

Chapter - I

Introduction

Myagdeli Magars and *Bhoomi Pooja*

Nepal is multiracial country and Magar is the largest in 59 ethnic indigenous groups. There are different castes and ethnic indigenous groups. The Magars are rich in culture and diversity is found within them. They celebrate different feast-festivals and have different cultural performance. They have own specific identities of the culture which reflects their socio-cultural reality of the particular community.

There are different festivals in Magar community. They celebrate different festivals like *Bhoomi Pooja*, *Dashain*, *Tihar*, *Chaitra Mela*, *Saaune Sankranti*, *Buddha Jayanti*, *Maghe Sankranti Janai Purnima*, *Harelo Pooj*, *Kulayan Pooja*, *Baraha Pooja*, *Mandali Pooja* and others.

The *Bhoomi Pooja* (worship of Land God) is a primordial local culture and one of the most famous festivals in Magar community. They celebrate this festival in the name of the Land God for the betterment of the crops, safe from insects and natural disasters.

They celebrate other festivals which are related to the nature, like *Pani Dakne Mela* (begging water from nature in the drought seasons for irrigation of the crops), *Khetiko Bhoomi* (an individual *Pooja*, celebrated by single family sowed in the field for the betterment of the crops), *Bana Pooja* (collective festival celebrate by the shepherds in the name of forest God to open the restrictions in forest), *Harelo Pooja* (celebrated making the sample of the plough, the yoke, the sun, the moon, the rat, and the bird by wheat flour in the name of Land for the betterment and good production of the crops).

There are also different kinds of cultural performance like *Sorathy Naach* (the cultural performance by men in cross dressing on the occasion of marriage ceremony), *Chhewar Pass* (first hair cutting process in the age of 3/5/7 years of a boy), *Ghaatu Naach* (the dance performed by the girls), *Hurra Naach* (a kind of famous dance performance in Eastern Magars community) and *Kauraha Naach*. These are the cultural performances in the Magar community, which portrays the cultural significance. All these festivals and cultural performance have typical social-communal reality of Magar community.

The *Bhoomi Pooja* is the greatest and eminent cultural festival in Magar community. They celebrate this festival in the name of Land God (*Bhoomi*) to whom Magars believe coherently and respectively. *Bhoomi* means land and *Pooja* means worshipping the God. It means Land God, to whom Magars worship for the sake of fertility, good harvest. They believe in the invisible power of Land God for the betterment of the crops and security from the natural disasters. They celebrate *Bhoomi Pooja* every year and an entire villager gets chance to gather and share their happiness all over the year.

Prem Bahadur Pun Magar defines, “*Bhoomi Pooja* is worshipping land God blessing the crops to safe from natural disasters” (20). Bir Bahadur Tilija Magar claims “*Bhoomi Pooja* is the worshipping of land God to safe from insects and over production.”

Janimaya Garbuja Magar specifies that “worshipped of the Land God is our cultural festival to safe from the natural disasters and for the betterment of the crops.” [Excerpt from my interview] La Bahadur Pun Magar argues that “worshipped of Land God is undertaken in order to protect ourselves from the storm, landslide, and

hurricane and for the betterment of the crops.” *Maruni* (Man who perform dance as woman dress in *Sorathy Madale-Maruni Naach*).

Bam Kumari Budha Magar clarifies, “*Bhoomi Pooja* is celebrating in the name of the Land stopping the landslide and safe from disaster of the nature” (10).

Likewise, Mejan Pun Magar states, “*Bhoomi Pooja* is celebrated especially for the betterment of the crops in the name of the Land God” (69). Gharti Magar clarifies, “everybody wishes do not attack from enemies, insect does not harm harvest, having good year do not attack for the peoples from the fever” (44).

Budha Magar explains, “according to the fable, the discussion of Land happened between *Syopa* (Nature) and *Gorpa* (Magar). Remembering *Syopa*, *Gorpa* told that go in forest, you have no part of the land. From today, we became away forever, take only *Dhaar* (milk of Cow to give in the *Thaan*, (a sacred place for *Pooja*) making *Kundal* (stand of stone, putting its head dung to pour milk making whole from its upper part), *Dhup* (ghee of the cow putting in coal blessing the betterment of *Pooja* in the name of God).After the farewell of *Syopa* and *Gorpa*, in the remembrance of *Syopa* the custom has been seem started to celebrate the nature” (3). It seems that there is interrelationship between *Syopa* and Magars. They celebrate this festival in the remembrance of *Syopa* who is the brother of the Magars and they have mutual relationship between them. In the remembrance of *Syopa*, Magars celebrate the nature. They product the varieties of crops and use to raise in the name of the Land God (Nature), the new item of every crops before they taste. It seems that they respect the Land God in the name of brother who had separated from the Magars.

Magar community celebrates this festival in the name of the Land God .There are diversities in celebration system; though there are diversities in the celebration system they share the same origin. History shows Magars have been backwarded,

repressed, suppressed and otherness time to time by the cruel and tyranny rulers of unitary ruling system of the Nepal. They were used by the cruel ruler of the country on the process of unification as a courageous and honorable fighter. When the cruel ruler attacked in Magarat state, they compelled to migrate from one particular place to other different places all over the Nepal. The impact of the migration, they celebrate the same festival in different ways and manners.

Bhoomi Pooja is the festival of hope, mutual relationship, optimism and blessing for good production of the crops. They rejoin by singing and dancing of their own local typical cultural song. But during the period of restriction and the impact of migration, they might have modified their dancing and singing as a disguised form to save cultural norms and value. It seems like counter-culture against the tyranny and patriarchal society. The women disguised and perform the dance through different gestures to challenge the patriarchy. They lay out their silent voices and gesture as a form of freedom, courage and liberation.

There are six seasons in the context of Nepal. But there are two seasons in the Magar community; *Udheli* and *Ubheli*. Budha Magar argues that “there are two seasons in Magar society; *Udheli* (Shrawan to Paush) and *Ubheli* (from Magh to Asar)” (2). Most of the Magar communities celebrate this festival in *Ubheli* and in the context of Myagdeli Magars, the *Bhoomi Pooja* celebrates in *Ubheli*.

This research will represent the *Bhoomi Pooja* festival of Myagdeli Magars. The researcher criteria will be only one *Chimkhola* VDC.

There are forty-one VDCs in Myagdi district. Most of the villages have the majority of the Magars. T.B. Pun describes that “the total population of Myagdi district is 1,14,447, Magar’s population is 47,820, that is 41.78% in total population of Myagdi” (68).

