

I. INTRODUCTION

Laxmi Prasad Devkota is the poet laureate of Nepal. He is known as “Mahakavi”. He has created the notable texts *Munamadan*, *Sakuntala*, and *Sulochana* in verse form. He has also contributed for the fictional genre in Nepalese literature. In his short stories, he depicts the social, cultural, historical, economic, familiar and psychological conditions of people. His short stories are inclusive to the excluded, marginalized groups of people from the mainstream. The excluded groups from mainstream; their pains, suffering, hope, despair, happiness are presented on these stories. The people, especially women are excluded more vulnerably. They bear different problems from all sectors of society. Devkota’s short stories offer enough space to the females. On these stories, they strive to overcome the life of misery, for it they even turn to be rebellion.

Laxmi Katha Sangrah is an anthology of thirteen short stories. And among the stories, only the three are selected for the critical analysis in this study. Basically, women are severely victimized; they are subaltern. And the subaltern characters are made aware of their existence by Devkota. Different from the conventional, repeated tragic, upset role, women are influenced by the free human independent, democratic identity. They are alienating themselves from the patrimonial secure future to the uncertain problem of life. They do so to regard the act of self respectation. Para, Bijuli, Shishili are the audacious females in the stories who challenge the patriarchal legacy.

Devkota deals with the domestic life of females. Their inner feelings, problems, aggression and the hatred towards the patriarchy are revealed when they realize about its evil activities. In the story, “Shishili Afno Bihe Anphai Garchhin”

and "Vyaktitwa", he subverts the typical role of women as passive, victimized, fragile and emotional. Instead of such weak presentation, he makes the female characters gallant to change the stereotypical representation. They are awakened with the sense of existence. They see it necessary for the self respectation and to find out the right way. Women of Devkota's time depicted into the stories endured the very pathetic life. They were deprived of social, cultural, religious, historical, economic consciousness and rights. Women were thought as the property of their parents or guardians. All the rights of their life used to be authorized on their male guardian or husband. They were compelled to do what their male guardians allow them. Marriage was the interest of their parents and parents used to see the welfare of their daughter into the property rather than the life friend. So, a very young lady had to be compelled to marry with the old man eventhough he might be quite unable to the lady. The lady had to accept the decision what her parents do. If she tries to revolt against it, she had to be the subject of derogation. So, by the fear of social denouncing, she used to never expose her rejection against the patriarchal orthodox. It was the situation of women in his time which is lingered up to now in the society.

Patriarchal system has always placed women inferior as second grade human beings. The patriarchal texts have played the major role to create the submissive position of women which is lingered from history. From the creation of religious texts upto now, females are depicted according to the desire and intention of the males. They are given the role of both positive and negative. But both of the roles contribute to create and sustain the passive, subordinate, inferior position or image of females. Same kind of typical and traditional roles are given to the women by Devkota in his short fictions. But the protagonists of the stories learn the lesson from their traditional roles. They raise their voice, consciousness at last of the stories. Other female

characters faithfully serve the patriarchal elitist intention of males. They contribute to the obscure male intention of domination. Shishili's mother and even the protagonist Marsyangdi at the beginning of the stories are of submissive characteristics in male centric social system. They vigorously are against the women welfare and assist patriarchy. Against such blindness, beliefs and firm involvement to patriarchy by the women with typical role are put to criticize. They are challenged by the protagonists of the stories selected in this study. They are in the modern way of social justice and equality.

Devkota provides the place to those female characters who are at least double discriminated, double marginalized by the socio-cultural convention. Marsyangdi as an excluded female from the society by the status of a slave, sensual, female, lower caste, and poor is presented as the protagonist of the story "Marsyangdi". All the events of the stories surround and centralize with the sadness, happiness, miseries, suffering of the life of Marsyangdi. Marsyangdi is in her typical, conventional role of a slave and an oppressed female. But through the voice of Marsyangdi, Devkota glorifies the personal freedom, consciousness and awareness against the evil of patriarchal elite system.

Devkota seems to be dissatisfied with the hierarchy system, discrimination in the society and its people. He, like a philanthropist always evokes his ideas in favor of humanity. He harshly criticizes the inhuman way of society and maltreatment to the women from subaltern group. Their identity is only as servant, slave, poor, and lower class. Such identity is spread as hegemonized knowledge among the so called lower class people. So, they also have internalized the knowledge of hierarchy. Devkota has problems on it.

Devkota's stories, raising consciousness on the subaltern group (women) about their self respective existence, are ground breaking works on the contemporary society. He attends to awake females from their severe condition to their own free and respective personality in the selected stories.

Women are the source of creation, happiness and satisfaction. They are foundation of beauty and the reflection of nature. They are the complementary to male. They are the instructor, rarer, to the male and society. Without them male can complete nothing. But through the patriarchal hegemonized knowledge of inferiority, they are hegemonic to accept the authority and discrimination quietly. Devkota opposite of it; dissects the reason and brings forth the social dominating activities as evil. He strikes the long rooted social concept that females are not able to do what the males can do in society. He makes the characters conscious against the assumption that females are born to serve the males and the elders of society. He insists on the human rights of females for freedom and independent decision in life.

The female remains bound as purchased slave. Hindu patrilineal system which is the major prevalent system in Nepal entails an ambiguous position of female. The female is Devi (goddess) who internalizes the Hindu patriarchal system, who regards and serves her husband, her elders, who is courteous. But who seeks the space for her own wills and longings, who respects freedom, is counted as evil, witch and demon. Those concepts spread by religious texts, believes and dominating practices of males in society, have established the knowledge of inferiority in females. The females easily accept their pathetic position which is reversed by Devkota's female characters in the selected stories.

The tortured lives to females are the result of male dominating intention. In Nepalese society, women are taught to be the image of passive, repressed and

oppressed. Especially, the subaltern women are never thought in the superior position. They vigorously contribute to the society and nation but they are pushed from the comfort of life, they are taught to serve the social high class, caste and Brahmin. Human equality for them is neglected. The subaltern females are sold, bought and raped, their labour is exploited. Their mental magnanimity is congested by the suppression, oppression and exploitation. They are always deprived of the happiness in life. Devkota encourages these females to analyze and grab the sweet delicious fruit of their devotion.

Devkota in his stories reveals the fact about ignorance of right knowledge by woman themselves. He insists on the females should improve themselves at first to change the society. They have to learn uplift them. In his time, only few of women were being conscious. But the awareness was increasing because of socio-political scenario.

Devkota's revolutionary ideas alter the typical image of females, are reflected into the stories. These stories are influenced by the revolutionary political, social, and economic situation of the time and stirring the consciousness of people. His ideas add the ghee to the fire of consciousness.

Devkota mocks upon the convention of society that the good women reverent patriarchal norms and values where as bad women rebel against it. Devkota gives the place to the bad women as Bijuli, Shishili. They release themselves from male, hegemonial power and ignore the patriarchal boundaries. They explain the society as obstacle in the way of humanity and reject the orthodox. The violation against the life of females are tried to treat for their self autonomy. Such representation of females as courageous figure in the stories is the Devkota's way of making them powerful to get equal opportunities and equal place in society. Obviously, the condition of female

characters in Devkota's three short stories "Shishili Afno Bihe Anphai Garchhin", "Vyaktitwa" and " Marsyangdi" have been analyzed through the eyes of feminism.

Feminism dissects the situation of females in patriarchal system tries to subvert the passive image of women and reveals females' positive potentialities into the society. They claim females are not of naturally but males have made them submissive. But the feminists try to blur the patriarchal hierarchy. They endeavour to prove the females as autonomous human beings with the equal capabilities. It refuses the culture of male chauvinism and the interpretation of cultural arrangements, rituals, and textual meanings by male. Feminists struggle to redefine them with the biasless perspectives. It is the collective effort to strive against double discrimination and exploitation. Gyatri Chakravorty Spivak focuses on the representation of the voice by subaltern women themselves. From the history, they are repressed by their political proxy. The proxy represents only his/her ideas by the name of collective representation. No one can truly represent the real pain, problem and the voice of subaltern women which Spivak emphasizes on. In the stories, Devkota has done same as Spivak that subaltern should raise their voice themselves.

Devkota presents the congested, anxious situation of Nepalese women centered in Kathmandu of his time. Devkota's stories simply trace out the basic tradition of the social, psychological, economic, cultural realism and domination happening with females. He has served the ignored subject matter about the female predicaments in his short stories. He challenges the sustainability of the patriarchal orthodox. It is imposing the male dominating intention upon women in the name of civilization. Devkota instead of emphasizing, supporting the patrimonial violation upon women, shows their situation from a new way where he sees the necessity of

change in attitudes of people and society. However, he reflects the condition of women prohibited to practice their existential autonomy which is to analyze.

The first chapter is the introduction of the work that I have done. It has introduced the issue raised in third chapter of this work. The following second chapter discusses the feminism as a tool to analyze the representation of female characters in three stories of Devkota collected in *Laxmi Katha Sangrah* and third chapter has got output of analyzing it, focuses on the different female characters represented on these stories. The female characters with the typical role assist the male-intention. They hinder the women welfare but the protagonist females are in the way of independence. They set out to find there own existence.

II. FEMINISM

Feminism is a social movement, theoretical discourse that concerns the issue of suppression, oppression of females in patriarchy. It aims to glorify the female potentialities. It awakes people for females' existence equal to males in the patriarchal society. Feminism endeavors to probe the situation of representation by females in society, culture and art. The feminists try to dismantle the patriarchal hierarchy, reject the interpretation in which they are inferiorized by male phellocentric ideology. It tries to define women as autonomous human beings, by redefining female activities, goals from its perspective. It refuses to assent the culture of masculine chauvinism, superiority that reduces woman to sex object and submissive "Other". Basically after 1960's there was chance to quest for the human rights in favor of females, which emerged as feminism eventhough the voices against male injustice were already raised. Mary Wollstonecraft, Virginia Wolf, Simone de Beauvoir, Julia Kristeva, Elaine Showalter, Sandra M. Gilbert and Susan Gubar are the precursor figures in feminism. Similarly, Kate Millet, Aderienne Rich, Margaret Homan, Helen Cixous, Valerie Bryson are the leading figures of twentieth century feminism.

Feminism is a political theory, a perspective and a practice for the break of social bondage of patriarchy. It focuses on the marginalization, silencing of females in male-centric culture, and society. It demands the political, cultural, spiritual, economic and legal equalities, freedom or place to the marginalized group. It seeks to alter the male-constructed stereotype of woman as weak, fragile, docile, emotional, passive and dependent. Feminism tries to prove those patriarchic characteristics provided to women are the diplomatic strategies of males. Opposite to it, having pride

in their femaleness, feminists forward their writing as weapon for the revolution to get equality, rights and the emancipation.

The feminist theory sheds light on the hidden ideology of male prevalent in social, cultural norms and values. They declare the male assumptions about male-female relationship and female strength. So called truth about women are the production of male-centered ideology from antique period. The present situation of women is constructed by binary opposition. The assumptions about women are based on the interpretation of poles: negative and positive, fragile forms to the females. Feminism is strongly against the domination, hierarchy, marginalization of women from the existing social structure in terms of gender. It explicates that biologically, naturally, there is no such vast negative and positive differences in sexes. It questions such long socio-cultural arrangement of society.

At present time feminism has been appeared as more essential and fruitful movement. There is vast difference in the situation of women between past and present. It is defined by different intellectuals in their own way. Regarding the term feminism, *Cambridge Encyclopedia* defines it as: “a socio-political movement whose objective is equality of rights, status and power for men and women” (Crystle 438). Feminism is the demand of newness in society. It aims to get equal rights, position and power for females with males. It is the result of socio-political consciousness in females against biasness and oppression of patriarchy. For the emergence of literary feminism we never forget those predecessors of it. From the millenniums females are being suppressed by males, they are tortured to live, compelled to live the hellish life by the males. They are wondered. The world had to wait Marry Wollstonecraft to upraise the voice against patriarchy. Likewise, Virginia Woolf, Simone de Beauvoir,

Julia Kristeva, Elaine Showalter, Gilbert and Gubar can never be forgotten in the field of literary feminism and female rights.

Now, the development of feminist thought has taken different modes. It has many orientations. Feminists have given the definition of the feminism and feminists with their own perspectives. For Toril Moi, feminism and feminist contribute to the women's awareness for equality and freedom. Women are conscious of their existence and rights which results into new women's movement. Moi defines: "The word feminist or feminism are political level indicating support for the aims of new women's movement" (204). For her feminism or its pious are related with the political intention, the activities are in journey to get gender equality making women aware for progress. In her word, feminists or feminism are symbolic agents for the glorification of femaleness which will rise soon in the world. Feminism and feminists work to achieve its aim.

