

TRIBHUVAN UNIVERSITY

Cultural Inbetweenness and Double Vision in Manjushree Thapa's *Tilled Earth*

**A Thesis Submitted to the Faculty of Humanities and Social Sciences
Tribhuvan University in Partial Fulfillment of the Requirement for the
Degree of Master of Arts in English**

by

Pratibha Khanal

Central Department of English

Kirtipur, Kathamandu

May 2011

Tribhuvan University
Central Department of English
University Campus, Kirtipur, Kathmandu

Letter of Recommendation

Mrs. Pratibha Khanal has completed her thesis entitled “Cultural Inbetweenness and Double Vision in Manjushree Thapa's *Tilled Earth*” under my supervision. I hereby recommend her thesis be submitted for the final *viva voce*.

Mr. Raj Kumar Baral

(Supervisor)

Date:

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Letter of Approval

This thesis entitled “Cultural Inbetweenness and Double Vision in Manjushree Thapa's *Tilled Earth*” submitted to the Central Department of English, Tribhuvan University by Mrs. Pratibha Khanal has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Tribhuvan University

Date.....

Acknowledgements

In this profound hour of happiness I would, first of all, express my sincerest gratitude to my respected teacher Mr. Raj Kumar Baral for providing me scholarly suggestions and invaluable guidance without his help my thesis would not have come to this form of completion.

My true reverence also goes to Dr. Amma Raj Joshi, Head, Central Department of English for his words of encouragement. I also take this moment to thank Mr. Sanjeev Upreti who not only provided me with genuine suggestions on my research work but also guided me with valuable remarks.

I owe the highest level of gratefulness to my lovely husband Mahesh Pandey, parents, brothers and sisters. Without their support and encouragement, my dream of deserving Master's Degree would have never come true. My sincere thanks goes to my bosom friends- Rita, Sarawoti, Tara, Pabitra and Ganga who helped me in every step of research.

Last but not the least, I am grateful to all my respected teachers, colleagues for their continuous support. My special thanks goes to Miss. Ayusma Khanal for her invaluable assistance in computer work for the completion of this research work.

May, 2011

Pratibha Khanal (Pandey)

Abstract

Manjushree Thapa's *Tilled Earth* carries the stories of different characters who have fallen in the state of in-betweenness because of their having been acquainted with the different opposing cultures which seem to be innovative sites of both collaboration and contestation. At one level, the characters happen to encounter utter confusion, ambiguity and difficulty along with the enhancement of the double vision. By gaining the insights of both cultural aspects and the differences underlying there, on the one hand, they have been conscious about the crisis that has emerged in their original identity but on the other hand they even have found themselves with the options signaling the new signs of identity.

Contents

	Page No.
Acknowledgements	
Abstract	
I. Introduction	1
II. Inbetweeness, Diaspora, and Globalization	13
Diaspora	17
Globalization	25
III. Cultural Inbetweenness and Double Vision in Thapa's <i>Tilled Earth</i>	32
Cultural Encounter	32
Contact Zone	36
Diasporic Vision in “The Buddha in the Earth Touching Posture”	38
Identity Crisis	49
Alienation	54
IV. Conclusion	57
Works Cited	62

I. Introduction

This research on Manjushree Thapa's *Tilled Earth* tries to analyze the issues of cultural in-betweenness and double vision. By presenting characters who are at the confusing location of contact zone, Thapa is trying to highlight that cultural inbetweenness in shifting times and the location is fertile as it allows to enrich double vision.

There are characters who are from Nepal but have been affected by western culture, basically of America. They have assimilated certain aspects of American culture but Nepali is the culture of their origin. All the characters are sensitive portraits of people caught up between multiple cultures and shifting terrains of global modernity. Most of the stories represent what Mary Louis Pratt has described as the “contact zone”: a space where two or more cultures, languages, rituals and histories intersect in each other producing love and desire, but also pain and 'double' alienation.

The stories are full of scattered pieces of sudden insight: insights developed within the zone of cultural contact, amid its translations and tribulations. If the “contact zone” is a space of double alienation, however, it is also a space for double vision. Those who are caught up in it can gaze at both worlds simultaneously at their differing traditions, histories, rituals and languages and come up with insights that are unique and lasting. *Tilled Earth* embodies that double gaze and double vision.

Manjushree Thapa asserts that society is omnipresent; we can't get away from it so her characters are society- based. Her characters live in densely populated situation; their private moments re-affected by public event, and by the actions of their family members, their neighbors, and others around them. Their individuality is searched for within the role given by society, their freedom is found amid constraints.

As an author, Thapa has published five books: *Mustang Bhot in Fragments*,

Secret Voices, New Writing for Nepal, The Tutor of History, Forget Kathmandu : an Elegy for Democracy and Tilled Earth.

She says about herself “I am one of those people who cannot live without some means of creative expression. Writing gave me the means to engage with a broader society. Everything I want to write about, at least now, is in Nepal. There is so much that can be done here, if politics would stop self- destructing” (9).

Although educated in the west, she found her calling in giving voice to the people of Nepal through her writing. Her profile wouldn't be complete without mentioning her active participation in numerous pro-democracy movement in Nepal. At king Gyanendra's usurpation of power on Feb 1, 2005 started arresting party leaders, civil society leaders, journalists, academicians and other professionals, Thapa embarked on a self imposed exile in India. While there, she carried on with her unflinching support for restoration of democracy in Nepal by writing columns in newspapers and magazines.

After studying photography at the Rhode Island School of Design, she returned to Nepal and began to write for *Himal* magazine and also worked in the NGO sector, particularly in environmental development work. She returned to the United states in 1998 on a Fulbright Scholarship to complete Masters in creative Writing at the University of Washington, Seattle.

Her first non- fiction book was *Mustnag Bhot in Fragments* (1992), a travelogue to then restricted areas along the Nepal / Tibet border. In 2001 she published her first novel *The Tutor of History* and co- edited *secret places, new writing from Nepal*. Her essays and reportages have appeared in the *New York Times*, *Hindustan Times* and *Open Democracy* as well as other publication in the United, States, Nepal, India and Great Britain. Thapa has also worked as a co-coordinator, at the Martin Chautari Centre

in Kathmandu, an organization for public advocacy.

The longer stories in the collection *Tilled Earth* span a wide course, taking subjects from rural and urban Nepali diasporas as well as from the Nepali abroad. In the story “Tilled Earth” a young woman goes to Seattle as a student, and finds herself becoming an illegal alien. “Love Marriage “ another story is an inner narration by a young man who, defying family pressure falls in love with a woman of the wrong caste. In “The Buddha in the Earth Touching Posture”, a retired secretary visits the Buddha’s birth place, Lumbini, only to find his deepest insecurities exposed.

With their unexpected, inventive forms, these stories reveal the author's deep love of language and commitment to craft. Manjushree Thapa pushes the styles of her stories to match the distinctiveness of their context emerging confidently as a skilled innovator and formalist.

Even though it is written in English, the book clearly reflects the author's skill and creativity in the development of a society whose picturesque beauty hides widespread poverty, she leads the reader through Nepal’s past and present, revealing its tangled politics and power structures, and describing her journey to the remote Maoist held western mountainous region, *Forget Kathmandu* was published just weeks before the royal massacre in Nepal on 1st February 2005 and Thapa was forced to flee the country and to live in exile, mainly in India, from where she wrote extensively on development in Nepal.

Tilled Earth is the collection of stories by single writer Manjushree Thapa startlingly original and closely observed stories that capture the dynamism and diversity of Nepali society in a time of great flux. In *Tilled Earth*, several compressed, poetic and deeply evocative, micro stories offer fleeting glimpses of small, private dramas of people caught middle life. These stories are viewed from psychological,

historical, and socio-cultural perspectives as well as from the perspective of style and techniques. Talking about the characters they find themselves between two cultural writing unhindered, as though having earned the voices of the characters, as though having felt out their souls; it depicts local and national politics in ways that are, in some senses, even more poignant than anything found in Nepal language literature.

In *Tilled Earth* Thapa provides her readers with a mixture of different length stories. The shorter stories, often not longer than a page or two are not plot driven. Instead, through their sparse language and minimalist style, they pierce through the superficial shells with which people confront the world and evoke a sense of human empathy that transcends private thought and ambition. In keeping with Thapa's observation that life is not plot driven, the longer stories in the collection also resist the traditional, climax driven, narrative style- a characteristic of the stories that received mixed reaction from the audience.

Manjushree Thapa is well-known in Kathmandu among their friends, fans and acquaintances about her recurrent trips all over from US and Europe and more frequently to India and many Himalayan trekking and research destinations. She appears and disappears, like a migratory bird. Nevertheless, those non- whimsical hibernation certainly do have. Her debut *The Tutor of History* (2001) received a lukewarm response however, critically acclaimed elsewhere potential as a promising novelist is apparent, and the facility and charms of her language (English) without losing a Nepali accent, is the hallmark of distinction Sure- She is shrinking violet. Writing is a part of social inquiry, part confessional, or can also be, at times, part crusade against any forms of tyranny. It is a noble means to reach out to the larger passages beyond all sorts of frontiers; it is a meeting with people without being met.

In one story, Ramesh, a student leader harbors a jumble of career dreams other than

political, when the ruling government is not in his favor. But, he at once changes his mind when he heard the news that the government was toppled, only to join the politics again. This is a common phenomenon among the Nepali youths, as unemployment is eminent in Nepal; politics is the smart choice since it is the most lucrative career to leap from rags to riches in no time.

An introspective retired bureaucrat visit the Buddha's birthplace, Lumbini only to rediscover the uglier side of his own self. Thapa fictionalizes the facts of Lumbini telling us the greater truth of it, in one of the stories.

The trekking kicks of in two company. Sarah's dream, however, of trekking up in the western Himalayan with a half-tutor, quarter- friend and a standoffish Keshab does not bring home much fruits." Sounds That Tongue Learns to make" delightfully reminds one of Anita Dasai's "Scholar and Gypsy" in which an American wife puts up with homesick for her vermont Verdant farmstead, and finally ends up with hippies in the Indian hills.