They celebrate the *Bhoomi Pooja* in different months. Some VDCs and villages celebrate at same month and same date too. The *Chimkhola* VDC, *Doba* VDC and *Banduk* village celebrated same month and same date in this year. It shows that they have sameness in the root level and there can be differ in celebration system. The villages like *Bega*, *Pakhapani*, *Kotgaaun* celebrates in *Baisakh*, *Raykhor*, *Dagnam*, *Darmija*, and *Dana* celebrates in *Jestha*. Other villages; *Darbang*, *Kuhun*, *Bima*, *Marang*, *Devisthan*, *Muna*, *Mudi*, *Ramche*, *Kafaldanda*, *Aula*, *Narchyang*, *Histan*, *Shikha*, *Ghorepani*, *Ratnechaur* and *Bhurung* celebrate in *Ubheli*.

They have different methods to celebrate this festival and singing dancing program. The *Chimkhola* and *Doba* VDC's have existing the cross dressing cultural performance up to now. This festival has the significance of the cultural performance by women in silent voice with different types of dance gesture and activities of the social restriction which is ban by the society. The women have chance to vie the patriarchy society hiding their reality. A war of the decade by UNCP Maoist do not hamper in this culture. They were able to celebrate this festival every year.

In the context of *Chimkhola*, before one month the VDC's meeting decides for celebration the festival and entire villagers get information. They raise one kilogram millet (2 *maana*) for the *Chhyang* (a kind of liquor made from millet). The chairman manages to cook it for the festival. The women should cook, who cooks millet they are called *Chhema* (a group of woman who prepare *Chhyang*). The *Chhema* should pure, newly married, on the time of menstruation and a family member of demise recently are not suitable. They should aware on time themselves. After the cooking process the chairman provides the meat of chicken and millet's *Dhiro* (like porridge) from their ward fund.

The *Paare* (a group of priest for the *Pooja*), sacrifice a Ram in the name of *Bhoomi* God) should from *Pun* surname for the *Bhoomi Pooja* festival. There is no allow to be *Paare* the surnames like; *Garbuja, Paija, Tiliya, Chochange, Purja, Roka, Budha, Phagami, Buduja* and other (*Nepali, B.K. and Mijar*). It depicts that the *Puns* are the ruler and have the majority in this village.

The *Paare* sacrifice a cock in the name of *Sagare Chhahara Bhoomi* (a kind of Land God) on Saturday before three day of the *Bhoomi Pooja*. Mejan pun elaborates “The aim of this *Pooja* is to safe the *Chhyang* from damage all over the year” (69). They used to sacrifice a male goat in previous time but the system has been changed and sacrifices a cock nowadays. Bir Bahadur Tiliya clarifies “we decide to change this system due to the over expenditure on the decision of Chairman Late Mr Dam Bahadru Pun *Pradhan Pancha* (The chairman of the village in *Panchayat* regime).”

[Excerpt from my interview]

This festival is celebrated on Tuesday, before (*Purnima*) the day full moon and after (*Aunsi*) the day before half moon in *Chaitra*. Before 2029 B.S., the villager used to sacrifice a Ram in the name of Land God (*Bhoomi*) on the side of a big tree, *Dudhilo* (a kind of tree full of the white liquid water). There was the prohibition to play the musical instruments like; the *Madal* (a kind of drum played by two hands) and *Naumati Band* (a group of players who play their nine items musical instruments rhythmically). They use to play only *Damfu* (a kind of musical instrument shaped in triangle and round in size, cover by the skin of goat and played by hand).

Prem Bahadur Pun defines that “the people believed that if the musical instruments are played the hailstone comes and damage in our crops. So, we should not play those musical instruments.” [Excerpt from personal interview]

The villagers used to sacrifice a ram on the side of *Dudhilo*. There was not temple. Prem Bahadur Pun, again elucidates, “In B.S. 2029, the seventh sons of Mr. Dharme Pun constructed the temple” (21). When they constructed the temple, the villagers became happy and on the occasion of the happiness; they started to play the musical instruments.

The former *Paare* sacrifices a ram in the name of the *Bhoomi* in the temple and should complete the worshipping who involve on Saturday *Pooja*. In the same day, *Tapkebherako Bhoomi* (a kind of Land God, whose invisible power safe from hurricane) and *Mandali Pooja* (a kind of *Pooja*, the villagers believed on safe by her invisible power, especially who are abroad and in the field of Army).

The *Paare*, sacrifices a Ram in the name of *Bhoomi* they farewell the temple by rounding thrice and get down in *Chhyang* (a liquid water made from the millet) distribution place where *Chhema* (the group of women who prepares the *Chhyang*) distributes the *Chhyang*. They drink the *Chhyang*. They distribute *Chhyang* to all the villager and guests respectively.

The *Paare* divides the meat of Ram in nine parts keeping their part (*Pujaureko Bhag*) safely. They give nine part meat of the chairman of each ward and they divide according to the name list of their register book. A group of the cook cooks rice and distribute with the piece of meat and rice (*Bhaatko Dalla*). There was no rice for the food in previous time; the villagers used to wait the festival to taste the rice at that time. They used to cook rice carrying from *Rakhu* (place name where the local rice is production) for the festival. The *Chhyang*, meat, and rice are the (*Bhoomiko Prasad*) boon meat of the year. The entire villagers gets chance to taste the boon meat of the year by the family members who are absence in the place where *Bhoomi Pooja* is

celebrated. The *Chhyang* is distributed freely and it is golden chance to drink in the name of the *Bhoomi* God.

After *Chhyang* drinking programmed, the happiest game played by the men and women. They prepare the black color of the coal making flour and *Chhokra* (useless millet after taking the pulp) to rub on the face. This game seems very interesting to viewers than the players. They take pleasure by fighting. The villagers believe that this game makes *Bhoomi* happy. Finishing the drinking and fighting programmed the entire villager farewell the *Bhoomi* collectively. *Naumati Band* (a group of players who played their nine items musical instruments) plays their instruments. Adult group sings *Shedo* (a typical song of the village) this song bless the *Bhoomi* God-Goddess and the God-Goddess of the sky for the good production and betterment of the crops. Bir Bahadur Tilija sings this song like this:

äkäsaimä barnäya Chandra, Surya

Uh pachh Särä Bhume

I remember the Moon and the Sun of sky

Then after the oldest Land God (My Translation)

This song is sung blessing and betterment of the crops and remembering God and Goddess of the Sky, Land and village. The singer should remember the entire God-Goddess blessing for over production and safe from disaster of the nature chronologically. The women company only, they can not reply in this song.

