

## I. GENERAL INTRODUCTION

### Introduction

The thesis has been divided into four chapters. The first chapter is a general introduction to the thesis. The chapter is organized under three headings: "Introduction", "Critical response to *Yuma*" and "Subedi as a playwright". The first heading gives information about the chapter division. The second heading is about critical response to *Yuma*. The heading includes the views, reviews and comments on the drama passed by different critics at different times. Attempts have been made to introduce as many comments as possible with a view to providing responses made from different perspectives. The last heading talks about the author of drama, *Yuma* (B.S.2060), Abhi Subedi. It tells about his literary career his trends in drama writing and his place among Nepalese dramatists at large. Abhi Subedi's career as a writer holds great significance not only among Nepalese writers, but also among foreign writers.

Likewise, second chapter tries to deal, in as greater detail as possible, with the theoretical concepts. The theory applied to analyze the drama is the feminist perspective combined with the concept of the myth of motherhood. The theory includes a variety of concepts of them, myth, and feminism have been used to interpret the drama. Feminism is one of the aspects of post-modernism.

The third chapter concerns the analysis of the text hence textual analysis. It is apparent that every analysis is based on the theory. So, myth and feminist concepts have been used to prove the title. The research has tried to show how Limbu women are treated in myth and in reality. It has attempted to explore the irony inherent in the drama that arises from the tension between mytho-poetry and reality.

This thesis will completely be based on library research. The research will primarily be text-based. Materials collected from library and found on the websites are the sources of the thesis. Attempts have been made to make it easy to understand. Concept about the theoretical framework has been culled from different sources.

And the last chapter is overall conclusion of the thesis. The thesis concludes with the justification of title based on the theory mentioned above, proving difference between myth and reality.

### **Critical response to *Yuma***

*Yuma* has been analyzed, studied, and interpreted from many perspectives. It has received great critical acclaim and wide-ranging responses from many critics and audience since its publication. Subedi has created a good play about Limbu Culture which is marginal and has not been studied and researched thoroughly yet.

Only few critics have reviewed *Yuma* because this drama has not yet been performed in the theatre. According to Dr. Keshav Prasad Upadhyaya a Nepali theater critics, Subedi reflects the trauma of Nafeti. He says:

The drama expresses wrath on the irresponsible nature of Mabohang who by putting seed into his wife's womb remains aloof and calls it the sole responsibility of woman to give birth and raise the child after the nuptial union between man and wife. The drama shows sympathy and respect towards Nafeti for performing her duty very well and remaining chaste and faithful wife and a caring mother. (315)

The irony that Upadhyaya mentions is treated by Paglia in the context of the feminist perspective in general. She says:

Mythology's identification of woman with nature is correct. The male contribution to procreation is momentary and transient. Conception is

a pinpoint of time, another of our phallic peaks of action, from which the male slides back uselessly. The pregnant woman is daemonically, devilishly complete. As an ontological entity, she needs nothing and no one. I shall maintain that the pregnant woman, brooding for nine months upon her own creation, is the pattern of all solipsism, that the historical attribution of narcissism to women is another true myth. (12)

Beauvoir has produced a great deal of work on feminism. About male and female relationship, she says:

Few myths have been more advantageous to the ruling caste than the myth of woman: it justifies all privileges and even authorizes their abuse. Men need not bother themselves with alleviating the pains and the burdens that physiologically are women's lot, since these are "intended by Nature": men use them as a pretext for increasing the misery of the feminine lot still further, for instance by refusing to grant to woman any right to sexual pleasure, by making her work like a beast of burden. (997)

In the drama, when Nafeti makes an attempt to persuade him (Mabohang) that it is his child whom she's carrying in her womb, Mabohang asserts ". . . its your work to get pregnant, not mine . . . I'm a man, I don't get pregnant and on that matter what can I do ?" (144). Another critic Shiva Rijal writes:

In *Yuma*, Nafeti who waits for her husband was the real woman. In myth and reality Yuma, the goddess bears the pain of a man. An outline of the drama bears out the fact that this is a drama of pain and suffering of a woman. The drama is related to Limbu Culture where

the importance of woman and culture exists, this drama evokes the pain of a woman. (19)

He further writes, “. . . life of women and the inner pain is not only of one culture but also of the situation of all women” (19).

In *Yuma*, Phedangma, a Limbu priest goes from physical to spiritual journey during the womb worship period. Phedangma says, “. . . taking this poor pregnant woman I'll set out on a journey of well being . . .” (147). Chaitanya Subba views:

Sappok Chomen is a rite of womb worship for the protection of a child in the uterus. It is also a rite of propitiating gods, for the good health of the mother and baby in the womb as well as successful delivery of baby. It is unique in the sense that no one in the vicinity solemnizes such ritual except Limbus. (93)

According to Bairagi Kainla, “it is believed that after the womb worship or Sappok Chomen it helps not only from miscarriage but also from uncertain death during the delivery as well as helps the baby from the verge of death” (2). Abhi Subedi says:

In Limbu oral poetry, system of beliefs reflects a sense of immediacy, not of remoteness as in the case with the dominant religions rituals. That sense of immediacy is the closer experience of life and feelings, which leads to the creation of myth and thereby of the rituals. So, the rituals in Limbu are poetic sagas, stories of human victory, loss, love, agony and happiness. (24)

The collection of all the myths in a particular culture is called mythology.