In the midst of hiking and exhaustion, Sarah suddenly recalls of her birthday, when the aiselu berries burst sweetly in her mouth or even when she picks up a fallen. Leaf with its midrib gone mustard yellow. As she twirls the leaf in her hands, it assails her with a notion that at thirty, this is where she is. In future she may be able to communicate well in Nepali language with others, but her private wishes to share moments of intimate silences with keshab is unforgettable.

The title story "Tilled Earth" digs into the struggle of a Nepali woman, who is a student and trying to make herself a room in the United States. The 26 years old narrator is in love with a man, a lot older than her age and from the wrong caste. Her family objected this and she was confined at home to refrain from meeting him. But they confined her so long she began to fall in love with a larger dream of freedom

Now, as she jogs along donning on a pair of shorts in the open Seattle air, she feels herself a different creature all together. As her visa validity runs out, she plunges into a zero sum game: either quit US or dump her lover and be an illegal alien. She does the latter, but not without loosing something dearly. The warm vapor of tilled earth, her lover's breathe. A very moving and evocative item and ingrained funny.

Albeit her themes, now and then, run in the vein of Diasporic writer such as Jumpa Lahiri, Kiran Desai or Khaled Hosseini, Thapa is profusely attuned to the rhythm and idiom of her native souls. She picks up trivial things and poultry events to make us mull over inspiring a monologue, these dramas are common place but never thought of them seriously before.

II. Inbetweenness, Diaspora, and Globalization

Literally, the term 'inbetweenness' means being between two things or two cultures. It goes against the idea of purity. It is against the ideas of original and singular identity. This happens when two cultures interact with each other. It is the position of beyond. In this regard, Homi K Bhabha remarks:

The move away from the singularities of 'class' or 'gender' as primary conceptual and organizational categories has resulted in an awareness of the subject positions of race, gender, generations, institutional location, geopolitical locale, sexual orientation that inhabit any claim to identify in the modern world. What is theoretically innovative and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those innovates or processes that are produced in the articulation of cultural differences. These inbetween spaces provide the terrain for elaborating strategies of selfhood singular of communal- that initiate new sings of identity and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. (1)

The space of in-betweenness is a liminal space where interactions between different cultures take place arguing along these lines Bhaba adds:

The stairwell as luminal space, inbetween the designations of identity, becomes the process of symbolic interaction, the connective tissue that construct the difference between upper and lower, black and white. The higher and thither of the stairwell, the temporal movement and passage that it allows, prevents identities at either end of it from setting into primordial polarities. This interstitial passage between fixed

identifications open up the possibility of a cultural Hybridity that entertains difference without an assumed or imposed hierarchy. (4)

The manipulation of artifacts, code and sensibilities from both sides of the border

Bhabha writes :

The borderline work of culture demands an encounter with 'newness' that is not part of a continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such art does not merely recall the past as a social cause or aesthetic precedent; it renews the past, refiguring it as a contingent "inbetween" space, that innovates and interrupts the performance of the present. The 'past present' becomes part of the necessity, not the nostalgia, of living. (7)

The entire history of the human species has been characterized by the continuous appearance and extinction of social communities. Partly, the cause may be associated with changes in the eco-system: the whole population has been forced to move from their original habitation or settlement after various natural or human-made reasons.

With this process, people often lose their traditions, habits and social structure in which they have associations. In cultures there occur diverse phenomena only because of the fact of contacts among human history full of wars, various ethnic conflicts, land disputes, regional as well as religious turmoil and threats. Anotonella Delle Fare and Fausto

Massimini analyze this same concept from the bio-cultural perspectives:

Cultural interactions stem from the prolonged contact between two or more sets of memes, which can be extremely different from one another. This can result in co-operation or competition between cultures: in the first case, regardless of . . . cultural differences, mimic exchanges and mutual support can take place. In the second case hostility, conflicts and

wars may arise. The second alternative is unfriendly and is unfortunately the most frequent one, as it concerns human history and today's international scene. (15)

These lines show that, there is a positive possibility in the concepts of inbetweenness but the negative possibility is more frequent. Cultures have both capabilities, that is surviving and reproducing. Some cultures can dominate other by means of imposition of their individual cultural units or values. Sometimes the destruction of values and modes create new cultural milieu, which may be desirable or undesirable. Many cultures may blend and are mixed to create a hybrid and complex form. Any contact between two societies with different cultural patterns influence or bring change in both societies. Such a process is called “diffusion” in anthropology. Diffusion usually occurs gradually but it is to always necessarily so. It is the medium by which different elements of culture spread and in this process sometimes those elements vanish. The mechanism of such process usually includes migration, colonization, ethnic movement, conquest, missionization, commerce, and revolution and so on. These elements sometimes become wholly responsible for cultural displacement. These elements among others also become quite responsible for displacement or degeneration in a society or in a group. There may sometimes emerge that which produce imbalance in the acts of people or more specifically of individuals in relation to the cultural.

Many scholars prefer to locate the basis of such cultural change in the changes in attitudes and behavior of individual members of a society. Cultural conditions are indeed the causes that stimulate an individual or a group to function in their own way whether positively or negatively and heir functioning mind is determined by the situation and condition of a culture. If cultural mechanism, a life- saving mechanism or system as we conceptualized already, itself does not become healthy and well-

balanced, certainly the predicament and fall is inevitable by which the concerned people ultimately become victims and lose their identity. We can discern such situations in our own age.

Cultural integration is disrupted when there occurs displacement or dislocation in a culture. There exist various contradictory cultural standards in such a situation. The awareness of cultural contradictions, consequences of mass communication or more intimate interaction among people with diverse cultural orientations is also the causes that affect the integration of a culture. Edward Sapir maintained that the only culture worthy of the name is that which is inherently harmonious, balanced, self satisfactory. The expression of a richly varied any yet somehow unified and consistent attitude towards life .

Racial conflict can be taken as a reason for disharmony or imbalance in a culture, the white vs. black concept is still regarded as an obstacle for integration.

This does not mean that two diverse cultural contacts always result in disharmony and imbalance. There are cases of complete assimilation. As individual can adopt both the models and values of cultures, however, in such case there emerge different problems. Many scholars and anthropologist in such several cases consider integration a “remote goal, or even worse, an unrealistic ideal” (“Modernization and Cultural Identity” 18).

Besides communal tension and racial violence the classes of cultures exist in diverse forms, which are responsible for the cultural displacement in the modern age. Clash of cultures usually cause the emergence of murder, violence and terror, which are responsible for psychological imbalance among people. After 1990s the theme of the search for identity, especially cultural identity is increasingly rising among people. If an individual is thrust upon in an alien world where the cultural practice including

customs, rituals, beliefs are quite different. S/he would certainly meet some crisis there. Such condition is also increasing day by day in our modern age whether it be through migration, colonization or such other means. An individual in such a situation is forced to lead an alienated life since S/he does not experience himself/ herself as the center of his worlds. S/he loses significant aspects of his/ her culture or his world of experience since estrangement occurs when there is cultural displacement.

Diaspora

The term is not used either as a mark of privilege or as a universally representative human condition. In this regard R. Radhakrishnan remarks, “The demands of the politics of location” are complex: “home” and “not-home” and coming and “going” are neither literal nor figurative, but, rather, issues within the politics of” imaginaries geographies” (14).

Hence, diasporic meditation are more than one direction is the name of a multilateral, multicultural universalism based on an equal and reciprocal rationality. R. Radhakrishnan adds:

Diasporic subjectivity is thus necessarily double: acknowledging the imperatives of an earlier “elsewhere” in an active and critical relationship with the cultural politics of one's present home, all within the figurative of a reciprocal displacement, “ Home” then becomes a mode of interpretive in-betweenness, as a form of accountability to more than one location. (10)

As Aijaz Ahmad points out in his book *In Theory* there is more irony here. “The academic turf here” has been so prepared that graduate students and scholars who come here from the third world are expected to be invested in post coloniality (17).

It is as though the phenomenon of moving away from one's given home into an

acquired home. It vividly thematizes some of the constituent problems of historiography: how to represent the past in and through its very displacement, and how to speak for the present critically and genealogically. In this context, R. Radhakrishnan remarks:

Clearly I wasn't always of the diaspora. All of my life until 1978 had been lived in India. But with my diasporic displacement, there is a “now” and a “then” to my life, underwritten by a “here” and a “there” if it is true that historicizing has always been difficult (since it is never clear if the purpose of historicizing is to instrumentalized the past in the service of the present or to conserve the past through continuity in the present): historicizing in the diaspora becomes doubly complicated, since we now have to deal with discontinuity both in a temporal and in a spatial-locational sense. When people move, the very continuity of their identity is expressed as a function of historical change. (14)

It is the authority of experience that eludes people whose self- esteem has been damaged by the Manichean psychology of colonialism. If the very authority of one's experience becomes a function of someone else's categories, then one's alienation from one's self takes on a chronic dimension, that is, unless this anthropological modernist model is smashed utterly. In this view R. Radhakrishnan adds:

A conversation that took place between a close friend of mine and his mother expresses the same point rather less laboriously. She was basically regretting the fact she had not introduced him [. . .] what was already there and eventually tender impossible the very project of a return to that earlier self ? (19)

The anxiety that the writer's friend's mother was expressing was that her son's return to

his own traditional, should it ever take place, will itself be framed by an extraneous world view. Even where such critical “returns” are acknowledged, they are done so only to be counter valorized or rebuked for their so-called nativist or fundamentalist underpinnings.

Diaspora, originally came from a Greek word meaning ‘disperse’ *Oxford Advanced learners’ Dictionary* defines diaspora as, “ the movement of people from any nation or group away from their own country”. It is historically related to the movement to the Jewish people away from their own country to live and work in other countries. So diaspora is a voluntary or forcible movement of people from their homelands into other regions. It is a historical fact of colonization “colonization itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world” (25). The widespread effects of these migrations continue in a global scale. Many slaves were brought to the plantations and agricultural colonies by the colonizers for the purpose of thesis work.