Feminism turns itself into different directions concerned with the issue of women. Some feminists have simply rejected the male-centric notion of society but some are very aggressive towards the males. Some of the feminists seek the double discriminations happening with black females. Some find the discrimination in third world females. The feminists are categorized differently but concern with the single group who are women of the world. As a whole, feminism has been directed towards the issues of women of different race, age and place of the world. It is named differently as western feminism, Marxist feminism, radical feminism, black feminism and third world feminism. The names are based on the works and the issue of women in different position, places of the world.

The radical feminists unlike the liberal feminists and Marxist feminists attack the male-centric social structure and cultural values furiously, they categorize male

into the enemy. Marxist feminists interest to find out the discrimination over females because of economic power. They criticize the labour, exploitation, economic discrimination, suppression and oppression of females in class system of bourgeois society. Likewise, the third world feminism and feminists raise the voice against suppression, oppression, exploitation and domination over third world females. They revolt to get the equality and freedom for third world females. Similarly, black feminists speak for the rights of black females. However the writings in feminism are various. Their theories are of different nature. In spite of their diverse nature of theories, their writings in any way relate to the problems of marginalized group, they are females.

Feminism has passed the light in every sectors of society where women are separated from the rights of human beings. They are inferior in cultural, historical, political, educational and psychological aspects. All the aspects of society are examined as representation of male-centric biased forts. But feministic feelings appear as spy, reveal the mystery of patriarchy and make feminism, females bold. Posing her view on this movement, Sheila Ruth says: “A conceptualization of the women’s movement that stakes me as more helpful, more constructive is simply that of women moving toward greater strength and freedom both in their awareness and in the socio-political position” (444). Women’s movement appears as the energy providing capsule to the females both psychologically and socially. It makes women awoken against it. The main target of feminism is to change or to revolt against the misrepresentation, misconception. It is against the image created by the male which Sheila Ruth tries to explain it.

Feminism is concerned with marginalization of all women that means; with their beings are put into a secondary class in male-oriented hierarchic society.

Feminists and feminism reject the superiority and inferiority of sexes. They claim that naturally both the sexes are equal but socially males have created female sex inferior; putting the same views on feminism, Cheris Kramorus and Paula A Treichler in *Feminist Dictionary* defined the movement as:

A movement seeking the organization of the world open a base of sex equality in all human relation; a movement which would reject every differentiation between individuals upon the ground of sex, and sex burdens and would strive humanity of woman and man as the foundation of law and custom. (50)

It has taken feminism as a movement representing the blurring of hierarchy. It assumes the world of equality not the privilege of a sex but world of privileged human values. Males using all the strategies enforce their political ideology upon females. They have created their superiority by the violence upon females. They, by the use of force show themselves higher than females. It is not true naturally but only the output of male savageness. Trying to make it explicit, Kate Millet in her *Sexual Politics* puts the ideas:

We are not accustomed to associate patriarchy with force. So perfect is its system of socialization. So complete the general assent to its values, so long and so universally has it prevailed in human society that it scarcely seems to require violent implementation. (Qtd. in Bryson's *Feminist Political Theory* 217)

Women are compressed in society to keep the male superiority by the use of power. Males have ranked themselves superior but generally no one ignores the violation to keep male supremacy. She recalls it in feminism that should not indifferent the violence. The developing feminist movement endeavors to alter the prevailing

stereotypical images, misconceptions about women that they are relatively weak, passive, irrational, passionate, and dependent. Feminism seeks to gain greater freedom in all aspects of social life. Feminists want socio-cultural, economical, psychological, political independence, feminism by the expression of their feelings and experiences aims to create the real image.

Mary Wollstonecraft sees the exploitation begins from education system in western society. She criticizes the western education system that has managed the discriminating nature of education curriculum for females. It is the implication of male diplomatic strategy to inferiorize women psychology through hegemony establishing such lower image on their mind. The western education system what she criticizes the emotional novel, serious subject matter, serious role to the dominated character of heroine make the females submissive, emotional and obedient. She in her *A Vindication of the Rights of Woman* analyzes the biased education as:

“Another instance of that feminine weakness of character, often produced by a confined education is a romantic twist of the mind which has been very properly termed sentimental” (H. Adams 398). The sentimental character embodied by heroine inspires female readers to acquire sentimentality. It is the strategy of men to turn women sensuous to make obedient of patriarchal norms and values. Mary Wollstonecraft sees problem rooted in such education system.

Likewise, Virginia Woolf in *A Room of one's own* seeks a separate space for women writers to express their feelings, experiences. She further says the emotion experiences, feelings on pain, agony, suppression and exploitation cannot be expressed by male even females in lack of proper chance can not bring it out. Woolf disagrees the depiction of female literature and Female characters by males and focuses on the area separated to females. She has explored the congested situation of

female writers whose creations had to struggle the vast universe. So, she questions how a woman can create fresh, fine literature in such restricted area and at the position with limitation of her emotion. She posits her views as, “What one could expect to find would be that rather later perhaps some great lady would like take advantage of her comparative freedom and comfort to publish something with her name to it and risk being thought a monster” (H. Adams 818). Woolf has illustrated the confined position of earlier women writers who were quitey banned to write or publish in her own name and prestige. If any woman writer tried to write or expressed her; she had to be denounced with the prestige of monster. Females were much prohibited for the expression. She continues:

And so since no woman of sense and modesty could write books, Dorothy, who was sensitive and melancholy, the very opposite to the Duchess in temper wrote nothing. A woman might write letters while she was sitting by her father’s sick bed. She could write them by the fire whilst the men talked without disturbing them. The strange thing I thought turning over the pages of Dorothy’s letters, what a gift that untaught and solitary girl had for the framing of a sentence, for the fashioning of a scene. (H. Adams 820)

It explicates how the women writers were restricted even now in the patriarchal society. They are forced to keep silence. They are prohibited to contemplate freely. In male-centric society, females are kept as domestic animals within the boundaries by fathers, brothers or husband. The contribution in the rising of feministic thought by Germaine Necker De Stael can not be forgotten. She had to live the history of exile during the revolution against the tyrannical rule of Napoleon Bonaparte. She, the bold

lady helped to clear the way for the rights, equality, and freedom in the history of women.

The leader of existential feminism, Simone De Beauvoir has established the principle of feminism in her own way. In her *The Second Sex*, we find her arguments that the female self is interpreted by male authors as she insists, “The cultural identification of women merely the negative object, or other men as the defining of and dominating self who is assumed to present limits in general” (H. Adams 995). Women are defined by men with the help of classification between human beings. Women are second subject; they are for male authors always embodied negative attribution to the females. For her, to define as dominant secondary creature, create the myth, expose existentialist nature of relationship between femininity and masculinity is bad. He has become the subject or self and she is the object or Other. She claims:

But if she declines this role, she is seen forth with as a praying mantis, and ogress. In any case she appears as the privileged other, through home the subject fulfils himself: one of the measures of man, his counter balance, his salvation, his adventures, his happiness. (H. Adams 994)

According to her, our language conditions us to speak of mankind instead of human kind and to us the masculine pronounce ‘He’ represents both men and women.

Intentionally ‘he’ is forwarded which can explain ‘she’ in the direction what he wants. Beauvoir explains that myths on female are stepwise established, spread by men as ‘Other self’. They show women different from them by the myth. Man privileges ‘he’ with the positive but to balance his constructed positivity, he made female stood as the counterpart of him as ‘She’ or ‘Other’.

Elaine Showalter in the course of feminist theory claims for the separate space in literature and literary criticism. The areas should occupy by female themselves as both readers and writers for the expression about women. Females only have the capacity to write and read women. She assumes the space is beyond from the reach of females. They have their own body language, capacity to behave, think about themselves. She invites women as reader for feminist reading of the texts to comprehend the images and stereotypes of women literature, for the understanding of real representation.

The history and its activists, for her, are created by males. Females are stood as the male desired them to stand. This representation is falsified, misleading. It only forwards male dominating objective. The real experiences are hindered. They are restricted to a corner and at the centre of the criticism male chauvinist ideology plays role which is biased and deserves to forbid.

In the same way, Julia Kristeva in her essay, "From One Identity to Another" examines the situation of women, depression, frustration with what they are forced to be suffered for the lack of language. Kristeva's rejection of the Freudian notion that during formation of self, identity, daughter starts to hate her mother and love father but she thereby asserts with her mother instead of hatred, she loves her mother very much because of the same problem of language and patriarchal social structure. She has to face the social exploitation as her mother enduring it then friendship, love grows between them. She becomes envy of her father who does not provide any place for her. She finds all the area covered by her father and brother.

Next psychoanalytic feminist Helen Cixous in her 'The Laugh of Medusa' keeps views, "When the repressed of the culture and their society returns, it is an explosive, utterly deconstructive, staggering return with a force never yet unleashed"

(9). For Cixous, women's writing is the result of struggles against male orthodox. Females are the victim of patriarchy from a long period. Now, they rise against male restraint, coercion and authority. Female sufferings are returned in the writings which Cixous points out. The repressed psyche is burst out into the feminism as burning flame against male domination and exploitation. It is the revolutionary force.

Likewise, we find different perspectives by different person's contribution for the development of feminism, and feministic theory. Sandra Gilbert and Susan Gubar, Adrienne Rich, Margaret Homan, Nancy Chodorow, Margaret Fuller, Lucy Irigaray and other who devoted the ideas on the behalf of women's equal rights to male. They have analyzed the female situation and patriarchal socio-cultural mechanisms from females' views. They have found out the obscure male intention and are raised to struggle against it.

Issue of Representation and Feminism

Western feminism, from its initiation revolts for the congested, stereotypical representation of females in texts. Not biologically but culturally, socially men have constructed the so-called truth about women. And the men oriented, established inferiorizing concept has been ruling the women. The feminists explored the root of patriarchal domination and wrote against it. They found the root of exploitation is imposed from the prehistoric period and there are social and cultural mechanisms help to incessant the patriarchal exploitation. They claim the patriarchal texts from pre-historic period have depicted women as weak, passive, submissive, dependent human beings with negative aspects. Western feminism accuses western patriarchal canons of literature have been excluding female through a long course of history. But western

feminism itself is accused of universalizing the female problems, ignoring the marginalized subaltern suppressed female groups and their predicaments.

Western feminism insists on history. It is entirely male-centric and women are excluded from it. The males have made women absent from it. Females are encouraged to accept (choose) inferiority and male exploitation with the medicine of silence. No place positively is empty to the great deeds of females. Females are found in the language of history but it is created by men for men. Sandra Gilbert and Susan Gubar in the *Madwoman in the Attic* (1979) focus on the suppressed figure. They have generalized the women confined into corner of history. They see it necessary to analyze such pathetic history of women. Different from the feminists who find out problems in gender discrimination. Valerie Bryson focuses on the feminism should be inclusive. She points out in it's broadness of concerning to the whold issues of women. Females are suppressed not only because of gender discrimination but there are other socio-cultural mechanisms, exploiting women. Bryson says:

While quiet clearly women must be the starting point for feminist theory this must also recognize that gender division is not the only significant source of social inequality and that for many women race and class may be more important. (266)

She suggests about the repeated focus of the feminists is only on gender discrimination. It is not sufficient to excavate the harms in society but the women of different race, class may have their own problems. Feminism should not exclude them. The females of different age, race, class, religion and spheres have their own culture and social problem that only the discourse on gender biasness cannot define. She emphasizes to glance and analyze the women from all parts and sectors of the world.

Gayatri Chakravorty Spivak, a neo-marxist and post colonial critic, challenges the legacy of colonialism on the way we read and think about culture and literature. She has quite unsatisfactory ideas about the western claim of being unbiased and divisionless. She challenges these theoretical discourses, critics and theories, for they are lingering in the tradition of colonialism. Spivak exposes how the world represents the dominant perspective of the first world. She insists us first to unlearn the privileged system of western knowledge that has indirectly served interest of colonialism and neo-colonialism. She has investigated the ideas how all those theoretical discourses have excluded, marginalized the subaltern group of third world women. She searches the place given to those subaltern women who have great contribution to the history.

The Bible declared women as half man. Eve who was made born out of Adam's rib represents as unfaithful, revolutionary and close to the evil is the figure created in Bible. Religious texts seem as the source of domination. Not only Bible, almost Hindu and Muslim religious texts have played most important role to regulate the patriarchal power upon females. Likewise, all almost of the non-religious texts have also repeated the male dominating ideology. Feminism has long been aware that the roles of women are imposed by men-centric culture over females.

