.

The discourse is a system of representation framed by a whole set of forces that bring the non west in to western learning and western consciousness. So, the representation of oriental people, geography, culture religion and language cannot be matched with the essence of real orient. The representation is distortion of fact became the fact or nature of the orient does not remain static but the western knowledge about it becomes static and unchangeable.

Author and His Works

Samrat Upadhyay is one of the representative English writers from Nepal. His present position as a diasporic writer therefore, almost all of his writing is about homeland. One of the major writers from Nepal, his writing is supposed as a canonical therefore, he writing represents the Nepal and Nepalese society. All western readers also join with his writing therefore, his writing matters for representation. More or less, he does have influence of the western way of living therefore, his perspective or viewpoint represent the Nepalese culture. In the novel, he presents a typical cultural practice which in fact represents all Nepalese lifestyles and way of living. Moreover, he reveals a typical society in which as many dimensions of society are presented. The composite picture, presented by him, represents the Nepalese culture in international society.

The *Guru of Love* is about the author's homeland wherein he exposes both good and evil aspects of the Nepalese society. Upadhyay represents the Nepal which universalizes the country and it is represented. The novel explains about a certain demographic terrain, gender position, professional behaviours, illicit sexual relation

and political chaos. These all aspects reveal a composite picture of the Nepalese society. The study investigates how Nepalese culture is represented in his text. He discusses about social practices, beliefs, concept and thought of Nepalese people which picturizes single image of the Nepalese society.

Upadhyay's first work *Arresting God in Kathmandu* introduces a religious ideas of the Nepalese society where in he brings into discussion about Nepali cultures. It discusses about how Nepalese society has inner connection with spiritual beliefs. He further reveals the deepest homage of the Nepalese people for believing god. Similarly, another novel, *The Royal Ghosts* also introduces Nepalese society and its overall projection of cultural performances. Mostly, his novel describes the Kathmandu and therein cultural performances.

Furthermore, *Buddha's Orphans* also indentifies religious beliefs, thoughts and inner relation in the human cultures. In this regard, her almost all works dedicate and project cultural overviews of Nepalese society. The Nepalese society is multi-ethnic and multi-religious country wherein different cultures are existed. In this regard, he points the unity within diversity. This kind of projection is main feature of his writing.

In this way, his trend of writing shows a revelation of social practices and ongoing events with it. Most of his works discuss about social problems, lifelike events and projection of overall social make up. Consequently, the novel, *Guru of Love* also caches up same trend of predicting or forecasting Nepalese society. In this novel, he reflects mainly Nepalese rites and ritual, language, fashion, gender position in Nepalese society, living of people and political situation. These all socio-cultural aspects represent a composite picture of the country.

This research explores Nepalese cultural portrayal in Samrat Upadhyay's novel *Guru of Love*. The study probes on how author picturizes Nepalese cultures in

his fictional text. Being a Nepalese citizen, he is familiar with the Nepalese culture and society; he explores a cultural image of his birth place. The author position is a diaspora who is in America therefore; he maintains his cultural gap projecting his cultures. The novel depicts Nepalese cultural practices in the fictional text. It is a reality of diasporic writer who have sense of loss while living in foreign land.

Therefore, the author makes a picture in his imagination and presents it in writing.

The author discusses all about Nepalese culture and society that represents Nepal and Nepalese people. Hence, the novel represents a composite picture of Nepali society.

The representative events in the story are a teacher's life, thoughts and livings, secondly, Goma's position in the society and her thoughts and living, thirdly, ongoing political situation and system. It typically projects how the Nepalese society is indeed. However, there may be varieties among lives but his presentation of Nepali society represents the society. Upadhyay exploits the setting of Kathmandu and characters from Nepali society.

The Guru of Love tells a story of Ramchandra, a math teacher earning a low wage and living in a small apartment in Kathmandu with his wife with two children. Everything seems favorable and well going when Ramchandra and Goma have good relationship. Meanwhile, he engages in an illicit relationship with one of his tutees, Malati a beautiful young woman. Malati evokes with him sensational feeling of love and desire, which he never had towards his wife, who comes from a privileged social background. The story evokes as many social dimensions like gender position, morality, immorality, social thoughts and women consciousness etc. In the other hand, this story depicts political scenario of the Kathmandu and its effects on overall society.

Samrat Upadhyay in his novel *The Guru of Love* distinctly discusses the way

of living of Nepalese therefore, this research finds out his projection and portrayal of culture about the Nepal. Goma accepts her husband's immortal relationship with his student Malati. It is a rare incident in a largely orthodox society, where females are supposedly irresistible to the idea of having a step woman in the life of their husband. In presenting such unconventional and unaccepted relationship, the novel challenges the traditional aspects of love and relations. Moreover, it represents the changing Nepalese society. In the same time, he exposes women vulnerability of the society.

The Guru of Love has drawn a lot of critical attentions. The book has been variously critiqued and interpreted and the body of criticism has done much to highlight the author praising the craftiness of real depiction. John H. Clarks in *New York Review* opines that Upadhyay's work is an exposure of human norms and values. He writes:

There is an international fraternity of artist of the middle class exposure in the work of Upadhyay. What animates these artists moral vision are above all the compassion and love of humanity and the entire mankind. The universality of these themes is demonstrated in Upadhyay's first novel, *The Guru of Love* (32).

It analyzes the novel from humanism perspective. As being a Nepali writer, he has attempted to establish brotherhood and fraternity. It tries to interpret novel from broader perspective due to the common humanistic approach. According to him the novel only discusses about the common happening of the society as the Nepalese society is.