The middle aged and young group sings *Saaila bhaka* song. In this song, the singers can sing dual (*dohori*) on the basis of love, tragedy, and romance etc. The villagers who are away from birth place due to migration they can express the external and internal Diasporas' feelings by their song. They can sing on contemporary situation of the village. This song expresses the typical local cultural identification of

the village. The women company to sings the song. They sing *Saaila Bhaka*, (a typical song of the village). Bir Bahadur Tiliya Magar again sings this song:

agh h da mul na bha ns

pachh rākha phāla Säil

läun dh kä ph rau na chyäl

parn chhaina jäla Säil

Go ahead the head Buffalo

Put the step backward

I will not give you deceive lady

You will not be in net (My Translation)

Mahila: Barsa ra d nk Vum P jä

bh ta hämr Säil

Balla-Balla bh ta bhaiy

garau ramäilo Säil

One year's *Bhoomi Pooja*

We meet *Saailo*

Hardly, we meet here

Do enjoy (My Translation)

Naumati Band plays their musical instruments rhythmically. The male singers sing the songs and they dance. By singing dancing program they get down at *Dhamaku* (a place where playground is situated and temporary Hotels are constructed).The Chairman, Vice-Chairman and other respected persons of the village is carried by the youths on theirs shoulder and put off on the ground, where the benches are managed for them. The *Himalayan Aama Samuha* (a group of women association of the village) distributes the *Chhyang* again and they donate the

contribution for them. In this day, the women do not dance at all. They only sing the song and provide the pleasure for the men. After the *Chhyang* drinking program they farewell each other and meet on the next day. The first day program of the festival ends systematically.

In the next day, the *Chhema* change their dress appears in cross dressing. They perform the dance in *Saaila Bhaka* and *Naumati Band*. The women who are in cross dressing have more freedom and they perform different types of dance to vie the patriarchy through their gesture. They have freedom to perform the dance in *Naumati Band* and *Saaila Bhaka*. They perform the dance whichever song is preferred by them. They almost dance from 11.00 a.m. to 3.00 p.m.

After finishing their performance, cultural significance of marriage system between bridegroom and bride (*Bhoomi Ra Bhoominiko bibaha*) starts. This program is managed by the *Aama Samuha*. In this marriage process they sing *Shedo* song again. They depart from two groups and from the singing process they marriage between them (*Bhoomi Ra Bhoominko bibaai*). The father of bridegroom and bride mime the predictor expressing the weakness of their son and daughter. They provide the entertainment for the viewers imitating the role of the matchmaker in marriage process. The marriage programmed successfully mingles between them and endings.

Cross dressing helps to hide their real identification and become an unknown. This day is the day of liberty, self-determination, and openness to express their activities by their gesturing of the dance. They perform the dance to challenge and vie the hitherto existing patriarchal society.

This festival has typical cultural identifications of the Magar community and the women have chance to perform the dance in cross dressing with silence voice. The society is patriarchy and women are margin in every sector and field. The research

will find out that how the women are presented in cross dressing to vie the patriarchy society on the occasion of the *Bhoomi Pooja* festival in Chimkhola VDC.

This research work has been categorized in five chapters. The first chapter introduces the *Bhoomi Pooja* festival of the Magar community in Chimkhola VDC. The second chapter deals with the situation of women in cross dressing. They compelled to adopt cross dressing to achieve their goal against the patriarchy society. Why don't they challenge the patriarchy in their usual dress? Why do they appear in cross dressing for performance in the theater? How does patriarchy society behave women in cross dressing? How do they trick patriarchy to achieve their goal in cross dressing? Why do women borrow the apparel of the men to save their beauty? The third chapter is an analysis of the text on the basis of women's cross dressing and different types of symbolic materials taken by them. How does the patriarchy society behave women has been portrayed by their verities of the dance gesture and enthusiast activities, which are ban by the social restrictions. The women perform the dance in *Saaila Bhaka* and *Naumati Band* without laziness due to their cross dressing. During the analysis, an interview of the cross dressers of this year will prove the hypothesis in the occasion of *Bhoomi Pooja* local cultural performance by them. The research will also focus, why the women cross dressing not only on the occasion of the *Bhoomi Pooja*? Why do they like to appear in cross dressing? What are the reasons to adopt the cross dressing? The chapter five consist the photograph of the activities of the *Bhoomi Pooja*, which are needed for the research. The chapter four will help to find out how the *Bhoomi Pooja* festival cultural performance of the women in cross dressing has been challenged against the hitherto existing patriarchal society.

Chapter-II

Performance of Women in Cross Dressing

Cross dressing is wearing the clothing of opposite sex. Cross dressing has been used for disguise, performance and comfortable. It can alter the reality of men and women temporarily. The society is patriarchy and women have social restrictions to participate in the circle of the men directly. They are compelled to adopt the transvestite for the involvement in the group of men to challenge the social restriction of the society. Cross dressing helps them to questioning patriarchy social norms and value hiding their reality. They are able to partake in different activities which are restricted by the society. The aim of the cross dressing is to the demand of the equality in terms of the power, performance and challenge the hitherto existing patriarchy society.

Chatterji explains, “women’s liberation groups argue that women are oppressed because men have power over them; and that changing the situation of women means contesting, and eventually breaking this power” (15). Women are oppressed by the men in the society and house. They have the patriarchal power to dominate the women. The women are suppressed in every sector and field in the society.

The women have transvestite to dare the patriarchy and dress helps them to hide their reality and able to question upon them. Boy George marked transvestite, a cross- dresser who attend to take Grammy Award in 1984 in America. Elvis Presley states, “When Boy George, in full make up, wig, and flowing skirts, accepted a Grammy Award in 1984, he remarked to the to the television audience. 'Thank you, America, you're got style and taste and you know a good drag queen when you see one; when he published a book of clothing patterns, complete with make- up

instructions, it was immediately snapped-up-by his *female* fans. Let us agree to call Boy George (ne' George D' Dowd) a *marked transvestite* a cross-dresser whose clothing seems deliberately and obviously at variance with his anatomical gender assignment” (268). The transvestite blurs the identification of the gender. Most of the audience does not identify his gender only by his female fans snapped-up. The cross-dressing can change the external identification of sex. This dress gives a form of new kind of identity, and the public can not define the reality of men and women. This dress question and puzzlement for the audience and viewers.

Masquerade helps women to be men; and challenge to the patriarchy hiding their reality. The real identity of women can change by the masquerade and renders them as the new identity of men temporarily.

Presley explains, “Reviere had argued not only the 'woman who wish for masculinity may put on a mask of womanliness to avert anxiety and the retribution feared from men; but also that it was impossible to separate womanliness from masquerade” (287). The female uses the masquerade to be masculine temporarily. They can be a male by their dress but their original identity is female. This dress helps them to hide their real identity and masquerade is a form of liberation and heroism.