*Yuma* is based on Limbu mythology. About mythology, Joseph Campbell remarks:

Mythology teaches you what's behind literature and the arts, it teaches you about your own life. It's a great, exciting, life-nourishing subject. Mythology has a great deal to do with the stages of life, the initiation ceremonies as you move from childhood to adult responsibilities, from the unmarried state into the married state. All of those rituals are mythological rites. They have to do with your recognition of the new role that you are in, the process of throwing of the old one and coming out in the new, and entering into a responsible profession. (11-12)

Thus, the critics have given greater emphasis on the literary aspects of the play and have left out the mytho-poetic concept of motherhood. So, I have attempted to explore the irony inherent in the drama that arises from the tension between mytho-poetry and reality.

### **Subedi as a playwright**

Professor of English and a poet, essayist and critic of Nepali Abhi Subedi (Abhi Narayan Subedi: Born B.S.2002, birth place Sawla, Terathum) is a dramatist. He received education in Nepal and Britain. He has been a visiting professor at Tokyo University ILCAA. A widely traveled writer, he also writes poetry in both English and Nepali. He has published thirteen books on essays, art, criticism and poetry to his credit. Equipped with many talents Abhi Subedi in B.S.2013 appeared with the poem "Nani Royo" in Nepali literary field. Towards the end of the 2050s, he emerged with the "Dreams of Peach Blossoms" and a short poetic play in the field of drama. Through newspapers, magazines and media it was known that his play was very successful in the theater. After that at the end of B.S.2060 his collection of plays entitled *Panch Natak* comes to light. The collected five plays are-"Agni Ko Katha", "Thamel Ko Yatra", "Yuma", "Natak Pachi Ko Yatra", and "Rugala Ko Akash". The

play "Agni Ko Katha" was performed in that same year directed by Sunil Pokhrel in Gurukul Sama Natakghar. It was also performed in Denmark and Moscow as well as in Delhi on the occasion of World Drama Day in 2004 A.D. At home and abroad it acquired great acclaim after performance. "Thamel Ko Yatra" was also well directed by Puskar Gurung at Gurukul Natakghar in a dramatic festival organized on the occasion of World Drama Day and acquired great acclaim from audience and play reviewers alike.

Tourism-lover Dr. Subedi, who was always involved in the study and research, showing interest in literature, music, art and philosophy, culture, language and archaeology, did not suddenly appear as a dramatist. Through him it was known to this reviewer that during his student life (from B.S.2020-22) at the age of 18-20 he started to write radio play and broadcast.

Involved in playwriting and performance for decades ago and in radio-play writing and broadcasting three decades ago, Dr. Subedi in the 2050s came to limelight as a dramatist after an English poetic play entitled "Kathmandu Odyssey" and another poetic play entitled " River Stage" were performed in 1996 and 1999 in Kathmandu respectively. "Kathmandu Odyssey" is a long poetic play staged in Kathmandu by the young teachers of the Central Department of English under Sajag Rana's direction, Arun Gupto's postmodernist interpretation and arrangements and Anita Dhungel's projection of the female persona. The eminent modernist painter Kiran Manandhar executed a huge painting on the stage and poet Manjul sang the vernacular verses included in the poem. The performance created a unique context of reading and visualizing poetry and establishing interart practices in Nepal. It opened up a new mode of establishing new possibility of using English for creative writing, which the late Laxmi Prasad Devkota (1909-59) had started in the fifties. In 2001A.D.

(B.S.2057), after performing his third play in English "Dreams of Peach Blossoms" and in Nepali named "Aruka Phul Ka Sapana" his fame began to rise and after performing "Agni Ko Katha" his fame reached climax of success. Dr.Subedi's "Kathmandu Odyssey" is the first experimental post-modern theatre. In the context of the plays "Aruka Phul Ka Sapana" and "Agni Ko Katha" in Nepali drama he has appeared as a successful experimenter of post-modern dramatic art. The deep knowledge and experimental skill in post-modern theatre is the reason of success.