John C. Housley contemporary writer from South Asia takes Upadhyay's writing as one of the inspirations to the people of the eastern world the further narrates that the novel has many interpretations as it narrates the east and west in a

scale. Furthermore, he claims:

Upadhyay is among the smoothest and most noiseless of contemporary writers. he brings us in contact with a world that is somehow both very far away and very familiar. Upadhyay's characters linger. They are captured with such concise, illuminating precision that one begins to feel that they might just be real. He illuminates the shadow corners of his characters' psyches, as well as the complex social and political realities of life in Nepal, with equal grace. (7)

Being a representative writer, his perspective about Nepalese culture creates a distinct vision toward east. According to the critic, the novel picturizes the specific and particular culture of the Nepal. More importantly, he has explored deeper side of the cultural performance. Even he as discussed about the thoughts of people and their psychological behaviours.

Unlike that, Housley further discusses about the fictional presentation of the writer where he only shows some fictional reality. The novel is nothing more than exaggeration of the reality. While giving his responses in the novel, Furthermore, he explicates:

As an exciting horn of plenty *The Guru of Love* has given rise to a great number of interpretations. Reviews focus on the sheet breadth of Upadhyay erudition, his treatment of the past; his skill in balancing genera such as the Romance the Fairy tale, the campus-novel, the defective story and quest; his ideas about contemporary literary criticism and the evocation of the rich tradition of Kathmandu valley (86).

The novel set against the background of political upheavals is viewed from

psychological historical and social cultural presentation. Pointing to the middle class people of Kathmandu, Suketo Mehta comments:

The Guru of Love, which considers the middle class in a place one, would not normally look for it, in the city of Kathmandu, Nepal. Not the Kathmandu of western seekers of salvation or hashish not the Nepal that exists in the western imagination principally as a land of mountains to test one's manhood against. This book brings us back to congested, smoggy valley of Kathmandu (8).

Upadhyay's portrayal of Kathmandu in this novel remains to the Nepali readers who are familiar with culture and tradition, and they even accuse him of portraying Kathmandu that exists solely in his mind middle class people of pre-democracy movement reflect the general perception of Nepal to some extent but Upadhyay largely sketches social practices, targeting his publisher.

One of the Nepali readers finds a different issue in the novel. Aruna Kandel dissatisfies with Samrat's misrepresentation of women as well as culture therefore; she argues:

As a woman I am uncomfortable with Samrat's representation of Nepali women, who, in his stories, are no more than sex objects. Samrat's misogyny is packaged in his artistically sophisticated methods. His women are sometimes made awesomely divine as Goma in *The Guru of Love* or just sexually available as in his story "The Good Shopkeeper", only to gratify the male Samrat's own desire for sexual transgression and adultery. One may say they are only characters, but look at what Samrat himself says in his chat: "Goma shows the complexity with which women must negotiate their

existence in our culture. (3)

Having different perspective over this novel shows its multiple issues come into discussion. The novel has depicted a Nepalese culture where many social practices have been shown such as; marriage, women destiny, man role and beliefs of societal system. In this regard, Mina Upreti speaks on conference about the Nepalese society.

Marriage is a remarkably imperative occasion in the existence of women. A compromise marriage (related person) is a greeting and salutation of security for women. A marriage by pressure (such as traditional and religiously-oriented) is not good for women. Marriage, in course of time, is followed by motherhood, and its reappearance makes the women occasionally powerless, incapable and completely dependent on her husband. The husband becomes the leading power and the wife's circumstance is one of ethical subordination.

Some sections of Nepali readers find the novel shocking as it shows the woman as merely sexual objects by exposing women sometimes awesomely divine as Goma and sometimes projecting women as no mere than a sexual object. Goma allowing her husband to bring his mistress, Upadhyay makes sweeping generalization of Nepali women. Similarly Anagha Neelakantan, a writer based in Kathmandu comments:

This is not to suggest that Upadhyay tells the 'truth' about a certain period of Kathmandu life or "exposes" it. This realism doesn't simply reflect reality that would render much of his work ineffective if only because it might have to be hard to believe the people in them and the things they do. Instead, Upadhyay shows how one understanding of a society or a city can be used to illuminate few of the many possibilities for life and behavior that it throws up (7).

The critic explains about the typical culture and society of the Kathmandu. In the novel, the author only exposes human activities and their reaction to the everyday life. Being an inhabitant of the Kathmandu, the author also explores himself there. The fictional world also fulfills his cultural longings and attachments.

Having several criticisms, responses and reactions the research has taken a complete new issue in the novel. The cultural representation is an innovative and noble topic for the research. Therefore, researcher has chosen this issue for research. With the references of these critical responses from various critics that reflect their own perceptions, some of them have dealt with the issues of representation of culture.

The research discusses cultural representation with theoretical insights. Regarding it, representation theory is applied here. Mostly the Michel Foucault and Stuart Hall discuss about the representation and cultural representation respectively. By talking about the cultural representation both of them have similar ideas that a particular thing is generalized on the basis of the power. It means power holder constructs discourse for representation.

The discourse is a system of representation framed by a whole set of forces that bring the non west in to western learning and western consciousness. So, the representation of oriental people, geography, culture religion and language cannot be matched with the essence of real orient. The representation is distortion of fact because the fact or nature of the orient does not remain static but the western knowledge about it becomes static and unchangeable.

It is important to note that one apprehends reality through representation of reality through texts, discourse and images. But because of one can see reality only through representation it does not follow that one doesn't see reality at all. Reality is always more extensive and complication than any system of representation can

possibly compared. Consequently, though the history of human culture, people have become dissatisfied with language's ability to represent reality and as a result have developed new modes of representation. It is necessary to construct new ways of suing reality as people only know reality through representation.

The present research work has been divided into four chapters. The first chapter presents an introductory outline of this present study and as tool to interpret the text. Second chapters will extend the theoretical insight. Similarly, the third chapter will sort out some of the extracts from the text as an evidence to prove the hypothesis. The fourth chapter is the conclusion of this research.