The women dress as men for business; they face problems in their usual dress. They are compelled to adopt the dress of men for their good business. Lorber elucidates, “when women dress as men for business reasons, they are indicating in that situation, they want to be treated the way men are treated; when they dress as women, they want to be treated as women” (23). When women dress as men they become unknown and renders to hide their reality. They become duplicate men by their dress. The dress can change outer reality of the women temporarily. It is not desire to use the dress of opposite sex by women; they have the compulsion for their

good business. When the women dress as men for their business, the customers behave as men. It signified the status of women in the society clearly and behaviors to treat upon the women by men. They can sell their goods and earn money, if they appeared in the dress of men. It clarifies the social status of the woman in the society. It clarifies the power of men and women in terms of social hierarchy.

Women dress as men for their business. The dress is unattractive but they have compulsion to adopt. It is not their desire but for their business and earning. This dress does not match their body structure and fashion; they appear like different. While they disguise, the men are puzzled and able to exist for business.

There are gender bending in many cultures; the men have chance to participate in the theatre and dance. They used to play in both roles; man and woman. Lorber states, "In many cultures gender bending is prevalent in theatre or dance- the Japanese Kabuki are men actors who play both women and men in Shakespeare Theatre Company, there were no actresses. Juliet and Lady Macbeth were played by boys" (19). There was the position of man only in the theatre/ dance. The society is patriarchy and does not allow the women for the performance and participation. Japanese Kabuki is a man; who played both role woman and man, in Shakespeare's theater company. There were women actresses but no chance to play on the dance/ theatre. Juliet and Lady Macbeth were played by the role of boys hiding their real identity. There was chance for man to participate and performance in the theatre/dance. The patriarchal society dominates the women in the name of inferior.

The Shakespeare's comedies are full of witty, the characters used to fall love with the same gender due to the masquerade. The men can falls love with a man and women can falls love with woman. It is very funny and comedies. Lorber draws the attention that "Shakespeare's comedies are full of witty, comments on gender shifts.

Women character frequently masquerade as young men and other women characters fall in love with them. The boys playing these masquerading women, meanwhile, are acting out pining for the love of men characters. In *As You Like It*, when Rosalind justifies her protective cross-dressing Shakespeare also comments on manliness:

Were it not better
Because that I am mere than common tall
I did suit me all points like a man;
boar- spear in my hand, and my heart
Lie there what hidden women's fear there will
We'll love a swashing and martial outside
As many other mannish cowards have
That do outface it with their semblances" (20).

The Shakespeare's character could play double role due to the help of the cross dressing. The women could play in the theatre having the dress of men confidently and they used to fall with the woman character. It is the humorous for them but the audience could not find out the reality of the characters.

Lorber clarifies, "Shakespeare's audience could appreciate the double sub-text Rosalind, a woman character, was a boy dress in girls clothing who then dress as a boy; like bravery, masculinity and femininity can be put on and taken off with changes of custom and role" (20). Rosalind dressed up in girls clothing and then dress up in boy. She could not change the dress of boy directly and appreciate girls clothing in boy dress. This dress as a form of challenge, liberation, freedom and openness. She performs the role of male in the theater with the help of cross dressing. A boy can fall love with a boy and a girl can fall love with a girl due to their cross dressing. This dress helps the characters to hide their real identity.

The men were adopted about the cross dressing from the women's magazine for the pleasure and performance. Lorber draws the attention that "men who cross dress for performance for pleasures often learn from women's magazine as who to "to femininity" convincingly "Because transvestite is direct evidence of how gender is constructed." Marjorie Garber claims it has "extra ordinary power..... to dispute expose, and challenge, putting in question." (18). The magazine of the women helped men about the cross dressing for pleasure. They learn about cross dress from women's magazines how to "do femininity." They had taken the cross dress as a performance and entertainment. The transvestite is also evidence of gender which is culturally constructed.

The men used the cross dressing for pleasure and there was no critic about cross dressing. The gender order was critiqued and the women involved cross dressing in the play for performance. It can be seen in the famous Renaissance Play "roaring girl". Lorber's views that "the way the gender order was critiqued and then restored can be seen in a famous Renaissance Play about a cross dressing character called the "roaring girl." The Roaring Girl, by Thomas Middleton and Thomas Dekker, written in 1608-11, was based on a real-life woman, Mary Frith, who dressed in men's clothes and was "notorious as a bully, whore, bawd, pick purse, fortune-teller, receiver [of stolen goods], and forger" (87). Mary Frith was a woman, who cross dressed and act based on the real life as a bawd, pick purse, fortune-teller and receiver in "Roaring Girl." It shows the social hierarchy of men and women in the society.

The dress of opposite sex helps to hide the gender reality. The women are ready to challenge for fight and social norms. They can alter the expectations of the society by the help of the cross dressing. Lorber elucidates, "Some men who pass as

women and women who pass as men by cross dressing say they do so because they want privileges or opportunities the other gender has, but they may also be fighting to alter their society's expectations for their won gender" (86). Sometimes the women in cross dressing to fight for the social restrictions. They consume the opportunities to change their usual dress.

Judith Lorber enunciates, "John of Arc says Maria Warner in discussing in transvestism, "needed a framework of virtue and soon she borrowed the apparel of men, who held monopoly on virtue, on reason and courage while eschewing the weakness of women, who were allotted to the negative pole where virtue meant meekness and humility and nature meant carnality." (89) The woman has problem to be a beautiful, she is favor by the men and monopolize them. The virtue and beauty are the focal point and attractiveness of the woman. To safe beauty from the men, they should change their dress hiding their identity. It is compulsion for them to adopt the apparel and transvestite. John of Arc was compelled to borrow the appropriate apparel of men for pleasure and security. But, the intention of the apparel was to secure from men. She adopts transvestite to safe totally from men and to sustain her prestige.

Suthrell clarifies, "Clothing is unusual in artefactual terms because it allows us to play- temporarily or permanently – with identity and self-image. It can fix us into the gendered space we occupy on a daily basis as we get dressed or, in the transition from male to female, it can function as clothes are also a tangible indicator of normative structure which are so taken-for-granted, so obvious, they can remain almost invisible if they stay within permitted 'common-sense' boundaries" (2). The clothing is artificial and allows the double identity for the men and women temporarily. This dress can change the gender reality and sustain the identity of the

opposite sex permanently and temporarily. It can alter identity of the gender with the help of the clothing and occupy male and female role.

On the occasion of *Bhoomi Pooja* in Chimkhola VDC, women have a golden chance to challenge through cross dressing in second day. They reveal their different types of dance gestures through their cross dressing. They show the power of freedom, liberty, liberation, openness, and self- determination against the hitherto existing patriarchal society.

The rag and useless dresses are taken from the males which are thrown by them. The society restricts them in every sector; except household. They are able to take photograph with the men; it reflects the dominant desire which is manifested in this day.

This day is the golden chance, freedom, relaxes openness, self- esteem, and self- decision making for the women. They can express different actions which are restricted by the society. It is like a counter-culture against the hitherto existing patriarchal society. They challenge the patriarchy without shame, hesitation, and fear during the dancing period.