The representation of females from ancient texts is clearly as lower as the texts of present impose dominating ideas on them. The tradition of depicting negative image: "Man who trusts womankind trusts deceivers" (qtd in Ruth, 158-Hesiod) from ancient is lingering to the present time. Likewise Aristotle says, "The female by virtue of a certain lack of qualities" (qtd. in Ruth-109). The present dominated women's situation is the result of a long course history. The history is written and interpreted by

males in their favour. It helps males to suppress females. They have imposed the knowledge of inferiority upon females.

Feminism is also vigorously criticized by Spivak for excluding the issues of non-western women. The western feminists have interpreted the non-western issues from their own views with biased intention. Their act has tried to keep the non-western marginalized groups silent forever. They appear as speaking on behalf of the all women in the world but their own exploiting ideas are forwarded hideously. So, in against of their cool ideological representation through published materials, Spivak challenges the gender blindness of earlier post-colonial theories from a feminist standpoint.

Spivak criticizes western representation. We understand it from the example of 'Sati' ritual is named by the westerners as barbaric practice during colonial period to justify their colonization. She argues the interpretation of 'Sati' rituals as 'barbaric' is the westerners' biased perspective which is lingered in feminism. She adds, their false representation repeats the silencing of the Hindu woman's voice which is already displaced on her husband's funeral pyre.

Spivak, providing the issue of 'Sati' discusses how the political will and voice of Hindu women are represented in the account of widow self-immolation. She confronts the general concept of compulsion. She argues the practice of widow self-immolation is not prescribed or enforced by Hindu religious codes but is an exceptional signifier' of woman's conduct as a good wife which is the sign for women's free will (the social blackmailing by males) is overlooked by feminism. She argues the complex construction of the legally displaced female subject with Hindu religious codes and the British constitution of the widow as a passive victim of

patriarchal violence, agency of the subaltern woman. She takes it as "there is no space from which the sexed subaltern can speak" (qtd in Morton 64. *Spivak* 1988: 307).

Spivak by resembling 'Sati' ritual with suicide of Bhubaneswari Bhaduri who was the member of one of the many groups involved in the armed struggle for Indian independence. Bhaduri, according to Spivak did suicide to cover up her involvement in the resistance movement. Her suicide has no value. Hence Spivak, through an elaborate suicide ritual tries to explain the pathetic situation of subaltern women in non-west which is hid by the universalization of feminism.

The subaltern women are historically and politically oppressed. The feministic universal claim has further contributed to their silencing. She argues, the subaltern are not heard, are not read. Her consciousness made in feministic thought on the third world women is the account of those women's struggle against oppression. She has generated an important re-contemplation of feministic thought which challenges the concept that all women are same. She emphasizes on the respect of differences on race, class, culture, religion, citizenship among women. She challenges such political claim of representation by feminists from the west.

Spivak blames western Marxist feminism for they never present the third world women's labour values. It ignores the labour of reproductive body of subaltern women. She provides the example of Indian writer Mahasweta Devi's short story 'Breast Giver's' subaltern female protagonist Jasoda who challenges the prevalent assumption of western Marxist feminism that child birth is unwaged domestic labour. She puts her words as:

The feministic anthology [...] over looks completely this incredible important issue of the most important example of gendering in neo-colonialism women in home working-the women in export perceiving

zones and expert-based foreign investment factories, subcontracting areas. (ibid. 72)

Spivak depicting the French feministic thought of Julia Kristeva to represent the histories and lives of Chinese women in terms of western female subject constitution as example in which Kristeva (1941) shows her arrogance; Western woman as self and Chinese as Other. It is obvious by her depiction of events, meeting with Chinese. Spivak argues Kristeva seems more concerned with how her own identity as a western woman is questioned in the face of the silent women in Xuxian. Spivak says Kristeva has exposed to invoke other culture as a way of challenging the authority of western knowledge and subjectivity as she states.

"In spite of their occasional interest in touching the other of the west, of metaphysics of capitalism, their repeated question is observably self-centered. If we are not what official history and philosophy say we are, who then are we (not), how are we (not)?" (ibid. 137)

For her, the western postmodern critics are even now self-centered. They have not left yet the tradition of showing them 'self' and remained world as 'other' what is criticized by Spivak. The feminists do not know the cultural diversity, different cultural mechanism and cultural institution to sustain the exploitation of women. The third world women are ignored by their socio-cultural values eventhough the western feminists claim, declare the addressing all the women of the world. She has problem on Anglo-American feministic reading of Jane Eyre, where the narrative representation of Jane Eyre as a liberated western female individual. But the depiction of Bartha Masan's real identity as mad, barbaric is forgotten to criticize by those critics. The character of Mason as mad, barbaric has contributed to the larger justification of British imperialism as a social mission, a soul making enterprise

because it clearly defines British cultural values as more civilized than those of colonial world which Morton writes about her ideas.

In this way, feminism which was literally, politically originated in west to receive the equal rights, freedom with male. Feminism itself is a whole examination of the space given to the females. It endeavors to get the rights, equal space for the women of the world in patriarchal society. Eventhough feminism by western feminists, declares to speak, on the behalf of all women. It seems as an arrogant and self centre. Gayatri Spivak accuses the western feminism repeating the tradition of British colonization through the feministic texts. Where they claim, they would speak for those non-western subaltern women too. But they ignore the suppression and oppression of subaltern women by different cultural mechanisms. The subaltern females are made ladder of comfort by the elite class. The western feminists are neglecting the socio-cultural diversity in the world.

The western feminism contributes to expanse the neo-colonialism by silencing the third world women which is blamed by Spivak. She emphasizes the western vocabulary cannot address the problem of subalterns. They are already double marginalized and suppressed by the western feminism itself and male culture of the same society. Then, Spivak asserts that western feminism cannot discover the free space to the marginalized subaltern women equal to males in society. In this way, there seems the idea that feminism should not ignore the cultural diversity in the world. She insists that the eastern females have more problems than the females of west which should be respected and bring forth.

Issue of Representation in Literature

Representation refers to the act of representing, or interpreting something to make them present as 'real' or authentic. If we try to enlarge the term 'Representation' it is associated with the creation of meaning for something abstract and events. We have to accept literature as a whole or a type of representation. What appears in it is a representation of presented content. Literature and representation are supplementary to each other. Literature is possible only with the act of representation. Commonly, it seems representation is the presentation of author's ideas or feelings. But we cannot deny the fact; it is the means for forwardness of political intention of author or authority, and the contemporary scenario of the time what or when it serves. In this view, literature can be defined as the most effective servant for human civilization. It exhibits the ideology of both powerful and power gaining people who reproduce it. It reveals the political, social, cultural atmosphere of the place in the then time.

Representation on literature helps the people to create the concept. We get people from different castes, classes represent in the way which exposes the intention of the authors. Representation in literature is always made by society or a group about the 'self' or 'other' with some hidden purposes. In this way, while joining the trend by representation in literature, we can divide it into two major trends; traditional form and post modern form. The ancient form of literary production represented the matter with the binary opposition for the example: Plato created the binary opposition in between philosophy and art, philosopher and poet. Aristotle divided the man and woman, Hegel-western art and eastern art, Marx-rich-poor, bourgeois-proletariat. The literature based on the two parallel adjectives: good-bad, superior-inferior, high-low, man-women, is the traditional nature of literature formation. In the age of postmodern theoretical perspectives, literary conventions based on binary opposition are criticized

for showing one superior and next inferior. The traditional hierarchic system is exclusive and biased. It is accused of elitist representation. Subaltern groups of people get hegemonic. But under this elitist structure the new arrival of time, consciousness transformation has demanded new concept which is the representation into the post modern theories.

Non-western literature also runs into the similar track of western canon literature. There, we find the tradition of providing aristocratic, powerful, strong, forceful subject matter and its people, their culture, social norms, values as the best of all cultural norms and values. It assumes the powerful and superior, forwarded culture should be adopted by other, which is the best of all. And also the efforts, contribution in society by the subaltern, marginalized are compelled to be enclosed into a corner which would never open. It is the ritual repeated in Nepali culture too. New theoretical perspectives criticize it for being biased and discriminating.

The canonical literature advocating powerful as superior and less powerful as inferior always tries to construct the superiority as truth of nature through which they rule over so-called inferior people. For Michael Foucault the French power critic, 'truth' is the vehicle of ideology for the creation of power. No genuine truth is found in society separated from ideology of power holder. Truth is the output of ideology to create power. In the process of power creation and circulation, representation plays vital role. He argues: "Truth is linked in a circular relation with systems of power which produces and sustained it, and to efforts of power which it induces and which extend it, a 'regime of truth'" (Adams 1145). He focuses that representation process is for the creation and circulation of power. The dominating knowledge through different forms of representation as audio, visual and published spread over people. It constructs the certain truth which creates the power in society. The power created

from the constructed truth is used to suppress, oppress and dominate the large mass of people and the phenomenon is facilitated by the act of representation.

The act of representation, for oriental critic Edward Said is very problematic. He blames it as colonial weapon to the western white colonizer. However colonization is not existed physically. It is lingering in the colonized society through hegemony. The hegemony is the product of representation of their ruling ideology.

For Said the term representation should not be confined to the definition in terms of language but it has to include many subjects, gender and race. He, in his *Reflection on Exile* for representation enforces to include all race, class and gender:

The experience of being colonized therefore signified a great deal to regions and peoples of the world whose experience as dependents, subalterns, and subjects of the west did not end to paraphrase from Fanon. When the last white policeman left and then last European flag come down. (294)

The culture left by the colonization into the non-western societies is not vanished yet. The ex-colonized societies are still suffered by the culture of colonization. Colonization is represented through culture. It is raising the habit of dependence, passive that the societies are always marginalized as victim of colonial culture. Said focuses on the inclusion from all the sectors of society who are the victims of bourgeoisie tradition from the colonial period to present. With representation, we are involved in a symbolic practice by which meaning of certain text or phenomenon are issued forth to refer something in one's own way.

“Westerners in the earth are to teach non-west.” It is their claim during colonial mission. Even now most of the texts have the trend of teaching non-west.

They seem as if speaking and doing on behalf of non-western people. In reality those texts are the spreading the dominating intention.

However the western postmodern theoretical discourses anyhow claim for the real representation of common (suppressed) people from non-west but Gayatri Chakravorty Spivak, an Indian born critic from the land of west has found the neo-colonial ideology spoiling through the post modern theories. They pretend as being unbiased and equal but it is their intention to circulate power over non-west.

Spivak has explored the previously set picture of non-west by the west as uncivilized. It is fertilized by the modern texts, theoretical discourses as deconstruction. The west tries to hide the representative hierarchy and ideology of exploitation. She insists that even the anti-colonial discourse, such as texts by Edward Said, have ignored the real representation of the non-western world. She argues the anti-colonial critics like Edward Said has explored the oppressive ideology of west represented in their texts but he made the counter, resistive, anti-colonial efforts absent. He has forgotten the anti-oppressive activities in his post-colonial criticism. He only blames the western political motif of representation which is problematic for Spivak.

Likewise, Edward Said's ignorance of third world counter activities in opposite of western, colonial oppression; western Marxist criticism is also inefficient to address the third world marginalized group. It ignores the third world cultural variations, social mechanisms, subaltern females and their contribution in the history. Their pains, agonies are of no value for it. Western Marxism does not know the Hindu caste system where the rich Dalit male even cannot enter the house of a poor Brahmin male. From it, the position of Dalit females' self, suppressed psychology can easily be understood. The western Marxism only sees problem in

classes and economic, labour exploitation but the double exploitation to the lower class, subaltern women is made silent. Spivak criticizes; Marxism is blind for those cultural diversities and exploitation through them.

The issue of representation in literature is facilitated by a division, binary opposition. It is between high-low, civilized-barbaric, educated-illiterate and so on. This tradition of false hierarchies representation in literature is learnt from past. It has been lingered from Plato, Aristotle and the philosophers before them upto the present as hereditary discuss. It was flourished and culminated explicitly in fourteenth to eighteenth century during physical colonial period. In some way, it is kept alive by the postmodern authors which Spivak criticizes in her texts.

The above discussed feminists discourse helps us to form arguments and justify Devkota's attempts of including the subaltern group (females) in his anthology of short stories *Laxmi Katha Sangrah* (2032v.s.). It shows how patriarchal elitist intention excludes the women from mainstream. How the women are suppressed, oppressed, marginalized, hegemonized and exploited it shows. It has enabled us to grasp the psyche, the intellect, the sentiments and the feelings of females including their urge to bring a revolutionary change in society.