Chapter II

Representational Ideology

Cultural representation is a concept cultivated by Stuart Hall within cultural studies, a discipline originating in Great Britain during the 1960s. Hall is recognized as a major contributor to the field. It focuses on cultural representations of race and ethnicity, as well as gender. Culture can be understood as a set of common beliefs that hold people together. These common beliefs give rise to social practices, and social practices are imbued with meaning. In Hall's view, any social practice is open to interpretation, and for each individual within any interaction. There is room for both ascribing meaning and constructing meaning, which shapes human identity.

The discursive practice has no universal validity but is historically dominant ways of controlling and preserving social relations of exploitation. Foucault regards the nature of discourse on an event in time since it is not only that which represents struggle of systems of domination, but the object through which and with which we struggle the power we seek to possess. For him, as for Nietzsche any attempt to produce and control discourse is will to power. Foucault saw every action and every historical event as an exercise in the exchange of power. The overall volume of power rises with each individual involved in the play. Michel Foucault has similarly insisted both up on the materiality and the social productivity of discourse.

Foucault is concerned about the involvement of textual practices in relation to power. The writing discourse or the texts are representation because they are always constructed. Discourse, according to Foucault, is produced in which concepts of madness criminally and sexual abnormality and so on are defined in relation to sanity, justice and sexual normality. Such discursive formation massively determines and constrains the form of knowledge, the type of normality and the nature and

subjectivity, which prevails in a particular period.

The society is a huge web of power. Power flows simultaneously in different directions and different volumes according to the various form of "power relation" in the "network" of power exchange. Regarding power and truth Foucault writes in *Truth D Power*.

Problem doesn't consist in drawing the line between that in a discourse which falls under the category of scientific or truth and that which comes under some other category, but in seeing historically how effects of truth are produced within discourse which on themselves are neither true nor false (1139).

Foucault identifies the creation of truth in contemporary western society with five traits: the centering of truth on scientific discourse, accountability of truth to economic and political forces. Individuals would do well to recognize the ultimate truth. 'Truth' is the construct of the political economic forces that command the majority of the power within the social web. There is no truly universal truth at therefore the intellectual cannot convey universal truth.

Because of this, Foucault was the problem in the orient the representation of discourse. The discourse is a system of representation framed by a whole set of forces that bring the non west in to western learning and western consciousness. So, the representation of oriental people, geography, culture religion and language cannot be matched with the essence of real orient. The representation is distortion of fact became the fact or nature of the orient does not remain static but the western knowledge about it becomes static and unchangeable.

Said is foundational orientalist examines the process by which this discursive formation emerge, said holds the belief that the discourse of orientation has been

functioning from the ancient times. There were the lenses through which the orient was experienced and they shaped the language, perception and form of the encounter between west and non-west. And the representation of the orient, until now, remained always same because the west inherited and articulated the same images' of the orient as 'barbaric', 'uncivilized', 'sensual', 'enigmatic' that needed 'our project of civilizing then'.

Such types of patronizing and didactic qualities of the orientalist representation were self-containing, self-reinforcing character of a closed system having no empirical base of analyzing 'other'. The orientals are always represented as out sides in the rhetoric of orientalism. By manipulating certain images of the orient, the westerners legitimated the vocabulary which could help them control and dominate the orient. Said further expounds his idea:

Imaginative geography, from the varied portraits to be found in the inferno ... legitimate a vocabulary, a universe of representative discourse peculiar to the discussion and understanding of the Islam and the orient [... the vocabulary employed whenever the orientalist spoken or written about is assert of representative figures or tropes (36)

In this way, we need not look for correspondence between the language used to depict the orient and the orient itself these figures are like stylized character.

Said examines the process by which this discursive formation emerge, said holds the belief that the discourse of orientation has been functioning from the ancient times. There were the lenses through which the orient was experienced and they shaped the language, perception and form of the encounter between west and non- west. And the representation of the orient, until

now, remained always same because the west inherited and articulated the same images' of the orient as 'barbaric', 'uncivilized', 'sensual', 'enigmatic' that needed 'our project of civilizing then'.

By manipulating certain images of the orient, the westerners legitimated the vocabulary which could help them control and dominate the orient. Said further expounds his idea:

Imaginative geography, from the varied portraits to be found in the inferno ... legitimated a vocabulary, a universe of representative discourse peculiar to the discussion and understanding of the Islam and the orient [. . .] the vocabulary employed whenever the orientalist spoken or written about is assert of representative figures or tropes (36)

In this way we need not look for correspondence between the language used to depict the orient and the orient itself these figures are like stylized character. A discourse has survived and been able to reproduce itself for centuries, resulting in catastrophic consequences for the victims. This discourse says that the west stands for rationality and modernity, while the orient stands for religiousness and tradition. *Orientalism* is a way of thinking about Asia and Asians as strange, servile, exotic, dark, mysterious, erotic and dangerous, and has helped the west to define itself through this contrasting and dichotomous image. Similarly, Stuart Hall says:

System of representation', we should observe that what we have just said is a very simple version of a rather complex process. It is simple enough to see how we might form concepts for things we can perceive — people or material objects, like chairs, tables and desks. But we also form concepts of rather obscure and abstract things, which we can't in

any simple way see, feel or touch. (3)

The real issue of this research is to show the representation and how power has important role to make discourse and justify this in relation with representation into western world as well as around the world. It makes clear that how the truth is distorted or how the discourse is created.

The discourse is a system of representation framed by a whole set of forces that bring the non west in to western learning and western consciousness. So, the representation of oriental people, geography, culture religion and language cannot be matched with the essence of real orient. The representation is distortion of fact became the fact or nature of the orient does not remain static but the western knowledge about it becomes static and unchangeable.

The term ideology has a wide range of meanings, all the way from the unworkable broad sense of the social determination of thought to the specially, narrow idea of the deployment of false ideas in the direct interest of a ruling class. In this way it is defined as a body of ideas characteristic of a particular social group or class ideas or false ideas, which help to legitimate a dominant political power', as a forms of thought motivated by social interest; as socially necessary illusion, ideology also can be defined as a form of discourse related to power, identity and meaning in social life.