## II. A THEORETICAL MODALITY

### Studies of Myth

Myth is a traditional narrative usually involving supernatural or imaginary persons and often embodying popular ideas on natural or social phenomena. Myths are stories of the acts of superhuman beings, often improbable to us, but believed to be true by those who related them. Myths are by nature collective and communal; they bind a tribe or a nation together in common psychological and spiritual activities (139). Moreover, like Melville writes in his famous white whale (itself an archetypal image),

Myth is ubiquitous in time as well as place. It is a dynamic factor everywhere in human society; it transcends time, uniting the past (traditional modes of belief) with the present (current values) and reaching toward the future (spiritual and cultural aspirations). (Sharma, 134)

Myths are stories of our search through the ages for truth, for meaning, for significance. Mythical stories are more concerned to God, angels, demons or other supernatural elements so it is hard to believe whether there is any basis of fact in these myths, or are they pure fancy. In this context, Frances E. Sabin in her book *Classical Myths That Live Today* claims:

In general the myths are pure fancy. They represent for the most part the attempt of a highly imaginative race to account for the world of nature and for the facts of life as experienced by man, in an age when scientific study was practically unknown. The conceptions which the



myths embody are the result of feeling and a strong poetical sense rather than of knowledge. (xx)

A myth may have as its origin some quality or characteristic of man or some experience in life. The origin of myth goes back to historical past. It is also believed that myths are outcome of unknown origin, accepted by primitive people as truth.

Furthermore, Gagley says:

Myths are stories of anonymous origin, prevalent among primitive people and by them accepted as true, concerning supernatural being and events, or natural beings and events influenced by supernatural agencies. Myths are born but not-made. They are born in the infancy of a people. They owe their features not to any one historic individual, but to the imaginative efforts of generations of story tellers. (1)

Hence, mythical stories cannot be invented or permanently suppressed and it is not made but born as they are spontaneous productions of human psyche. It is demonstrated through extraordinary rites and rituals that have been reported from the primitive tribes and great civilization of the past. In this regard, Joseph Campbell remarks,

"Civilizations are grounded on myth. The civilization of the Middle Ages was grounded on the myth of the Fall in the Garden, the redemption on the cross, and the carrying of the grace of redemption to man through the sacraments" (59).

Myth has relationship with society. Every mythology has to do with the wisdom of life as related to a specific culture at a specific time. Campbell says, "It integrated the individual into the society and the society into the field of nature. It

unites the field of nature with our nature. It's a harmonizing force" (55). He further claims that "myths have to do with the serious matter of living life in terms of the order of society and of nature, and stories with some of those same motifs that are told for entertainment" (138). Myths are so much intimately bound to the culture, time and place that unless the symbols, the metaphors are kept alive by constant recreation through the arts, the life just slips away from them.

Myth has significant distinctions from other literary aspects as folktale, legend and fable. It is said that folktale, legend and fable. It is said that folktales and myths are the ethnography that presents a penetrating picture of a way of life and material culture of related community. Chaitanya Subba remarks:

Myth is the "verbal rationale of religion"; "symbolic narrative" with "sacred and supernatural component" illustrated by rituals and it provides "coherence and synthesis regarding the questions of deeper significance expressed in a culture" and "often offers resolutions concerning the ambiguities and contradictions of life". (268-9)

The vast difference between myth and folktale is that folktale concerns supernatural beings who are not gods. Instead of a supernatural being if the protagonist is a human being it becomes legend not a myth. Myth tells us how to respond to certain crisis of disappointment or delight or failure or success. In this regard, Campbell says:

The ancient myths were designed to harmonize the mind and the body. The mind can ramble off in strange ways and want things that the body does not want. The myth and rites were means of putting the mind in accord with the body and the way of life in accord with the way that nature dictates. (70)

Moreover, various approaches emerged to interpret the myth. Among the approaches is psychology. In psychology, there is externalization of what happens in the human psyche. Sigmund Freud had developed the vigorous form of psychology that he called psychoanalysis as a means of analysis and therapy for neurosis. But soon expanded for many developments and practices in the history of civilization, mythology and religion, as well as literature and other arts. For him, literature is a distinguished form of libidinal wish-fulfillment that parallels the fantasies of a neurotic personality. He has originated term like "Oedipus Complex" and "Electra Complex". The term "Oedipus Complex" denotes the carnal desire of son towards his mother, which is concealed and expressed in different way. "Electra Complex" is daughter's erotic affinity towards her father with co-existing jealousy of the mother. Freud pointed out many parallels between symbols and myths by considering the unacknowledged inert bodily gestures.

Archetype is a term which denotes recurrent narrative designs, patterns of action, character-types, and images. It is identifiable in a wide aspect of literature, as well as in myths, dreams, and even social rituals. Archetypal criticism is one of the significant aspects of interpreting myths. Among the prominent practitioners of various modes of archetypal criticism are Maud Bodkin, Joseph Campbell, James G. Frazer, Carl G. Jung and Northrop Frye-view the genres and individual plot-patterns of many works of literature. Including what on the surface are highly sophisticated and realistic works, as recurrences of basic mythic formulas.