III. TEXTUAL ANALYSIS

The General Historical Background of Nepali Literature

The traceable history of almost all forms of Nepali literary creations has recently completed one and half centuries approximately. The beginning of literary production was influenced by the religious texts. The long narrative epic poem in Sanskrit language and Indian literary creations are found to impress the literacy productions created in Nepali. They were in oral form at the beginning. But from the time period of Bhanubhakta, we find the development of Nepalese literature with the independent in Devnagari language. Bhanubhakta translated *Ramayana* into Nepali (Devnagari) language and which made the literature accessible to the Nepalese people. Tara Nath Sharma has divided the whole Nepalese literary tradition into: Bhanubhakta Era, Motiram Bhatta Era, Pre-Revolutionary Era and Post-Revolutionary Era.

Bhanubhakta Era began from the contribution of Bhanubhakta. He wrote original poems as well as his translation of *Ramayana* from Sanskrit to Nepali is the first foremost present to the Nepalese people and literature. His poems were concerned with the diverse subject matters, family, social moralities and satire.

In Motiram Bhatta Era, Nepalese literary field was gifted with real availability of Bhanubhakta's contributions. Motiram Bhatta revived and published Bhanu's productions. From the era, the publication of literary productions we can find. The real revelation of Nepalese literature was begun only from this era.

In the Pre-Revolutionary Era, we find the establishment of journal "Sarada" which played role sufficiently to publish the literary creations by Guru Prasad Mainali, Bisheshwor Prasad Koirala, Devkota and Balkrishna Sama. Eventhough there was prohibition to read and write, the basic rights were banned; there was no

chance for the freedom of expression. Despite the restriction from political condition, those authors published their creations.

The Post-Revolution Era comprises the flourishing period of Nepalese literature. However after 2017 v.s, there was restriction to publish the free expression again. But there is a saying that ‘the sunlight cannot be blocked within a hand’, similarly the literary personals were not restricted by the tyrant policy of government. The period after the revolution is developed with the different modes in literary field. It is able to include a free expression of the marginalized group. We find feminism as one example of inclusive approach to include the marginalized voice.

We find no authentic creation by any female writer in Pre-Revolution period. But the Post-Revolution period after the establishment of democracy, there are females rising in the field of Nepalese literature. The female expression occupies separate feelings into the reader than the male. Eventhough the subject or content is same. Women experience life differently than man because they perform a different role in family and society. They are compelled to lead dominated lives which make them feel, realize the world, life differently from males. There are many female writers appeared in the field of literature after the beginning of Post- Revolution period. But among them Parijat, Manju Kachuli, Prema Shah, Banira Giri and Sita Pandey are distinguished figures. Nepalese feminism basically developed after the Post-Revolution Era. In the genre of fiction by female writers representing their experiences was contributed from 2017 v.s. when Benju Sahrma and Prema Shah appear in the field. However Dev Kumari Thapa with her story “Patan” had already presented in 2003v.s.

The original history of Nepalese short fiction according to Mohan Raj Sharma was initiated from 1992v.s, when Guru Prasad Mainali’s anthology of short stories

Naso published. In Nepali language, the stories are found from 1800v.s. approximately. But these stories contained less originality and creativity. The period after 1992 v.s, we find the writers Guru Prasad Mainali, Bal Krishna Sama, Devkota and Bisweshwor Prasad Koirala. In the word of Michael James Hutt about the developing history of Nepali short stories, generally that began to develop its present form only during 1930s. Devkota's intelligence into the genre of fiction within short fiction centered only in 1996 v.s. "Sarada" a journal contributed enormously into the development of Nepali short stories. About his journey to the Nepali short fictions is of short period in comparison with the journey for his poems. Among his short stories, thirteen stories are collected in *Laxmi Katha Sangara*.

Nepalese literary field was better arable from the period of Bhanubhakta who started from the translation of holy text *Ramayan*. Motiram Bhatta collected and published Bhanubhakt's contribution. In the Pre -Revolution Period, Rana ruled with a quite restriction for the free expression. But the literary geniuses were not prohibited by the Rana regime. Likewise the fictional genre was decorated by both long and short fictions after 1992 v.s. Which reflect the social, psychological, cultural, historical and economic problems of the characters in a realistic manner.

Laxmi Prasad Devkota and His Literary Career

Laxmi Prasad Devkota crowned as the great poet of Nepal, born as the third son to the parents Amarajya Laxmi Devi and Tilmadhava Devkota at 27 Kartik, 1966v.s. in Dhobidhara, Kathmandu. He was born at the day of Laxmi Pooja of Tihar festival. He cultivated the Nepalese literary garden with so many flowers of creation. He was the person of extempore poetic genius, could write poem incessantly. His literary capacity has contributed not only the poetry but all the literary genres of literature.

He created poems, essays, fictions, biography, songs, drama and criticism in Nepalese language. But such a genius person had to suffer with the series of problems in life throughout it. He never got relief which can be seen in the general view of his life.

Devkota was educated at Durbar high school and Tri-Chandra Multiple College in capital city. As there is a saying, "The morning shows the day", Devkota's intelligence was incredible. He had already known Nepalese alphabets when his father tried to initiate his study. His study, education course was impressing; he used to top the school. He had given the examination of grade nine when he was studying at grade eight. Devkota received B.A. in 1987 v.s. who was the single person to pass B.A. in the year which we know form Gorkhapatra. He had earned B.L. from university of India. He was educated person of the time when Nepalese society had rare or countable educated people.

He married Man Devi Chalise at the age of sixteen. From the early age, he had to conduct the cultural and social duty of his family. After returning from India having B.L., he had to bear the series of crises. The death of his mother, father, premature death of his daughter and son shattered him bitterly. The decreasing physical and mental condition is next burden to his painful life. Devkota had to spend his life for the hard struggle. There was tyrannical Rana oligarchy which ruined his life of economic comfort when he incessantly played the role to remove the Rana rule form Nepal. After the abolition of Rana regime, he became minister for education in 2013 v.s. living the shadowy, painful, pathetic life full of economic, health, social crisis and loss, left the world in 2016 v.s. Bhadra 29 at Pashupati, Aryaghat, Kathmandu.

. His literary journey was started when he reached to the age of ten and tried to create poem. He was influenced by his father and tried to rewrite the poem, 'Garib' from *Shreemadbhagwat Geeta* was grammarless in Sanskrit language. But it was examined as worthless by his father then he left to write in Sanskrit. After the practice of poem on Sanskrit language he tried to write in Nepali language. He initiated his journey by the depiction of sad feelings of women. For the creation, his eldest sister-in-law motivated him to create 'Ma Ta Avagini Po Vaye' at the age of ten. But his first appropriate poem is 'Ghan Ghor Dukha Sagar'. It was influenced from the Hindu way of thinking.

The period in his life from 1991 v.s was the flowering time for literary creation when the journals like 'Gorkhapatra' and 'Sarada' published 'Purnimako Jaladi' and 'Gareeb' respectively. From the initiation of his literary journey, Nepalese literary arena received a revolutionary modern way with the beginning of liberalism in literature. It is different from the steady track of traditionalism. Similarly, in 1992v.s. the first edition of '*Munamadan*', 'Unko Ghasiya Geet' and 'Sarad Chandra' were published.

Devkota wrote not only in Nepali language but many sonnets were also produced in English language example 'The Lunatic' poem is written in both English and Nepali language. We find different vernacular languages in his creations. In Devnagary language, he gifted numerous long narrative epic and short poems, some essays, play, stories novel and criticism. The *Sakuntal*, *Sulochana*, *Prithivi Raj Chauhan*, *Ban Kusum*, *Kunjini*, *Putali*, *Ganine Geet*, *Raban Jatayu Yuddha*, *Luni*, *Sunko Bihan*, *Hmendu*, *Laxmi Nibandha Sangraha*, *Dadimko Rukhnera*, *Prasidda Prabandha Sangraha*, *Sabitri-Satyawan*, *Champa* novel. *Laxmi Katha Sangraha* and criticisms are in their own place. But for Devkota *Munamadan* was so valuable that he at last of his life requested his friends to save *Munamadan* from destroy. Actually,

Muanmadan turned to be the heartbeat to Nepalese people when it was published. It is written in Nepalese folk meter. Through *Munamadan*, Devkota expressed his humanitarian ideas emphasizing upon the necessity and importance of love and satisfaction in life rather than money through the expression of Muna.

Devkota was poetic genius. His knowledge and capacity touches not only the heart of Nepalese people but people from other countries also admire his literary ability. Responding on Devkota's literary genius Michael James Hutt in his "An introduction to Modern Nepali Literature" writes: "In Nepali, Devkota's works have formed a colossal touch stone and are the undisputed classics of his language" (82). Hutt realizes the significance of Devkota's works. He valorizes the contribution of Devkota to the Nepalese language and its literature which are so precious and has become heart of it.

His works depict a real picture of society and its people. His stories, reflecting the reality of society and culture raise the people against exploitation of them. Ishwor Baral finds out the stories warm the blood of people. They clarify the socio-cultural blindness, tyranny of powerful upon lesspowerful in a natural way. Putting his views on stories, Ishwor Baral insists on:

उनका कथामा उग्र भावको प्रकटीकरण, राणातन्त्रको नृसंसता र विसंगती, कुरीती
माथि व्यंग्य, सर्वस्वापद्धतको क्रान्तिकारी संघर्ष गर्ने भावना, मानविकताको मर्यादा
बोध, सम्पन्नता र विपन्नताको अनैतिक विषमता, सामाजिक रूढीको अत्याचार मूलक
विधानविडम्बना हामी पाउँछौं। - (Bhanu 287)

Devkota exposes the social evils active in society. He ridicules the social blindness and raises idea to revolt against them. His ideas are revolutionary. They are against the conservative concept what Baral exposes in it. The social lives are tortured by the evils of society. The evils are sustained by powerful people. Devkota attacks the

exploitation. Similarly Professor Keshav Prasad Upadhyay appreciates Devkota's creation as the voice for people who are suppressed, subjugated and exploited.

Devekota, very furiously criticizes the exploitative people who ruthlessly impose their power upon other. He argues:

उनी पिडित, शोषित, उपेक्षित र दुखीहरूका पक्षपाती र उत्पीडक, शोषक र स्वेच्छाचारीहरूका निन्दक औ विरोधी रहेका छन । (Ruprekha 33)

Devkota's consciousness always highlights the people from marginalized groups. The pain, miseries, sorrow, grieves endured by them are found occupying the place in his literary creations. He tried to expose the evils of society which were held by the powerful upon powerless. Upadhyay envisions it in Devkota's literary productions.

Devkota's stories move around the society where the aggressive ideas are established against the conservative, superstitious suppression, oppression and marginalization of the people. He is furious to the tyranny of the government and the negligence of human duty. Social injustice and the combination of richness and variety are expressed on the stories. Females are made prey by the patriarchal society, it is against the human norms and values. Society neglects the exploitation upon females which is very problematic for Devkota. In the stories, he focuses on the merciless, painful condition of females. He tries to teach society the lesson of its maltreatment upon females which is agreed by Tika Dutta Baral as he analyzes over Devkota's stories and their consent. Baral in "Mahakavi Devkota's Darsanik Pakshya" writes:

नारी जिवनका विवशताहरू सामाजिक पृष्ठभुमीमा उतारीएका जिवनका विभिन्न तिता, कटुताहरू, अन्तरद्वन्द्वहरू, धर्म रूढीग्रस्त परम्पराको चालचलन र व्यवहार पनि सजिव रूपमा मुर्तिन पुगेका छन्" (Kalakar 32)

He sees the different social situation, compulsion on the life of females. The diversity in socio-cultural nature, the rustic unimproved ideas, rooted on the culture and the realistic way of life is served by the Devkota's stories. They include the characters and events from the society where people face the happiness and sorrow as reality.

His ideas depicted into the literary productions, reveal the theme of female rights. They teach the awareness and revolution to the subaltern for social change against conservative norms and values and superstition. He makes the characters stepping on the progressive paces change the stationary way of life. About the importance of stories in literature; according to Dayaram Shrestha in his *Nepali Sahityaka Kehi Prishtha* Devkota himself says:

"छोटो किस्सा एउटा सानो भ्रयाल हो जहाँबाट एउटा सानो संसार चियाइन्छ ।" (76)

From each side, he tries to alter the traditional torturous life style of Nepalese people by his precious ideas. He awakes people about the suppression oppression, repression and exploitation by powerful to the powerless. He inspires them to awake against domination. He specifies the position of marginalized, subaltern in society through his literary creation and tries to make the people realize the agonized way of life about dominated people especially the females. The stories for Devkota himself are the windows to look the world through. And through the window as stories, he shows the reality of world where women are dominated severely. Thira Lal Bhusal in his article about great poet Devkota says:

Great poet Laxmi Prasad Devkota, the unparalleled litterateur of the country is etched in our mind for his contributions to Nepali literature. Littérateurs say a remarkable beginning of writing Nepali literature dates back to some six decades when the great poet made a substantial break through in this field. (6)

He focuses on the importance of Devkota's contribution to the Nepalese literature. The history of Nepali literature is brightening by the golden creations of Devkota without his works the Nepali literary garden becomes ugly. Devkota presents the social, cultural, economic, psychological and historical impacts on people with a realistic manner in his creations. However, supernatural elements can also be seen in his creations in the works of both fiction and fact, he bends to the human life of earth and evokes in favour of humanity. He emphasizes on human equality and welfare. He inclines to infer the fresh world of freedom, equality and equity. He focuses on females and insists to the respectation over positive aspects of female lives.