Ideology is not baseless illusion, but a social reality, an active material for which might help to organize the particular lives of the human beings. Žežek, in his *Mapping Ideology*, writes: "Ideology has nothing to do with the illusion, with a mistake, distorted representation of its social content" (7). All ideological language doesn't necessarily, involve falsehood. All commitment to the dominant social order doesn't involve falsity. The dominant ideology may falsify social reality, suppressing and including certain unwelcomed features of it. Ideological statements may be true at

present but false for blocking of the possibility of transformed state of affairs.

So Althusser in his essay 'Ideology Interpellates Individual as Subject', writes:

[...] shall then suggest that ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals (it recruits them all), or 'transforms' the individuals into subjects (it transforms them all by that very precise operation which I have called interpellation or hailing and which can be imagined along the lines of the most common place everyday police (or other) hailing: 'Hey you there!'
(131).

The emergence of the concept of ideology has the most intimate relation to revolutionary struggle and figures from the outset as a theoretical weapon of class warfare. It arrives on the scene inseparable from the material practices of the ideological state apparatus, and itself a notion a theatre of contending ideological interests.

Gramsci normally uses the word hegemony to mean the ways in which a governing power wins consent to its rule from those it subjugates. Since ideology may be forcibly imposed that it is different from hegemony is a broader category than ideology. It may be discriminated into various ideological, cultural and economic aspects ideology refers, specially, to the way power struggles are fought out at the level of significations. It is also carried out in cultural, political and economic forms in non-discursive practices as well as in rhetorical utterances. Gramsci associates hegemony with civil society. The dominant power is diffused throughout habitual daily practices intimately interwoven with culture itself.

Gramsci suggests, maintains control not just through violence and political and

economic coercion, but also ideologically, through a hegemonic culture in which the values of the bourgeois become the "common sense value" of all. Thus a consensus culture develops in which people in the working class identify their own well with the good of the capitalist system.

In modern era many are aware of political and ideological issues and the influences of representations. The western writing reveals the images, representation and depiction of culture, geography and people of non-west. These involve western point of view concerning the superiority of their culture race religion. They create static symbols and images to study the orient. The orient subject is characterized as other 'through such writing which makes the distinction between 'we', the westerners, and they the other. So, the representation asserts the editors of western identity as a superior one in comparison to other.

Representation of other culture with the known western symbol system is really a misleading. It is happening in each case when west tries to interpret non-west society, culture, values as well as social customs and symbols. When west finds other culture dissimilar to their culture it represents subordinate representation of its binary with different propagation.

According to Michael Foucault, truths are constructed and power is created under shared domain of society. For him, society, under the system possesses some knowledge. By using such knowledge society creates discourse. This discourse consists of representation, power and truth. Truth itself is the product of power and of the system in which it follows; it changes as system changes. It means, power determines the truth and as soon as the system of society changes the truth also changes. The power is generated in society by producing the discourse, and by constructing the truths. Foucault says that the subject is always placed in a net like

organization, power, knowledge and representation:

Effects of truth are produced within discourses which in themselves are neither true nor false" Truth, then, is itself a product of relations of power and of the systems in which it flows, and it changes as systems change. By the same token the old epistemological subject is no longer of importance except, of course, as a historical product such a subject was constituted historically itself and cannot be presuming as "truth" in any genealogical account. (1134)

Foucault talks about representation which is possible through discourse. The writer represent the eastern world. He is known as renowned writer therefore, whatever they have discussed in the novel, represents eastern culture. The society is depicted as a backward and dipped in crisis. It represents eastern societies are not free from inner problems. Westerners have preoccupied concepts to look at eastern society but these kinds of novels reinforce their perspectives.

Chapter III

Representation of Nepalese Culture in Samrat Upadhyay's *Guru of Love*

The novel depicts a typical Nepalese society in which the author describes lifestyles of Nepalese people, day to day life and their cultural practices. Being a Nepalese English writer, he does not move away from Nepalese community, culture and society. It presents a cultural, social and national identity of people therefore, the writer aims to represent a cultural significance. By giving a cultural overview the novel represents the Nepalese society and culture.

Being a canonical writer, Samrat Upadhyay presents own homeland and its cultural. In his point of view, he observes own home culture. Even though, he lives in America, he cannot forget own culture. He reminds his own culture and presents it through fictional writing. He is one of the diasporic writers who always presents own culture.

The novel discusses the cultural aspects of Nepalese society which creates a composite picture of the country. The author tries to expose existing cultural values of the Nepalese society. His presentation of the Nepalese culture provides a clear image of the culture. The author observes the Nepalese culture from in comparison of the western perspective therefore his presented is represented even in the western society. The novel mainly focuses on gender condition, political consciousness, religious beliefs and current situation of the Nepalese society. This kind of projection of the Nepalese culture constructs truths for representation of the culture. The author describes the culture as other therefore, his projection of the culture represent it because he explores valorizing the culture. The presentation of the Nepalese culture shows a kind of difference in comparison to other cultures.

Regarding cultural representation, cultural rituals have significant role for

defining cultural features. Upadhyay identifies own cultural rites. All cultural rituals have contextual meanings and these have been celebrating for years though it does not have favourable for both culture and people.

Upadhyay, typically identifies national and racial cultural practices of the Nepalese society. All cultures have typical festivals, social practices and rituals as he mentions here:

With his towel, Ramchandra rubbed his belly and his crotch, and looked at Mr. Sharma, who having realized that he had lost his audience, was humming a song. The sacred thread he wore around his chest, a sign of his orthodox Brahmanism, was shriveled, and Ramchandra could not help noticing as he did every morning, the bulge in Mr. Sharma's underwear, unfazed by the old it had just endured. (55)

Therefore, he explains about the orthodox Brahmanism who wears a thread called 'janai' and pray every morning. It is a Brahmin culture and every pure Brahmin should wear it otherwise it is believed that their cast is down. Thus, it is a typical and cast based rituals. The author introduces a typical social practice of the Brahmin here.