As a result this developed in American and Africa, an economy based on slavery. After the slave trade was later out landed by the Europeans in the first decades of the nineteenth century, many people from other parts of the world were brought or came to such places as cheap labor. The descendents of the diasporic movements generated by colonialism have developed their own distinctive cultures which both preserve and often extend and often develop their original cultures. This leads to the emergence of realized cultures, which are not pure but contain the features of both the cultures. It obviously results in the birth of hybrid culture. Arguing along similar lines the book *Post Colonial Studies* contains:

The development of diasporic cultures necessarily questions essentialist models, interrogating the ideology of a unified ‘natural’ cultural norm,

one that underpins the center (margin mode of colonialist discourse. It also question the simpler kinds of theories of nativism which suggest that decolonization can be effected by a recovery or reconstruction of pre- colonial societies. (19)

These lines show that diasporic culture leads to the position of 'hybridity'. It also challenges the notion of cultural purity. In today's globalized world people and culture travel globally and diasporic consciousness becomes a condition of existence for many people. People having diasporic culture stands on the borderline between two cultures. They can have a view of both the cultural worlds. It is thus a location which endows people concerned with a kind of double vision.

The most recent and most socially significant diasporic movement has been those of colonized people back to the metropolitan centers. In countries such as Britain and France, the population now has substantial minorities of diasporic ex-colonial people. In recent times, the concept of a diasporic identity has been adopted by many writers as a position affirmation of hybridity.

The diasporic writers lose their real homelands and are compelled to create imaginary homelands that donot totally with the physical ones. A diasporic writers, like diasporic people, has lost his real homeland. In fact, to be diasporic is to lose many things including homeland, language and culture. The diasporic people are frequently haunted by the memory of their homelands and have nostalgic feelings. They feel rootlessness and therefore seek to connect themselves with their root. Salman Rushdie's *Imaginary Homelands* reflects the post-colonial scenario as the essays in this collection deal with the issues of diaspora, racial discrimination, representation, identity crisis, hybridity and the likes. Rushdie mentions, "the writers in my position either exile or expatriate or immigrant, are always haunted by the memory of their

homeland and some try to retain that homeland by creating imaginary homelands” (67).

Salman Rushdie, like the other diasporic post colonial writers, has a sad experience of sense of displacement, as a solace to his disjointed self, he creates imaginary homelands out of his memory. For the emigrant writers, memory works as a raw material, it plays an immensely important role for the migrants who are far distant from their native land; the only means that connects them with its memory. Although memories are fragmented, these shards of memory acquired greater status, greater resonance for the emigrants.

Similarly, diasporic situation gave rise to hybrid identity. The hybrid identity has given the writers like Rushdie, the double insight. Rushdie says, “We are Hindus who have crossed black sea, and who eat beef, we are Muslims we eat pork” (68), So their identity is at once plural and partial. For him identity in the post-colonial era is essentially, hybrid, plural and partial. As Homi K. Bhabha says:

Hybrid or “contact zone” is fertile. The state of diaspora helps the writers depict the hybrid culture truthfully. Hybridity is the reality of post- colonial era. Diasporic people are the models of such hybrid culture. Rushdie says, if the literature is in part the business of finding new angles at which to enter reality then their distance and their long geographical perspective may provide the diasporic writers with such angles. Diasporic writers are translated men. They straddle between two cultures: they are attached to previous culture by birth and upbringing whereas they are attached to the new culture by their diasporic conditions. This straddled position of the diasporic people gives rise to the problem of definition i.e. identity crisis. (69)

The diasporian hunger for knowledge about and intimacy with the home country should

not turn into a trans-historical and mystic quest for origins. It is precisely this obsession with the sacredness of one's origins that leads people to disrespect the history of other people and to exalt own. Feeling deracinated in the diaspora can be painful, but the politics of origins can't be the remedy.

Hybridity

Hybridity originates from the Latin *hybrida*, a term used to classify the offspring of a tame sow and a wild boar. A hybrid is something that is mixed, and hybridity is simply mixture. As an explicative term, hybridity became a useful tool in forming a fearful discourse of racial mixing that arose toward the end of the 18th Century.

The term 'Hybridity' occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control or when settler- invaders disposes indigenous people and force them to 'assimilate' to new social patterns. It may also occur in later periods when pattern of immigration from the metropolitan societies and from the imperial areas of influence continue to produce complex cultural palimpsest with the post- colonized world. In this attitude Bill Ascroft adds that:

Not surprisingly, since such formulations tend to resist ideas of a pure cultural of either the post or pre-colonial they have not found universal assent. They have also tended to emerge most strongly where no simple possibility for asserting a pre-colonial past is available, notably in the radically dislocated culture of the West Indies. Yet these regional patterns have formed the basis for the development of literary forms (such as magical realism) which have had a wide influence, and which have been applied by critics to societies of widely different kinds such

as those of settler colonies, and even, as Homi K. Bhabha's piece indicates, to theories of colonization in societies such as India. (93)

Though Nepal was never directly colonized, the present situation of Nepal or of many other countries are affected by globalization. Globalization helps us understand the intermingling of cultures which the writers of previously colonized countries talk about. Manjushree Thapa is a writer brought up and educated in the west. This movement from own cultural space to another creates problem for the writers concerned. In such a context, their position has some advantages too. Hybridity is natural outcome of this situation. Hybridity can both be a source of affiliation as well as creativity. It is affiliation in the sense that it makes one realize the loss of pure cultural identity and it is a source of creativity in the sense that there are more options available to a writer because of varied cultural resources.

The contact between people of different cultures and traditions is an outcome of migration and exile. All such movements like migration, exile and supply of labor lead to the creation of hybrid culture. In this connection, Bill Aschort et. al remarks:

Hybridity occurs in post-colonial societies both as a result of conscious moment of cultural suppression as when the colonial power invades to consolidate political and economic control, or when settler invaders disposses indigenous people and force to ' assimilate' to new social patterns. (*The Post-colonial Reader* 183)

Many people and societies have responded differently to this situation. Their response takes the form of frustration and even anger. Though the most pervasively inferred consequences of cultural Hybridity are the sense of alienation, isolation, rootlessness and displacement. Hybridity can allow a person to see life from the perspectives of only one culture but also from the perspectives of the other cultures. It is

a kind of enriched vision. It is also a great source of creativity. It is a kind of strength rather than weakness. Such writings focus on the fact that the transaction in hybridization is not one way process in which one obliterates or silences. The other but there is a kind of mutual interactions. Such texts written in globalized contest are the source of artistry, a creative power which violates the binary categories of pure and impure and authentic and unauthentic. A hybrid object is not only mimetic; it is also a state of life and experiences from where the struggle against the colonial discourse of discrimination and domination begins. In post-colonial writing it represents “the strategic reversal of the process of domination through disavowal . . . It unsettles the mimetic or narcissistic demands of colonial power but re-Implicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power” (*Location of culture* 12).

Hybrid existence lies between two edges, that is, between the pure and impure, and between past and present. Since it inherently encompasses opposite categories, “hybrid hyphenations emphasize the incommensurable elements as the basis of cultural identifications” (219). By disestablishing the established boundaries of singularity and plurality it sets “the limits of any claim to a singular or autonomous using of difference be it class, gender or race” (219). Hybrid space is also an inbetween space, which lies between past and the present. In Bhabha's word, it gives rise to “an interstitial future that emerges inbetween the claims of the past and the needs of the present” (219). Considering Bhabha's postulation it can be argued that discourses on Hybridity represents not only the post colonial contest against the notions of fixity like “standard” , “singular” and “pure” but is also [. . .] the cultural space for opening up new forms of identifications (179).

Hybridity includes writer's awareness of cultural past and root and the needs of

the present to find a location of identifications. In this way, Hybridity is related with the past and its present responses. By entering into a fruitful dialogue about the past a person can revive the fossils that are buried within oneself and are part of one's ancestors. By referring to primal spaces, a writer tries to invoke the ancestors in order to establish the continuity of his post cultural root. Cultural encounter is also characterized by ambivalent expressions. Such expressions come from the realization of the lack of cultural root, cultural identity and the spaces to locate the consciousness as well as form the profound desires in writers to articulate their affliction.

The people whose identity is marked by 'Hybridity' live at the cross roads of cultures. This cross road may not always be safe but it has its own power. In this connection Chinua Achebe says, "But still cross- road does have a certain dangerous potency dangerous because a man might perish there wrestling with multiple- headed spirits, but also he might be lucky and return to his people with the boon of prophetic vision" (191).

Globalization

The term 'globalization' has been excessively discussed since 1980s. The term is steeped in controversy and confusion. Many theoreticians and politicians believe that "globalization is a real threat to national identity and national culture" (Dziemidok 83). However, it is rapidly on the rise. Many countries are being benefited by globalization. Thus, it is necessary to discuss different definitions of globalization and to acknowledge different roles and advantages that the globalization contributes.

Ashcroft, Griffiths, and Tiffins define globalization as "the process whereby individual lives and local communities are affected by economic and cultural forces that operate worldwide. It is the process of the world becoming a single place" (110). Similarly, they define 'globalism' as the perception of the world as a function or result

of the process of the globalization upon local communities (110). Hence, it becomes clear that globalization is a historical process, whereas globalism is an ideology.

Supporting this, Sinica Malesevic writes, “Unlike globalization, which is a historical process, globalism (just like nationalism or socialism) is a nomadic ideal of how our (world) society should be organized” (579). Albrow argues “a globalism as a term for values which treat global issues as a matter of personal and collective responsibility” (4) .

