

I. *S rath* : A Brief Introduction

The stereotypical representation of women in the *S rath* songs reflects that these songs are the products of the patriarchy. They pay much attention to male characters, male experiences and male traits. The world of female is ignored. Women characters, their experiences, and their worlds portrayed in the *S rath* songs have been denounced. The ideas of *S rath* songs are guided by patriarchal norms and values in the given society, i.e. the Magar community.

The main female character queen Hemanti of *S rath* story is portrayed stereotypically. Hemanti's character is presented as tender and emotional. She is predominantly shown weeping in the memory of her baby. She suffers bitterly throughout her life by her husband's misbehavior and misconduct. Sorathi, the second important female character, the daughter of the king Jaya Singe and queen Hemanti, is also presented in terms of her physical beauty. Kumalni, wife of Kumal is exploited and suppressed by her husband. As the products of patriarchy, *S rath* presents female characters attributing them with stereotypical traits like submissive, emotional, weak and beautiful and thus help males dominate females. Because Magar society is based on the patriarchal structure, everything is observed through male's perspective. *S rath* is one of the cultures of Magar community. *S rath* songs reflect the social reality of patriarchal society where women are obliged to remain silent though they have to bear with sufferings and tortures throughout their life. In the patriarchal society, everything is guided by patriarchal norms and ideologies. So female's characters, their images, experiences are portrayed in a stereotypical way from male's gaze.

Magars are rich in culture and language. *S rath* is also one of the distinct cultures among the Magar's community which they sing and dance in specific context

and occasion like marriage anniversary and first son's birth celebration. *S rath* is particularly based on the mythical stories sung by Guruba (main leader of *S rath* song) in which the role of women are presented in stereotypical way. Females are compelled to live within the circle of patriarchal rules and regulations. They are constrained because of the male chauvinistic nature and their superiority in a given society.

It is difficult to find out the exact date when *S rath* started. But it is believed that *S rath* dance is the oldest traditional dance of Magar community. Magars sing and dance *S rath* till these days. The same story of the *S rath* is found in all Magar communities. And the *S rath* song has begun from the story of king Jayasinge and queen Hemanti. But rhythm and performance are different. So the same story of the *S rath* is the prevalent in Magar communities. According to Keshar Jang Baral Magar, “*S rath* song has 16 rhythms and 16 parts. According to Nepali language, 16 rhythms means 'sorha tal' and 16 parts means 'sorha bhag'. So sorha word transmitted into *S rath* " (*Palpa Tanahu ra Syanjyaka Magarko Saskirti, Kathmandu: Nepal Rajkiyan Pargya Partisthan*, 2050). And, he also guesses that word '*S rath* ' is brought from the word 'Sarandi' of Magar language.

Similiarly, Min Shirees Magar, in *Pachhimanchal Bikas Chhetraka Magar Samudayma Parchalit Likgeetnittyaka Bartaman Awastha ra Chunauiharu*, says that they have sung the story of Sorathi queen in various rhythms and different vocals. So it may be called *S rath* .

So many writers and researchers have discussed *S rath* and its origin. Dharma Raj Thapa writes about *S rath* in *Gandakika Suseli*. *S rath* song has 16 branches. The whole story described from first branch to sixteen branches. In Nepali

language, sixteen means Sorha and Sorha may be changed in Sorathi. It may be called *S rath* .

Similiarly, Subi Shaha, in the article “Lok Saskirti”, writes that *S rath* is historical song which is based on the historical description. Most of the people say that *S rath* is changed from Sorath culture of Saurashtra region of India. But Sorath is a verse and it is described also in *Tulshikrit Ramayan*. Sorath's historical bases are different with the historical story of Jai Singe and Hemanti of *S rath* . So, Sorathi's song being historical bases story are closer with Nepalese culture.

Similarly Bhim Bahadur Budha, in his dissertation “Study of Athara Magarat Songs: Jyo Ma Re, Sairayala and Sorathi and Their Literary and Cultural Values”, writes about the female character Hemanti that first of all King Jaya Singe marries queen because of her beauty. Unfortunately, after some time, queen's beauty can not remain till long terms. King ignores and misbehaves with queen. So, king does not provide any ornament. The queen blames him that he has sold her ornaments given to her by her father as dowry. Thus the queen no longer trusts the king, and prepares to go to her parent's home. But she is compelled to live with her husband.

And also Kharka Bahadur ShireesMagar, a local representative of Lekhani V.D.C. of Baglung District, who is also *G r bä* (the main leader of *S rath*), says that this is a real story of King Jai Singe and queen Hemanti. In the past time, there might be custom that males were leader of society and females had to work domestically. So females are presented stereotypically in the *S rath* song.

The *S rath* song is based on the mythical story which is sung in sweet rhythm and music also danced in specific performance. First of all, *G r bä* starts *S rath* song. Then other participants sing together. Two men dance carrying the *Mädal* (Tom-tom or oval-shaped drum beaten with hands at either end) in their waist. One

male wears clothes and costumes of female and dances between the *Mädal* men. The characters of *S rath* are the king Jaya Singe, queen Hemanti, queen Sorathi, Bijaya Jaisi (Prophet), Sudelni (who serve to mother in the birth of child) and Katuwale (the messenger who work in village to inform). Especially, the song of the *S rath* is constructed by the story of King Jayasinng, queen Hemanti and their daughter Sorathi. Mainly these characters' life, fortune and their sadness are portrayed in the *S rath* song.

The characters of women are depicted stereotypically in the *S rath*. The main female character named Hemanti is portrayed in a sad and miserable condition. She suffers much throughout her life from her husband's misbehavior and misconduct. She bears intolerable situations but can't resist and raise voice against tortures inflicted on her. Hemanti always weeps remembering her baby who is thrown into the river for being the female baby. In patriarchal society, a female is expected to be tender. The motherhood Hemanti is portrayed in the following words memorizing her daughter:

Käkhäik bälakhu kh simä kh si samundra bagäi,
Bäbäk jäta nirbhayäa ämäk jäta mäyälu,
Bähira h rdä ramäil bitra h rdä adhyär ,
Kasaimä gar birasahulä bälai m r sundar b tiyä. (90)
(Baby is flown in the ocean by snapping from my lap,
Father is being cruel but mother is affectionate,
Looking outside is funny but inside is dark,
How can I forget my lovely child?) (My translation)

Her husband King Jaya Singe lets his baby flow in the river carelessly. He doesn't feel any sympathy for his daughter. When the queen Hemanti sees the child of others

playing, she weeps remembering her baby. Hemanti recollects her daughter in the following lines:

Yärukä bälkhu agi ra pachhi,
Hämr bälakhu samundra,
Birsana vandä katinai garey birsana sakina,
bälai m r sundar b t yä. (90)
(Other's babies are before and behind,
Our baby is in Ocean,
How much I tried to forget but can't forget,
My lovely child.) (My translation)

In this way, she relieves her pain and pathos and expresses her pitiable condition simultaneously through songs. Even by tolerating her husband's tortures, she has to live with husband. When the king Jaya Singe goes to foreign land after knowing Sorathi as his own daughter, queen Hemanti tries to stop him. But she couldn't be successful. She always prays to God for returning of her husband. Such types of women's lamentations and wailings are depicted in the *Sorathi*. Patriarchal society considers women as the things of fun and their job is to weep, to make male happy and to be beautiful.