Furthermore, he discusses about the national festival of the Nepal. Dashain and Tihar are supposed as national festivals of the country. Both of these festivals are celebrated by all cast and race therefore both festivals represent national unity and social harmony of the country. Therefore, he explains here:

Let's think about this carefully, he said. If we hire someone that means even less money in savings. As it is with Dashain this month we won't be able to set anything aside. he was about to

ask why she had offered them sweets this evening but he remembered the money he had spent that morning and keep quit.

(51)

He gives a sense of general thinking of the people who wants to wear new clothes during these festivals. All poor to rich people celebrate these festivals and as far as possible all of them forget their reality and enjoy it. The author signifies Nepalese culture and its importance for their livings.

Similarly, Upadhayay reflects another cultural performance of the Nepalese society. So many cultural practices are existed in the country Nepal which proves the country with cultural diversity. Nagpanchami is one of the major festivals of the country which is explained here:

It was like the painting people hung above their door during Nag Panchami: two snakes about to eat each other's tails. This image gave him more energy; the sense that he too was being pursued quickened his pulse. He smiled at a couple of familiar faces, even said hello to a neighbor carrying shopping bags, but the made these gestures elsewhere, in a place different from the one he now occupied with Malati. (66)

More importantly, the author defines such cultural meaning or how do people interpret such cultural performance. Thus, such cultural attributes represent Nepalese identity. Similarly, such traditional culture has been celebrating over here therefore, it defines them.

In the novel, *Guru of Love* describes woman character Goma who is victimized from patriarchal society. 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 novel describes her condition; "Their lack of a servant was another of the in-laws' issues. My daughter is slaving away in your house, son in-law. Goma's mother had remarked a few times. How about someone just to help with the cooking and laundry? They had even offered to send their own servant to help" (50). This line explains Asian women condition in the society. They feel comfortable under patriarchy. Submissive wife is represented as Hindu culture in which women do not have right to speak. Goma as a wife of Ramchandra, she has to serve him. Ramchandra goes outside for earning but Goma has to stay within four walls. Women do not have freedom who have to remain under patriarchal veil. This explanation represents an image of Nepali women:

Through half open eyes he looked at her face. Goma was a small, chubby woman only a few months younger than he, and he was reaching forty-two. On her forehead was the small red tika she got every morning at the Ganeshtan Temple in the neighborhood. Before the sun's rays fell upon the streets, she would go to the temple with a plate of rice and with flowers she had picked in the courtyard garden. She had returned home just as the sun's rays lit the window of the house on the opposite side of the courtyard. A large mole sat right below the bridge of her nose, her beauty sopt, Ramchandra called it.

(10)

When Ramchandra's wife Goma finds out about the affair, she has a unique solution-- she asks Goma and her baby daughter to move into their apartment. Goma sleeps with the children and instructs the adulterous couple to share the master bedroom. She insists: "Why don't you two go inside the bedroom, and I'll bring you some food."

This license sits uneasily upon Ramchandra, much as democratic liberation sits uneasily upon the old city of Katmandu. *The Guru of Love* is ultimately a sweet, sad look at an indestructible family. It also gives us, in Ramchandra's wife Goma, a surprising, cunning, and altogether charming heroine.

Subordination and marginal roles of women represent Nepalese gender position. Women are silenced since their childhood. Women 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. Similarly, Islamic culture also has similar vulnerable, weaker and dominating roles. 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. Hindu women are shown religious who are engaged in religious activities. It means society is traditional and conservative. To show it:

As the day of the wedding approached, the girl, Mandakini, became sadder and sadder. She went to the local temple and prayed to Lord Shiva to save her from marrying a man her father's age. She visited the local palm reader, and he traced the lines on her hand and told her that she would be very rich but very unhappy. She climbed a mountain and from the top, looked down on the thin, milky white river that ran between two steep gorges, and she closed her eyes and asked the deity who resided there to make something happen to that she would not have to marry that old merchant with the glinting eyes. (83)

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. 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. Women's plights, problems, pains and pang fears, tears, joy, happiness and life-experiences are universal. As Nepal is a Hindu country, Nepali literature cannot 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.

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 there is restricted to the private sphere. 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 represented in his novel. He shows the nature of Nepali women who are like slaves as they are moved by male self interest. Ramchandra flirts with his tutee because she is fascinated by him:

Every day he gave her ride and eventually she stopped going to school. They roamed the city all day in his taxi. He took her sightseeing in the valley: the top of the Swayambhunath temple, the woods of Gokarna, even all the way to the Dakshinkali Temple, where they stood in front of the goddess and proclaimed their love for each other. Then they started making love in the jungles of Balaju,

a few hundred yards up from the very place where they would come
first time she had gotten into with him. (99)

By depicting a character of Goma, author represents a typical woman character from Hindu cultural society. A girl is under the control of her father before marriage and after her marriage she is under the control of her husband. 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 him. 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.

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. He further states that power is repression:

In defining the effect of the power as repression, one adopts purely juridical conception of such power, one identifies power with a law which says no power is taken above all as carrying the force of a prohibition [...] what makes power hold good, what makes it accepted is simply the fact that it doesn't only weigh on us as a force that says no but that it traverse and produces things, it induces pleasure, forms knowledge, produces discourse. (1139)

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. Jalil 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. Therefore, writer shows miserable condition of women in Afghan society. Hall argues:

Meaning is constantly being produced and exchanged in every personal and social interaction in which we take part, in a sense, this is the most privileged, though often the most neglected, site of culture and meaning. It is also produced in a variety of different media: especially these days in the modern mass media, the means of global communication, by complex technologies, which circulate meanings between different cultures on a scale and with a speed hitherto unknown in history. Meaning is also produced whenever we express ourselves in, make use of consume or appropriate cultural things; that is when we incorporate them in different ways into the everyday rituals and practices of daily life and in this way give them value. (3)

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. Either educated or uneducated, women both in remote village as well as in urban area are not untouched by patriarchal oppression.