Representation of Female Characters in Devkota's Short Stories

Devkota vigorously fertilized Nepalese literary garden with his grandeur thoughts expressed in poetry. He decorated the arena of the garden with short stories. In the short stories, he exhibits the Nepalese society its people and their lively activities entangled into the life. On the stories, their honesty gets nothing but dishonesty is punished. People try to improve the life into convenient way but life directs itself into the pain. He presents the female characters especially from the different caste, class, culture with their position in society. And their increasing consciousness burst into the *grah* mobilize the culturally, socially suppressed, oppressed and exploited female characters from different factors of culture and society. They do what the females do in real lives; bear the pain how the females endure in actual lives. They are shown as the victim of human made selfish, one sided socio-cultural rules and regulation. They accept the life of exploitation as doomed by the birth which they are taught to accept. But among the characters, Devkota's female protagonists are more revolutionary against patriarchal elite class suppression and oppression over them. Bandu focuses

on the female characters that are aggressive to the traditionalism of society eventhough many female characters have adopted the conservative norms and values. The females from the stories "Vyaktitwa"," Shishili Afno Bihe Aaphai Garchhin" serve the revolutionary characters who set out in search of liberal identity. Similarly, on his female characters Keshav Prasad Upaddhya responses that Devkojta always respects the significant of females. Their softness, delicacy, their politeness is understood as their weakness and people exploit them. But he complains on the demon activity of people upon females.

“एक त उनी पीडित नारीप्रति विशेष सहानुभूतिसिल थिए र अर्को सौन्दर्यप्रति उनको विशेष आकर्षण रहेकोले समाजमा भएको यसप्रतिको क्षुत र नीच विचार देख्दा उनी क्षुब्ध थिए औ यसको प्रतिष्ठा बढाउन चाहान्थे ।” (Ruprekha 47)

Upaddhyaya insists on Devkota's intention to treat the blindness of society about the suppression and injustice of the females. He was eager to make the society reverent toward the females who are the source of creation and the world. Without them, there is no possibility of the world. So, for Devkota females must be respected. Their natural capacity should be privileged.

Critical Analysis of the Stories

Laxmi Katha Sangraha is the anthology of thirteen short stories. Among them the five stories "Shishili Afno Bihe Anphai Garchhin", "Vyaktitwa" and "Marsyandi", have been selected to analyze the females' representation. Patriarchal system and its norms and values are filled with bias and prejudice. It has excluded women form the category of human beings equal to men but it compels them to be ruled and dance according to the direction of males. The five stories there exhibit the patriarchal domination,

oppression and the serious status of women because of crushing male activities. The stories show the female characters from different class, caste and culture with their realistic position and condition in society. Quite opposite of the social tradition trading on females, Devkota probes all the positive aspects of nature in females. Society considers females are to be submissive, passive, dependent and weak. Devkota focuses on the love, resistant, hard, courageous, independent characteristics into the females. But they suppressed by male centric socio-cultural management. He awares the society if suppression is much then they are able to teach the lesson of anti-oppression which Devkota shows with some characters.

Critical Reading of “Shishili Afno Bihe Anphai Garchhin”

In the story "Shishili Afno Bihe Anphai Garchhin", Devkota focuses on the female character Shishili as an active example to revolt against the patrilineal biased rules. She is a stable, assertive, reformative, bold, gallant character, clears the way for democratic life to the future generation. She awares people to penance over the blind exploitation of females. Shishili challenges the socio-cultural domination of females as devotee to husband in the name of moral wife "patibrata patni" by leaving the first husband. She elopes with her lover whom she chooses against the will of her family. She answers the male centric suppression with success of her revolution against it. She is audacious, brave, firm, steady, resolute and unshaken lady. She inspires the future generation to further anti-operation activities against patriarchal domination eventhough there are other females assisting in the subordination of women by men. Shishili's mother, mother-in-law, sister-in-law, maternal aunt are the examples as passive, dependent subordinate females. Through the character Shilshili, Devkota

reveals his revolutionary, reformatory and progressive ideas. First paragraph of the story even the first line indicates the pathetic situation of females in society:

हराभरा नेपालमा सन्तोष यति सस्तो छ कि राजीनामा जीवन हुने स्त्रीहरुको मन
जाँच्नु व्यर्थ सम्झिइआएको छ । पुरुषलाई पुरुषै सम्झिइन्छ र लडकीका आँखा काला
पशुपतिनाथका पुजारी । अलि यो प्रवृत्तिमा आर्यपना छ । सती र पार्वती कठै ! कति
तिनीहरुजस्तै आदर्श भए तर कतिसम्म दुनियाँमा सबै बैसे फूलहरु तिनीहरुजस्तै
फलिरहुन् ! (24)

Women are decided by men. The every events and activities in their lives are fixed by males. What the males desire do over the females. The quoted lines from the story represent the condition of women in Aryan society. Women are pushed to have consent into what her male guardians fix for them. Females are not asked for their independent desires. Sati and Parvati as moral wives 'Pativrata' characters are the ideal figures for the females. Society values the prestige for women in imitation of Sati's and Parvati's devotion. In opposite of social concept, Devkota's female character Shishili is the protagonist of the story who disregards the social norms and values. She bears the feministic attitudes of emancipation from injustice, suppression, exploitation of patriarchy. She exemplifies the female who begins freedom from her own personal life. She is the female for freedom. Shishili sees the women bound into the cage like a bird.

दाज्यूको कोठामा पसिन् पिँजराको सुगाले राम राम बोल्यो । कति अभागी पखेरु ।
उनले सोचिन् मानिस जङ्गलको पन्छीलाई पनि सधैँ माला जपू भनेभै गर्छ । अर्को
जनम जनम सुधाने बगमफुस सिकाएर बुजुक बनाउन चाहन्छ ? केके मनमा आयो ।
उनले पिँजरा खोल्न खोजेभैँ गरेर सुगा उडाइदिइन् । (24)

Shishili knows the men centric ideology adopted from the past, teaching the women as a small helpless bird caught from her life, closed into a small cage with the cut

wings. She frees the parrot as the symbol of freedom necessary to women from biased patrilineal strategy. We find Shishili fighting strongly against the male repression. She bursts with her elder brother. She continues her rage over her brother who is the representative of the patriarchal orthodox. When she furiously questions her brother.

”अलि लाल भएर शिशिलीले भनिन्-कत्रो अत्याचार गरिबस्सनुभयो पखेरुलाई उड्यो !

...” पैसाले मात्र अधिकार दिन्छ ? ”उनी कड्किन् । (25)

Women are suppressed; one reason is the lack of the economic power in patriarchal society. The power oriented male centric convention excludes women. They are made deprived of economic gain and the power. Such situation of women is made by the males to dominate females sustainably. Shishili is conscious about the male intention and evokes the blaze of her struggle against injustice. Shishili is a self aware girl. She is ready at anytime to struggle against the male exploitation. So, she reacts immediately when hears the information of the marriage fixed with the person she never knew before. She questions:

”ओहो कत्रो पितृस्नेह मलाई भन्दै नभनीकन ? मेरो बिहे कि बाबुआमाको ? स्पष्ट

बोलिन्, म के थाहा पाउँ ।” (25)

Obviously, Shishili's character opposes patrilineal ritual choosing the path of daughter's life by parents or guardians. She openly attacks the parents' indifference to the daughter's desire. She wants such life friend who respects her in each mode not the child like passive who cannot decide and seek the interest of his life but depends upon the parents. Instead, she has dream of the man who presents with the knowledge of respectation not the domination:

उनी कसैले आत्मसमर्पण गरेको शुभदेख्न चाहान्थिन आफ्नै आकर्षण द्वारा आफ्नो

जीवन विजयको अवर्णनीय मिठास उनलाई निको लाग्थ्यो । उनी चाहन्थिन् उनको

जीवनमा कोही हस्तक्षेत्र नगरुन् । बाबुआमाको अन्धोपना समाजमा धेरै ठाउँ देखेकी

थिइन् । उनको आफ्नो व्यक्तित्व छँदै थियो । चेकसम्म बाबुआमाको । घाटघर टाँसो
 उनी चाहन्नथिइन् अरुको हातबाट । खोज र प्राप्तिको उनलाई दुनियाँमा मोहनी
 देखिन्थे । मेरो निम्ति म भनेर त्यै खोज्ने मलाई माग्ने सजीव सचेत व्यक्तित्व भएको
 आखाँ म चाहन्छु । (25)

Shishili occupies the place there where is the tradition of subordination. To imagine about life partner's characteristics is the tradition of male only. Males are sanctioned to do it. But, Shilshili's character is so audacious that she infers the life partner different from her parents' desire. She is not dominated character but dominating. She attributes the radical feminist features. She is anxious to subvert the tradition of subordination, wants to see the subordinations into the male for her beauty and love. She wants to win the male but clearly rejects to be defeated by a male. But on the other side, her maternal aunt and mother represent the typical role of females. They effort to impose and try make Shishili bent to the patriarchal rules and regulations compulsorily. Her mother forces her to accept the marriage fixed by the guardians. She ignores her daughter's rage, reaction but thinks the redness of her face as shyness with acceptance of marriage:

Patriarchal society has the women living so ignorant lives. Even the mother does not know psychology of her daughter. Mother is in shadow. She has no knowledge of freedom and individual identity. Shishili's maternal aunt similarly has internalized the male ideology. Shishili answers her:

"जस्तो यो घर, ऊ घर सबै घर यस्तै त हो नि । पुच्छर नभएको मान्छे, बाँदरको गुँडा
 हुरी र भरी छेक्ने धराप । जसभित्र जन्तु गुडुल्किन्छिन जब रुन्छन्, सड्छन् मर्छन्
 एउटा चारा जसको टड्कारा गुण नै चारा गहारा छन् । जहाँ मान्छे चारा ल्याए आहारा
 खान्छन् । बामुनिन्छन् । भ्यागितन्छन् । जहाँ मुटु चल्दैन । जिभ्रो चल्छ ।" (28)

Shishili is so aggressive upon the orthodox society where she compares the every house as jungle, the creatures live there as passive animals. She indicates passive creatures are females who can do nothing themselves but are dependent upon the males. If males allow them to eat; they get the food otherwise remain hungry. Life of females is there but always suffers to escape from it. They are put into the boundary that can never get out to the open universe. They die there instead of emancipation with the eagerness to come out of sorrow.

Shishili exposes the real face of the men. She curses the obscure strategy of males. They have run the world as prostitution area. Where females are not only sexually but mentally exploited. Their each organ is separated to sell. Males are the agents to trade the separated parts of female body.

”यहाँ कोठी राख्ने सब लोग्ने मान्छे लोग्ने मान्छे । कति सडेका, घिनलाग्दा मैलाको वेपवाही राख्ने, डाँकाहरु । यो सडक क्या बिक्री, बिक्री, छ । एक पैसाको आत्मा दुई पैसाको कलेजो, तिन पैसाको मुटु । एक पैसाको आँखा किनिरहेछन् किनिरहेछन् किनिरहेछन् । वगरे थुक्दछ मनुको सन्तान मोरी ।” (29)

The men centric world is interpreted by Shishili. Devkota's protagonist in this story, Shishili as an educated female reveals the male oriented social each and every activity is the cause of male dominating ideology. They are ruling over the females. The females are sold, raped, tortured, and crushed by the feet of men. Who are the monster but hiding their real face with the name of culture and civilization imposed by the help of hegemonized knowledge. The male centric society is a prostitution area where life of female is put in auction. Parents or guardians are as auctioneer and other males buy her to get beast like monstrous passion and lust. Shishili exposes it out.