Similarly Sorathi's beauty is also portrayed in charming way. Male measures the female's beauty in terms of physical beauty, not internal beauty. Sorathi's beauty is depicted in the following words comparing her body's part with various beautiful things:

S ryäk jy ti ra jast Sorathi rän k jy tiyā,
Bel yäk ged r jast Sorathi rän k mātā,
Parewäk äkhä jast Sorathi rän k äkhä,

Pipalaik pätalai jast Sorathi rän k th. (90)

(Light of queen Sorathi is like light of Sun,

Head of queen Sorathi is like almond of Aegle marmelos,

Eye of queen Sorathi is like eye of Pigeon,

Lip of queen Sorathi is like lip of Peepal.) (My translation)

Such type of representation of female's body is portrayed just from the male's perspective. Male takes female's body as a form of decoration and beautiful things which provides them mental and physical happiness.

In the *S rath* , woman's jealousy is also shown within women. Women can't bear the situation of their husband's second marriage. But women take their husband's other wives as an enemy and try to take revenge on them. In the *S rath* , Hemanti's life turns toward suffering due to jealousy of other wives of her husband. Such type of stereotypical representation of women is projected in the *S rath* .

Singers in the *S rath* Song are also three types; they sing song of the *S rath* according to their role.

- a. *G r bä*: - *G r bä* is a main leader of the *S rath* who knows the all managing works of the *S rath* . And he gives the direction to all over and singeing group of the *S rath* . So *S rath* is impossible without *G r bä*. Somewhere, Magar called Raurra to *G r bä* according to Magar's language. In most of the places, *S rath* is lost or disappeared due to death of *G r bä*. First of all Guruba prays Sarswoti goddess to remove obstacles in the journey of the singing song. Then *G r bä* starts the song of the *Sorathi* and other members help him for singing.

- b. *G hayä*: - First of all, *G r bä* begins the songs then another man helps him for singing *S rath* that is called *G hayä*. In Somewhere of Magar's community, *G hayä* manage after the death of the *G r bä*.
- c. *Garrä*: - Singer group of the *S rath* is called *Garrä*. After singing by *G r bä* and *G hayä*, this group use to sing the *S rath*.

In the *S rath* songs mainly two types of folk-musical instruments are played. Musical instruments are that which are played to decorate the rhythmic sense of the designated song.

- a) *Mädal* (double ended drum): It is known as the heart of the folk-musical instruments, which is played compulsorily in all sorts of folk-song. So it is the heart of the *S rath* song. It is worn by Khari (a soft lime). Mainly two *Mädals* are played by two Madale (who dances with *Mär n* standing up in the side of right and left) tying it on their waist, and others madals are played by other members of the *S rath*.
- b) *Kha jad* (tambourine): It is also another folk-musical instrument which is also important in the *S rath* song. It is made by brass metal. Its feature is like plate but plate's numbers are two and two plates are joined by thread because there are making hole in the centre of the plates. When these two plates are hampered by hands in each other, then sweet music creates. It is played by all members of the *S rath*.

This present research concentrate the stereotypical representation of women and their experiences, characters, images and stereotypes in *S rath* song which are constructed by patriarchal norms, values and ideologies. Especially, main female character queen Hemanti is physically and psychologically given torture by King Jaya Singe and the whole society. Not only queen, other female characters are also

dominated by male. Due to patriarchal norms and values, they can't oppose it. They are compelled to live into the circle of patriarchy. So this research attempts to show how women characters are dominated and victimized. How women's images and experiences are portrayed stereotypically in the *S rath* song through the influences of patriarchal rules and regulations. It will purely depend on the textual analysis of *S rath* song on the basis of the theoretical tool formed by drawing the insights from the feminist discourses. Mainly this research covers the area of Magar community of Baglung district where *S rath* is famous. The *S rath* song is cited from many books of various writers and some of the songs are also taken orally from the personal interview of Baglung district.

II. Feminism

Feminism is a discourse that involves various theories and philosophies that are concerned with the issue of gender difference, advocates equality for women, and campaigns for women rights and interests. It is a broad movement embracing numerous phase of women's emancipations aiming to understand women oppressions in terms of race, class, gender and sexual preferences and its efforts lie in changing it. So it is the social movement and pertains to marginalization of women that seeks equal right for women as man and freedom to decide their career and life patterns. It questions such long-standing dominant phallogentric ideology, patriarchal attitudes and male inter-presentation in the society where the women have been excluded to marginality. So it's a voice against the inadequacy, the distortion as well as the ideologies, which the males have created.

From the very beginning of human civilization, women were considered as inferior, incidental and inessential being whereas man as the subject, superior and rational. Patriarchal society has indeed been well served by the masculine images. In patriarchy, all the images of women have been across the ambivalence men's feelings towards women. For the masculinity, women and sex are almost synonymous terms. If sex evokes mixed feelings of approach and avoidance, most certainly it is likely that women evoke the same feeling. So woman is an integral part of masculinity and patriarchy. But Misogyny includes the beliefs that women are irrational, incompetent, gossipy, silly, overemotional, stupid, petty, dishonest, oversexed, and a host of other ugly things. Such stereotypes culminate in the attitude that women must be dominated, controlled, subdued as well as abused.

Many feminist writers came in the field of literary feminist theory and criticism. Mary Wollstonecraft, Virginia Woolf, Simone de Beauvoir and Elaine

Showalter etc Women feminist writers presented that how women are exploited and their situation and also about their rights. At the beginning, feminists produce their theory and then they have known history and textual criticism. They began to reprint women's works and to study the image of women. But theory or criticism is more difficult to apply than producing the theory or criticism itself.

Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), well deserved its rank as the first literary feminist work. In this essay, she has gone beyond her dissenter Rinds, whose views remained strictly patriarchal. In general, the fundamental principles enunciated of *In A Vindication of the Rights of Women* are that the mind does not know sex and that, as Clare Tomalin has remarked that "society is wasting its asserts if it retains women in the role of convenient domestic slaves and alluring mistresses denies them economic independence and encourage them to be docile and attentive to their looks to be exclusion of all else" (394). Wollstonecraft has discussed the pernicious impact of sentimental novel of the lives of women in 18th century. So, she attacks the sentimental novels of her time for their pernicious influences on women's intellectual and mental development. According to her, due to the traditional education system, women are compelled to study such novels, which are not intellectual but are sentimental. In sentimental novel of her times, there are presented the women's characters. Through the stereotypical way, women are emotional, not rational and docile to their looks. Due to the impact of those novels, women can't exercise their intellectuality but are trapped in the sentimentality which leads them to a concept that a knowledgeable man is nothing in comparison to brave rake. Mary Wollstonecraft's concern in literature is the characterization of women character in the literary works. She says:

Everything that they see or hear serves to fix impression, call forth emotions and associates ideas that give a sexual character to the mind. False notion of beauty and delicacy stop the growth of their limbs and produce a sickly soreness, rather than delicacy of organs: and thus weakened by being employed in unfolding...It is unreasonable as well as cruel, to upbraid them with faults that can scarcely be avoidable, as well as cruel, to upbraid them with faults that can be avoided, unless degree of negative vigor be supposed, that falls to the lot of very few amongst mankind. (395-396)

From the very beginning, Wollstonecraft opines that woman is affected by the misinterpretation of the life style of the society. In a novel, a boy is depicted as an active person where girl is presented as passive beauty. If women read such novels, they make an ideal picture of male and female in their mind. Wollstonecraft advocates the women's social and political rights through her literature. After the publication of the Wollstonecraft's *A Vindication of the Rights of Woman* these was a series of books published in favor of the women's participation in the literature. All of them have raised the voice against the canon's domination (male canon) in the literature. They all have found that the domination of the female character is due to the hegemony of patriarchal society.