Fashion is one of the features of human identity therefore, representation reveals cultural characteristics. Fashion is visible cultural attributes which has significant role for cultural identity. The novel exploits fashion is one of defining feature of their culture respectively. Upadhyay's novel identifies a typical national

costume. Similarly, Upadhyay, projects a typical cultural fashion or cultural clothes in the novel. The women morality and behaviours are observed in terms of their dresses and physical appearances. Sari and Cholo are socially accepted women dresses even the dress symbolizes marital status. So, author creates an image of Nepali woman within this line; "Wearing the same sari to several weddings" (41). This means Sari is public dress for women. It is taken as national dress code however, people wear informal dress. By giving an explanation of national costume, he also shows cultural significance of it. The author creates a visual image of Nepali woman when he describes Goma with formal costume. Furthermore, the author tries to make clear about the national dress which is important for us because it identifies all Nepalese people all over the world. Likewise, he describes women way of wearing dresses; "by making petticoats and blouses, clothes for women" (82). It is explained here that these clothes are known as women dress. Such typical dress code are being disappeared in the modern society however, the author tries to reflect for cultural representation.

The author further introduces Nepalese male costume which is "daura suruwal" (98). He gives significance for cultural surrounding as he explains it in cultural context. He further explains about the Nepalese man's outer appearance as he says; "Rachana father was a taxi driver who had followed Malati from a bus stop near her house to . He was very handsome with curly hair and a mustache that ran down to chin" (98). It also explains about physical make up of the Nepalese male who generally keep moustache. It is also a cultural part of Nepalese culture. Furthermore, he explains; "then, incredibly, in one swift motion Malati's sari was in a large monkey's hand part of it covering its body so that it looked as if it was the one wearing the blue sari. it ran out the entrance, the sari trailing behind. Malati in her petticoat and her blouse, feebly tried to cover her chest with her hands" (89). By

giving a frequent example of women dress code, he mentions a traditional women costume.

Language is a part of culture because it has carried typical and contextual meaning of the particular culture, society and group of people. Language is formed by different symbols and which are communicable with the help of some contextual symbols. Therefore, all of the linguistic symbols are interpreted on the basis of cultural and contextual meanings. Thus, language is also supposed as a major part of culture. In the text writer exploits several typical linguistic which can be understood within contextual and cultural meaning.

In this way using language and fashion also any particular culture is represented. Upadhyay uses fragmented own sentences and words which can be matter for representing social class, consciousness, cultural performance etc. So, it has become a study of cultural representation in their fictional world.

Upadhyay, also exploits his own language in the novel. The typical use of language represents cultural as well as social status of human being. He frequently uses a word 'Khattam'. The following extract explains "The word buzzing through the city was khattam finished or stopped or gone and after a while it acquired a special currency, rolling off citizens' tongues like a mantra. The country's situation is khattam, the prime minister, appointed by the king is khattam" (37). This kind of language usage misrepresents social conditions as well. However his using of typical Nepalese language also play role behind representation of Nepal. The most important factor of cultural representation is language which is depicted in novel.

Upadhyay explores religion and practice of human being. One hand, Upadhyay, exposes Hindu religion and its practice in Nepal. Mostly Nepali people seem religious, lots of time, they spend in religious work and they spend for festivals. In Hindu society, to follow religion and religious work is taken as a responsibility of followers. Even educated people, urban people equally respect of god and religion.

Thus, the ideal Hindu 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 frequent uses of image of god and descriptions of religious beliefs convince and project Nepalese society. "A yellowed poster of Goddess Laxmi her many hands clasping her trident, conch shell, and lotus, was posted on a door in the corner" (21). It reminds a clear mental image of god.

Along with religious beliefs, author explains women position within Hindu religion. 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. In religious literature woman thus controlled and idealized is deified, idolized and worshipped. 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. So Hall mentions:

The stories we tell about them, the images of them we produce, the

emotions we associate with them, the ways we classify and conceptualize them, the values we place on them. Culture we may say is involved in all those practices which are not simply generally programmed into us like the jerk of the knee when tapped, but which carry meaning and value for us, which need to be meaningfully interpreted by others. (3)

Hindu women are dominantly focused on males and on articulating the key social relations and obligations entailed by the dominant patrilineal organization of society. 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. It means all people have firm religious homage which drives them. This line explains here:

All the people in city were praying to the goddess to make them wealthy, Ramchandra prayed to the small picture of Laxmi in his kitchen and lit a few sticks of incense. Every year he had prayed to Laxmi, asking her to do something about his financial situation. As he stood, his palms joined in front of her, he would picture a house, just a small house, with enough room for his small family. (151)

This line discloses a social reality of Nepalese society, wherein all people have deep respects toward gods. Ramchandra is a teacher, who is educated however, he believes in god and spends his time. Moreover, it unfolds conservative beliefs by which people become slave. Nepali society, still believes on supernatural power and conservatives beliefs. Even educated people can get rid of this kind of social thought whereas they are being

slaved.

Similarly, author speaks for Nepali cultural performances. He mostly elucidates the festival Tihar which is supposed as funniest and most fascinating festivals. He frequently describes about it. There are list of festivals in Hindu religions, among them Dashain and Tihar are greatest festivals. People celebrate these festivals with excitation. Author put into words:

The city had brightened in anticipation of Tihar. Around the outer walls of their houses many inhabitants had already wrapped strings of lights that blinked and winked all evening long. Those people who were rich left them on all night, and the faint glow illuminated the street, sometimes revealing a roaming band of dogs. In Ranipokhari, the entire periphery of the pond was illuminated, and so was the bridge that led to the Shiva shrine in the center. The lights, reflected in the water, seemed to be swaying when a breeze ruffled the surface. A couple of time in the evening Ramchandra stood by the back railings that surrounded the pond and watched. (149)

However, the more difficult question facing reality, as well as its fictional representation, is how to transcend ethnic, religious, and linguistic differences in Afghan society on grounds other than blood relationship and other than a single person's act of benevolence. The conundrum consists in how to provide a common cultural heritage and national identity. Cultural memory, as is well known, is primarily a function of language.