To show the women mediocre, man has created the biased history. Women are attributed with all the negative characteristics and male are presented with positive all

including the men have fixed all behaviors and custom to females which help them to internalize inferiority. From the past for many centuries, the females are taught to be devoted to the males. In the story, there are other female characters like her own mother, aunt her mother-in-law, sister-in-law are the contractor of the patriarchy. They are victimized women but do their utmost to impulse domination upon her. But Shishili is so firm character ignores all of them. Shishili rejects the submission. She shows problem in biased society. She is opposite of patriarchy and its tyrant norms and values. She tries to cross the boundary, so she gets the curses as;

नबोल्ने, जिराही, कपट्याही, मुसुमुन्त्री, घमण्डी, अजिर, अटेरा, पपरे, टिमुरे, बाटुलआँखे,
घुस्घुस्याही इत्यादी आधुनिक वृत्तिदौडहा पढन्तीले सिंघमा सिंगाने पदवी भन्दा बढ्ता
उनको नाममा पुच्छर लागे यत्तिकै सस्तो सँग जस्तो विश्वविद्यालयको आधुनिक बजार
छ । (31)

To get the knowledge in favor of humanity people firstly do not interest, if they keep interest, they get it hardly but there are so many heart breaking, ruthless words in language available very easily to rank or to name the women. If she tries to cross the patriarchal boundary, she is rewarded with many abuses Shishili as steady character has got the names of disobedient, abstinent, impertinence. But the names do not affect her. They do not touch her. They cannot harm her because she knows the world is suffered by the disease of patriarchal tyranny. And now females have to rise against it to emancipate them from the hell. So, she cares not what others do at her:

ससुराका आँखा पुलुकक पुलुकक खाटा भित्रबाट उफ्रेर मुख परीक्षक हप्कावटका दुई
बुकुसीसँग हेर्ने गर्थे । सासु मुन्टो बटार्थिन । स्वामीले पनि एक बार ठूलठूला आँखाले
हेरे । उनी कोठमा गएर पेट मिचीमिची हाँसिन् । (31)

She is surrounded by the hands of patriarchal power which try to fear her existence, her proud as female and her assertion by the force of their order. Father-in-law who is

the head of patriarchy in her house-in-law, her mother-in-law, her siter-in-law and husband, all are attentive to implicate their dominating ideology upon her. But they are defeated because of her confidence upon human success for equality and rights. So, she laughs at those contractors of patriarchy.

Devkota has depicted the protagonist female as instructor of the new social rules full with equality and hopes for humanity. She accepts her marriage but it is just to improve her guardians. She does it to provide true knowledge, the real desire of female with the members of her family and society that the over exploitation and ruthless domination, may produce the spark of revolution. In the society, men have handed over the duty of suppression to the senior female characters. The senior female characters are made foolish, straightforward, irrational, and heartless to exploit other the females who is inferior by the rules.

She declares her independence and her presentation as mother. But she cannot be the wife of the man who posits her in the rank as wife but not life partner. She disregards him who disregards her. The husband with his masculinity frees her being full of hatred plays the evil role as helper of the patriarchal orthodox. But her mother refuses her daughter's emancipation for worthless prestige and evaluates her daughter as mad when she questions:

”साच्चि ? के छाँटाकी मान्छे हो यो ? के गरेकी किन त्यसो भनेको ? छाँटाइस् ?

कस्ती मुर्ख ? कस्ती विकम्बा ?” (36)

By her own mother she is named as insane, foolish. Her deed is immoral. Her reformative steps are monstrous. She justifies her activity as she says: She complains her mother's fault that mother cares on the prestige than her daughter. Her motherly duty is entangled into the worthless status of life about what Shishili accuses her. She treats her mother's blindness. Her mother locks her when Shishili declares to choose

the husband of her own choice. But Shishili retreats her: She challenges her mother as:

” वाह ! वाह ! छेकवार आत्मालाई ताल्चा ठोक आमा शिशिलीको आत्मा भन्यो
देखा जाएगा म बलवा !”

शिशिलीले मीठो स्वरले फुकेको चरीभै भ्यालमा बसेर गाइन् । धेरैले सडकबाट हेरे ।

(37)

She promises to rescue herself from the jail of her own house. She steadily rejects the restriction of her soul. She starts to signal by whistling the song. After a long patience, she finds her friend who surrenders himself instead of dominating her. He devotes him to her. He is the man whom she longed for so many years. Then she retreats her mother, brother against their mistreatment. She shouts at them to be victorious:

”अँध्यारा माइती हो । म तिमीहरुलाई घृणा गर्छु । एउटी मुमाको आँखामा सत्य
अलिकति पग्लिन्छ । तिमीहरु मेरा आत्मा बेच्ने डाकाका फौज हो । मेरो बिहे भएको
छैन मेरा परदेशी घर म्याउँ ख्वामित अर्को विहा मेरो सल्लाहले गर्छन् । कबुल छ मेरो
खोजी नगर्ने, म वेश्या हुन्छु त दोहोरो इच्छाले राख्छु । “ आफ्नै राजीले जान्छु । म
सलिललोचनकी स्वास्नी हुन चाहन्छु । म अरु घर चिता थिए । छानामुनि बस्नु जीवन
थियो । म उनको छानामुनि सुखी हुनेछ । आजसम्म अर्धवेश्य थिएँ, अब म स्वास्नी हुन
जान्छु । को रोक्ने मलाई लौ हिँडे ।” (40)

She rebukes at her guardians, blames them as pillager of her life and as dark torturous side. She expresses her hate to them and claims herself as an unmarried virgin because her marriage was a compulsion. Her guardians had sold her. She struggles for the femaleness and for her single identity as human being or female. She has chosen husband of her choice who respects her, who adopts himself into equality, humanity, love and respectation. She will be his life friend. She challenges them to restrict her

but anyone cannot do so. Her mother, brother, husband and members of his family the suppressing figures get chance to have knowledge, awareness against their blindness.

In the story, among the female characters, the protagonist Shishili exemplifies the boldness. Her activities in life awake society which is sleeping in patriarchal blind biasness. Other females: her mother, maternal aunt, mother-in-law, sister-in-law and domestic workers Pyanti and Bhunti are the typical female characters with conservative thinking and concept. They hinder Shishili in the way of freedom for equality and right. They represent the male centric notion and restriction in her each step. She never wants to disrespect the other female characters. But, they are as the obedient dog of patriarchy, obstacle her way. But Shishili, a self conscious, educated firm, determinate female exposes the fault of other female characters. Shishili leads the future in to the bright morning of freedom, consciousness and awareness of rights.

Critical Reading of "Vyaktitwa"

Devkota's next short story "Vyaktitwa" opens with the gathering or assembling of female characters from different status, capacity and nature. It moves around the discussion among females in Kathmandu city. They seem somehow educated. But Bijuli, an assertive female character blows the spark of revolutionary conscience to develop it into powerful flames. She is confident, self mobilized, self empowered female, encourages females to awake for the life of equality. In the meeting, she discloses the activities which are only sanctioned to men. But she is proud of her adultery, her act of choosing husband and living the life of her choice. For her most of the females are living the life of devoted wives even though there are so many pitfalls, tragedy, misery in their lives. They have internalized the patriarchal norms and values appropriately. But Para the protagonist of the novel is the round character who drastically changes her

attitude towards her husband and society. She sets out from the house for her independent liberal identity cut of exploitation, suppression and oppression. The story also comprises other subaltern figures from the so-called lower class that is Nauli and is victorious over male. But she is in the position of double discrimination by the females.

At the beginning of the story, Bijuli presents the modern revolutionary behaves which surprise other Nepalese women. They argue with their own opinion which we know from Para's reaction over strange action of Bijuli. When Bijuli takes out cigarette and lighter to smoke, Para reacts:

"पराले बोलिन् छि आइमाईले चुरोट खाएकी त कति पनि सुहाउँदैन नी ओठ सुक्छ, गाला टासिन्छ । रोगन शीशा हुन्छ है ।"..."नीति नि नीति नीति होइन नी ।" (52)

With the knowledge of hierarchy between male and female that the bad habits like smoking is restricted to women. It seems ugly to women. Para argues smoking degrades beauty. Immediately Bijuli reacts with staring eyes. She clears her intension was to know the rules of the society but she prefers to do what the rule prohibits. Para seems as the prayer of rules and regulation when she awares Bijuli focusing on rules. Para wants Bijuli under rules and regulation. So, she makes her remember the rules. Bijuli opposes her and declares her as delinquent lady. She prefers the newness in life no conventional rules can restricts her. Her energetic activities are to bring revolution in society against traditionality. She valorizes the free personality:

"यो विल्कुल निर्दोष आदत हो । परिवर्तन एक औपन्यासिकता नवीनता एक मोहनी । म परम्परागत बाट अमलेख हुन चाहन्छु । व्यक्तित्वका लागि उनले सिग्रेट सल्काइन् फुर्र धुवाँ उडाइन् । जो अप्रचलित छ त्यो मलाई वेस लाग्छ । जो परम्परा विरुद्ध छ यसमा म व्यक्तित्व देख्छु । धेरै जना स्त्रीले धुँवा पिउन लागे पछि म यो आदत जरुर छाड्नेछु ।" (53)

Smoking for Bijuli is not the fault or a bad habit. It brings newness. Most of the females ignore the smoking as bad, derogatory or evil habit for women because it is prohibited for them. But Bijuli enjoys in it because she likes newness beyond from traditionally. She adds, she would like to leave the habit when it becomes common among women circle. She wants personality or her single identity against the common norms and values.

Bijuli is the representative of a well educated female who brings revolution in society against suppression and oppression. She respects her idea as requirements to the liberal personality. Including society even she herself posits her into the rank of immoral, deceiver, but with pride on it what she did. Which surprises all the ladies in the meeting because all the women, there expected her as faithful to her husband. Instead of it, she herself declared as a delinquent, immoral adulterer lady what makes two or three more traditional females avoid the meeting. It is the condition of Nepalese society. However, some of the women still stayed there to know the stranger thing about her.

Devkota here demonstrates how most of the women of the then time consent their inferior position, under the influence of male ideologies. They readily agree what the male do in society they have no problem if male does immoral works. But they reject the women who copy the men to cross the boundary of society. The personality of Bijuli is very interesting and attractive to the modern and ladies and for freedom her paces are as pioneer. Which are shown into her conscious dialogues with observer females when she talks about her first husband:

”मेरो पहिलो विवाह भयो, एउटा पचास वर्षको बूढोसँग जब म १६ वर्षकी थिएँ । उ अति धनी थियो । ठूलो मानिस जसको म नाउँ लिन चाहन्थिएँ । उसको ठर्रो सेतो रौँ बूढो ढङ्ग र सिँगाने बानी देखेर मैले वेदसँग संघर्ष आरम्भ गरें । मैले भने धर्म

भनेको प्राकृत मानवजाति विकासक नियम हो । डोको छोप्ने चलन होइन । मेरो आत्मा घिनायो मैले विवाह गरेको एक हप्तामा उसको घरमा आवतजावत गर्ने युवकलाई आँखाले इशारा गरे त्यो इशारा थियो अवलालाई पतनबाट र नरकबाट हे युवा उद्धार गर । उसले पत्युत्तर दियो । अनि म खसोखास पोइलो गएँ । अनि म उसँग दार्जिलिङ्गतिर भागेर गएकी थिएँ । उसको व्यक्तित्व विना र आफ्नो व्यक्तित्व विना त पढ्ने थिइन् । मेरो जीवन भुल्काउने यसमा प्रकाश हाल्ने केवल वैज्ञानिक नीतिअनुसारको शुद्ध, व्यक्त विचार हो ।” (55)

The male oriented society encloses women within the so-called security of males as guardians even the parents burn their daughter's will with the fire of property, proud and prestige in the name of security and happiness. They see the marriage institution as the most protective and happy situation for their daughter. But Bijuli, the aware lady illustrates such blindness of patriarchal women. They are the victim of patriarchal hegemony. They help to empower it sustainably. Bijuli struggles against it at the first stage through the help of a man she emancipates herself from the patriarchal socio-cultural torment and constructs her own personal identity. But Devekota is also biased. Bijuli an independent character also bewails with a man to rescue her from the hell of life under patriarchal control. Here, he seems insulting feminine but privileging masculinity. Criticizing on most of the females as fragile and weeping under the patrimonial hegemony. She blames them as cowardice.