There are different in celebration and singing dancing system of *Bhoomi Pooja* in different areas. Rukum District of Taksera VDC's, celebrates *Bhoomi Pooja* in *Asar*. An entire villagers dance on the occasion of this festival together. Gharti Magar explains, "they dance and sing about worshiped Land God. They dance from morning 10 o'clock to evening 8 o'clock. Thereafter they go to their house for eat food then youth girls groups to tailor's (boys and girls) house with win and they come with tailor their drum playing and they start dance about 10 o'clock at night at the dance" (46). The dancing process starts from 10.00 a.m. to 8.00 p.m. in the evening. Thereafter they go to their house for supper. The youth girls go in the house of tailor

came again for the dance. They dance again 10.00 p.m. at night. Gharti Magar elucidates, “they danced continuously three days such type of dance. That year’s worshiped land god dance ending of day 4.00 p.m. they pick up flower and to put on the head each other for wishes happy in whole year”(47). The villagers dance three days continuously and sings the song for he betterment and happiness of the whole year. They dance until 4.00 p.m. in the last phase, girl put on the flower on the head of boy and vice versa. They wish all over the year. After the supper, they start to dance again at 10.00 p.m. They dance till 1.00. p.m. at night . The dancing program finishes with their wishing each other.

Gharti Magar again clarifies, “they start dance about 10 o’clock at the night it is ending of worshipped land god for this year so they danced till 2 o’clock at night. That year’s worshiped Land God dance was ending and before that youth girls and boys take them to their house and they wishing each other” (47). The villager dances again 10.00 p.m. at night till 2 p.m. The youth girls and boys go their house wishing each other respectively.

There is not social hierarchy between men and women dancing system in the Taksera VDC and no boundary of restriction. They rejoice together singing the song and blessing the wishes of happiness on the occasion of *Bhoomi Pooja*. Women should not appear in the transvestite to dance. Women participate and perform the dance in the same circle of the men. There is equal status and chance to the women. They farewell put the flower on the head of the boys. It shows the mutual relationship and togetherness among them.

In the contrast of Taksera VDC, there is not freedom for women in usual dress to dance in the Chimkhola VDC. The women are dominated by the patriarchal society. They are compelled to adopt the cross dressing for the performance the dance

on the occasion of the *Bhoomi Pooja*. The dress encourages them to demand the equal power and authority in terms of the social hierarchy.

Chet Raj Ojha has researched in Jane Smiley's novel: *A Thousand Acres* applying Feminist Subversion against Patriarchy. This novel presents the patriarchy power. Larry Cook, who represents the patriarchs, has three daughters namely, Ginny, Rose and Caroline. Larry Cook, as an oppressive force, remains invisible as an oppressor to his daughters, especially Rose and Ginny. After the untimely demise of Mrs. Cook, the whole responsibility of the farm and family lies on the head of Ginny and her father's and all activities get supported by her. In this research the pathetic situation of Larry daughters, who raped himself to his daughters. Ginny could not believe that her father had a sex with her sister and she immediately responds, "He was not" (189). But Rose tries to aware her by explaining everything about father's shameful task. When Rose was thirteen, fourteen, fifteen, and sixteen, Rose and Ginny talk thus:

Because after he stopped going in to you he started coming into me,

And those are the things he said to me, and that's what we did,

We had sex in my bed,

"You were thirteen!"

"And fourteen, and fifteen and sixteen!"

"I don't believe it!"(190).

In this novel the daughters are raped by their father due to the cruel behavior and patriarchal sexual power in the lack of his wife. They could not flash out directly in the society about rape case and Rose dares to tell her sister Ginny. It proves that the power of patriarchy in the society. This novel shows how the women are exploited by

the father in the house and society. In this novel the patriarchy power has been certified clearly upon the women.

The festival of *Bhoomi Pooja* in Taksera VDC has freedom to women for the cultural performance in their usual dress. They should not appear in cross dressing. The novel *A thousand Acres* has portrayed the pathetic situation of the daughters raped by their father in the demise of his wife. The daughter could not bring this case among the society due to fear.

In the above mentioned *Bhoomi Pooja* of Taksera VDC, women should not appear in cross dressing for the cultural performance. They have equal status between men and women. *A Thousand Acres*; novel exploits the prestige of the women in the lack of cross dressing to save their beauty and prestige.

The *Bhoomi Pooja* festival of Taksera VDC and novel of *A Thousand Acres* have not explained to challenge the patriarchal society. So, this research will focus on the performance of women in cross dressing and to challenge the hitherto existing patriarchal society.

This research will find out how the women are presented in the cross dressing for performance and how the patriarchy society dominates the women in the name of second? Why do they change their usual dress with masquerade to vie the social restrictions? Why do they marginalize their formal and informal dress to challenge the patriarchy society? Why don't they dare to challenge in their usual dress? The pathetic situation and suppression of women will be the researchable issue observing their different types of dance gestures, activities, mime the men's action to challenge the patriarchal society through cross dressing.

Chapter-III

Textual Analysis of *Bhoomi Pooja*: Feminist Subversion against Patriarchy

Bhoomi Pooja is the famous greatest local cultural festival of Magar community. It has different typical socio-cultural importance, where the women perform the dance in cross dressing with the different types of gestures and activities to challenge the patriarchy society. The performance of the women in cross dressing is the culture of the Chimkhola VDC which is learnt from the society.

In one hand, this festival depicts the socio-cultural reality of the Magar community and on the other; the women have golden chance to question the social restrictions through their cross dressing. This dress helps women to be trickster and complete their unfulfilled tasks against the social restrictions. They can achieve their goal and act against the patriarchal society. They are unable to do in their usual dress. Women manifest their silent voice from gesturing of the dance. They performed different types of activities which are prohibited by the patriarchal society. It accesses entire villagers and sustains the cultural value of the festival. The dance signifies the socio cultural reality of the Chimkhola VDC.

Every society has socio-cultural significance which reflects the real identification to the region, group, class, caste and community. The culture is transmitting from ancestor to new generation in the society. E.B. Tylor explains, “culture is that complex whole, which includes knowledge, arts belief morals ways, customs and any other capabilities and habits acquired by man as a member of society” (50). It means whatever things are learnt by a man as a member of society that is culture. It is transferred and reflects the socio-cultural identify the particular community.

In the context of the Chimkkhola VDC; first day is for all men and women, there is no chance for the women to dance due to the social hierarchy of gender and restriction of the society. The women are unable to perform the dance and they provide entertainment for the men by singing not by dancing.