Globalization is an instrument to integrate, liberate and progress. The adoption of the global culture can liberate “one from local forms of dominance and oppression or at least provide the tools for a different kind of identity formation” (Ashcorft, et al. 144). By unification and homogenization of individual needs, life, style, language and culture, globalization leads life in turn to the internalization of social problems that are common to the entire human race, such as ecological disaster, human rights, gender equality, and so on. In this sense globalism not only liberates and progress; it also generates the feelings of humanity and the sense of brotherhood and ultimately uniting us all over the world. Highlighting the importance and advantages of globalism, Sinisa Malesevic writes:

Globalism firmly believes in progress and rationality, it proposes the removal of all state borders and the free flow of goods, services, and people. It strongly encourages as a means of reducing stereotyping and prejudice. It stands against the idea of the nation- state, and globalism also has a firm trust in technology and sees technological development as being liberating for the global individual. (580)

It is also true that because of globalization in science, and technology, people have achieved greater liberation and compensation. They can travel from one place to

another easily; they can receive instant information from all over the world. Thereby, they can directly see and understand the problems people face in other sides of the globe. In other words, globalization can contribute by fostering an increasing awareness of the plight of minorities and highlighting the need for a top-down programs of cultural diversification.

However, some of the analyses embrace globalization as a form of domination by 'First World' countries over 'Third world ' ones, in which “individual distinctions of culture and society become erased by the increasing homogenous global culture” (Ashcroft, et al. 111). They view globalism as western world hegemony: a firm of imperialism. But in fact, blaming globalism as a western hegemony, “ nationalism has been used to create an internal hegemony in those societies” (Malesevic 582). This show that the negation of globalist ideas as being foreign and imperial by the nationalist is the cunning way to achieve another level of ideological monopolization, economic backwardness, autocracy even in the age of globalization. Unlike these analysts, Bohdan Dziemidok believes that globalization does not diminish the importance of national identity. He argues, “it is not the case that modernization of the world, globalization of culture and liberalization of social life are always and invariably a threat to national identity” (88). Supporting the same propositions, Will Kymlicka also views, “a culture is becoming more tolerant and pluralistic in no way diminishes either the universality nor the intensity of people's need to live and work in a country of their own” (89) .

Of course, there are many challenges to globalism in this age of cultural diversity. Because, “culture is both divisive and unifying force” (Huntington 20). On the other hand, people are divided to different cultural ideologies, on the other they become united with the common cultural ideology. Therefore, Huntington rightly

points out that “culture and cultural identities, which at the broadest level are civilization identities, are shaping the patterns of cohesion, disintegration and conflict in the post- cold war world” (20). For him, “clashes of civilization are the greatest threat to war world peace” (231). And, in such complex situation, only through globalism, the avoidance of the holocaust of the modern world is possible. Huntington too speaks of “commonalities rule; people in all civilization should search for and attempt to expand the values, institutions, and practices that have in common with people of other civilizations “ (320), which will definitely become “the surest safeguard against world war” (28). Thus, globalism, based on “an international order” like UN, can be the shield against the hostility of the modern world by fighting against global poverty, and terrorism, while at the same time promoting human rights, preventing genocide (Huntington 311).

Globalization is a process through which other values and trends that are the products of one center spread across different place and the world turns into a global village. Earlier many people thought that the world is unicentric. For them Europe was the world center and later America took that position. In the time of closed nation states the values of one nation and culture were confined within places in the world had their own values, systems and ways of life. Identity and those systems used to be national in character with the advent of European modernity began the process of globalization. In the course of Globalization the colonizing countries always highlighted the superiority of their own economic, political and cultural systems. It was hoped that this process would come to an end with the end of colonial rule or decolonization. However, colonization has been still continuing in newer forms and the imposition of the values of the powerful world centers on other parts of the world is continuing. This kind of system illuminates the differences and makes the world a homogenous global system.

This is what is generally understood as globalization. These homogenizing systems cover and affect the whole world *Oxford Advanced Learner's Dictionary* defines global village as, “the whole world looked at as a single community that is connected by electronics communication system” (659).

The previous idea of only the Europe or the west being the center of the world is a unicentric notion and it has later been replaced by multi centric globalizing process. According to this later view, there are multiple centers across the world and ideas, technology, people, values, media flow globally through the world crossing the boundaries that kept the nations separate from each other before this view is more convincing and dynamic. Commenting along similar lines Ashcroft, et al. say:

It is in analyzing these strategies that postcolonial theories may throw light on the relationship between the local and the global in contemporary cultural life. Despite the long and effective record of literary writing as a method of interpolating imperial discourse, the consumption of dominant forms of representation is nowhere more evident than in the pervasive and oneself conscious involvement of local communities in global culture. The previsionality of inherited boundaries, the fluidity of the concept of 'home' which we find to be characteristic of post- colonial habitation, extends, in contemporary times, into a global system of cultural interactions. (92)

It is because of the process of globalization that the people of different localities participate in global cultures. People of one place adopt the cultural values that have affected globally. People travel from one place to another and are affected by the culture of the places that they visit. Thus, they tend to lose pure, original cultural identities. The paradox of global culture is that it is at home in motion not in a fixed

location or place. Practices of displacement may be constituted of cultural meanings rather than their simple transfer or extension. The interesting question is how individual participate in such constitutive practices when we talk about the complexities of global culture, of the mobility of cultural formation. We need to alert ourselves between cultural subject and those forces within which local identity must be constituted.

Ashcroft, et al. comment:

The startling discovery we make when we see how local communities acquire modes of representation is that their constant and often unheralded consumptions of global culture becomes the very way in which that culture becomes the object of a tactical appropriation by which the character of local identity is strengthened. (93)

Thus, the engagement of local communities with global culture is marked by a far greater degree of self-determination than we find at present in global economic relationships. The message of local responses to global culture is that same message delivered by colonial experience. No matter how oppressive the system or how ubiquitous its effects, it is not immune to appropriation and adaptation by local communities for their own benefit. There is no question that the underlying pressure of the global economy, like the imperial economy before it is to render the post-colonial world a mere instrument in the enrichment of the North. This clearly shows that the global culture does not only affect the local culture but is also subject to appropriation and adaptation by those local cultures presenting his remarks and the problems created by globalization Roland Robertson in his essay "Globalization" states, "Globalization refers in this particular sense to the coming into, often problematic conjunction of different forms of life. This cannot be accurately captured in the simple proposition that globalization is "a consequence of modernity" (24).

The globalization of the modern world economy has meant that political independence has not affected the kinds of changes in economic and cultural control that the early nationalists might have expected. It has even been argued by some recent commentators that the colonial powers deliberately avoided granting independence until they had through internal discriminations and hegemonic educational practices, created an elite class to maintain aspects of colonial control on their behalf but without the cost or the opprobrium associated with the classic colonial models.

III. Cultural Inbetweenness and Double Vision in Thapa's *Tilled Earth*

Manjushree Thapa, through her short story collection *Tilled Earth* brings forward the issue of in-betweenness and double vision. Different characters from different stories of the collection are seen to be struggling to make sense of their living in the situation where there is the melange of various cultures. They, no doubt, are facing difficulty because of cultural differences but at the same time are also having insights of diverse cultural aspects which is truly enriching.

Cultural Encounter

Cultural encounter is sure to happen when two different cultures come near. Due to the cultural differences, there emerges the situation of conflict between the cultures. “Sounds that the Tongue Learns to Make” is a story that talks about the relationship between Sarah and Keshab. Sarah being an American woman in Nepal, experiences the difficulties and problems created by cultural differences. In the company of her lover, she travels to Jomsom. This journey is where their relationship reaches great emotional and psychological heights. This story is a clear example of what happens when people leave their own cultures and move into new cultural territories. In such a scenario or cultural encounter, people find that the cultural and linguistic categories that they have insufficient using the categories and frameworks of another culture and language are very uncomfortable experiences. Sarah uses many Nepali words and phrases and translates them into English though she may be able to make sounds belonging to a different culture, cultural identities remain untranslatable. Keshab comes from Nepal and his cultural differences make his relationship with Sarah not very inspiring. This difficult situation hints at the possibility of their eventual separation. The following lines show the difficulty and problems created by cultural differences:

He had a life quite apart from her, she knew: a very Nepali life that she could not enter, and did not really want to. She hardly knew what life was like? Yet she also knew him, deeply. Once, at the American club in Kathmandu, which she visited for weekly burgers-and-fries, an expert had warned her about the insidious methods Nepali used to seduce American woman. They'll use any means to get a visa: the woman had sneered. Sarah had wondered if the woman had known about Keshab and her. Her superior tone had repelled Sarah. Her entire attitude had. Us and them. The rich and the poor. The white woman and the brown man. The highly paid consultant and the poorly paid language teacher. (18)

From these lines we come to know that since Keshab has a very Nepali life, she could not enter into it. She does not know what that Nepalese used insincere methods to seduce American woman. This negative images of Nepalese is because of unbridgeable cultural gaps. However, things are not so bad despite, cultural differences Sarah understands Keshab. She trusts him instinctively. She was loving and sympathetic to Keshab. However, it is not without confusion. The awkwardness and moral confusion experienced by Keshab is clearly brought out by the following lines:

We must, it was unreasonable of her to resent this, she knew. Keshab lived by the rules of his society and had to keep up appearances. He was too caught up in Nepali mores to be truly free. He could not be seen to be sleeping with an American woman. This was only part of all that was askew in their relationship. Perhaps, dinner was the right time to talk, Sarah thought, to establish the fact that their relationship was going to end when she left Nepal. (19)

Despite their love and intimate relationship, the rules of their society are different since Keshab was brought up as a Nepali, he was caught up in Nepali cultural values. He has a fear that people might see him walking and sleeping with an American woman. Since Nepali society is a closed one Nepalese cannot act as freely as an American. That's why their relationship is going to end.