Bijuli comments those ladies. Bijuli condemns that life which is under the norms and values imposed upon it. She sees life in personality. The life without free personality is not the life but a living dead structure. And for her, most of the women live such life with pungent smell of anxiety and crying. They are being prey of severe male domination. If any woman does not want to rebel against domination, she has no

rights to claim as living human being. As an unbiased, free human being Bijuli defines religion on her own perspectives. The religion for her should provide everyone equality. If it restricts anyone's proper progressive, positive developing ideas and desire; it is sin by the name of religion she argue:

”मानव विकासको तत्व विरोधी सबै क्रियाहरु पाप हुन् । त्यसका समर्थक र पोषक सब क्रियाहरु धर्म हुन् । म स्त्रीको मावता उपरको उत्तरदायित्वको चेतले गर्दा म पोइलो गए । मलाई वैज्ञानिक पोइलोले विकास गर्‍यो मलाई वेशये बिजुली भन्दछन् । यो कलङ्कले मलाई हुँदैन । जस्तो आकाशलाई भलले । सारा समाज, देवीदेवता विश्वका मुहारमा ठाडो हेरेर ठमठमाउँदै हिँड्न सक्छु । मैले विल्कुल पाप गरिनँ । तर मानव विकासपथमा व्यक्तित्वसँगै चलौं ” (56)

It is the sin protected under the name of religion which prohibits the human beings positive path of development. She insists on the awareness of females. She struggles for the freedom in society through elopement. So, people denounce her as immoral but it does not touch her fine and independent personality. She is confident on herself, does not care the world what it says. It makes people of remour tired to themselves and defeated by Bijuli. Here, Bijuli tries to spread the knowledge over female mentality to respect them. The female should have the courage to penetrate and destroy the exploitating intention of patriarchy.

But the female character Para is blind protector of patriarchy. She is married with the husband of forty five as the second wife at the age of eighteen eventhough prefers remain honest to patriarchal rules and regulation. But after the discussion with Bijuli, we find the seed of consciousness into her, she tried to repress it:

पराले घरमा बिजुलीको नकचरो भाषण उपर गौर गर्न लागिन् । उनले गीता पल्टाइन भागवत पढीन् तर सुनेको कुराले जरो हाल्दो रहेछ । (56)

Para tries to run away from the awareness but she can not control herself to think over the ideas of Bijuli. Her condition shows the females are inferior because they are with the lack of knowledge. Bijuli keeps the spark of self respectation there Para, a devoted lady to the religion, culture, society reacts into the ambivalent condition. When she enters to her house, she finds herself anxious for something which she does not know.

Now we can see the next marginalized female character Nauli in the sotry. She smiles at Para but Para is stricken by her smile. Para questions herself where we can see her ego feels insult and mysterious. She surprises upon the laugh of Nauli. Nauli repeats it always Para gets mystery in her smile. Hence, female is going to blackmail the next female which is happening in the society daily. Females are doing such exploitation, suppression of their own sex unknowingly. One powerful takes the advantage and exploitation of next female, if gets the chance Para tempts her:

“न हाँस्छे यो मोरी ? के हाँस्न मन लाग्या होला नकच्चरीलाई ? सधैं त्यसै गरी हाँसेर गिज्याएर दगुछें । ” ...

“ए नौली तँ मलाई देख्यो कि हास्छेस् किन हँ ? साँचो बोल् म तँलाई यी दुईटा डबल दिन्छु । ”

(57)

Para shows her hope of two white coins if Nauli tells the mystery of her smile at Para. Para represents the suppressor who is getting advantage of Nauli or poor. Females are marginalized among the marginalized groups. The lower class, caste females are double marginalized. The subaltern females who are always suppressed oppressed and exploited represented by Nauli. Para, a victim takes advantage of Nauli's poverty but Nauli has defeated the socalled highclass male and female.

Devkota has justified the life of marginalized subaltern character Nauli by her laugh at Para a socalled high class female. It is in apex when Para knows her husbands physical relationship with Nauli where as the legally married wife Para is

not even touched by her husband. Here, Para and her ego are defeated. But no one cares the exploitation of Nauli physically and mentally. The next women Para vomits her conventional resistive thought about the subaltern women.

The traditional concept of Para has posited herself into white, clean, high position where as subaltern women are filthy. It is the reflection of traditional thinking, discrimination among marginalized (females) too. But she needs the dirty, servant women and to find her husband's mysterious life history. She takes the help of next lady and understands his cunningness, exploitation of her by husband when Basundhara clears her:

“छि, कस्तो फोहोरी ? यस्ती भोटेनी सँग?”

साहिला बाजेले भनेका थिए, उनलाई विवाह गर्नाको जरूरत थियो । उ बराबर पाउ दाब्न

जान्थी एउटी घरकी बज्यै नभइ कसरी घर चलाउनु रे ? नौलीलाई मालिकनी बनाए

छोराछोरीले चित्त दुखाउछन् र निकाल्छन् रे ! यसैले नचाहिए पनि घर सम्हाल्न बिहे गर्नु रे !

(58)

Males suppose marriage as a need to fulfil his passion and luxury. They do not hesitate to suck the females from lower class but cannot give them respect. It degrades their prestige. Now Para's eyes for knowledge and about male exploitation are opened. She turns into the character having rage against the suppression, oppression, exploitation and maltreatment of females by male. All the religious, socio-cultural norms and values for her are evil, obstacle to the female welfare. We find her quite changed when she answers her husband. Husband tries to prevent Para from the contact with the knowledge of Bijuli which clears her strategy of male keeping females beyond from the source of welfare knowledge. Now, she invades her husband for his obscure ideology of keeping her beyond from knowledge. So, she questions him.

“बुभ्यौ बिजुली महिलामण्डलमा नजानु, मलाई निको लाग्दैन । यो बिजुली खास बेश्या हो ।”

“हजुरको के अधिकार छ ? त्यस्तो निशेध गर्ने ?” ...

“जरुर म एक निमेष पनि बस्न चाहन्न ! ”

“म संसार लाई जाहेर गर्दछुस नराधर्म ! ” (59-60)

The conventional character of Para treats her husband's orthodox by questioning on his prohibition loaded upon her. She is quite altered and asks her own status and existence. Now she has become the example of such lady who is anxious to struggle against patriarchal orthodox. She changes herself into an assertive and gallant character as an instructor to the future generation of humanity. She makes the patriarchy represented by her husband bend on her feet but does not let the patriarchal exploitation free. She punishes by leaving and revealing her husband's secret of female exploitation. She asserts that she would teach the males their duty.

Awareness, revolution, consciousness entered into a lady can change the society. It is made obvious by the conscious female characters into the story. The females represent the role of conventional women at the beginning of the story. They stand as the example of tortured, exploited, suppressed, oppressed, females who are subjugated by the male and females too in their own class and position. Their lives represent the helish, pathetic lives of Nepalese society. But later by efforts of the awared lady Bijuli, Para a conventional female changes into a modern female who shows, motivates, encourages, raises confidence on other marginalized female that females are the essentiality of the world, and females can live the free life with her own independent identity and desire.

Critical Reading of "Marsyangdi"

The story Marsyangdi reveals the pathetic life of a subaltern female from her childhood to death. She lives the life of compulsion and grives by the patriarchal so-called highclass suppressing civilization and culture. She represents the life of a subaltern lady. She is the burning example of female exploitation directly who is sold, who is bought, whose physical, mental labour is exploited. Whose prestige, freedom, human desire and wills are killed by the patriarchal elite rules of society and its human wolves. Both physical and abstract, her human parts are separated from each other and are sold into the market of human carnivorous animals.

Marsyangdi, the protagonist's life is kept in to the hell in the form of human society. Elite class particularly males exploit her sexually. Her femaleness is rubbed by them and not only the male, the females help the male to sell and marginalize the helpless female Marsyangdi. She is exploited by her own parents at first when they separate her from innocent situation. It can be understood as:

“बाबुले हप्काएभैँ भन्यो । आमाले सम्भाएभैँ गरी । मस्र्याङ्गदीले दुईटा आँखा भरी
गरेर भूँइ कोट्याई ।” (83)

Her miserable days in life start formally when she was sold by her parents to an elite class Brahmin family. As an animal, the innocent girl is sold but she can not avoid it. She can not decide her life but her parents led by father does it. When she tries to reject her selling by the tears on eye her, father does the acting of scolding her where as mother lovingly persuades her. There the difference between mother and father is obvious. Father is some how hard but mother is regrating upon her poverty which are shown in her tears. The three female characters present at the beging of the story, Marsyangdi, her mother and Byanchi. All of them are bearing the patriarchal tyranny and sharing the possible part of the pain. Byanchi convinces Marsyangdi:

”आम्रै किन यस्तो भन्छ्यौ बहिनी ? हेर यत्रो घरमा बस्न पाइन्छ फरिया दिन्छ । भात खान दिन्छ काम जानिन्छ । शहर हेर्न पाइन्छ । मालिक खुसाउ पैसा पाइन्छ म छदैछु नि बहिनी। तिम्रो दिदी जस्तो किन रुन्छौ ?” (84)

Byanchi being sympathetic to the misfortune of Marsyangdi, endeavours to persuade her by describing the city life of luxury. She shows the hope of food, clothes, big house, and enjoyments by roaming into the city, however she promises of her warm company. Males have grasped the decision making position but females are in side of society and life. Females are victim of misery when the daughter was sold mother was striken than father. Father’s concentration is linked with the money where as mother weeps for her daughter:

लमिनी मस्यार्इदी मस्यार्इदी भनेर रुदै टाउको हल्लाएर छोरीको मुखको सौन्दर्यले
भनभन कुक्कदै छोरीलाई अँगालो हाली आमा छोरी रोए । लामाले रुपैया सोहोच्यो र
छालाको थैलोमा हालेर मुख बाधी पेटमा पटुकाले कसेर राख्यो । (84)

The holy soul is sold and bought but the males cannot understand the female pain of separation between a sold daughter and mother. The both are passive figures, can do nothing except bearing the pain under patriarchy and so-called high class suppression.

Devkota again summons fourth female character named Jhyaukiri. She is from elite group, wife of Nanibabu who buys Marsyangdi from her parents. She is not the lady of any attraction. She is ugly, black in colour, unhealthy having the problem of cough according to her husband Nanibabu in his male-centric cultural eyes. Nanibabu is attracted by Marsyangdi’s innocent fair beauty but disattracted from his own wife because he does not find any attractive things to exploit it into Jhyaukiri. But Marsyangdi has many attractive things to exploit. He becomes anxious to get them. Hence, Nanibabu represents patriarchal evils. His wife Jhyaukiri tries to double discriminate the innocent Marsyangdi. However she thanks Marsyangdi but just for

her fine honest domestic works. The fairness, honesty, innocence, obedience are reflected by Marsyangdi when Nanibabu asks her to massage his legs. Instead of avoiding the over load of labour, she questions on the rule if allows to touch a Brahmin by a Tamang girl;

” मस्र्याङ्दीको अगाडी कस्ती बकुल्लाको अगाडी काग जस्ती देखिन्छे । म मात्र ठगिए जीवनमा ? ” ...

” बाहुन बाजेको खुट्टा मिच्च हुन्न ? ”

मस्र्याङ्दीले भनी, ” केनी हन्जागि ? ” (87-88)

She questions and answers herself about the cultural rules to touch the feet of a Brahmin male by a Tamang girl. Instead of the Nanibabu, Marsyangdi fears the possible sin by touching the Brahmin's feet which proves her honesty, her innocence, her devotion to duty and religion. But there is a Brahmin male who always seeks the way to exploit her and take advantage from her. However, it brings her near to him in some way but becomes undigestible to the next elite class female Jhyaukiri. From Marsyangdi's activities Jhyaukiri guesses her relationship with her husband:

मस्र्याङ्दी बाजेको मुख हेरेर मुस्किएको, मस्क्रिएको, अलि हेपे भै गरेको, आखाँ तरेको, बाजेले अलि अध्यारो मुख लगाएको इत्यादी लक्षणहरूले तर्सिएकी भ्याँउकिरी मस्र्याङ्दी लाइ 'बेचिदिउ' भन्ने जिदी पण्डितजी सँग गर्न लागिन । (89)

Marsyangdi's happiness, her smile, her nearness with Nanibabu, fear on his face frighten Jhyaukiri. She becomes next evil in the life of Marsyangdi because she compels her husband to sell Marsyangdi. She cries for help in her father's home where her brother finds out another person named Dhawal Singha Khadka to take Marsyangdi away from there. Next female character mother-in-law of Nanibabu or mother of Jhyaukiri plays major role to resell Marsyangdi in force of money. Gently scolding her son-in-law, Jhyaukiri's mother persuades him to sell the girl:

”अब म ता बेचिदिने हूँ एक कान दुइ कान मैदान । छाउरा स्याहार्ने मान्छे पनि पाइएको छ । यो कालो टीका लाउनु हुदैन । ऐले कान्छाले धवलसिङ खड्का लिएर आउँछ । हजुर बाहिर जान पाइबक्सिन्न । सही हाल्नुपर्छ तमसुक तयार छ । अब आईनाई , भोलिपर्सि अन्काउने बेला छैन । ” (89)

Socalled lower class, poor female is counted inferior to the worthless prestige of elite class eventhough the beast like exploitation was done by the man. But the bitter black fruit is imposed upon only the helpless lady Marsyangdi. Sin is done by Nanibabu but punishment is piled upon Marsyangdi and such suppression is managed by Jhyaukiri and her mother who are elite class females. They do it for their useless prestige. The both rich females push the life of next helpless female into more sever hell beyond the realization of her pain. Marsyangdi does nothing about her selling. Her presentation for the aristocrat is black sport of prestige.