Virginia Woolf, one of the influential of the twentieth century, presents an important statement concerning women's alienation from the related ethics of war and patriarch in "A Room of one's Own". She raises the social obstacles to write literature due to lack of literary space in *A Room of one's Own*. Through this book, she argues against the patriarchal society which has prevented women from their creative potentialities. She believes that women have always faced social and economic

obstacles to their literary ambitions. Woolf addresses the problem which might have faced by Shakespeare's sister, who was unable to write literature. She also guessed that Shakespeare's sister had had none of the material resources, breadth of human experience, money and time to do. She would have been discouraged by everyone. In her *A Room of One's Own*, she lays focus on the women's right that women must have money and room of their own if she tries to write literature. She, in *A Room of One's Own*, says, "She must have shut herself up in a room in the country to write and been torn a sunder by bitterness and scruples. Perhaps though her husband was of the kindest and their married life perfection" (819). Woolf hopes to achieve a balance between a 'male' self-realization and 'female' self-realization. Her ultimate belief was that talents if they achieved social and economic equality with men.

Similarly, Simone de Beauvoir, in *The Second Sex*, summarizes the writings of five male authors about women in which each of these authors depend on their own specific self-image and constructed by himself in his own mind. She presents her view that male dominate females by creating myths about women which shows women culturally, socially, biological spiritually and politically inferior to males. Here, De Beauvoir finds politics in the male writers who always either overestimates or underestimate woman without judging them on the surface reality. According to Beauvoir, men call females either angel or witch but not a human being. The central argument in the book of *The Second Sex* is that among these writers, D.H. Lawrence says that phallus can not exist without female but at the same time female are inferior to males. Through the history, women have always occupied a secondary role in relation to man being relegated to the position of "other" i.e. that which Valerie says:

Is adjectival upon the substantial subjectivity and essential activity of man whereas man has been enabled to transcend and control his environment, always furthering the domain of his physical and intellectual conquest woman has remained imprisoned within immanence, remaining a slave with the circe of duties imposed by her maternal and reproductive function. (682)

For her introduction to *The Second Sex*, Simon de Beauvoir points that masculinity is considered to be the absolute human type, the norms and standard of humanity. Men, of course, have had their own reason for perpetuating such duality of self and other fore grounding the issue. Beauvoir says, "Legislator, Priest, Philosophers, Writers and Scientists have striven to show that the subordinate position of women is willed in heaven and advantaged on earth" (22). Beauvoir argues that there is nothing 'feminine nature'. There was no physical or psychological reason why women should be inferior to man and yet throughout history and across culture, woman has always been second class citizen.

In the same way, Elaine Showalter has entitled women's writings and women's culture in which she claims that women have their own sort of culture and language. They have their own types of body the speaking style, the language the capacity of thinking and behaving, the psyche and the males have their own. Showalter's *A Literature of Their Own* (1977) describes the female literary tradition in the English novels from Bronte and onward as a development of a subculture by arguing, in general, constitute a kind of subculture within of larger society, their works definitely demonstrate a unity of values, conventions experiences and behaviors encroaching on each individual. Showalter, in her analysis of historical development of feminism, presents three important stages of women writing according to their intensity of

female voice: Feminine phase, Feminist phase and female phase. "The first dating from 1840 to 1880 marked the female voice rising in literature buried in so-called feminine substance and got immensely affected by male pedagogy" (16). The aim of feminine was to end the notion that one's biological sex was superior or inferior to the other. Before the 20s, women were struggling for their voting rights. At this stage women's fighting seems merely as the fight for voting but the purpose of feminism was emancipation from sexual stereotypes of any kind. In this phase women writers like George Eliot and Bronte sisters imitated and internalized the dominant male aesthetic tradition and standards, which required that women writers remain gentleman. The main area of their work was their immediate domestic and social circle.

The second phase dating from 1880 to 1920 clearly demonstrated the determined efforts for political and social equality and women's literature was able to advocate minority rights and protested against the unjust treatment of women. The feminist view point is that since women are an equal part of social construction, it should not be dominated or put under the suppression of patriarchal domination. In this phase, feminists have sought the alien area of women movement. Their effort is to protest male version of literature.

Similarly, third phase is female phase that covers the period of 1920 onwards. It rejected both ways of protest and limitation. It was the age of self discovery. They developed the idea of separate female writing in terms of female experiences. They realized the significance of their own. Feminist criticism has established the historical reality of gender definitions in *The Madwomen in the Attic* and *A literature of their own*. Female phase includes many writers like Dorothy Richardson, Katherine Mansfield, Virginia Woolf and many others who encountered to counterbalance male

dominated literary sphere and realized the historically sex-polarized tendency in literature. They rejected subordination and focused on female experience, and they also raise their self autonomy. So, in conclusion these three phases of feminist movement are subordination, protest and autonomy.

Similarly, Virginia Woolf emphasizes that economic independence is a prerequisite to an autonomous women's art and proposes that women's literature should have distinctly female vision. It should not be compared with the male version of literature. Male version of literature could not explore the essential truth of female experience such as menstruation, pregnancy; gestation, child rearing, abortion and mothering which are special feminist domains and it could be taken distinctly from the male version of literature.

Patriarchy, the rule of father in literal, would refer not simply a society where men hold power, but rather to as society ruled by a certain kind of men wielding a certain kind of power. It is the society that reflects underlying value of traditional male idea. Patriarchy is a culture which driving ethos in an embodiment of masculine idea and practices. It determines image of woman and the relation between the sexes. It sets the hierarchy between male and female. And it asserts that male is first, light, white and female is second, dark and black. Patriarchy expects the woman to serve the man physically, taking care of the homes, property, clothing or person, economically doing countless job for which woman are ill paid or not paid at all; sexually, as wives, mistress or prostitutes, and reproductively, assuring men of paternity through the female chastity. Shelia Ruth says; "In a patriarchal culture, men define else. The issue is not only that man perceives women from masculine perspectives, but that given the nature of socialization, all member of society, including women, perceive the female from the prevailing masculine perspectives" (84).

In patriarchy, domination is so much rooted that it evaluates woman not regarding the human being but like everything else. Woman's position in patriarchal society is culturally constructed. They are compelled to perceive their own images and identity from male perspective. Their behavior, attitude, social status etc every thing is determined by male perspectives. In patriarchy, everything is measured in touchstone of male ideology.