Carl G. Jung disagrees with Freud's view about literature as a disguised form of libidinal wish-fulfillment. He regards literature as the myths whose pattern recurs in diverse cultures, an expression of the archetypes of the collective unconscious. Myth is puzzled with dreams sometimes. Jung speaks of two orders of dream, the

personal dream and the archetypal dream, or the dream of mystic dimension. We can interpret a personal dream by association, figuring out what it is talking about in our own life, or in relation to our own personal problem. But every now and then a dream comes up that is pure myth, that carries a mythic theme, that is said, for example, to come from the Christ within. But for Campbell,

Dream is a personal experience of that deep, dark ground that is the support of our conscious lives, and a myth is the society's dream. The myth is the public dream and the dream is the private myth. (40)

The themes among the other archetypal, images and characters in literature are the search for the father, the Paradise-Hades image, death-rebirth, journey underground, the Promethean rebel-hero, the scapegoat, the earth goddess, the heavenly ascent and the fatal woman. For Frye, “the union of ritual and dream in a form of verbal communication is myth” (1063). “The dream is used in an extended sense to mean, not simply the fantasies of the sleeping mind, but the whole interpenetrating activity of desire and repugnance is shaping thought. There is a real connection between the two senses” (1062). Through this we came to know that archetypes not only indicates death-rebirth, images, themes etc. in the field of literature only but also as well in dreams, myths and even social rituals. Moreover, Frye identifies myth with literature, asserting that myth is a “structural organizing principle of literary form” (341) and that an archetype is essentially an “element of one’s literary experience” (365). He claims:

Mythology as a whole provides a kind of diagram or blueprint of what literature as a whole is all about, an imaginative survey of the human situation from the beginning to the end, from the height to the depth, of what is imaginatively conceivable. (102)

The death-rebirth theme is often said to be the archetype of archetypes. This archetype has been claimed that it occurs in primitive rituals of the king who is annually sacrificed. James G. Frazer writes:

Under the name of Osiris, Tammuz, Adonis, and Attis, the peoples of Egypt and Western Asia represented the yearly decay and revival of life, especially vegetable life, which they personified as a god who annually died and rose again from the dead. In name and detail the rites varied from place to place: in substance they were the same.

(141)

The central motif with which Frazer deals is the archetype of crucifixion and resurrection, specifically the myths describing the killing of the divine king.

Corollary to the rite of sacrifice was the scapegoat archetype. In this context, Frazer remarks,

This motif centered in the belief that, by transferring the corruptions of the tribe to a sacred animal or person, then by killing (and in some instances eating) this scapegoat, the tribe could achieve the cleansing and atonement thought necessary for natural and spiritual rebirth.

(142)

Pointing out that food and children are the primary needs for human survival, Frazer emphasizes that the rites of blood sacrifice and purification were considered by ancient peoples as a magical guarantee of rejuvenation, an assurance of life, both vegetable and human. About narrative, Frye states,

Myth is the imitation of actions near or at the conceivable limits of desire; these desires may or may not be attainable: a beautiful woman

is reduced by a god, or a man is assisted by a goddess, is that what a man wants to do. (136)

It can be fulfilled sometimes and sometimes not and thus our field of activity is very much connected with the mythical world. Myth is an expression of the realities of the relationship among man, nature and universe in allegorical view. Mythical stories go from fantasy to life likeness. The problem is that the structural principal of literature in myth is segregated. Frye claims that there is a solution for making the myth plausible. He says “the device to solve these problems is Displacement” (136). With the device of displacement we make the myth acceptable, for instance, the story about Persephone.

In the story, once Pluto was inspecting his dark realm and was seen by Venus and Cupid. Venus asked her son to dart with his arrow. Cupid included Pluto in his dominion. He was shot right into the heart. Therefore, Pluto carried Persephone away. Mother of Persephone, Demeter, cursed the soil when she saw the fallen flowers dropped by her daughter on the way. Hence, the fertility was lost in the land because Persephone had taken nothing with her but pomegranate. In this regard, Bulfinch says:

This story of Persephone and Demeter is now an allegory. The mythical story is displaced that Persephone signifies the seed corn which, when cast into the ground, lies between there concealed that is, she is carried off by the god of the under world, it re-appears that is, Persephone is restored to her mother. Spring leads her back to its light of day. The allegory is that of death and revival. (85)

Archetypes are held to reflect a set of universal, primitive and elemental mental patterns that come close to the compulsive drives of the unconscious. Further

more, Jung theorized that myths do not derive from external factors such as the seasonal or solar cycle but are, in truth, the projections of innate psychic phenomena:

All the mythologized process of nature, such a summer, and winter, the phases of the moon, the rain seasons, and so forth, are in no sense allegories rather they are symbolic expressions of the inner, unconscious drama of the psyche which becomes accessible to man's consciousness by a way of projection that is mirrored the events of nature. (6)

Even in the following bare summary of Sophocles's *Oedipus Rex* we may discern at least two archetypal motifs. Sophocles produced a great play, but the lot of Oedipus was not his invention. It was a well-known mythic narrative long before he immortalized it as tragic drama. Both the myth and the play contain a number of familiar archetypes, as a brief summary of the plot indicates. The king and queen of ancient Thebes, Laius and Jocasta, are told in a prophecy that their newborn, son, after has grown up, will murder his father and marry his mother. To prevent his catastrophe, the king orders one of his men to pierce the infant's heels and abandon him to die in the wilderness. But the child is saved by a shepherd and taken to Corinth, where he is reared as the son of King Polybus and Queen Merope, who lead the boy to believe that they are his real parents. After reaching maturity and hearing of a prophecy that he is destined to commit patricide and incest, Oedipus flees from Corinth to Thebes.