Devkota forwards with the illustration of the pathetic events happened in her life, she is again helped to step to the pain. When her demond hearted woner sends her with next female, the sister of Dhawal singha to the unknown place or future. She was brought by Dhawal Singha just for money. Marsyangdi bears the predicament when knows her doomed future:

मस्यार्डदीले पहिले सोधी खोन्याई । पछि रोई । “तव नेपालमा बेइमानी सिवाय हुँदो रहेनछ । मेरो खुट्टा परेर कति रायो त्यो बाहुन? कति ढिका खसाल्यो ?” अब मस्याडदीले आँशु पुछी । (90)

Innocent Tamang girl Marsyangdi evaluates the lives of Kathmandu is the habitation of betrayers. Now she knows it and she regrets for her mercy upon the betrayer Brahmin who deceives her. Now she removes the tears. She knows her faith was changed into misery. Devkota as the male writer looks the welfare of female by a male character, not the female one which he again repeats in the story “Marsyangdi”

with the presentation of Sete. He helps Marsyangdi heartily without any selfishness.

She throws hatred towards other betrayers to him as a misanthropist does.

Marsyandi blames all the males as betrayer, deceiver, ruthless, heartless, cunning and cowardice who can commit crime but have no courage to accept it. Devkota here seems biased to females because through the mouth of Sete he absolves male's blame when Sete accuses:

“बेइमान जात । तँ भुट्टो जुँघा । तँ बदमाश तँ छाती नभएको”...

“तिमी सोभ्नी छौ मस्यार्इदी । यो भ्याउकिरी बज्यैको पेच हो” (91-92)

All the accusations are burdened upon the head of female Jhaukiri Nanibabu who can not accept Marsyangdi after sucking satisfaction from her. Only for his prestige, he ditches her. Devkota tries to protect him from Marsyangdi's hatred. However it is controversy in the physical depiction of Marsyangdi and Nanibau. Marsyangdi is more powerful physically than Nanibabu. Devkota privileges the mongol female as nymph (pari). It is expressed through the monologue of Nanibabu. Here, he highlights the subaltern female who always used to be marginalized. But Marsyangdi is followed by her misfortune. She is given the cool, filthy place tortured by insects. She has to busy upto midnight. Crying, bewailing, weeping are her daily act and penance to the life without sin.

The straight forward, fraudless lady Marsyangdi believes Sete. He helps her. He does not exploit as the remained world did with her. As a mother, she does her best to rare her son. She being a poor mother, her son's pain tortures her the most and she starts to struggle with the world but no one understands her pain except Sete.

Marsyangdi is a devoted mother. She becomes ready to do each and every thing for her son. However she is illiterate but gets vast experiences of the enemy world. She turns herself conscious about the suppression, oppression of devil world

and is anxious of her freedom but she knows it is impossible of her emancipation from the Kathmandu hell. She was passionate for the rescue of her son. It is reflected in the answer to her son when her son asks her about the right and availability of delicious foods. The honest Tamang girl never thinks to betray her owner even at the condition she could run away from there. But she wants the legal emancipation. She knows the necessity of freedom but how to do it, is unknown which show the steadiness, innocence of the subaltern. So, she answers her son to his question about the ideas of freedom:

“हामी किनेको बाधाँ बाबु । ठुलो भएपछी कमाई गरेपछि खालास । ”...

“आमा हामी कसरी फुक्छ ? ”

“सेते दाइलाई सोध बा । म जान्दैन । ” (94-95)

She is not weak, physically powerful than male. Her physical capacity inverses the patriarchal concept of male strength but mentally she is very loyal to her ruthless owner. She does not think to run from there but is motivated by revolutionary feelings to free the life of her son. They inspire her and she requests with Sete. She bewails with Sete for the freedom of Bacchu. Now she is mobilized, inspired, conscious, and revolutionary but her loyalty does not let her to deceit the fraud world. She begs with Sete for her son's happiness.

For her son's freedom; she is ready to do any type of sacrifices of herself. She knows the future generation represented by her son must not be bound as slave. The animalistic human trade, suppression, oppression and exploitation should be totally banned, prohibited and eliminated. But her loyalty innocence, honesty changes into a thief after Sete gets arrested, and repetition of her son's illness. Now she is compelled to open her struggle against poverty, suppression and starvation. She begins to steal for her motherhood or son's health treatment. As a mother she sacrifices her

everything, devotes her honesty to her son. We find her beauty changed into pale, skinny structure. She has so many burdens however she is mother so always her soul cries for her son:

” मेरो छोरा मेरो छोरा । ”...

रुपियां रुपियां रुपियां मस्र्याङ्गदीलाइ कसैले मरेर काम गरे पनि कानाकौडी दिदैनथ्यो ।

मस्र्याङ्गदीले सम्झी कि मासु खान पाएपो मासु पलाएर आउंछ । तब बगरेको पसलतिर

गएर उभिन लागी ।

बगरे भर्खरको ठिटो थियो ।

” मासु खान्छ्यौ मस्याङ्गदी ? ”

उसले भन्यो

मस्याङ्गदी हांसी

बगरेले उसको पहेलो चेहरामा मोहनी देख्यो ठट्टा गर्न लाग्यो ।

मस्याङ्गदीले आफनो आत्मा बेची पहिले हप्काएर धपाएका गुन्डाहरुलाई हेरेर हासिदिई ।

अब अलिकति सौन्दर्य पहेलीएको पात भै बाँकी थियो तर बच्चु जिंग्रीदै गयो; उसको

आत्मा रुदै, उसको शरिर सेतो हुदै आयो । (98)

Marsyangdi is everywhere exploited by the people wherever she goes. No one would give her money for her hard labour. The butcher who is young sees physical attraction to suck. Likewise she sells her soul to the people whom she used to scold for their sensual raging. But now she attracts them. They do not leave even her yellow and skinny body. She does it for Bachchu but Bachchu's illness is rooted on Sete's disappearance, so his interest is only Sete nothing other. When Sete is released from Jail; Marsyangdi is defeated by humiliation of selling her soul however her soul is pure without fault. But she is so innocent that she thinks her compulsion of selling soul as a sin. And she can not dare to look at Sete's eyes with her sinful eyes. Sete becomes amazed from her act. He does not know her hesitation to look at him. At that

moment, her son vomits blood and leaves the world, gets freedom forever.

Immediately, she also gets relief from the life of burden.

The life of subaltern represented by Marsyangdi is better example of subaltern women who are always forgotten but Devkota gives the space to them. Marsyangdi endures the pathetic life of these subaltern females who are pushed to live the lives of pain. They are dying day per day to live. They are maltreated by so-called high class and caste people but no real voices of them are raised. But in the story "Marsyangdi", Devkota explores the real life of subaltern. He shows how much pain and pangs the subaltern females bear in real lives. He has placed the subaltern sufferings and voices in the position of protagonist. The protagonist is suppressed, subjugated, broken, raped, sold and bought representative subaltern female character Marsyangdi.

IV. CONCLUSION

Devkota reflecting the predicaments of women in Nepalese society glorifies the human revolutionary attitudes against prevailing domination and subordination. Time itself brings development in society with the new consciousness but the agents for it are the conscious human beings necessary to alter the traditional blind concept of society. Women are victims of the patriarchal socio-cultural norms and values. Nepali society is also the current burning example of it.

The selected four stories from *Laxmi Katha Sangrah* are inclusive ones of the subaltern groups. The female characters are from different castes and classes of society. Devkota argues and raises the issues of biased social structure, gender discrimination and suppression of the people through the voice of these characters.

The female characters Shishili, Bijuli, Para are conscious about the independent existence and justified identity. They sacrifice their available security by family to search themselves with liberal desire and decision. They tear the veil of fear on prestige in society; raise their hands to grasp the world's potentialities of equality, freedom and sisterhood. The subaltern female Marsyangdi tries to emancipate her son from the hell of slavery. Most of the female characters are striving to change the conservative way of thinking of the society.

Patriarchy leaves no space for the women to practise the freedom in their lives. In every step of life they are excluded; they are bound within the rules and regulation of patriarchal system. Somewhere they are limited by the high and low class conventions. Sometimes they are bound by social status and division of labour. And sometimes they are restricted by the gender rules. Anyhow they are victim of elite and patriarchal conceptions. The females are rejected as human beings. Culturally,

socially, psychologically, economically and religiously they are made inferior. But the same patriarchy has empowered males to dominate the females. Nepalese women in men-centric social system are also enduring same situation. They are crying, flittering and agitating with the pains and suffering by patriarchy. The heart of Devkota was shaken by the female precarious conditions which are reflected in the stories. He illustrates their miserable heart breaking situation and their endeavourance to get rid of it. He saw the necessity to aware against the male-oriented strick norms and values.

There are some female characters in the stories representing the stereotypical role. For example Shishili's maternal aunt, her mother-in-law, sister-in-law, even the attitude of Para at the beginning of the story "Vyaktitwa", Jhyaukiri, her mother Marsyangdi and Marsyandi's mother in the story "Marsyangdi" play the typical role with conventional norms and values for female backwardness. They have space in patriarcy as they are the victim but seem anxious to impose patriarchal biased and dominating ideology upon other. There are other characters like Nauli in 'Vyaktitwa', the protagonist Marsyangdi in "Marsyangdi" are the suppered, oppressed, exploited females from socalled lower class. They are bearing the conventional tortures, pain in life. But Devkota gives enough places to the predicament of those subaltern females.

Stories seem influenced by the ideas of Mark, Satre and Freud. Devkota's charaters are driven to the feministic thought and to the welfare of females. Except some women, most of them even within the typical roles are significant to the feministic aim and uprisement of females. Those typical, conventional, traditional roles of the female characters are defeated by the modern feministic approach of freedom and equality with the attitude of female protagonists. The victory of females seemed somehow exceptional to the life of Marsyangdi but she also gets awareness to

the emancipation from elite patriarchal rules and at last gets relief forever by the death.

The stories and activities of the females show the female themselves must be conscious to their rights. They themselves have to struggle for the equality and freedom. First, they have to understand the hegemony and discard it. Females are the agents to rescue good from bad. They have to taught and instruct the society in the view of Devkota. For it they themselves should be active and revolt against traditionalist to teach the society right knowledge.

We are blind folded; our knowledge is blocked by the biased knowledge created in patriarchy. As Foucault's ideas on power, our consciousness, sense is hypnotized by the constructed male centric truth. And female because of lack of knowledge and being honest or fearful does not penetrate to its root and find its real intention. Women are not weak, dependent, passive, but patriarchy has made them by the hegemonied male-centred knowledge. When females know themselves, they can live betterly what is shown by Para, Bijuli, and Shishili. They depart from their house to establish their own lifestyle. Before they understand themselves and start self-respectation, they were confined within the boundary drawn by patriarchy. They used to be afraid of social security, prestige, but later they turn powerful to defeat the boundary. Their consciousness about their social, historical, economic, cultural status is one of the aims of socio-political movement 'feminism'.

Feministic view is able to excavate the real position of women, their pain, problem, longs, are silenced from centuries with the representation of their voice by male. Feministic approach encourages females to overcome of their grieves and think about themselves. I made an attempt in this study to examine the place, image given to the female characters in the stories.

Female characters have occupied the central position of the stories. The events happening with all the characters concern to the life of the females. The society and the status of women in it are reflected by the stories with a realistic manner. However stories are rooted in first person point of view but concentration is toward the females. In opposite of it society always marginalizes the women; the rituals of exclusion to the females are lingered from the past. Devkota centralizes the issue of exclusion. He motivates females to think over the historical strategies of males where stepwise females are made victim of inferiority.

To come to the end, the stories compiled in *Laxmi Katha Sangrah* have centralized the problems of females. The female characters represent the modern revolutionary perspectives among females. They, being aware, awaken against the hegemonized and also orthodoxical knowledge of patriarchal society imposed upon them revolt and defeat the frightening ghost of patriarchal order. The females are mobilized to the direction according to the ideology and desires of patriarchy. It is made obvious in the stories. At the end of stories, they become aware, avoid, and disobey the so called prestigious, civilized, patriarchal norms and values. The females at last have reversed the silence of acceptance what the patriarchy used to pile upon their heads. They cross the boundary to find an independent identity, personality and existence. They set out to seek the life style of their own. And through the writings Devkota has enlarged the position and possibility of female from all class, caste and culture.

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