So, patriarchy sets the stereotypes about women. Stereotype is a fixed idea or image that many people have of a particular type of person or things and they are recognized by fixed image in the given society, but in reality, which is not often true. In most of the given society, first persons, caste or nation gives fixed name or image to second persons. But that flexed image may be wrong. Because that first person cannot understand the actual position status of second person like in the patriarchal society, male gives fixed ideas and image to woman but in reality that is not true. For male cannot understand female's real experiences. Stereotypes exclude or reject everything which falls out of definition - everything which is different. It sets up symbolic boundaries and then provides the mechanisms of cultural production for people to police those boundaries. People use stereotypes to determine who should naturally belong to one group or another. One person can not produce and circulate a stereotype all alone; stereotypes function within groups of people as knowledge. Importantly, they are usually produced by people who are positioned to circulate their ideas widely so that even the group stereotyped may come to take on this as a kind of fact.

Sheila Ruth, in her text *Issue in Feminism*, discusses her view on female stereotype and its effect:

They all say that woman as human beings are substandard; less intelligent, less moral, less competent, less able physically, psychologically, ... who are forced to live them the tragedy of female stereotype in that it impels women not only to appear substandard, but to become substandard; it moves to form us into the loathed monster. If the work of the stereotype be done. We are reduced to the weak, hapless creatures. Life and personhood defined within such patriarchal constraints may be distorted. (96)

Due to such type of presentation, female are stereotyped as unintelligent, incompetent, physically weak to male. This stereotypical images force women to become substandard weak and helpless creation. Female stereotype is the patriarchal definition that is to be broken part.

In the patriarchal society, both images of being fascination and destructive are presented in women's character. They are stereotyped as either good women or bad women. If a woman accepts her traditional gender role of being gentle, submissive, passive, emotional virginal angelic and obeys the patriarchal rules, she is a 'good women'. If she objects those rules and regulation of patriarchal society, she is a 'bad women'. These two rules also identify women as 'angel' and 'bitch'. These two good and bad images are projections of patriarchal male desire. We can see the image of 'good girl' and 'bad girl' in the following Lois Tyson's words:

According to a patriarchal ideology, 'bad girls violate patriarchal norms in some way; they are sexually forward in appearance of behavior, or they have multiple sexual partners. The 'good girl' is rewarded for her 'good' behavior by being placed on a pedestal by patriarchal culture. She is attributed all the virtues associated with patriarchal domesticity;

she is modest, unassuming, self sacrificing, and nurturing. She has no needs of her own, for she is completely satisfied by serving her family.

(89)

The 'good girls' obey the patriarchal norms whereas 'bad girls' violate them. The good girl has to remain uninterested in sexual activity except for the purpose of legitimate procreation, because it is believed in patriarchy as unnatural for women to have sexual desire. The 'good woman' is expected to find sex frightening or disgusting. She does not want her own self autonomy in the society. But only knows about the traditional rules. But the 'bad woman' who is seeking power and always wants newness in the society. They do not limit themselves within the boundary which is drawn by the patriarchy. They have strong feminist idea that they are hard and bold enough that they can do what male can. So, they want their self autonomy.

According to *Advanced Learner's Dictionary*, 'stereotype' means a fixed idea or image that many people have of a particular idea or image that many people have of a particular type of person or thing, but which is often not true in reality, it may be cultural, gender and racial stereotypes. There is hierarchy made between male and female where male has standard images and female has subordinate. The woman is made to be subjected by male. Simon de Beauvoir, in her work *The Second Sex* has demonstrated how women are marginalized and subordinated to hegemonies by particular ideology. 'The Second Sex' argues that there is no such thing as 'feminine nature'. There was no physical or psychological reason why woman should be inferior to man; yet throughout history, women have always been second class citizens. There is not any casual explanation for women's oppression in Biological differences. Just as a man considers himself superior to nature, so he considers himself superior to women.

Whatever images are given to female in the literature, myth and story or many books, all of these are only the products of that mind that is loaded by patriarchal norms and values. Such images portray that female is to be beautiful, gentle, submissive, passive and emotional etc. But, if female disobeys the patriarchal norms and values, society identifies women as whore, dine and bitch etc. But in the side of males, patriarchy society identifies males as courageous, bold and strong etc, such type of male's images also are stereotyped in the various myth, song, story and books etc. Such stereotypical representation makes hierarchy between male and female and male comes up and female goes down and male dominates to female. So the stereotypical image of women is a merely a cultural identification. It is the patriarchal civilization that produces the feminine nature to identify women. Due to creation of myth, song, story and books in the patriarchal society, these creations are reflected the stereotypical representation of women.

Thus, from the base of patriarchal structure of Magar community, its popular culture *S rath* song constructs the stereotypical images of women in the society. This song helps to increase the hierarchal gap between male and female, from which pathetic condition of female in patriarchal society will analyze in another chapter. Mr. Bhim Bahadur Budha has already done research about *S rath* on the topic of "Study of Athara Magarat Songs: Jyo Ma Re, Sairayala and Sorathi". In his research he has observed *S rath* songs through cultural tool of performance. So he has just presented the similarity of Magar's culture with *S rath* song. But he has not observed stereotypical images of women in Magar's *S rath* . So this research will focus on the stereotypical representation of women and their images in the *S rath* . And how women are suppressed and dominated in Magar's *S rath* through the theoretical tool feminism. It will research how patriarchal society has established stereotypical images

of women in *S rath* song. How women are dominated by male chauvinists in *S rath* song. Why they can not dare to resist against it. Such type of issues will be analysis in the next chapter.

III. Stereotypical Representation of Women in *S rath*

Nepal is a multiracial country. There are different castes, classes and ethnic indigenous groups. Though there is diversity, there is unity among them. Among these ethnic groups, Magar is one of the largest ethnic indigenous castes. They are rich in their own culture and festival, and diversity is found in their culture. Among their cultures, *S rath* is popular within Magar community.

Widely performed, *S rath*, in Magar Community, is also known by Nachari and Maruni. It is said that there are sixteen different tunes in it. Motilal Parajuli associates *S rath* with Sorat city of India in *Sorathi Natikako Sanranchana, Paper Presentaion in assembly of Nepali Natak Satabrshiki*. And Sashi Ram Kaucha Ghartimagar, Gruruba (leader) of *S rath* of Pandavkhani VDC of Baglung district, relates it with sixteen branches of *S rath*. Sashi Ram kauchaGhartiMagar and Kharka Bahadur ShereesMagar say that it is based on real story of King Jaya Singe and Queen Hemanti of ancient time when Nepal has existed in various kingdoms. However, it needs further research. Story of Sorathi is performed differently in different places of Magar communities. But story or song is same in all Magar's community. Here, this research concentrates on the song of *S rath*.