On his journey he meets an old man and his servants, quarrels with him and kills them. Before entering Thebes he encounters the Sphinx (who holds the city under a spell), and solves her riddle, and frees the city. His reward is the hand of widowed Queen Jocaste. He then rules a prosperous Thebes for many years, fathering

four children by Jocasta. At last, however blight falls upon his kingdom because Laius' slayer has gone unpunished. Oedipus starts an intensive investigation to find the culprit-only to discover ultimately that he himself is the guilty one, that the old man whom he had killed on his journey to Thebes was Laius, his real father.

Overwhelmed by this revelation, Oedipus blinds himself with brooches taken from his dead mother-wife, who has hanged herself. And he goes into exile, following his sacrificial punishment, Thebes is restored to health and abundance.

The two archetypal motifs are :- (1) In the quest motif, Oedipus, as the hero, undertakes a journey during which he encounters the Sphinx, a supernatural monster with the body of a lion and the head of a woman. By answering her riddle, he delivers the kingdom and marries the queen. (2) In the king-as-sacrificial-scapegoat motif, the welfare of the state, both human and natural (Thebes is stricken by both plague and drought), is bound up with the personal fate of the ruler. Only after Oedipus has offered himself up as a scapegoat is the land redeemed. We are hardly surprised that Oedipus reflects certain facets of the fertility myths described by Frazer.

Similar themes may be found among many different mythologies, and certain images that recur in the myths of peoples-widely separated in time and place. Moreover, they tend to have a common or accurate meaning but myths are deformed and lose their original sense. Levi-Strauss criticizes psychoanalytic interpretations of myth because, as he puts it, if there's an evil grandmother in the myths, he further says:

It will be claimed that in such a society grandmothers are actually evil and that mythology reflects the social structure and the social relations; but should the actual data be conflicting, it would be readily claimed that the purpose of mythology is to provide an outlet for repressed



feelings. Whatever the situation may be, a clever dialect will always find a way to pretend that a meaning has been unravelled. (1047)

Although Levi-Strauss may be justified insofar as he is attacking the “Have you stopped beating your wife?” antics of some psychoanalysts. There is not necessarily any inconsistency stemming from data showing that in culture A evil grandmothers in fact are found in myth. While in culture B conscious norms of pleasant grandmothers disguise unconscious hatred for “evil” grandmothers, a situation which may be expressed in myth. In other words, myths can and usually do contain both conscious and unconscious cultural materials. Mythology must be studied in cultural context in order to determine which individual mythological elements reflect and which refract the culture. In this regard, Campbell writes, “when civilization has passed from a mythological to a secular point of view, the older images are no longer felt or quiet approved” (248). Myth is a form, which explores meaning out of a discourse that is particularly communicable within a group of people. So, myth is a type of speech chosen by history. It is also a mode of signification through which we can learn culture, heritage and, to some extent, the way of life.

### **Yuma Myth**

Yuma Sammag is described as Tagera Ningwa-phuma, and so, she is timeless, infinite, eternal and omnipresent. She is an intuitive light, she is regulator of both the phenomenal and noumenal world. Different appellations have been used for her in different context. She is known as Thililung Thamdetlungma-all pervading goddess, Sawara Yettungekma-appearing in eight or various forms, Nawara Chagaplungma, Lajiri Layamlungma-creator of primeval rocks and daughter of mountains, Iksa Khambek Tarang Tansang Sumboklama-mistress of earth and

firmament or a goddess of nourishment and heat and cold, Lokpha Singhim Dangma, Mujiri Mubhokwama-mistress of the house and a primordial goddess of inner world, Phajihang Makjiyang Mangma-a colourful goddess, Tetlera Lasoding Mangma-boon bestowing goddess and Tagera Ningwaphuma-omnipresent and omniscient goddess. Each appellation bears certain attributes and roles in the course of the creation, nurturance and preservation of universe including the earth and living as well as non-living things on earth.

