

Tribhuvan University

Rituals for Healing and Harmony in Leslie Marmon Silko's *Ceremony* and Limbus' *Mundhum*

A Dissertation Submitted to the Central Department of English  
for the Partial Fulfillment of the Requirements of the Degree of  
Masters of Philosophy in English

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Letter of Recommendation

This is to certify that Mr. Bhogendra Lingden has completed this dissertation entitled “Rituals for Healing and Harmony in Leslie Marmon Silko's *Ceremony* and Limbus' *Mundhum*” under my supervision. He has prepared this dissertation for the partial fulfillment of the requirements for the Masters of Philosophy in Arts (English) from Tribhuvan University. I hereby recommend this dissertation to be submitted for viva voce.

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Letter of Approval

This dissertation entitled “Rituals for Healing and Harmony in Leslie Marmon Silko's *Ceremony* and Limbus' *Mundhum*” submitted to the Central Department of English, Tribhuvan University for the partial fulfillment of the requirements for the Masters of Philosophy in Arts (English) by Mr. Bhogendra Lingden has been approved by the under designed members of the Research Committee.

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## Abstract

This dissertation aims at exploring how Leslie Marmon Silko's *Ceremony* and Limbu community's religious scripture *Mundhum* both epitomize that shamanistic ritual performances based on the narratives of memory and myth are carried out with distinct purpose of healing and harmony in the community. This study aims to determine how the shamanistic ritual performances in the different cultures are associated with their healing effects. Building on the studies of the both texts from the perspective of ritual performances, this research asks: To what extent *Ceremony* and *Mundhum* represent shamanistic ritual performances based on the narratives of memory and myth are carried out for healing and harmony through the psychological treatment of individual and of the whole community?

Based on the performance theories of rituals and their performativity, this research attempted to explore the universal pattern and purpose of social drama as exhibited in the given two textual contexts. Analysis of the two texts depicted that the main purpose of ceremonial ritual performances is to reach to the stage of schism through redressive actions to address the crisis created by breach. Performativity of these rituals focuses on the purpose rather than mere repetition of the form and content of such rituals. Both texts explore the therapeutic dimensions of shamanistic rituals as addressing the problems like sickness and psychological trauma in the society. Tayo's healing process through ceremonial rituals in *Ceremony* and *Mundhum* based rituals for avoiding jealousy and evil reveal the power of words which 'do' rather than merely reporting events and stories.

Rituals in *Ceremony* and *Mundhum* advocate the need to becoming aware of one's own stances in relation to the positions of others and then take steps to maintain or change positions as considered by Schechner. The change is instrumental to revisit our inner self and cast away fears

and evil thoughts to lead a healthy life as the ritual performances serve the purpose of healing the sickness and strengthen psychological harmony and safety of individual and of the whole community. Further research in this area could lead to the most important revelations of psychosocial dimensions of faith healing and shamanistic rituals performances in the changed context.

*Keywords: shamanism, ritual performance, performativity, healing, harmony, symbolic journey*

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