The *S rath* is based on the story of the king Jaya Singe and queen Hemanti and their daughter named Sorathi. In the beginning of *S rath* song, the king Jaya Singe's first wife cannot bear the child for long time even after their marriage. So, he does second marriage with Hemanti for the purpose of begetting child. There is also debate among different researchers. Some researchers write that Jaya Singe had already five wives and other say that he had already thirteen wives. Whatever the debate is there about the numbers of king's wife, it is sure that king had already wives in his home before doing marriage with Hemanti. Fortunately, queen Hemanti gives

the birth to a daughter. Those happy moments were celebrated all over the country. But, due to jealousy of other king's wife, Hemanti's life turns miserable condition. King's other wives give bribe to Bijaya Jaisi who is a prophet for saying ill fortune about baby to King Jaya Singe. Prophet says that if baby lived, she would be disaster for the kingdom, king and king's relatives. So King has been prohibited to look that baby. The king Jaya Singe lets flow his daughter in the river carelessly due to the fear of prophecy. According to this prophesy, if he saw his daughter at the first time during her birth, he would face death. But queen Hemanti does not want to let flow her baby. She does not care towards the prophecy of fortune-teller. She only concentrates on her child thinking that how she can save her own baby. But she could not success in her effort. King snatches her baby forcefully from the lap of queen. Then, the queen, Hemanti wails in the memories of her baby. When Majhi (one of the varieties of ethnics) and Kumal of King Jaya Singe's region go to river named Jamuna for the fishing, fortunately they have got the golden box in their traps. They think that if the box is made up of gold, there may be significant thing inside it. There is no third person to divide it between them. So they promise to share the box with each other that outside cover of box is for Majhi and the thing inside the box is for Kumal. Because Majhi is so clever, he only sees the outside part of box that is made up of gold. When they opened the golden box, they saw beautiful baby. According to promise, Kumal takes the baby and Majhi takes the golden box. First of all, Kumalni, wife of Kumal, doubts toward her husband thinking that he might have stolen the baby of somebody. But Kumal assures her that baby is found in the river. Kumal requests her to feed milk for baby but Kumalni says that neither she has milk of her body nor there has cow's milk in the cow-shed for feeding milk to baby. However, they take care of baby. When they keep that baby in their home, their cows also began

to give milk. So they raise the baby easily. Then, baby grows up in the house of Kumal. Kumal and his wife christen the name of baby as Sorathi. Her beauty increases day by day in the ratio of her age. One day, the king Jaya Singe goes into Jungle for hunting with his armies, he tires so much and also becomes thirsty. And he goes to the house of Kumal asking for water where Sorathi lives. But Kumal refuses to give water to King Jaya Singe because he is from lower caste. But King Jaya Singe says that kumal's daughter can give water. When Sorathi gives water to King Jaya Singe, he looks her face and falls in love with her beauty. King Jaya Singe and his soldiers appreciate her beauty. Then King Jaya Singe asks hand of Sorathi with Kumal. First, Kumal hesitates to give Sorathi to King Jaya Singe but at last he agrees with King Jaya Singe. But in the marriage day of Jaya Singe and Sorathi, Sorathi opens the truth that she is the daughter of King Jaya Singe and queen Hemanti. Then after, Prophet Bijaya Jaisi who told the bad fortune about the birth of Sorathi due to the temptation of bribe gets punishment. King's people and soldiers grasp the prophet (Bijaya jaisi) and they shave the hair of prophet from his head and chase him till the border of king's kingdom. When king realizes his guilty, he goes to foreign land. But Hemanti tries to return him but she becomes unsuccessful. In the first part of the story, Hemanti weeps for her baby. Again, she weeps for her husband towards the ending part of the story. The story has paid much time to create emotional, soft and weeping character to Hemanti. In the last stage of queen's life, she curses her husband saying that rain, storm and flood would destruct the land and famine would overwhelm the foreign country where king goes. So, king suffers because of cursing by queen in the foreign land. He can not face the results of curse which is related to natural calamities. So he comes back home after the death of queen Hemanti and he spends his last time of his life with his daughter. In the whole story of *Sorathi*, female

characters are presented stereotypically as being emotional, soft, physically and mentally weak.

Feminism offers a way of finding evidences of women oppression and describes how women are consciously and unconsciously exposed in the text. Nepalese society is a patriarchal society, here, everything is guided by patriarchal ideology. And Magar's society is also based on patriarchal norms and rules. So *S rath* song is also based on the patriarchal structure. In the whole story of *S rath* , stereotypical misrepresentations of women's character are portrayed. The main male character King Jaya Singe is shown as being bold, courageous and strong heart. And main female character Hemanti is presented as being emotional, soft and light heart. The character of father and mother are depicted in different opposite way. After flowing baby on the river, queen Hemanti blames her husband being cruel and selfish. This expression of Hemanti is shown in the following words:

Kākhaik bālakhu kh simā kh si samundra bagāi,

Bābāk jāta nirbhayāa āmāk jāta māyālu,

Bāhira h rdā ramāil bitra h rdā adhyār ,

Kasaimā gar birasahulā bālai m r sundar b tiyā. (90)

(Baby is flowed in the ocean by snapping from my lap,

Father is being cruel but mother is affectionate,

Looking outside is funny but inside is dark,

How can i forget my lovely child?) (My translation)

King Jaya Singe, the father of baby, lets flowed snatching the baby forcefully from the lap of queen Hemanti who is the mother of baby, due to the fear of falls prophecy of prophet. Because prophet says that if his daughter lives, she would be disaster for his kingdom. He snatches the baby from his wife's lap and let flowed baby on the

river. Kingdom, reputation and prestige are lovelier for King than baby. So, Hemanti says that father is being cruel and mother is kind towards baby. She also says that father is being as dark inside in reality but outside he looks as funny. Here, she doesn't care towards the prophecy of Prophet; she just concentrates on her baby.

In the *S rath* song, there is described mother's affectionate towards her child. When baby was flowed in the river, her physical and mental conditions became dismantled. In one side Hemanti has to bear mental torture, and in another side she has to bear physical torture. After losing her baby, her physical condition also becomes ill conditions. She has not got chance to feed milk from her breasts. Such type of pathetic condition is shown in the following expression of Hemanti:

Äsumä m r bah mä bah h yärä bh jäy

Dudhamä m r bah mä bah Ch l yä bhijäyo

Kasa mä gar b ras hulä bäla m r betiyäa

H yäräko bäla dudha p yälä. (90)

(My body is wetted by flowing tears

My bodice is wetted by flowing milk

How can I forget my daughter?

Drink milk of body.) (My translation)

When king lets flowed baby forcefully, then queen weeps and wails so much. She can not stop her tears from her eyes. So her body is always wetted flowing by her tears. Due to lost her baby, her breast is full of milk. Milk is flowing from her breast and her bodice is wetted by her own milk. Such pathetic condition is portrayed. There is reflected her motherhood and motherly attributes. So we can think about her condition that how much bad it was. Always in every expression of Hemanti, we can find out alienation, pathetic and poor conditions of Hemanti.

Nobody does know Mother's affectionate towards her baby, and actual feelings and expressions of mother, except mother. So, males always take such type of case or issues easily, they have not feeling of those affectionate which mother loves to their child. Due to such behaviors of male, always female has to bear so many tensions and torture. Even female don't have any chance to open their sorrow, feelings and expressions in the society. They have to hide such type of feelings and sorrow, and live in the society. This case is also occurred in the life of Hemanti which she expresses in the following words:

Na ta jäny swām räja na ta ja s (prophet)

m r manmä bag k b raha

kahä ga p khulä kahä ga b sä lä

m r manmä bag k b raha. (Excerpt from an interview)

(Neither my lord knows nor prophet

flowing sorrow in my heart,

where can I spoil it and give rest it

flowing sorrow in my heart). (My translation)

When king snatches baby from the lap of queen Hemanti forcefully after listening the wrong prophecy of prophet that if that baby lives, baby would be disaster for king and his kingdom. Hemanti loves so much towards her baby because she is mother. She does not pay attentions towards the prophecy. She just concentrates on the baby. She keeps her baby on her laps covering by her hands and her knees. But king and his solders snatches her baby forcefully from her lap. So she weeps and wails for her baby and blames to the king and prophet that they can not understand the mother-child relations and mother's love to baby. Male never can understand the mother-child relation. Because male can be father but never be mother.