The second day is the freedom of the women. This day is the women's freedom day in the context of the Chimkhola. They can face the patriarchal society acting the men due to cross dressing. This dress adds the zeal them to perform and flash out their activities which are impossible in other days. The society is patriarchy and all the departments and offices are governed by them. The women are backward in every field by husband and society; in this sense they are double dominated. They have no freedom to express their voices against the patriarchy and their husband. There is no chance to go outside the house and to participate in the social activities. They should appeal and get the permission from the husband.

The women are dominated by the society; they have enthusiasm to participate in the social works and institutions to achieve the knowledge. There are social restrictions which are not accepted by the patriarchal society at all. The women have the same desire as equal as men to act the same tasks which are captured by the patriarchy. The society categorizes the status of men and woman. The men are superior, strong, handsome, powerful, active, and the women are vice versa of the men. It shows clear distinction line between the status of men and women. Simone de Beauvoir suggests in *The Second Sex* that "one is not born a woman, but, rather, becomes one. For Beauvoir, gender is constructed: but implied in her formulation is an agent, a *cogito* who somehow takes on or appropriates that gender and could, in principle take on some other gender." Butler (12.) Sex is biological and nobody born with the identification of one; the nature treats men and woman equally. There is no

position of one and two; all are equal in the eye of nature. But the gender is cultural; it is constructed without interaction of human beings in the society. The one is related to the gender of woman which is also constructed in the society by the patriarchy to control them.

Cross Dressing alters the gender reality and tricks the same gender for the performance and challenge to the patriarchal society. The women adopt male clothing to behave as men and act with masculinity in the society. The dress supports them like men and behaves as the masculinity not as femininity.

Body is natural and nurture by the socio environment while the clothing is artificial and it is related to the physicality. It plays vital role to identify the personality of a person. The women are able to participate in the proximity activities of the society due to the cross dressing. The society dominates the women in the name of second and inferior in terms of social hierarchy. They compel to adopt the clothing of artifact and opposite sex to challenge and involve in the activities of the society which are not accepted in their real identification.

The cross dressing is also artificial adopting the opposite sex which helps women to participate in the proximity activity of the society. The real identification is distorted by the cross dressing and achieves a different kind of a new identification with strange. They involve without the shame and hesitation in front of the public to achieve their goal.

They could not get chance to participate in the social activities which are determined by the patriarchal social value and norms. When they involved without the permission of the patriarchy, the society starts to backbiting which is social restriction. It clarifies the status of the women in the society. Women should appear in

cross dressing to question on the patriarchal society and involve in the social activities which are restricted.

Suthrell explains, “Cross dressing may also be a therapeutic reaction to social pressures- male dual role transvestites often describe a feeling of relaxation and comfort when dressed in women’s clothes, which they are unable to attain when in the male ‘uniform’; releasing the male self from the regime of stereotypical male emotions through the outward and visible manifestation of wearing women’s clothes can be a form of ‘play’. The whole context of theatre and acting acknowledges the production of an illusion, in which clothing plays a crucial part; that the participant is not a part of a ‘real life’ situation thus opening doors which usually remain closed” (39). Cross dressing may also be a therapeutic reaction to social pressures; it can heal the mental and physical illness of the men and women. The women can perform on the occasion of the festivals and challenge the patriarchy anytime and everywhere. Men can perform on the occasion of the weddings in cross dressing. *Sorathy* is cultural performance, which is famous in the Magar community. It is a kind of a play which entertains the dancers, singers and viewers. The men adopt the women dress as a decorative way to perform the dance. It is not a real identification of women and men which is situational created. The clothing plays a crucial role and is not a part of a ‘real life’ which usually remains closed.

Before the cross dressing, the women are same to other women in the mass. Their identity is clear and everybody knows them. They are equal their friends and the identity is not blurred. Women are unable to trick the men in usual dress; they are under the shadow of the men and are not able to dance actively and with different types of gesture. They have shame, laziness, fear and no courage to perform the dance items with their potentiality.

While, they enter in their preparation house; the cross dressing introduces them as a new kind of women. They are different than their previous situation. There is no chance to observe the preparation house by men. The men have no information about cross dressers. They have women helpers, who help their insufficient materials for the preparation. They locked the door and prepares freely. There is no chance for extra women who are unable to help and no experience for the preparation process. After the preparation, the senior women encourage them to drink *Chhyang* if they likes to drink. The *Chhyang* helps them to perform the dance confidently without shyness and shame. The *Chhyang* is energy for them to perform the dance confidently in the mass. *The* former cross dress Janimaya Garbuja Magar states that

“We have no fear to perform the dance, the *Bhoomi* raise on the dancing process, and do not have problems to perform the dance if they are not dancing before at all, the body becomes lighter than previous time.” [Excerpt from my interview]

This day is the women's freedom day, who partakes in performance they challenge the men. They have no chance in other festivals to perform the dance through cross dressing. They have only one day all over the year to perform the dance.

Cross dressing is the dress of strange and it renders the illusive identification to the women in the society. It does not clarify the reality of a woman and a man exactly. So, this dress blurs the reality of formal and informal dress of the Magars.

The Magars have typical dress; which identifies an ethnic identification. In previous time, they used to wear knitted by their own hand but they use ready made dress nowadays. *Makahmali Choli, Patuka, Chhitko Gunyu, Majetro, Ghalek, Teki,*

Kanthi etc for women and *Gaada* (sack cloth) *Istakot*, *Khaadi*, *Pagari* etc are the formal dress for men.

The formal dress has typical real identity and shows the reality of an ethnic indigenous group as well as community. The informal dress as usual dress and it does not identify the ethnicity and community and most of the time, women wear this dress. On the occasion of special programs; like marriage ceremony, and festivals they wear their typical formal dress. It shows the real identification of the women of the Magar community.

The cross dressing shadows the reality of the formal and informal dresses. In this sense, this dress has double marginalization of the women dress. They are able to portray their potentiality in cross dressing. They covers their face by net clothes, it helps them to hide their reality. They wear an unattractive and useless dress of the men for cultural performance.

The *Naumati Band* plays their musical instruments in the yard of *Bhawan Ghar* (collective house of the villagers; where the documents of the village is put on).The cross-dresser comes in the yard from their preparation house dancing in *Saaila Bhaka* song. They dance in front of the singing group, the public are backward. They have glorious chance and power to dance in front of the mass. They have freedom, self determination and power to demonstrate their gesture through dance.

There were four villages before the concept of VDC. At that time, two cross dressers came from each village. Nowadays, each ward from two cross dressers partakes in cultural performance. They introduce in the yard of the *Bhawan Ghar* and dance respectively. They adore each other and performs dance in the circle in the rhythm of the *Naumati Band* and *Saaila Bhaka*.