Keshab and Sarah move together and during those walks they have to face many awkward situations because of cultural differences. They hug and kiss each other when other people are not seeing but they are also careful not to walk too close to “keep up appearances” (19). They exchange things among themselves which can also be taken as an example of cultural exchange. The mixture of Nepali and English words in their speech is also a kind of hybridity resulting from cultural encounter. Though Sarah hopes to speak Nepali well in future, she realizes that Keshab is the only person with whom she shares its intimate silences. This shows how difficult it is to master a foreign language:

When Keshab returned in the late afternoon, the two of them went for a short stroll through the town. They were careful not to walk too close, to keep up appearances. They did not say much, but they were content. At a small bookstore crammed with romances and thrillers, she bought him a *News week*. For her he bought a Mars bar. 'Bholi djaane?' Keshab asked at one point. Are we going tomorrow? 'Djaane,' She said, realizing that though in the years to come she might well speak the Nepali language with others, he was the only person with whom she would share its intimate silences. (27)

From these lines it is clear that cultural differences create different confusing situations. The cross-cultural exchanges enrich the perspectives of the people of the concerned

cultures. One realizes that no matter how hard one tries, one cannot master a foreign language the way natives do. There are certain silences in the foreign language and one should accept its truth and reality.

She loved to listen to him talking, 'kati', silently, Sarah mouthed the soft to that 'ta' didn't exist in English. 'Barsa', the purr of the ra. How many years old? . . . ka, kha, ga, gha, nga. Sounds that her tongue had learned to make this year . . . Early in the next morning, keshab reached over and whispered for her to wake up. She felt him slip out of bed and the next thing she knew, he was calling out her name again. 'Saa'rah. Saa'rah'. He had told her that in Nepali her name meant entirety: he often strung the word into a sentence that said she was his entire world. Timi mero Saa'rah sansar hau. (19)

This story describes the relationship between Sarah, an American woman, and Keshab, her Nepali boyfriend. The couple trek through the picturesque mountain route to reach Jomsom; an emotional as well as a psychological peak in their relationship. The story is replete with Nepali words and phrases that Sarah translates into English, including the sentence that Keshab uses to describe his love for her: “timi mero Saa'rah sansar hau” (You are my entire world). However, while the tongue might be able to make sounds belonging to a different culture, cultural identities remain untranslatable, just as cultural gaps remain unbridgeable. It seems fitting that the story ends with an anticipation of their eventual separation. Even though they share some moments of silent contentment at the picturesque heights of Jomsom, however, both know that those moments are temporary. The worlds, instead of coming together, become severed from each other.

Being an American woman, Sarah felt very difficulty to utter the Nepali words. She can't produce these sounds as comfortably and as easily as a Nepalese themselves

do. Her name is incidentally a Nepali word. *Sarah* which means entirety. This play with the meaning of a word highlights the realities, difficulties and ambiguities that result from cultural encounter and interaction. The following lines support the statement:

He helped her up and guided her across a wet, mossy plank that served as a bridge over a steep gully. She held on to his hand as they walked further on the trail. To distract her, he declared, 'We take Nepali lesson now. Chiplo'. He pointed at the path ahead. 'Means slippery'. Sarah smiled, feeling like a child. 'Slippery', she said. 'Not slippery'. Repeat: Yo bato chiplo tcha'. (15)

Thus, Keshab and Sarah are in the space of cultural inbetweenness. Sarah's knowledge of Nepali is not adequate and she experiences some difficulties while learning to make some Nepali sounds. However, the advantage of this inbetweenness is that they realize one thing that learning somebody else's language is difficult and there are situations where their own languages and cultural perspectives fail to provide them with views through which to know the world. They learn to look at the world from the perspectives of foreign cultures. Their vision is rich and double.

Contact Zone

The stories in *Tilled Earth* are full of scattered pieces of sudden insight; insights developed within the zone of cultural contact, amid its translations and tribulations. If the "contact zone" is a space of double alienation, however, it is also a space of double vision. Those who are caught up in it can gaze at both worlds simultaneously—at their differing traditions, histories, rituals and languages—and come up with insights that are unique and lasting. *Tilled Earth* embodies that double gaze and double vision.

Different kinds of tourists come to Nepal. When they enter into Thamel they

want to buy different things. Though they are Europeans they want to buy different products of Nepalese cultural values. The fact that the westerners want to buy Nepalese products can be taken as an example of contact zone. They carry western values with them but they would like to buy product from Nepal. For example, the westerners want to buy *Pashmina shawl*, demon masks, note books, chocklate bars hiking boots embroidered, t-shirt that read I love Mount Everest. This can be taken as an example of cultural admixture. Illustrating this Miss Thapa says.

The trekking kicks off in two's company. Sarah's dream, however, of trekking up in the western Himalayas with a quasi- guide, half-tutor, quarter- friend and standoffish Keshab doesn't bring home much fruits. "Sounds that the tongue learns to make" delightfully reminds one of Anita Desai's "scholar and gypsy" , in which an American wife puts up with home sick for her Vermont verdant farmstead, and finally ends up with hippies in the Indian hills.

In the midst of hiking and exhaustion, Sarah suddenly recalls of her birthday, when the Aiselu berries burst sweetly in her mouth; or even when she picks up a fallen leaf with its midrib gone mustard yellow. As she twirls the leaf in her hands, it assails her with a notion that at thirty, this is where she is. In future she may be able to communicate well in Nepali language with others, but her private wish to share moments of intimate silences with Keshab is unforgettable. These following lines show such type of theme:

The Niligiri range was now behind them, just south. The mountain tops were covered by clouds, and only the rocky mass of their base was visible. Sarah took pleasure in the slow pace of their walk today. She knew that she would lose Keshab when they reached the district headquarters, Jomsom. There would be local writers and intellectuals

there, people he would want to meet, talk to, pay his respects too. He was too well known to remain here there [. . .]. In fact she lost Keshab even before they reach Jomsom. He fell into conversation with another man on the trail, and it turned out the man knew the poet whose book he had been reading the night before. The two men began to talk in high, literary Nepali and Sarah could only catch a bit of what they were saying: 'You must come to my house', 'Are plane tickets easy to come by?' Does the chairman know you're coming?' [. . .] She followed behind, giving into her own silence. This silence was part of her relationship with Keshab. It was part of all that was said between them, these silences that bred misunderstanding, but also trust sympathy and love. (26)

Diasporic Vision in “The Buddha in the Earth Touching Posture”

Initially the term diaspora meant the “scattered” and was used by the Ancient Greeks to refer to citizens of a dominant city-state who emigrated to a conquered land with the purpose of colonization, to assimilate the territory into the empire. The current meaning started to develop from this original sense when the old testament was translated into Greek, the word “Diaspora” there being used to refer to the population of Jews exiled from Judea in 566 by the Babylonians, and from Jerusalem in AD 136 by the Roman empire ' probably the earliest use of the word in reference sporadically to Jewish exiles is in the Septuagint version of Deuteronomy 28:35, “ thou shall be a dispersion in all kingdoms of the earth”

In probably the best story of this collection, “the Buddha In the Earth- Touching Posture” a retired bureaucrat is shown traveling all by himself to Lumbini, the birthplace of the Buddha. The bureaucrat thinks of himself; as do many of his station, as a man a part form the masses, sage and rational while they are credulous and servile.

Thapa's achievement is to show that there is an element of truth in his reflections. The bureaucrat has left his wife behind because she is “driven by passion. The kind who supplicates to every God “(98) while for him the Buddha is indisputably a historical figure, a wise man iterating the need for reflection, not devotion. Here is acute way in which the bureaucrat is shown reflecting on his marriage.

What I had not expected was I would feel so- disturbed by my domestic situation. My marital life has not been, atypical. My wife and I have shaved the usual joys and given each other the usual sorrows, and we have settled into a passionless partnership though she would never admit it, she probably like the life I have given her more than the person I am. I donot mind this. I too find her company limited. We arenot intellectual equals, merely co-owners of lives jointly led. We consult on matters relating to our sons, our house, our properties, but we donot shave a joint vision. (108)

“Though she would never admit it, she probably likes the life I have given her more than the person I am” it is by the articulation of there subtle but unsettling distinctions that fiction derives its power. Note how this conclusion is so much more affecting because the bureaucrat has arrived at it by himself, instead of the writer making this judgment about the character. Bureaucrat shows his tension arguing their lines:

When I stopped leaving for the office every morning, a certain tension developed between us. My presence in the house seemed to needle my wife. She was always suggesting, 'why not visit some friends' or ' why not visit relatives? Even though, I was content to relax at home. She has always been quite domineering in her manners. She would fill the house with orders- to our sons, to the servants. I have never accepted bribes, so

our house is not sizeable even when I confined myself to my room; I could hear her-get me some tea! Or you're missed a corner!' don't stay out late! a few times I tried to intervene, but she got testy, I've run this house perfectly well all these years, you are going to start lecturing me now? (108)

At Lumbini he is irritated to find the tourist brochures full of historical inaccuracies which are swallowed by tourists, the various sites anointed with flowers and vermilion from around the world to make a gaudy Buddhist won Dorland how bad people are," he thinks, and Thapa allows us to register the sense in which this is true, but also the way in which the bureaucrat has cut himself off from the world. Here is the acute way in which the bureaucrat is shown reflecting on his marriage:

There was a sense of uproar, tumult, in the house. I always felt stressed, and found myself bickering with her over petty matters-were glucose biscuits appropriate for serving to guests. Things like that it was not becoming of me. For the first time in my life, I began to do like my wife quite openly. If I disagreed with her on anything which brand of tea to buy- she behaved as though I were encroaching on her life. I suppose this is why I went to Lumbini I am capable of so much. But I was struggling every day just to maintain some respectability in my own house. It is bewildering to suddenly lose one's station, and dignity. My arte could not, it seems, brook the fact that I was now a nobody, a nobody like him. (109)

He awoke early on his second morning in Lumbini and set to mindful breathing the generally we two pillows to avoid pain in the kneecaps while in the lotus position. Keeping his eyes half-open, he makes an effort twenty minutes, pushing away any

thoughts and distraction this is a completely secular practice that anyone can try.

It is a hard practice, as sometimes- like that morning his mind refuses to remain on the breath. Almost as soon as he sat in the pillows he had a thought. And it proved a powerful distraction. He should apply for a consultancy. Many secretaries have, upon retirement, taken profitable consultancies at multilateral and bilateral aid agencies; their inside knowledge or government is invaluable to foreigners. One may also apply to international NGOs and. Failing that. One might set up an NGO of one's own.