Samrat Upadhyay explains about Nepali society where as many problems are drawn. Nepali society is affected by minor problems like gender

discrimination, political unrest, supernatural beliefs, and traditional lifestyles.

As the presentation of Nepali society is represented in the global arena. All problems mentioned here, picturize a composite picture of society. It explains'; "people from Kathmandu rarely asked each other that question. Only outsiders probed one another, searching for something that bonded them in city"

(4).Stuart Hall argues:

Representation here closely tied up with both identity and knowledge. Indeed, it is difficult to know what being English or indeed French, German, South African or Japanese, means outside of all the ways in which our ideas and images of national identity or national cultures have been represented, without these signifying systems, we could not take on such identities and consequently could not build up or sustain that common life-world which we call a culture. (5)

It is clarified here that cultural images, social representation and constructive truth make a composite picture of society or culture. As all representations do not represent entire truth but partially represents. Similarly, Upadhayay create images of the Nepalese society by narrating stories which show a kind of picture in the society. The society by represented through narration or fictional world. The writer weaves beautiful stories about their own cultures and society but these stories reveal and represent their cultural world.

As Hall say; "our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as one people with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history" (221). It means presenting through fictional writing

create discourse upon cultures. These fictional worlds also represent the cultural aspects and change it as a truth for it. Therefore, Said put into words; "culture with its superior position has the power to authorize, to dominate, to legitimate and validate: in short i.e. the power of culture to be an agent of and perhaps the main agency of powerful differentiation within its domain and beyond it too (9). Both of theorists emphasize to representation of cultures by which truths are constructed. Similarly, the writer has a powerful position when they write about eastern society which can be represented through their fictional writings.

Author creates an image of poverty; people have been facing for years. Nepali people still suffer from dire poverty. As he mentions that Nepalese people are struggling for living a lower life, which is shown in his novel. He explains poverty in his words:

General store in a mud house perched dangerously on top of a hill; the biting cold in the morning; the haze that hung over the hills, and the clouds that rolled in and made the house in front of you disappear; the smell of sweet rice cooked in the mud over, the smoke stinging his mother's eyes and making water run down her nose. But, it was the memories of his early years in Kathmandu, the hardships he and his mother had endured. (5)

Author picturize a society where in poverty is killing people. This kind of society represented which shows the poor condition of Nepalese people who do not have comfortable lives. Nepal is a county with full of village where people work hard but fight for sustaining their lives. As mentions further:

That was imprinted on his mind like a religious text. For a long time he had been angry at the city for making their lives difficult. But he had

grown to love the city, and although he understood what Malati was saying, he did not want to identify with her sense of helplessness. It has been so many years, he told her, that I consider myself a local of Kathmandu. (5)

Upadhyay mainly reveals gender problem in Nepali society wherein female's position is not dominating. Upadhyay represents political situation and developing countries suffer from poor political system where conflict, crisis and agitation portrays their political problems. it is explained:

The afternoon newspapers, which Ramchandra had read during tea break at school, reported that an angry mob in the city of Biratnagar had burned two buses and hurled stones at the police, who had fired tear gas, then real bullets, killing two people. One newspaper had run a scathing criticism of the government for the shooting, and talk *IS* remembered through the city that the editor of the newspaper would be whisked away to an unknown destination. (37)

Being a developing country Nepal, does not have peaceful political conditions. It represents an unrest political condition which shows common problems of society. Because of poverty and undeveloped condition, people are suffering from different kinds of problems and make political agenda. The country is undergoing with multiple problems, people are asking for their rights by going street movements. This does not only show Nepali society problem but it reveals a problem of underdeveloped country.

In fact, this novel only projects numbers of problems by which people have been affected. Ramchandra says here; "Of course, sir, still this city can really make you suffer" (5). His intention behind saying is to show problem of the country where

he hardly make your livings.

The novel covers and represents Nepali cultural depiction which is looked from western society. Writer is being familiar with Nepali culture; he describes what culture and society are characterized. The story of the novel, represent a middle class family. A male character Ramchandra represents a teacher life which shows what kind of life a teacher lives in Nepali society. This character represents a teacher profession; therefore author presents him as a representative character of Nepali society.

However, Ramchandra is an individual character; he represents all teachers from Nepali community. Whatever he does thinks and shows his behaviours that represents all teachers or as whole teachers are represented by his character.

Ramchandra is a teacher; he hardly runs his life by his profession. He lives under poverty. By his salary, he does not get enough money therefore, his life is under poverty. Having a reputed job as a teacher, he has to live lower life because he is not paid well. His lifestyle has been described here:

He and Goma and the children were living on the top floor of this old house, with its rickety stairs and cracked ceilings, its cramped, dank rooms that never got enough sunlight, this house controlled by a landlord who came rapping on the door if the rent wasn't paid on time, where deafening traffic from the street penetrated the thin walls, shook the rooms and made reasonable thinking impossible. (2)

This extract clearly explains his condition in the society. Economically, he has been suffered from. He does not spend for comfortable life by his limited salary, therefore he has taken a flat in old house however, and he cannot pay rent to his owner on time. This kind of life panics him time and again.