As already discussed, the liturgy procedure of Yuma cult involves shamanic practices and austerities, complex rituals with blood sacrifices and use of fetishes with magical overtones. About ritual sacrifice, Chaitanya Subba writes:

Ritual sacrifice is usual and universal in the cult of goddess throughout India and the evidence of human sacrifices has also been noted in some goddess temples, including Kamakhya of Assam for the fecundity of earth. So, it is not uncommon to have retained animal sacrifice as an integral part of ritual performance in the propitiation rite of Yuma Sammam through some raise doubts on this practice, most probably under the influence of recent monotheism. (240-1)

The myth of Yuma Sammam recited in the invocation rite presents a picturesque description of her peregrination from the land of early human settlement Mangjiri Mangowet to the land of the progeny of Sawa Yethang through Sinyuk Muden (China-Tibet), Muna Tembe (plain areas), various places of Temen Warang (south) and holy region of Himalayan ranges. According to Mundhum, Kanden Hang in Sinyuk (China); Mukkeguba (Munaphen Hang), Lasa Hang and Uba Hang in Muden (Tibet) and Mabo Hang in Limbuwan propagated the uncanny powers of Yuma, her teachings, code of ethics and instructions. Thus, Yuma Sammam or

Mother Goddess has always remained as the source of inspiration, motivation and volition for Yakthungs (Limbus) from remote antiquity to throughout the course of history.

Though the myth of Yuma differs from place to place and person to person, the account of her peregrination in Mundhum indicate that she appeared during the period of social anarchy and moral interregnum as a light in the dark in the hoary past and started her journey from Sinyuk (China) along with her ministrants, devotees, followers and cattle and fowls towards Muden (Tibet). She moved towards the south from there and destroyed a lake surrounded by mountains and hills on her way to south. She moved from place to place in the mountainous region in search of better place to spread her loom, i.e., to guide people for civilized way of life and left some of members of her journey there. Some of them were Sammangs and some were human beings. In this context, Subba claims:

The big mountains such as Phaktanglungma(Kanchanjanga), Kewalungma Chongjonglungma (Chomolungma or Mt. Everest ), Senjelungma, Sewalungma, etc. became the abode of Sammangs since then. She then went down to the confluence of eight (all) rivers where she performed the lustration. She moved from place to place in the plain region of Temen Warang (south). She created some sisters (Kasihangma, Pattagekma, Khanjama, Tenphoma etc.) there and assigned their duties to look after nature and other living creatures. She finally came to the confluence of seven rivers (Koka Barah) and entered into its basin, reached its springs and flew to mountain tops visiting various places of Khambu, Yakkha and Yakhhungbas. Probably most recently she was recognized by Jaijite Kharbalye

Phedangs and established an altar in Yasok. Mabohang, who found her, become a great devotee of her and preached and propagated her instruction, maxims and precepts to all the people of his land. (242-3)

Yuma is worshipped on most occasions. She is invoked during the time of illness, distress and difficulties. Yuma spoke on essential issues and instructed to the common folk through these enlightened people. Following this tradition, Phedangmas, Sambas and Yas come in touch with Yuma Sammang through their unrelenting practice of seance, necromancy and austere pursuit of applied Mundhums. It is believed even today that Yuma speaks to her devotees through these professional people. The oracle deals with philosophical, religious, ethical, social and various aspects of human relationships and relationships between life and death, natural and supernatural world, and eschatology as well as metempsychosis.

"Yuma, the Tagera Ninwaphuma is the ultimate and supreme deity. She is omniscient, omnipresent, omnipotent, infinite and eternal. All the rest of divinities are her retinue to fulfill various tasks assigned by her," according to Chaitanya Subba. Yuma Sammang is a light, a source of power or energy and a source of creation. Yuma loves her creation, nourish them, protect and preserve from evil spirits, enemies and annihilation. These, who have this understanding, never deviate from the path of devotion to Yuma and discharge their day-to-day responsibilities sincerely and properly.

These are some of the basic tenets of faith in Yuma. Limbus are the followers and devotees of Yuma. They claim themselves as the descendants of Yuma.

### **Feminism**

Feminism deals with the women's outcry as they do not enjoy the flexibility enjoyed by male in the society; generally in the arenas of social, religious, political

and legal rights. Mostly, female writers who write the criticism about male dominance and demand the equal rights are considered as feminist. Feminist theory tries to analyze the conditions which mould women's lives and explore cultural understanding of what it means to be a woman. It was initially guided by the political aims of the women's movement. The need to understand women's subordination or marginalization within and women's exclusion from a variety of cultural and social arenas. Feminism comes into practice as an attack against female marginalization. In this context, Abrams says:

[. . .] civilization is pervasively patriarchal, that is, it is a male centered in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal, and artistic.