But it is best if one can obtain a consultancy at a reputable organization, an organization that commands respect, such as, say, the united nations, he grew fidgety at this thought. Sometimes, when it grows difficult to continue his meditation. He abandons the attempt all together. After all, the point of meditation is to recognize one's mental state, to see, for example, how the mind fleets from thought to thought when it grows agitated. It becomes impossible for him to continue that day. He shifted out of the lotus position, and went to his bogs to pock out a few books that he wanted, quite urgently, to read. Here are the some lines which makes him puzzled and to become sckptic.

The building was in reality not a temple al all, but a shell for the remnats of a third-century Mayadivi temple that had been excavated back in 1899. there was a damp, mossy smell to the cavernous interior [. . .] a bodhi tree was towering over the pond, prayer, prayer flags fluttering along its branches, its trunk reddened by the rermilion that devotees had smeared on it. There is too much devotion, bhakti, and to little rationality in the way we nepalis approach religion Siddhartha Gautam is said to have attained enlightenment beneath a bodhi tree, but it was a saal tree that queen Mayadevi is said to have held onto while giving

birth to her son, all right, visitors to the sacred garden were prone to confuse the two, the presence of a bodhi tree here was genuinely misleading. But for me the tree raised quite another issue. The issue was: why did people pray before trees at all. (105)

Such a nature of him clearly shows that he is a bit skeptic and is not ready to accept easily any myths attached to Buddha and places. This further pushes him towards the realm of confusion. No doubt he had gone to Lumbini thinking that all the material things back home did not give any peace but even after going to that sacred place he becomes unable to get the real inner bliss. Rather he becomes more confused. He becomes alien in his own land. Basically because of the few cultural differences lying between Hindu and Buddhist religions that he might have faced the situation. By heart he is a Hindu but trying to follow Buddha renouncing worldly matter. The transition leads him towards difficulty.

Both the conceptual study of diaspora, and substantial studies of particular diasporas, revolve around space and place, mobility and locatedness, the nation and Transnationality. While the terms Trans-nationality and diaspora are closely related and sometimes equated not least because both refers to the mobility of people, capital, ideas and objects, and the production of space, networks and politics by and through such mobility there are important differences between them.

Diaspora

“Friends” the story is more focused on explaining the tourist area Thamel. Rishikesh who returned from America to Nepal to find out his self identity met computer engineer Kamal who becomes pessimistic due to his unemployed life. Writer ends up the story by leaving their friendship as it is. This shows writer have post modernist nature:

'you go to America', Kamal said in an assuring tone. 'You take a job nicely, and be free, and become a Hindu saint if you want. It is much better than wasting a rotten life here. you don't know' he smiled to soften his point, 'how small-small people think here, how they destroy others to make themselves feel good. (51)

“Friends” describes the relationship between two male characters: Kamal Malla a computer programmer who is tired of Nepal and wants to go abroad; and Hrishikesh Pandey, a young Nepali raised in the US seeking to find his cultural roots in Nepal. They forge their friendship in the busy streets and restaurant of Thamel. This is a space where pre-modern local culture is repackaged for the gaze of the “foreign” tourists; but it is also a space where the spectacle of modern western culture is enjoyed voyeuristically by people like Kamal who can not afford to participate in the pleasure of modernity. At this place which is simultaneously pre-modern and modern, Kamal and Hrishikesh find solace in each other's friendship and try to make sense of the world in which they live their alienated life:

Without any prompting, Hrishikesh began to touch about himself, explaining that it had been just a few month since he had come to Nepal. ‘I wanted to find out who I really am,’ he said, and his frank tone intrigued Kamal. Apparently, he was staying with his uncle- ‘But I don’t think family is as important as friends’ -and he was a journalist, working for a *Kathmandu Newsflash*. Kamal noted that Hrishikesh spoke Nepali with a child’s vocabulary peppering it with many English words. (35)

It is possible to describe Manjushree's stories as examples of what has been described as the literature of diaspora. It entirely portrays the Nepali social problems and events.

The current trend of migration into foreign nations for the work and study arise

the broad concept of displacement, homelessness, illusion and loneliness. The people of once colonized and non-colonized nations are enticed to work and study in the developed countries of the west. McLeod supports this hypothesis, others arrived to study, or to escape political and economic difficulties into their native lands. “Some followed family members who migrated before them”(206). Such kind of migration to the west from the east can boast a wide variety of diaspora communities in the west. Upadhyay often makes a kind of balance between his *home* and *host* countries. Being settled in the host country, or from root to route, he takes concern what happened in his *home* country, i.e. Nepal. The diaspora issues in Nepalese context are the major concern to the present time. More than a million of Nepalese people are migrated into abroad, Western countries and America. They form their society into an alien land and take serious concern about the issues of Nepal. Thapa talked about the difficulty of capturing the essences of Nepali life in a foreign language.

By collecting the sources from socio-cultural, political and economic sectors, the author presents the story in the “friends” where Kuber Sharma, a recent migrant from the south, who takes the growth of concrete houses around his shop as a personal insult. Kuber Sharma has not his own house, so he prays to the goddess of wealth named Laxmi in the every morning, the crisp sugared sweetmeats that he will sell for the rest of the days. He has difficulties to pay back the next month's room rent. Kuber Sharma, a good, considerate husband has been angry to his wife, because of her expensive demands. The following lines support these arguments:

The sweetmeat store, as it happens, has changed hands several times, and now belongs to Kuber Sharma, a recent migrant from the south, who takes the growth of concrete houses around his shop as a personal insult. 'Why can't I have a house of my own?' he mutters at a picture of Laxmi,

the goddess of wealth, as he heats the oil in which he fries, for one despondent hour every morning, the crisp sugared sweetmeats that he will sell for the rest of the day. Warding off flies, sipping weak tea, counting change for customers, Kuber Sharma curses his fate and his young wife-who makes expensive demands of him, but he does, at the end of each month, make enough to meet his rent and living costs. (32)

The worlds, instead of coming together, become severed from each other. The same theme of cultural translation and its failure-marks the narrative of “The Tilled Earth”, the title story of the volume. This is a moving story about a Nepali girl, who as a student in Seattle, is trying to forge and find an identity for herself in an alien cultural landscape. Her identity is shaped both by the insistent memories of her homeland-the smell of tilled earth and the breath of her boyfriend in Nepal and by the new cultural context with in which seeks to understand her inmost desires and aspirations. The following lines support these arguments:

Jurisdiction authority supervision power prerogative domination say
control rule influence province district territory compass range sphere of
influence reach, she clutches. She feels numb when she puts down the
letter. It is the distance that makes his words sound unnatural. Perhaps
she has got unused to Nepali, to the way they used to talk. Perhaps she
has started to think with American words. (148)

The opposing pressures created by these two contrasting impulses makes her identity a complex affair. This is reflected by the closure of the story. She breaks off her relationship with her lover in Nepal through a long distance call and, with her visa expiring at the end of the academic year, becomes “illegal”.”That's neither here nor there. In Nepali, the expression goes: neither from here nor from there”. The themes we

can get in the following lines:

You and yours: you together with your family and property. On the phone with her father, she speaks the thirty-six consonants and twelve vowels of Nepali. She wouldn't know how to tell them such things; these are messages the Nepali language does not relay. *That's neither here nor there*. In Nepali, the expression goes: 'Neither from here nor from there'.

(154)

Diaspora study is one of the major areas to study of post-colonial theory. The word 'Diaspora' is derived from a Greek word, which means dispersal and was originally applied to describe the condition of the Jewish people living outside Palestine. The term has been extended to cover a range of different cultural or religious commitment that gives the sense of exile from a place or state of origin or belonging.

Diaspora, the voluntary or forcible movements of people from their homelands into new regions, is a central historical fact of globalization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlements of millions of Europeans over the entire world:

The smell of meat does not bother her, or the heat in the Burger King kitchen. She likes the orderliness of her work, and enjoys the sensations that accompany it. The whirring of the fans hush out the hiss of the stove, The purr of potatoes deep-fried. She likes the hard feel of metal against her. She has many coworkers who come for four or six-hour shifts.

(149)

This is to say that the colonized people back to the metropolitan centers are the most recent and most significant diaspora movement. Nowadays, many critics have accepted diasporic 'identity' as a positive affirmation of their hybridity.

Diaspora is the movement of people from known location (their homelands) to unknown locations (new regions). Hence, diaspora creates a sense of dislocation and alienation because they could not adjust themselves in new location and culture.

In this story the writer described about the representation of the sense of alienation, nostalgia and a search for cultural roots that trace the work of diasporic writers such as Ondaatje and Rushdie; writers who “imagine” their homeland from foreign and at least partially alien-cultural location. At the same time stories like “In this world as hard as a betel nut” and “The Buddha in the earth touching posture” show that one can become a cultural alien within one's own land and peoples.

The sense of loss of their own country and their culture is the common lot of the emigrants. This sense of loss is more intense for the girl who is out of country and even out of language. This sense of loss is made more concrete by the physical fact of discontinuity, her present begin in a different place from her past, of her begin elsewhere means America.

Salman Rushdie thinks, through his own experiences as an Indian emigrant in England, that the emigrants want to live a full life, enjoying the double benefits of belonging to two separate cultures. He writes, “We are not willing to be excluded from any part of our heritage; which heritage includes both a Bradford born Indian Kid's right to be treated as a full member of British society, and also the right of any member of this post-diaspora community to draw on its roots for its art, just as all the world's community of displaced writers has always done” (52). The people of diaspora community living in the west are now partly the west. Their identity is at once plural and partial. Sometimes they feel that they straddle two cultures. If the literature is in part the business of finding new angles at which to enter reality, then once again their distance, their long geographical perspective, may provide them with such angles.