They face the command of the patriarchy and have no chance to be a cross dresser easily. Without permission of their husband, they are unable to be a cross dresser. They are aware to continue cultural performance every year but there is power behind the patriarchy to be a cross dresser. They could not decide themselves; the decision is determined and controlled by their husband. When they could not get permission to be a cross dresser, they should slam their interest with restriction power of the husband. The women who gets chance to be cross dresser they are lucky women. It proves the perspectives of a man upon the woman; how the patriarchal society treats and controls.

They are in rag dresses of men and it clarifies the situation of women; they are always in second position. The rag dress and useless materials signifies the women like a toy, which decorates them with new identification. The identity is not real. The rag and useless materials are necessary for them to challenge the patriarchal society.

They catch a useless torch light in one and stick on the other. The useless cap of men used and the rag bell of cattle tied on their hip. They have also a bag in their shoulder. A piece of rag cloth used as handkerchief and different torn shoes in their feet. The materials which are useless used by them, it has symbolic meaning. An image of torch the light, the stick, the bell, the bag and the handkerchief has symbolic meanings.

The torch light helps to show the way in the night and torn the shadow of the darkness. It is very humorous; the light is without bulb and battery. It symbolizes the loveliness. The men call their favorite personnel in night definitely. They also focused their favorite personnel; it shows the mime of patriarchy. It means the women have no light to call their friend in the night. The torch light is hand-over by men and take-over by women in the house. This light can be the symbol of loveliness, friendship

and longing. It shows that the torch light is in the hand of the husband. They should appeal their husband to take light in the night.

Stick is the symbol of company, security, bravery and punishment. The teacher can punish the students. It helps to safe from danger and challenge to fight the foe. It is also the symbol of control; the shepherds control their cattle. It safe cross dresser from their teaser, who tease them repeatedly.

They used dirty and rag clothe as a handkerchief. It is the symbol of love and togetherness. The cross dressers show their handkerchief and rub on the face of man. They do not like to accept the process of rubbing but forcefully they rub on the face of the favorite man. It shows the power of women in cross dressing.

The bell is the symbol of head, leader, time openness and closeness. The leader of the cattle has hanged a bell on the neck. It is the symbol of senior and leader of the group. It signifies the time of opening and closing in the Schools and Colleges. This bell is the symbol of coming of the cross dresser and calling for their friend. It is also the symbol of openness. They rang their bells for the openness of the way and information about them. The public opened the way for them to dance and perform their various types of activities against patriarchy.

The bag is the symbol of school; they put on their torch inside the bag in dancing process. It symbolized the demand of education for them. The social structure is narrowness and they are backward in the sector of education. In previous time, they had no chance to go school for the formal education from the school. The society does not valorize them to educate. Most of the women depend on informal education training center to take education in night instead of formal education in the day. The women have been depriving from formal education. The bag is the demand of formal

education as equal as men. The women are marginalized in the sector of the education. Most of the women are under the shadow of formal education.

Prem Bahadur Pun Magar clarifies, “before 2029 B.S. there was banned to play the musical instruments. The villagers played *Damfu*. The cross-dressers danced in *Saaila Bhaka* in the rhythm of *Damfu*. After construction the temple, late *Jamadar* Nar Bahadur Garbuja focused to play the instruments of *Naumati Band* and *Madal*.”

[Excerpt from my interview].

The villagers supported and started to play the musical instruments of *Naumati Band* and *Madal*. Nowadays the villagers do not play *Damfu*, the history is in folklore. There are no fossils and history of the *Damfu* has been lost. The musical instrument made by the local is lost. The adult talks about this instrument, but the young generations neither inform nor introduces about it. The villagers should aware on time to sustain the local musical instruments and heritage. The local original musical instruments are the ornaments of the community. They should establish a museum on time for memory of the past events and to safe the local musical instruments. It will carry the history of the village and ethnic identity. They dance in the *Naumati Band* and *Saaila Bhaka* singing dancing program in the rhythm of *Madal*.

The singer sings *Saaila Bhaka* and *Naumati Band* plays their musical instruments. The cross dresser can dance whichever song and play is preferred by them. There is no restriction and openness for them. The social hierarchy is blurred and freedom to perform their different types of gesture to question the patriarchal society. They are ready to take photograph with men. They are unable to take photograph in usual dress; the desire is same to the men but do not display due to the fear and social restrictions.

The typical local cultural performance is performed by women in cross dressing. It reflects the socio-cultural identification of Chimkhola VDC. Women are ready to perform the local cultural identification. They got chance hardly in the permission of their husband. But they are aware to sustain the typical local cultural identity of the village. Women have chance to be a cross dresser on the occasion of the *Bhoomi Pooja* festival to demonstrate their desires through dressing. They can liberate their dominant desires and silent voice through their gesturing against the patriarchy society.

On the process of performance, they have freedom and self determination and away from the decision making process of their husband. They can break the social hierarchy and restrictions. They have silent voice with their gesturing and do not speak at all. If they speak, the public will identify them. They are aware to conceal their reality. They can pull their favorite personnel to dance in their circle. The dancing circle has the majority of cross dressers. The men do not like to partake in their circle but they focused forcefully and compel to company without their desire. They challenge the patriarchy in this movement. They copied the same dancing style of the men. It clarifies that the cross dressers have the same desire and ability to perform the dance and able to the work confidently. The society does not allow them to participate in the social activities which are prohibited by the patriarchy. So, women challenge the patriarchal society through cross dressing and it is socio cultural significance of the community.

Women have experienced being a cross dresser in the context of Chimkhola VDC. They perform the dance to challenge the patriarchal norms and value through their different types of gesturing and activities. The cross dresser of this year Purnamaya Garbuja magar explains, “the purpose of this performance is to sustain the

cultural value of the society and it is our succession. This dress helps to hide the reality and renders freedom and liberty. It is easy to perform the dance. We should preserve our cultural identification.” [Excerpt from my interview]

She is very lucky woman who gets chance without the permission of her husband to be a cross dresser. Nobody does know and easy to perform the dance confidently.