In the patriarchal society, males never give space in the society to the voice and desire of female. Always males think that their desire and voice are useable and listenable but not female's voice and desire. So female always has to live keeping their desire and voice, secretly. Such type of women dominations is also depicted in the *S rath* song which is expressed from the Hemanti's following lines:

Na ta swäm s nchha nata k h
m r manko chchhä,
jänchhu bar ma t d sh
mäg khäna bh kchhä. (Excerpt from an interview)
(Neither my lord listen nor somebody
my heart's desires
I go to my parent's house
for asking alms to eat.) (My translation)

Hemanti is living with many desire and sorrow keeping secret. When her husband lets allow permission for flowing her baby and sells her ornaments which is given by her father in the occasion of her marriage, she becomes nervous. She doesn't have chance to express her sorrow and feelings. Neither her husband wants to listen her desires and voices nor by anybody. This given above lines show that male never does not pay attention towards the female's feelings and sorrows. Hemanti always tries to express her desire and feeling to her husband but he never cares of her speech. So queen determines to go to her parental home for asking some alms for living. Here she sees her shelter in her parental home.

The role of King is portrayed as bold, courageous and romantic character. He doesn't have any feeling of losing baby. He goes to jungle with his solders for hunting. Hunting was one of the adventurous games for king in that time for

enjoyment and passing time. But queen always spends her time by weeping and wailing on the memory of her child within the house. This situation is shown in the voice of King in the following lines:

S kārāi kh lna jām
hāta mā l u bhar Dhanuk ,
Kādha mā l u bhar Th kar i
S kārāi kh lna jām. (180)

(Let's go playing the hunting

Take today bow in hand,

Take today quiver on shoulder

Let's go playing the hunting.) (My translation)

In the ancient time of Nepal, male used to go to the jungle of hunting for their own enjoyment and king also did so. King doesn't have any sorrow and feeling of swept baby. He is cruel and also being strong mind. But in another side, queen spends her time living within house with the memory of her baby. Patriarchal society thinks that weeping and wailing is just for women because of being soft and emotional mind. So they are weak. But male is thought that they are brave and strong. They can face whatever tension comes upon them. But this view is wrong. Patriarchy can not understand the motherhood of female. Only females can understand the alienation and pathetic condition, when they lose their own baby.

Naturally, mother remembers her own baby when she sees other's baby.

Mother never can forget her own child. Hemanti always remembers her baby until long time too. Queen's heart always becomes full of sorrow, pain and tension in the absence of her child when she sees other's playing child. This wailing of Hemanti is expressed in the following her words:

Yärukä bälkhu agi ra pachhi,
Hämr bälakhu samundra,
Birsana vandä kat na garey b rsana sak ina,
bäla m r sundar b t yä. (90)
(Other's babies are before and behind,
Our baby is in Ocean,
How much I tried to forget but can't forget,
My lovely child) (My translation)

Hemanti sees other's children playing in their house. Other's children are doing inside and outside of house and sometimes they play around their own parents. Such activities and playing of other's children torture the mental condition of Hemanti.

Queen, Hemanti tries to forget her swept baby forcefully. But she never becomes successes to forget baby. She is haunted by memory of her baby.

So she expresses her wailing in the following line:

Kasa mä gar birasa hulä bäla m r b t yä
Birsana bhandä kati na garey ,
Birsana sak na
bäla m r b t yä. (90)
(How can I forget my daughter?
I try to forget
But can't forget
To my daughter.) (My translation)

King, Jaya Singe just loves to Hemanti for her physical beauty. Always he admires her beauty to make happy Hemanti. Unfortunately, after some times, such type of admiration of beauty is no longer remain. King ignores and misbehaves queen.

Their caressing to one another with happiness turns into tension, frustration and feeling of hatred with harshness. The queen requests king time and again for their better relationship but king does careless it. In such type of her condition, she remembers her passed time. She sits in front of mirror, watches herself on the mirror and expresses in the following words:

Hä hä h r mä h r darpana chhäyā

Hä hä baba le diyāk k ndala h rchhurā,

Hä hä h r mä h r i darpana chhäyā

Hä hä bābāl le diyāk th k yā k rchhra. (46)

(I want to see earring on mirror

Given my father,

I want to see bracelet on mirror

Given my father.)

(My translation)

When queen had her charming and beautiful according to her age, she used to seen so very beautiful and king loved too much. But she ignores her make-up and her beauty due to sorrow of her lost baby. Her beauty also decreases day by day, and king ignores her. So queen watches on mirror, wearing her ornaments and compares her previous appearance where king loves too much and present time where king ignores her.

King Jaya Singe does not provide any jewelries to queen. But King sells her ornaments which are given by her father. King always plays cards, game and diece. So he goes to debt and sells queen's ornaments for fulfill that debt without information and asking to queen. He shows his superiority upon also queen's ornaments that is given her by father. So queen upsets so much with king. She no longer believes to the

king and prepares to go to her parent's home. Hemanti expresses her sorrow in the following words:

Hä G d läun pa dhar
un räjääl b ch khäyā,
Räjäko äshä malä chha nä
jäñchhu ma ta mä t k d sh. (47)
(Anklet, worn on foot is sold by king,
I do not believe on king,
I go to my parental home.) (My translation)

In the above lines queen says that she is going to parental home. But after some moments she can not leave her husband's home. She can not cross the boundary of society. She has to live in that home with husband, bearing the torture of her husband.

Similarly, women are deprived from the property of their husband's house in the patriarchy. They can't use it freely, even if they need it. Every rights and facilities are kept in the hand of men. They can use it whenever they want. But females always have to depend upon their husband. So, economically, females are made weak by society. This issue is also found in the *S rath* Song which is expressed by queen Hemanti in the following lines:

Na ta m r lägn ta nata ga k g tha
kat sahau manma b rahak ch ta
jäñchhu bar mä t d sh
mäg khäna bh kchhä. (Excerpt from an interview)
(Neither I have ota (waiting place when rain falls) neither cow-shed
how much bear the scars of sorrow,
I go to my parental home

for asking gift to eat.) (My translation)

When king sold queen's ornament that was given by her father, queen says above lines. He also misbehaves to queen and tries to do next marriage. Queen thinks that neither she has her own husband nor her own property. In the kingdom of King Jaya Singe, she doesn't have any rights upon any property. Queen expresses her pathetic feelings saying that she doesn't have any place when rain falls and also any cow-shed for keeping cow. So she determines to go to her parental home for asking alms for her living.

Patriarchy thinks that every woman has habit to threaten but can not do so. Females don't have that courageous which is with males. If they are being nervous or angry with their husbands, they threaten to go to their parental home. Such types of images are also created for females characters in the *S rath* song. This is proved in the following lines which are expressed by queen Hemanti:

jānchhu mata mā t d sh

mäg khāna bh kchhä. (Excerpt from an interview)

(I go to my praental home

for asking gift to eat.) (My translations)

When in every time queen becomes nervous, she shows such type of expressions. This is not product of her weak mind. This is her objections. If she doesn't have any rights in her husband's home and also her husbands treats badly, there is sure to come such type of threatening from queen.