The title story “Tilled Earth” digs into the struggle of a Nepali woman, who is a student and trying to make herself a room in the Unites States. The 26-year old narrator is in love with a man, a lot older than her age and from the wrong caste. Her family objected this and she was confined at home to refrain from meeting him. But they confined her so long she began to fall in love with a larger dream of freedom.

Errand of mercy: a journey to relieve suffering. A Baptist preacher and his wife who have volunteered to be her host family take her around and tell her about Seattle. They say it is the home of America's best coffee. In a shop she sees hand-painted mugs shaped like the copper measuring pot for grains back home. She buys one mug and decorates her empty shelf with it. One evening, after physics class, she goes to the apartment of another student and drinks microbrewery beer, which she finds bitter and doesn't like. (144)

Now, as she jogs along donning on a pair of shorts in the Seattle air, she feels herself a different creature altogether.

As her visa validity runs out, she plunges into a zero sum game: either quit US or dump her lover and be an illegal alien. She does the latter, but not without losing something dearly. The warm vapour of tilled earth, her lover's breathe. A very moving and evocative item and ingrained funny. The following lines show such type of theme, “Zero-sum: a situation in which whatever is gained by one side is lost by the other so that the net sum is always zero” (154).

There was a woman who decided to rewrite her life story, she thinks. To rewrite her life story-and she does, but in a language that is completely foreign.

Globalization is an inescapable fact that conditions daily life in many countries today. To squarely confront this fact, two mythology regarding globalization and Nepal

must be avoided. The first is the romanticization of globalization which turns into an all-purpose solution to Nepal's problems that will introduce 'Universal' values to the Nepalese people. Infact, Nepalese people should maintain a critical distance from the phenomenon and realize that so-called 'Universal' values often turn out to be self-serving 'Western' values. On the otherhand, there is also the mythology that globalization is not happening in Nepal at all but is rather a process occurring elsewhere that does not affect the daily life of Nepalese people. Various examples from contemporary fiction and film improve this observation to be wrong. Moreover, they point the way to a possible response to the challenges of globalization: a community ethnic that keeps the Nepalese people grounded in their local environment and dependent upon each other to face and overcome the difficulties of globalization together. Globalization needs to create new peripheries to provide the resources the command and control centers require. This has its implication for place as the peripheries can become more dominant than the city centre in economic and other terms.

Globalization creates two types of negative impact they are given below:

Identity Crisis

The issue of identity is something previously assumed to be fixed or stable but it is to be questioned with the experience of doubt and indeterminacy. One of the reasons that identity questioned is because of globalization and immigration. Thus today's identities are not static and they are not absolutes of nature and culture. The factors of changes in identity are in the different story of *Tilled Earth*.

Identity is hotly debated when it is in crisis. Globalization provides the context for just such a crisis since it has increased the range of source and resource available for identity constructions. Patterns of population movement and settlement established

during colonialism and its aftermath, combined with more recent acceleration of globalization, particularly of electronic communication, have enabled increased cultural juxtaposing, meeting and mixing.

Thus, the issue of identity is discussed widely. It is affected by the high speed of globalization and mass media etc. with mixing of different cultures in the same place.

Thapa talked about the difficulty of capturing the essence of Nepali life in a foreign language, referring to her own writing as “an act of translation” that is “one step removed”. Apart from the language medium, Thapa acknowledged that a number of her stories are also removed in the sense that they deal with foreigners in Nepal and Nepalese living abroad. But though the English medium might lend itself more naturally to such scenarios, there are a number of poignant and insightful stories in the collection that focus on Nepali subjects living in Nepal.

Many of the characters in this collection are sensitive portraits of people caught up between multiple culture and shifting terrains of global modernity. Most of the stories have described as the “contact” zone; a space where two or more cultures, languages rituals and histories intersect into each other, producing love and desire, but also pain and “double” alienation.

As traditional culture in Nepal becomes hybridized into New forms of modernity, it creates a sense of alienation for many whose passage into modernity-like that of Heera Maharjan who 'loses his way' in the first story of the volume-is fraught with a loss of cultural location:

Heera Maharjan, in his time a prolific woodworker, took the old temple road but turned at the wrong traffic light and suddenly found himself in a neighbourhood of walls. brick, brick, concrete, brick. All the old rice fields had been overlaid with construction. Though Heera had grown up

not far from here he no longer recognized this land. How many of the door and window frames here, the cupboards and closets and racks, had been built by his hands? They all disappeared into the city-. The path in front of him wound up to a high metal gate. Through the cloud of his cataract-covered vision, Heera saw green tips of ivy at the side of the gate. (1)

The story describes how Heera Maharjan, a woodworker loses his way as he is walking through a neighborhood that he knew well enough. With the modern world of “brick brick concrete brick” displacing the old space of ricefields, however the village he knew has disappeared into the city. Heera struggles to find his bearing in this new world that has suddenly turned too modern, too alien:

There were crocuses lined up in beds, and snapdragons, lilies, roses planted with frilled yellow patals, delicate stem and dark purple leaves. He did not know their name. He recognized the geraniums: Germany flowers. And there were gardenia bushes and rows of succulent Jade along an immaculate lawn dapped with light. The May winds stirred, unloosening jacaranda buds from the tree, and Heera pressed into the gate as if to receive their blessing. (2)

It is also possible to describe this story as a fine pieces of psychological realism. Her stories do not shows too much movement in terms of the plot. The lack of actions in this story, however, is more than compensated by the accuracy of visual dislocation in minute realistic details-finely crafted prose, and subtle pieces of psychological penetration that become even more visible during the second reading.

He heard himself say mother. Then he stepped back and looked around. Brick and concrete. How to get back to the old temple road? He did not

want to be late for the feast offered This day, once a year, on the death anniversary of his former patron Sridhar Jung Rana, a man of such infinite fortune it was said he had owned a house in all seventy-five district of the country. (2)

Regarding the issue of identity, Clifford says, “culture and cultural identities no longer be adequately understood in terms of place, but are better conceptualized in terms of travel” (qtd. in Barker 200). It can be said that identity is sketched from various dimensions because of the emergence of new theories in the recent era. Indeed, identities are not constant. Furthermore, they are influenced by different sectors like economical, political and cultural as colonialism, globalization and immigration. As a result, no fixed and constant identity will remain for a long time which causes cultural hybridity indisparably. The exponents of post-colonial theory agree that cultural hybridity is one of the vicious consequence's of ambivalent relationship between the colonizer and colonized, culture, languages and races and it created a hybrid and cross-culture society.

Identity is not stable and fixed, and it is always fluctuating. The notion of identity is ignored unless it is questioned. So, the crisis of identity may happen due to the lack of location to a specific culture and nation. The following lines show such kind of theme:

'Have you applied for a credit card? Apply for a credit card. On your campus, you'll see people at booths. Visa, Master Card, American Express. You have opened a bank account, haven't you? Just go to Jack In The box and say you're looking for a Job. Don't say you're not American. They won't ask, I promise they won't. If they do, say you're American. Do you have a social security card? First go and get that, then.

You need to get a social security card for anything in this country.

Wait-what's your address? I'll write to you instead, with a list of things you have to do at once'. (145)

Identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and uncertainty of the Nepali girl. In this way, the questions of identity is only consider when she is departed from the fixed and stable culture. Thus, the crisis of identity insists the feeling of alienation she is dislocated from her known culture or origin.

Some days she feels a sharp, undirected longing for everything she sees, even asphalt damp with sleet, reflecting winter clouds. These longing come suddenly, and give way to the throb of nostalgia for the grey of early morning fog, the bone-as she thinks about her lover. The rain in Seattle stirs desire in her guts, and the halogen glow of the right road makes her cry, suddenly, as she rides home on the bus. (145)

When Americans encounter a person from another culture who is concerned with following tradition, they often say that this person is indecisive, unsure or weak.

In the story of 'The Tilled Earth' the girl calls her lover at midnight Kathmandu-time and hangs up before anyone answers. Her boy friend calls her back midnight Seattle-time and she is waiting by the phone and she answers she's not sure anymore.

These line supports from the following given line:

She thinks about it, and thinks about it, before she formulates this story: there was a woman, she says to herself. She grew up in a very traditional society, where women considered the property of men-either their father or their husband. Now this woman, one day, met a man who loved her, who she couldn't marry because [. . .] and here she falters [. . .] he was

too old, let's say, and in any case you couldn't marry the person who loved; there was a system of arranged marriage, which is why the woman's family wanted [. . .] she told herself she loved him very much.

(152)

Alienation

Alienation refers to the estrangement of individuals from a specific situation or processor with each other. Alienation was implied a definite degree of mystical ecstasy in man's communion with God in the middle ages. Then the Protestants beginning with Calvin assumed the terms of spiritual death, as estrangement of man's spirit from God by virtue of original sin. In addition, Rousseau speaks of the alienation of the individual's natural rights in favour of the community as a whole, which causes from the social contract. According to Hegel alienation is the term to denote consciousness from the individual. Meanwhile, regarding on the alienation, Marx defines to socio-economic analysis from the means of production as the derivative of private ownership and the social division of labour.

Alienation hints to the general problematic estrangement under which one feels a loss of his/her cultural belongingness. This term incorporates the given aspects as the summation of the individual emotions.

In migration from one country to another, migrants in the title story “ Tilled Earth”, the girl inevitably become involved in the process of setting up home in the new land. This can also add to the ways in which the concept of home is disturbed.

Diaspora communities of people living together in one country who acknowledge the 'the old country'- a nation often buried deep in language, religion, custom or folklore-always has some claim on their loyalty and emotions.

The way in which nationalist discourses attempt to construct 'deep, horizontal

comradeship' by setting 'norms and limits' for the nation's people. Although migrant may pass through the political borders of nations, crossing their frontiers and gaining entrance to new place, such 'norms and limits' can be used to exclude migrants from being accommodated inside the imaginative borders of the nation.