[. . .]"It is civilization as a whole that produces this creature . . . which is described as feminine." By this cultural process, the masculine in our culture has come to be widely identified as active, dominating, adventurous, rational, creative; the feminine, by systematic opposition to such traits, has come to be identified as passive, acquiescent, timid, emotional, and conventional. (89)

In patriarchal society, from the primitive age, women were regarded as non-entity and their opinions and expressions, however significant and rational, were neglected. They were seldom asked for their opinions and views concerning their experiences. If women expressed their views on any social or other aspects, they were ridiculed or looked down with disdain by men and they were always considered different from men. So is the case in most societies because they are pitied by men who have always doubted women's intelligence and capability. Thus the time changes 'nature based male and female sexual relation' into a society based 'men and

women's, feminine and masculine relation'. It exists as a hierarchical power relation where man dominates women in every social, economic, cultural and religious milieu of human life. The patriarchy, historically exist, sustains itself in the form of male domination against female subordination through ideological practices. The patriarchy fosters the gender based inequalities that decides man as superior and women as inferior, man as powerful and the woman as powerless, one of the renowned American feminist Kate Millett views: "patriarchy as grotesque, increasingly militaristic, increasingly greedy, colonialist, brutal, imperialistic, with a terrible disregard of civil liberties, of democratic forms" (511).

Feminist theory is often called a "perspective" rather than a theory because it reflects thinking across the feminist movement and includes a variety of viewpoints that focus on the inequality of power between men and women in society. While there are many variations within the feminist perspective, at the heart of all of them is the issue of gender roles, particularly traditional gender roles. Gender is defined as the learned behaviors and characteristics associated with being male or female, and feminist theories examine how gender differences are related to power differences between men and women. Feminists assert that the female experience is just as important and valuable as the male experience in life but that women are exploited, devalued, and oppressed. Feminist theory argues that gender role has been constructed by society and do not derive from biological conditions, and that these roles were created in order for men to maintain power over women. The Penguin dictionary of politics considers the main common theoretical assumption as shared by all branches of the movement that "there has been an historical tradition of male exploitation of woman" (Beasley 27).

The pathetic condition of women, however, did not endure the same because women became conscious of their secondary situation and begin to question it. They became quite aware of the fact that they were made weaker, dependent, and powerless by men. Taking this condition into consideration, Mary Wollstonecraft first feminist writer who raised her voice in support of women's emancipation as well as women's education through her work "*A Vindication of the Rights of Women*". She proves how essential it is for women to acquire rights. Wollstonecraft argues that women are characterized as vulnerable to sensuality and passion but men also fall victim to love and passion. She points out malpractice of man, that is, to confine women to trivial employment. Jane Freedman notes Wollstonecraft as saying "I shall think that women a working machine"(23). Another precursor who plays significant role on claiming for the women right in the modern context is Virginia Woolf. The first blow on patriarchal structure, however, was first given through her work "*A Room of One's Own*"(1929) which vividly portrays the unequal treatment given to women seeking education and alternatives to marriage and motherhood. Her other fiction and prose works as women authors and on the cultural, economical and education disabilities raised women's consciousness against what she called the "patriarch" society.

Another existentialist feminist critic and writer from France is Simone de Beauvoir strongly raises many fundamental questions concerned with women in her book "*The Second Sex*"(1949). She opposed the tendency of treating women as second sex born to assist their male guardians. She believes that existence always precedes essence. She says "one is not born, rather becomes a woman"(281). Beauvoir vigorously objects to man's attitude of discriminating between sexes as 'self' and 'other', men being the former and women the latter. Men writers have described women as 'flesh' the one related to 'nature'. In the feminist world a subtle and

insurgent critical mode was launched by Simone de Beauvoir, her book entitled *The Second Sex* is very significant on this ground. Through this book Beauvoir established the principles of modern feminism. She focuses upon pathetic condition of women in patriarchal society stating that where a woman tries to define herself, she starts by saying "I am a woman. No man would do so . . . man defines the humans, not women"(134). It unfolds the basic asymmetry between the term masculine and feminine. "Man defines the human, not woman. Woman is riveted into a lopsided relation with man, he is the one, she is the other" (135). About Beauvoir's *The Second Sex* M.H. Abrams writes:

[. . .] *The Second Sex* (1949) is a wide-ranging critique of the cultural identification of women as merely the negative object, or "Other", to man as the dominating "Subject" who is assumed to represent humanity in general; the book dealt also with "the great collective myths" of women in the works of many male writers [. . .] (88)

Beauvoir defines myth as one of those ensnares of false objectivity into which the man who depend on ready-made valuation rushes headlong. She strongly opposes the notion of female essence prior to individual existence and attacks the patriarchal myths of women that presume the false essence. She says that mystery lies on both sides: male can't experience some women experience as menstruation, women eroticism and pain at childbirth. So does female regarding male sexual desire. She criticizes male-made myth against women that myth is never more than a mirage that vanishes as well as draws one near to look at it. She further says in *The Second Sex*:

The myth of a woman is a luxury which can appear only if man escapes from urgent demand of his heeds, the more relationships are concretely lived the less they are idealized . . . But along with luxury



there is utility; surely most of the myths had rooted in spontaneous attitude of man toward his own existence and the world around him. But going beyond his experience toward the transcendent Idea was deliberately used by patriarchal society for purposes of self-justification, through the myths this society imposed its laws and customs upon individuals in a picaresque, effective manner, it is under a mythical form that group-imperative is indoctrinated into each conscience. (274-5)