Similarly, in the *S rath* song, there is also shown the curses of queen to king. Patriarchy thinks that female are physically weak, so they can't give any punishment physically. Only females can curse, scold, weep and wail. Such images of female are created in the *S rath* song for the main character Hemanti. Hemanti's role is only

shown as emotional, soft and tender heart. When her husband does not want to return to his kingdom even queen requests in the last time of her life, queen curses him for coming soon home that is shown in the following lines of Hemanti:

Räja ba th k gäw mä ädh yä

Jänchhu mata sw rga räja tum fark yä ,

yä räja fark yä räja

äfnu d sh samjh fark yä . (Excerpt from an interview)

(Storm may come where king lives

I go to heaven king come back you,

please king come, return back

remembering self county, return back.)

(My translations)

The above lines show that queen is cursing to her husband for returning. She had tried more for king's coming back but her husband does not pay attention towards her request. She becomes unsuccessful in this task. She can not go to foreign land crossing the circle which is made by patriarchy, for searching her husband. If she goes crossing that rules and regulations of society, society can raise fingers towards her characters. And another matter is that she doesn't have enough experiences to rule over kingdom, due to keeping her within the circle of patriarchy. So she weeps and wails. Due to the mental tensions and depressions, she becomes ill. When she comes near to death, she curses him saying that storm, flood and famine would be obstacle for king wherever king goes. It is not her ego and arrogance, but her love and affection towards her husband for ruling over the kingdom. But *S rath* portrays such images of females as if women only can curse and weep but can not do anything. In reality, all of these reasons are only patriarchal rules.

In the patriarchal society, women are taken as being weak physically and mentally than men in every task. Patriarchy thinks that females can't do what men can do. Women can't live without their husband. Because patriarchal society thinks that females have narrow mind and heart, so they have absences of courage. So, always they can only weep and wail due to having weak heart. Such types of female's images are constructed in the patriarchal society. In the *S rath* song also, such images of Hemanti are shown, which is expressed in the following line of Hemanti's words:

Swäm räja pard sh jän , ma kasar basa lä

Najäu swäm räjai pard sh malä aikla chh d ,

yat dh ra sampat ma kasar kajä lä

Najäu swäm räjai pard sh malä aikla chh di . (Excerpt from an interview)

(My lord goes to foreign, how can I live

Please don't go my lord leaving me alone

So much property! How can I manage

Please don't go my lord leaving me alone.)

(My translation)

In the beginning part of the story, queen Hemanti weeps in the memory of her lost baby, and in the ending parts of the story she again weeps and wails for her husband. When king goes to foreign land, she has to manage kingdom and take responsibility of the wealth and publics. King has more experience to rule over his nations. But queen Hemanti has less experience than King due to patriarchal society. Women do not have chance to learn the lessons of how to rule over nations. Male can govern confidently because he has strong power culturally and socially. But patriarchy does not allow permission to women to learn such type of activities. So, Hemanti doesn't

have confidence to rule and manage the kingdom. So she requests to her husband for coming back to home.

Females are always living in the dangerous condition within patriarchal society. If they are living alone or without their husband in the society, other males of society always seek to take benefits mentally, physically and sexually. Males always seem clever to give sexual harassment to females. Naturally, males want to show their male nature when they see alone woman in the society. But the females cannot raise voice against it. Patriarchal society gives punishment only to females which blemish the character of female. Patriarchy has created images in the society that females are made for using of male. Due to creating such type of images toward female, females are always doubtful towards male natures in the patriarchal society. They never believe upon the society which is not in their favor. Such type of doubts towards the patriarchal society are expressed by Hemanti in the following words:

Parā najar lagā lā malā a kl d kh

fark ā swām samjh m r j bān

Satru ākhā chhal mā kasar bacha lā

fark ā swām samjh m r j bān. (Excerpt from an interview)

(Other eyes may lie seeing me alone

please return back my lord remembering my life,

how can I sit cheating the eyes of enemy

please return back my lord remembering my life) (My

translation)

The given above lines are expressed by Hemanti for returning back her husband when her husband king goes to foreign land. She never believes upon living her society because patriarchal society can't give security for her. She always sees to society

through filling up doubts eyes. So many hunting eyes of males are looking for women to quench their sexual thirst. Male only thinks that female is only secondary person. Male can do easily what they want to do with females. And physically and mentally they are weak than males, so they never can oppose it. So such types of images towards females are already printed in the mind of males. Therefore, they never hesitate to do such type of harassment. So queen expresses her doubts that anybody can easily dominate her in the absence of her husband. There is so difficult to save her life from the eyes of wolf males. Because husband is thought for security of their wife for saving their life from the others male's nature in the patriarchal society.

Only the woman can understand their own feeling like menstruation, pregnancy, love affection towards child and feeding their milk to child. But men can not understand such type of woman attributes. Because, naturally and physically men don't have feeling of women's attributes. When Kumale brings Sorathi on her child's stage, he requests to Kumalni, his wife for feeding milk to child. Kumale requests his wife on the following lines:

Kākha mā l r gharak i mā

Sundar bāla b t yā,

Dudha p lā gharak mā

Sundar bāla b t yā. (180)

(Please owner of house

Take beautiful daughter in lap,

Please owner of house

Feed milk to beautiful daughter.)

(My translation)

Kumale does not know the female attributes so he requests his wife without thinking her condition. Kumalni comes in dilemma stage. She has neither her breast's milk nor

buffalo's milk. She has understanding power of child feeling or hungry. So she knows that child needs milk for growing up. She can understand that is difficult to grown up child without mother's milk. And she expresses her situation to her husband, Kumale in the following words:

Na ta m r h yarak dudha

Na ta m r Bha s k dudha

Kasa mä gar pälulä

Räjä bälä sundar b t yä. (180)

(Neither I have milk of my breast

Nor milk of buffalo

How can I care of beautiful daughter

My king)

(My translation)

Patriarchal society takes female's body as things that male can use it, according to their desires. Males always look the female for outer beauty. They compare female's outer part of their body with various things. If female's body is beautiful, their body is compared with beautiful things and material things like flowers, risings sun and moon and pigeons etc. Similarly if females are not beautiful in the eyes of male, male compares female's body with bad things like storms, snakes, fires etc. They say that beauty lies in the beholderer's of eyes. In the Sorathi song, there is also described the physical beauty of females characters comparing with various things. King Jaya Singe admires the beauty of Sorathi in the following words:

Hä hä (Sorathi rän k n ddhära h rchhura)2

H h (Udäk chandramä ja s)2

Hä h (Sorathi rän k äkha mä h rchhura)2

H h (Ba ja mä par wäk äkha mä ja s)2. (54)

(When I look forehead of Sorathi,

it seems like full moon.

When I look eyes of Sorathi,

It seems like eyes of falcon and pigeon.)

(My translation)

Another most important female character is Sorathi. She was grown up in the house of Kumale after flowing on the river. When King was thirsty, he went to Kumale's house asking for water. He sees the beauty of Sorathi, he falls in the attraction of her beauty. He becomes much crazy seeing her beauty, and determines to marry with her. King compares her beauty with above given things. He doesn't care of Sorathi's speech but loads his desires upon Sorathi. And his others solders also encourage to king for looking the beauty of Sorathi comparing with various beautiful things, which are portrayed in the following words:

Hä (Bakula k ph la ja so Sorathi rän k kurkurch)2

(H r h mä h ra hamara räjä Sorathi rän k kurkurch)2

Hä (Bärulara kamara räjä Sorathi rän k kammarä)2

(H r h mä h ra hamara räjä Sorathi rän k kammara)2. (46)

(Sorathi's heel is like egg of crane,

Please our king observe her.