Post colonial discourses are scattered here and there in the stories of Manjushree Thapa. Each of the stories is set in the backdrop of Kathmandu and is the whole mental-set and ideological enclosing of the society existing specifically. The author indirectly explores the essence of postcolonial values. Despite the fact that Nepal had never come under any colonialist's grip, but it is inherently suppressed from the outside force of colonizers. There are several issue in our society that ultimately nourished the postcolonial trend in Nepal.

The issue of 'otherness' and 'self'; 'superior', 'inferior' and 'high class' and 'low class' are the distinctive terms to represent the post-colonial in socio-cultural aspect of Nepalese society. As we go back to our past, our ancestors have taken part in the bloody combat with the colonizer and ultimately condensed in an agreement that reduced our geographical entity. Nepali society and its culture is undoubtedly impressed by some of the Western and Eastern ideology. The west and east concepts are widely practiced in Nepalese culture that makes easy to diagnose of post colonialism in our culture.

The postcolonial discourse in Nepalese context, play a vital role in formation of hybrid culture, migration trend and adopting norms and values that have established in the arena Western nation which were once colonizers. Representing girlfriend, Sarah, Thapa explores the inherent culture that ultimately renews the postcolonial aspect in Nepalese society. Living in Nepal, the author recalls his homeland that represents his remembrance to nation. Keshab, a guide, falls in love with a foreigner. There is the example in a story 'Keshab's girlfriend' that how foreigner absorbs our culture and

makes it their profession. It is a kind of post-colonial impact in Nepali society. When Sarah has visited Nepal she was impressed by the old architecture, temple, stupas and traditional pictures on the temples and these all inspired her .

IV. Conclusion

Manjushree Thapa's *Tilled Earth* presents various characters from one locale going to another terrains and facing different sort of cultural difficulties and ultimately find themselves in the state of inbetweenness. They encounter many problems simply because of their not being able to adapt themselves to the situation where they happen to be. It is because of that sometimes the characters seem little bit dispirited and impatient with the circumstances which is alien to them. All their cultural encounter, happenings and dealings in a way help them enhance double vision.

Thapa's stories bring forward the issues of hybridity, cultural admixture and double consciousness. The characters in the stories no longer can totally detach themselves from the memory of their original/ origin culture which is layered in their psyche in such a way that it resurfaces in their present behaviour and dealings time to time thereby making them feel that they can neither adept fully themselves to the alien culture nor can they forget the previous one. They find their identity swinging inbetween. Such a state of their self certainly affects their way of living and they realize that it is difficult to immerse oneself in a different culture. But one benefit that they have is the insights of both cultures that is enriching in itself.

Her stories like “Sounds that the Tongue Learns to Make”, “Friends”, “The Buddha In The Earth-Touching Posture”, “Heera Maharjan Loses His Way” and “Tilled Earth” are replete with the events/ situations where the characters are encountering various sorts of difficulties and confusions because of their not being habituated to and immersed themselves in and not being completely able to sway themselves away with the current of new culture. They get themselves in a totally different position to start their lives ahead. The story “Sounds that the Tongue Learns to Make” in the collection presents the difficulties of Sarah, an American woman who

comes to Nepal and faces linguistic difficulties. She really finds it difficult to master the new language that her tongue was not habituated to. She can not articulate her emotions through Nepali language though she desperately attempts to do so. As a result of this, communication can not go forward in a lucid way. It is because of that she, many a times, has to converse with silences and gaps with her boyfriend. Behind her not being able to continue her relation with her boyfriend Keshab who is from a different cultural background than that of her is all because of the cultural gap buttressed by the linguistic problem.

Similarly in the story “Buddha In The Earth-Touching Posture” the bureaucrat goes to the birth place of Buddha in order to search peace as he thinks that the later stage of life is meant for inner quest. He embarks on a journey leaving all the material possessions and other elements including his own wife behind whom he thinks to be driven by passion being the slave to wordly things. He, no longer, wants to be guided by the passionate feelings. What he wants is just to jettison such an evil element and thereby wants to live a life devoid of passion. He, no doubt, goes to Lumbini but can not achieve the things that he had previously thought he would. He tries to be different than others that is by denying every myth attached to the life of Buddha and the places. He becomes too much skeptic and therefore finds himself in a whirlpool of confusion. By doing so, what he finds is just his deepest insecurities exposed there. This story clearly shows how a person in his own country too can be alien and may encounter a different culture previously not acquainted. He faces problems when he attempts to get a new sort of life leaving previously held cultural views. His being a Hindu but harbouring a different desire to follow the path of Buddhism that too not with pure heart but with too much qualms in mind has caused the problems. This transition has made him impatient instead of giving him peace of mind that he was hankering after.

Modernisation has entered into society. As a result even the old traditions, cultures have been available only in a hybrid form. No purity can therefore be expected in any culture. Globalization has its hue over every nation's cultural aspect and that is the theme that Thapa's stories have carried. Characters are seen struggling to adjust themselves in that new development of cultural values. They feel awkward at the beginning as in the story "Heera Maharjan Loses his Way" the protagonist is feeling. He struggles to find his sense of living in this new world that has suddenly turned too modern and too alien thereby turning himself a stranger in his own land. There is existence of small old temple on one side and somewhere near only the tall concrete buildings have been erected. Therefore all the old rice fields have been overlaid with construction. Though Heera had grown up not far from here he says he no longer recognizes this land. It has turned into a strange land to him

In the story "Tilled Earth" a girl from Nepal who after having got a chance, embarks on a new journey in a different terrain, America where she, despite her arduous attempt to immerse herself, can not do so as she faces linguistic problems there. Because of her inability to get mastery over the new language, she can not express herself candidly. It is because of that, she feels herself to be detached from a circle of the friends. The people she shares the house with, intimidate her. They talk too fast in unintelligible twangs. she can not eschew her past which bore different culture-the culture which was her own. So she feels elated at having said something about her past that makes sense in her present. She encounters problems not being able to make sense meaning of life in a alien culture. She considers herself non-resident and alien. It is because of this, even though how much she tries to mix herself in the pattern of American living, she utterly becomes failure to live an authentic life. Due to the melange of two different cultural modes that her mind and heart are harbouring, she

faces complication. She is aware about her situation and knows the causes that have made her an alienated being.

In the story “friends” two friends, Kamal a computer engineer and another being Rhrishikesh, a youth who has returned Nepal after having been to America for long. His parents are still there and he, according to him, is here simply because of his desire to get his cultural roots. He opines that he was always interested in his roots. Kamal is trying to go to Bangkok so as to pursue his higher studies. He seems to be frustrated in Nepal, not getting any good opportunity. Likewise Hrishikesh too, no matter how much enthusiastic he seemed at the beginning but later becomes failure to get an appropriate working environment. It is because of that he reaches to the mood to leave the country again and later he even leaves. While he is in Nepal, his dress-up is like that of a foreigner. Once a waiter in a restaurant mistook him for a foreigner. His wearing the wrinkled orange pyjamas is the influence of foreign culture. He sometimes talks like a hippy American. Similarly, after assessing Kamal's way of living and thinking, Hrishikesh too comes to a conclusion that Kamal was less Nepali than he had appeared to be. Kamal goes to Bangkok. Hrishikesh's indignation at the difficulties of life in Nepal is owing to his inability to merge the two different cultures in a proper way. It is the reason he says he has got tired. He wants to apply the cultural values that he had learnt in America in the Nepali soil but that backfires. While they are in Nepal they often go to restaurant and enjoy Cat Stevens' music 'Taking a ride – on a cosmic train' and screech of Nirvana. Struggle is within themselves and are in interactions with society riddled with problems/hardships.

In this way, Through *Tilled Earth*, Manjushree Thapa has presented the characters who, due to their cultural differences encounter the difficulties of different sorts but at a same time they even realize the reality that they, no matter how much,

involve themselves in a struggle they can never immerse themselves in a new culture that always remains alien to them and their original culture all the time resurfaces in their dealings.

Works Cited

- Abhrams, M.H. *A Glossary of Literary Terms*. 7th ed. New Delhi: Hartcourt, 2005.
- Adams, Hazard, ed. *Critical Theory since Plato*. Florida: Hartcourt, 1992.
- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso, 1992.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. *The Post Colonial Studies Reader*. London: Routledge, 1995.
- Barker, Mary. "Feminist Post-Structuralist Engagements With History." *Rethinking History*. University of Southampton: Routledge. 1998.
- - -. *Location of Culture*. New York: Routledge, 2004.
- Bhabha, Homi K. "Post Colonial Criticism". *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. Eds. Stephen Greenblatt and Giles Gunn. New York: MLA, 1992.
- Dziemidok, Bohdan. *Globalization in World History*. Ed. A. G. Hopkins. Baltimore: Pimlico, 2002.
- Fausto, Massimini and Delle Fave Antonella. "Modernization and Cultural Identity." *American Psychologist*. 55:1(Jan 2000): 14-24.
- Kymlicka, Will. "The Three Lives of Multiculturalism." *Laurier Institution Multiculturalism Lecture*, Vancouver, May 2008.
- Malesevic, Sinisa. *Making Sense of Collecitivity: Ethnicity, Nationalism and Globalization*. London: Pluto, 2002.
- Pratt, Mary Louise. "Arts of the Contact Zone." *Professing in the Contact Zone*. Ed. J. M. Wolff. Urbana: NCTE , 2002.
- Radhakrishnan, R. *Diasporic Meditations: Between Home and Location*. Minneapolis: University of Minnesota Press, 1996.
- Rushdie, Salman. *Imaginary Homelands*. New Delhi : Penguin, 1992.

Said, Edward W. "The World, the Text and the Critic." *Critical Theory since Plato*. Ed.

Hazard Adams. Florida: Harcourt, 1992.

Samuel, Huntington. *The Clash of Civilizations and the Remaking of World Order*.

New York: Simon & Schuster, 1996.

Sapir, Edward. "Culture, Genuine and Spurious." *the American Journal of Sociology*

29 (1949): 308-333.

Seldon, Raman. *A Reader's Guide to Contemporary Theory*. 2nd ed. New York:

Harvester Wheatshe, 1989.