By this poor reality, he compels to take tuition due to the difficult situation he ever faces. Though, he has got desires to live comfortable life, he cannot afford for all these things. Neither he can celebrate any festival properly nor can he spend any holiday with his family. This kind of daily life troubles him. It is explained here; "for years he had been harboring the dream of buying some land and building a house in the city, if only to silence his in-laws. For the past three years, he and Goma had been putting away five hundred rupees a month or at least trying to some months especially during the festivals, not only could they not save" (2). Having a dreamful life, he cannot achieve in reality. It shows a typical Nepali society as mentioned here is, he works for in-laws because it is mattered for prestige when they can make own house. Ramchandra has suffered this kind of challenge because he has to show his in-laws rather than his family.

Being a representative character Ramchandra, he represents a poor teacher's life from Nepali community. It stands for that a teacher has to live a poor life who does not have access of property. Moreover, it tries to show that Nepali society is narrow minded therefore they have to face life as a challenge when they are observed from relatives and neighbors. Everyday circumstance of Ramchandra represents poverty of a middle class family. Author intends to show here is, how Nepali teachers suffer from poverty when they are not paid well by government. A single family also is hardly run. Ramchandra life depicts of all teacher lives who do not have comfortable lives whereas, they look for tuition and extra earning just for sustaining life. Ramchandra cannot make happy for his family, sometimes his wife dissatisfies with him. She complains to him but he is unable to do anything. Because of economic case, it leads them to quarrel. This conversation shows:

With her worn out clothes, Goma indeed looked poor, unlike his only

other tutee, Ashok, a merchant's son who arrived every morning in a shiny black car, with loud music thumping from the speakers. I do not have a father, Goma told him. "And my mother raises chickens to support the family." Then perhaps you should be working,"

Ramchandra said. Help you family. (3)

The extract explains, teacher life is poverty stricken who is not free from daily problems and cannot satisfies his family which invite hot discussions as well as quarrel too. On the other hand, it shows a problem of eastern society. They live for others but not for themselves. Goma points out Ashok who has luxurious life having sufficient material prosperity. Westerners blame over this kind of narrow minded easterners who envy at other's lives. Similarly, Ramchandra and his wife observe of Ashok life and become jealous over him.

Ramchandra and his wife find neighbors' lives are rich and prosperous which make them slave of them. To escape from this kind of problem, he attempts to have extra earning but it is not possible by his government limit salary. He never gets satisfaction in his life therefore; he finds a tuition class in home. So, Ramchandra thinks; "Many people were getting rich in Kathmandu. The country was poor, but the country was poor, but in the capital, wealth was multiplying in the hands of those who had opened new business or those with government jobs who did not turn away from hefty bribes" (3). By this explanation reveals the political system as well as people's thought about the country. Being a citizen of poor country, every man wants to be a rich man therefore; they have to take an illegal way. This solemnly exposes a great problem of poor countries where people are compelled to be corrupted.

This seems to an intentional representation of Nepali society. Being familiar

and involved with society he tries to reveal problems of Nepal like developing countries. The society is having problem when people have conflict over small and tiny issues. Mostly, the author shows gender problems, dominance of patriarchal society, social conflict, and political unrest, supernatural powers and conservative beliefs have been represented in his novel.

Chapter IV

Reflection of Nepalese Culture in Samrat Upadhyay's *Guru of Love*

The research has taken a study on Samrat Upadhyay's *Guru of Love*. The novel picturizes the Nepalese society. The author explores Nepalese society, culture and present situation of the country. By depicting own cultural practices, lifestyles and socio-political condition, the author represents Nepalese cultures in globalized arena. The novel includes political, economical, cultural and social problems, the country has practiced. This thesis explores how the Nepalese culture is represented in the novel and how it is presented in the novel. Upadhyay's *Guru of Love* brings a glimpse of Nepali society in the novel. Upadhyay is culturally a dislocated writer who lives in America. He presents Nepalese culture and people in the novel. In this regard, he exposes as reality of the Nepalese society what is represented in the novel. While doing so, he presents the Nepalese society which has traditional norms and values and still they have conservative beliefs. His presentation of his culture exposes depiction of the culture. Living in America, he seems to be influenced from American culture and society therefore; his way of presenting Nepalese culture is influence from western culture and values.

It is found that the author presents all social, political, and cultural condition of the Nepalese society with which he represents the country in the novel. The country is beautiful but still has not developed. People life is not standard who living common lives are. Moreover, the society is entangled by traditional norms and values therefore, still conservative practices are existed in the Nepalese society. In the same way, gender violence and inequality are common problem with the society. In the novel Teacher and her wife; are

representative characters who represent all Nepalese society.

The research exposes the representation of the Nepalese culture by showing cultural practices the society. The author simply identifies a typical society and typical profession like teacher. The country has common problem about political, social and cultural and which are still continue in the society. These ideas create an image of the country therefore, author observes the Nepalese from the western perspective. It helps people to know about the Nepalese society and people

Works Cited

- Clarks, John, H. "Oriental Writers." *The New York Review* 12.344 (Fall 2004):32.
- Foucault, Michel. "Truth Power and Discourse." *Critical Theory Since Plato*. New York : Harcourt 1992: 526-27.
- Hall, Stuart. "Cultural Identity and Diaspora." *Contemporary Post-Colonial Theory. A Reader*. Ed. Padmini Moniga, Delhi: OUP, 1997.110-21. Representation. London: Sage Publication, 1997.
- Hawley, John C. *Contemporary writers in South Asia*. New Delhi: Permanent Black, 2005.
- Mehta, Suketo. "The Guru of Love: A Middle Class Social Novel Set in Kathmandu." *New York Times*. 23:7 (2009). 32-9. Print.
- Neelakantan, Anagha. "The Guru of Love: For the Love of Guru". *The Nepali Times* 132 (2003): 7.
- Said, Edward. "The World, The Text, and The Critic". Adams, 1212 *Orientalism*. New York : Routledge, 2002.
- Shaikh, Amad. *A Thousand Splendid Suns*, By Khaled Hosseini, October 29, 2007.
- Upadhayay, Samrat. *The Guru of Love*. New Delhi: Rupa. C. 2009.