Dudhkumari Pun magar states that “culture is an ornament of the society and we preserve it do not die. This dress helps us to perform the favorable gesture whichever performance preferred by them. We can perform confidently and do not have fear at all. The situation is vast different than the previous situation. The reality is difficult to find out easily by mass.” [Excerpt from my interview]

Kirtimaya Tilija magar elucidates, “it is our duty to preserve the cultural identification .To be a cross dresser is chosen by the senior women of the ward because all the women have no chance to be a cross dresser. They should get permission from their husband.” [Excerpt from my interview]

Purnmaya Paija magar justifies, “cultural performance is our succession and identity of the community and it reflects the socio cultural reality of our village. The former situation is different than the later situation exactly and easy to perform whatever gesture is preferred and able to question the patriarchy being unknown.” [Excerpt from my interview]

Chinimaya Pun magar defines, “it is our ancestral cultural identification we should protect forever. The dress helps us to be unknown and we are able to perform the dance and challenge the patriarchy social norms and values which are restricted.” [Excerpt from my interview]

Asha Garbuja magar claims that “it is our culture and we should not give to die. The mode is bravery to express the desires which are challengeable for the patriarchy. The dressing is the extra power to vie the patriarchy.” [Excerpt from my interview] Manmaya Pun elucidates, “it is our cultural festival, we should continue to preserve and introduce with coming generation to sustain for long time. The cross dressing helps us to perform the dance without fear and shame. We are ready to challenge the patriarchy, performing trickster behaviors.” [Excerpt from my interview]

The cross dressing cultural performance is the socio cultural reality of the village. The patriarchy society is challenged by the women through their cross dressing. It renders the unreality identification of the women for the performance. They could not perform the challengeable gesture in usual dress. It shows that the dress has power to question against the patriarchal norms and values with unreal identification. The dress furnishes the encouragement to challenge without fear.

Women used cross dressing not only for the cultural performance on the occasion of the *Bhoomi Pooja* festival. They are able to adopt the cross dressing for the different achievements. Women used cross dress to ride on horse, to drive the Scooter, to play the games, to ride on the mountaineering, to challenge the men with suit coat in the offices, to do business, to safe their beauty, to be modern and to hide their reality to question the hitherto existing patriarchal society.

The impact of a decade war of UCPN (Maoist) could not hamper; they have fear and problems to continue in the cultural performances. They gathered and complete in short time period not duly. They accomplished to preserve the socio cultural identification of the community in every year.

Cross dressing plays the vital role in the field of the business. The customer treat respectively and equally due to the gender neutrality. The business man should not face the problems of inequality of gender. If there is a woman for business the customers do not treat well. The woman should face inequality of social hierarchy. They can dress as men for business to sustain and enlarge advantages. This dress helps to hide their reality and behave as equal as men. They can sell goods easily and respectfully with their customers. When they dress as men the perspective of customer has been changed and treated as men. It shows the social hierarchy between men and women. The position of men is higher and women are lower position, due to the social hierarchy.

The cross dress can play an important role to hide the identification of a man, group and class. They can complete their desires in cross dressing which are not capable in their own usual dress. They must face different social restrictions to reach in their destination. This dress provides chance them to access their target areas to achieve the goal confidently. They can also solve the problems and able to express their desire from their gestures. They can play the game participate physical fitness training center, can drive scooter, can ride on the horse, can climb on the mountain.

The women change their dress to play the ball on the ground. This dress clarifies the identification of the women players and they can show their spirit on the ground. This dress helps in running for the table tennis, the cricket, the badminton, the football, and the volleyball. It is easy to spike in the volleyball game with jumping.

Women have problems to drive the Scooter in their Sari. They have problems to stay on the backside. They drive the Scooter in cross dressing. In winter season, the snow falls and covered the hilly areas of the Nepal. The people could not walk outside by their feet due to coldness. They used to ride on the horse to reach in their

destination. The women used cross dressing for driving the horse and reach in the destination.

Women are not able to reach in the peak of the mountains in their usual dress. They should change their dress up to climb on the top of the mountains. Cross dressing helps them to jump and easy to walk on the ladder and to pace in the mountains.

The beautiful women are the center of the men; they attract the men by their virtue. Men can attack anytime and women borrow the apparel of the men to safe their beauty. The apparel conceals the reality of the women and they able to safe their beauty.

Cross dressing helps women to vie the patriarchal society. They can challenge and enter their target to achieve the goal hiding their reality. This dress provides the freedom, easiness, equality and blurs the social hierarchy. The women are able to question the social restrictions and prohibitions. This dress is the energy for women to achieve their goal and complete extraordinary tasks which are unable to do in their usual dress.

Chapter-IV

Conclusion

Bhoomi Pooja is the festival of Magar community and they celebrate it every year in the name of Land God. There are differences and verities in cultural performances and celebration system. All the villages do not have the cultural performance by women in cross dressing. Some villages celebrate the festival and do not perform the cultural performance. Chimkhola and Doba VDC have the existing socio cultural performance by women in cross dressing up to now. It shows the local typical socio-cultural reality of the villages. These villages have the significance of the cultural performance by women on the occasion of the *Bhoomi Pooja* festival. The rest of the villages celebrate festival and they do not perform in cross dressing. It shows that they have different in cultural performance. They celebrate the *Bhoomi Pooja* worshipping the Land God, not performing socio cultural reality of the community by women in cross dressing.

They challenge the patriarchy society by their different types of dance in silenet voice. Women could not raise their voice in their usual dress, that's why they opt for cross dressing. It blurs social hierarchy between men and women; despite the men are superior and women are inferior in patriarchy society. This festival has socio cultural significance and how the women are dominated by the patriarchal society. It has been reflected through their cross dressing and different types of dance gesture challenging the patriarchy norms and values. They rejoice singing and dancing process with togetherness hiding their reality. Without laziness, shy and hesitation, they challenge patriarchal norms and values in cross dressing. It depicts social restriction, domination, and behavior of the patriarchal society.

Society is patriarchy and women are deprived in every sector. They could not challenge against the patriarchal restriction. Cross dressing helps them to hide their reality and force men to pull easily in their dancing circle. They are able to take the photograph without shy and fear. Due to their dress, they question patriarchal norms and values. The dancing process explores the situation of women in the society. They challenge through their cross dressing against the patriarchal society. They could not perform and vie in their usual dress.

Cross dressing subvert the identity of men and women temporarily. Women become as superior and able to challenge the patriarchal society. They have new identity with freedom, liberty, and self decision making power and do not depend on their husband; power to decide themselves. They dance in front of the mass and pin point their favorite personnel by their torch light for dance. They rub on the face of men by their handkerchief and compete in the dance programmed.

It obviously shows the social hierarchy of men and women in the society. Women have social restrictions and could not partake without the decision to the husband. They are dominated by the patriarchal society and express through the cross dressing on the occasion of the *Bhoomi Pooja* festival.

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Appendix

Plate No: 1



Chhyang drinking programmed: Photo taken by the Researcher

Plate No: 2



Singing the *Shedo* song: Photo taken by the Researcher

Plate No: 3



Singing the *Saaila Bhaka* song: Photo taken by the Researcher

Plate No: 4



Dancing in *Naumati* Band: Photo taken by the Researcher

Plate No: 5



Women are in usual dress: Photo taken by the Researcher

Plate No: 6



Women are typical formal dress: Photo taken by the Researcher

Plate No: 7



Women in cross dressing: Photo taken by the Researcher

Plate No: 8



Cross dresserers dancing with men: Photo taken by the Researcher