Sorathi's waist is like waist of wasp,

Please our king behold her.)

(My translation)

In the above given lines, every part of Sorathi's body is admired from the only male perspective. They never admire the inner beauty of Sorathi. At the last part of the story, nobody dares to open the truth about the relation of King, Jaya Singe and Sorathi. But in the day of marriage, Sorathi opens that she is a daughter of King Jaya Singe and queen Hemanti. Then king comes backwards. But this encourages and

talents of Sorathi are not admired in the song, only her physical beauty is given priority than internal beauty. This is another aspect of male to use female for their advantages.

In every difficult situation, male uses female as a bridge to cross the difficulty. They use women as commodity. Same case is also occurred in the story of Sorathi. When king asks water to Kumale, Kumale rejects his request due to being lower caste. But King makes another way for drinking water which is shown in the following lines:

Kumale says: Kumalek ghark kar wäk pän

t m räja la suha da nä. (183)

(Water of Kumale's house is not suitable
for King.) (My translation)

King and soldiers says: Kumari sundar bäla b t yäk pän

Hämu räja i p yä chha. (183)

(King can drink water from the hand
of beautiful daughter of Kumale.)

(My translation)

In the above, given lines show that king uses Sorathi to quench the thirst of water. According to society of that time, Kumale was in lower than king on the social hierarchy. So there is prohibition for drinking water to king in the house of Kumale. King is already felt in the attraction of Sorathi's beauty and he dares to drink water due to enchant by Sorathi's beauty.

Always men think that women are being so affectionate and crazy towards ornaments and money. Male thinks that they can buy and get everything from females, if they give ornaments to females. So they compare women with ornaments

and money. But it is wrong because not only females but males also become crazy when they see the ornaments and money that is the human nature. There is not any difference between male's and female's nature. Males have attitudes towards female that if they can show ornaments and money in front of females, they can convince them easily. In the patriarchal society, males always make female as commodity. Such issues are found in the following lines of *S rath* songs:

Ho godi laune paidheru

baini jew lai deu

hai maya lai ho rajai

bahini pathau dura desha. (Excerpt from an interview)

(Give anklet, worn on foot to sister,

Please send sister to far nations for king.)

(My translation)

When the king likes to Sorathi, he sends his solders and other peoples to home of Kumale for asking his daughter, Sorathi. These solders ask the hand of Sorathi to Kumale for King Jaya Singe. But Kumale and Sorathi can not accept the marriage proposal. In that time, Solders try to persuade Sorathi showing the ornaments and money, and also promise to give ornaments like anklets, chain, rings etc to Sorathi. But these solders do not try to know the reality that is hidden in the depth. Sorathi already knows that she is daughter of King Jaya Singe and queen Hemanti. So Kumale and Sorathi are refusing it. But solders are thinking that if they give ornaments to Sorathi, she may be ready to go home of king. Such types of images are already printed in the mind of solders, so they force to convince her even she has not interested in it. Such images that women are being tempted toward ornaments are portrayed in the *S rath* song.

In the patriarchal society, polygamy customs is legalized. So men can marry with many women but their wives can't resist it. Their wives have to live with husband even their husband brings another wife to home. Same case is also occurred in the *S rath* 's story. King Jaya Singe does second marriage for begetting child but his first wife can not objects it. Similarly when King tries to marry with Sorathi due to attraction of her beauty, but his wife Hemanti can't object it. This is another domination of male towards female.

At the end of the story, Hemanti is dead. According to story, king does so negative action and dominates to other characters but also he is alive in the story. In the whole story of the Sorathi, queen always weeps and wails in the absence of her child, and in the ending part of the story, she weeps and wails in the absence of her husband. And finally, she dies that's why. There is also politics to dominate female by male. The story shows that women can not live without men but that is wrong. Such type of women's presentation is only stereotyped for the male's benefits in the patriarchal society.

So, due to the hegemony of patriarchy, *S rath* song is reflecting such type of stereotypical representation and of women's images. Women can not resist it except be silent, such type of images are established on the *S rath* song. These images were already established in the society so its effects are shown in Magar's culture *S rath* song.

IV. Conclusion

This song is taken from various books which are filled by Sorathi song related to Magar's community, and also taken from Lekhani and Pandavkhani VDC of Baglung district. So, some of the songs are also taken orally. Whether the song is in oral or printed form, its story is similar in all Magar communities. There are many cultures and rituals prevalent in the Magar's community. Among these cultures, *S rath* also exists till now within Magar community. This research concentrates only on the song of *S rath* but not dances. So *S rath* song constructs the stereotypical images of women.

It is said that *S rath* culture has begun from the Gandaki Pardesh of Nepal which is located in the western part of Nepal, where indigenous Magar community is living from the ancient era to present time. The *S rath* song shows the position and role of women and men of this society. The social structure is based on the patriarchal norms and values. So, naturally male dominates upon female. It is clear that the patriarchal norms and values had already entangled in that society before creating *S rath* song. *S rath* song presents the stereotypical images of women which are created by patriarchy. Male never gives to female freedom from the circle of patriarchal norms. Patriarchal society of that time had made stereotypes of women for the benefits of males, and such type of images and pictures were also constructed in their cultures, myth and other activities that reinforced domination of women, which still prevalent.

This *S rath* 's song shows the position and role of women in society from ancient time to present. The research has intended to unravel these images and pictures. The main female character Hemanti is portrayed as being emotional, weeping and wailing manners. She has to bear her husband's domination in the every

steps of her life. Her husband misbehaves her but she is shown as a being of tolerant and patient. Even her husband Jaya Singe is going to marry with Sorathi. Hemanti can not oppose it. She seems more passive. Similarly, *S rath* song also focuses on the stereotype that is necessary for girls to be beautiful physically in order to entrap boys. The second female character named Sorathi is highly appreciated and admired for her outer beauty by king and solders. They never appreciate the courage of Sorathi that she opens the secrecy of being daughter of Jaya Singe and Hemanti. But only her physical beauty is much appreciated. Female characters are just portrayed that only they can weep, wail, and be emotional, passive, beautiful and weak physically and mentally. Such images are shown in the *S rath* song. These are the elements or ideas to dominate female in patriarchal society. And *S rath* song also idealizes and praises the female's ignorance and meek servility which heightens the male's position in the society.

Some writers have written that *S rath* song is based on myth. And some writers have written in many books about *S rath* that is based on real life of King Jaya Singe and queen Hemanti of the ancient time. Whatever debates are there, stereotypical representation of women in *S rath* song is socially and culturally constructed. It has differentiated the gender's role in the society. Magar community in Nepal is based on patriarchal norms and values. Magar's *S rath* song has left the excrement and vestiges of patriarchal platform, so norm of patriarchal effects are reflected on the *S rath* song of Magar community. Thus, the stereotypical images of female are reflected through *S rath* song as a mirror. These images of women are created by patriarchy on the *S rath* song. And it is only created to introduce females from the view and eyes and perspectives of patriarchy, which is not true in reality.

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