The role of women in the society are cultural constructs because female infants do not know what they are, they are just like clay and it is the society which shapes them as a female. Power is an essential weapon in human society. Likewise, Kate Millet has said in *Sexual Politics* (1969): "The essence of politics is power" (205). She developed the ideas of unequal relation of domination and subordination of women by patriarchal culture. She focuses that women should be given power to develop their personalities, economic status and literary career. Millet claims that patriarchy is the main cause of women's suppression and it makes them inferior: "Patriarchy subordinates the female to the male or treats the female as and inferior male. Power is exerted directly or indirectly in civil and domestic life, to constrain women" (137). Feminist criticism is a politically powerful tool whose main task is to make the patriarchal society realize their rigid rules and regulations and to make women conscious of the age. Millet reminds that fault finding primary condition of feminism.

Elaine Showalter, a renowned American feminist has entitled women's writing and culture in which she says that women has their own type of cultures, they have their own type of body, the speaking style, the languages, the capacity of thinking and

believing, the psyche all are their own sorts and males have their own. Hence, they are naturally different. She focuses on not only the recognition of women's writing but also on rethinking the concept of literary study. She remarks:

Feminist criticism has demanded not just the recognition of women's writing but a radical rethinking of the concept of literary . . . feminist criticism is international in its resources, and feminist critics criss-cross national boundaries. (181)

In *A Literature of Their Own*, Showalter formulates three categories to adjust British women writers in the past and present according to their intensity of female voice. They are feminine, feminist and female phases. A feminine phase (1840-80), in which women writers imitated dominant male artistic norms and aesthetic standards; then a feminist phase (1880-1920), in which radical and often separatist positions are maintained. And finally a female phase (1920 onwards) which looked particularly at female writing and female experience.

Showalter divided feminist criticism into two distinct modes. The first mode is ideological which she terms 'feminist critique'. It is concerned with the feminist as reader and it offers feminist reading of text which considers the images and stereotypes of women in literature. The exclusion and misconception about women in criticism and women assign in semiotic system. The second mode of feminist criticism, according to Showalter is the study of women as writers which she calls 'gynocritics'. She coined the term 'gynocritics', meaning the study of gynotexts, but gynocriticism is a broad and varied field, any generalizations about it should be treated with caution. She provides the subjects, the history, styles, themes, genres, and structures of writing by women, the psychodynamics of female creativity; the trajectory of the individual or collective female career and the evolution or laws of a

female literary tradition. 'Gynocritics' embraces different aspect of humanity despite its focus on the entire issues of women, several dimensions have been shown ranging from liberal attitude and the demand for equal rights for sexes to the radical one voicing out the extreme ideology that tends to theoretically turn the patriarchy upside down. Liberal and radical feminism are distinguished in terms of their intensity of demand and the arrogance. While alongside them, other feminists have developed with their affiliation to certain theoretical backgrounds. They include Political feminism, Marxist/Socialist-feminism, Bio-feminism, Psychoanalytic, French feminism, Post- modernist/ Post- structuralist feminism and others.

Feminist criticism establishes the historical relativity of gender definition, the concept of patriarchy revealed as man-made idea for the interest of masculine purpose. Women who by now are well aware of patriarchy as male domination over female expose the true identity of patriarchy and realize the significance of their own identity. Julia Kristeva, Helene Cixous and Luce Irigaray, the three French feminists challenge the inherited world view of patriarchal structures. They believe that western thought has been based on a systematic repression of women's experience. They also tried to deconstruct the language, philosophy, psychoanalysis, social practices and the culture. They claim that not only culture and religion support the male-domination but it is the language also which supports patriarchal domination.

Helene Cixous argues that when the females can express their sexuality in their language, they can overcome the phallogentric approach. She described the psychoanalysis of female. She raises questions like 'where is she?' in her essay "Sorties". Then she gives a sharp blow to the male-oriented differentiation between the sexes putting forward the binary opposition between the sexes rooted in the side of passivity. Ontologically, women have no place in society since authority goes

directly to the side of the father and it's passed from father to son but mother is excluded even though father and mother are the source of the son and they have equal participation in begetting a son. This is so because in the extreme, the world of being can function to the exclusion of mother. She, being influenced by Derridian Deconstruction, deconstruct the binary opposition between male and female e.g. White/Black, Sun/Moon, Active/Passive, Man/Woman, Culture/Nature, etc. which are deeply rooted in patriarchal society. In these sense that the active partner is always the richer, she suggests male is the victor and female has always been marginalized by the cultural, traditional values of contemporary society. With the impression of Jaques Derrida's philosophy, she regarded women as the source of energy because women used new language for their writing.

Helene Cixous is modern feminist critic like Showalter and Beauvoir, also gives importance to woman's body. In her famous essay, "The Laugh of the Medusa", Cixous calls for women to put their bodies into their writing. She says, "A woman's body with its thousand and one threshold of order - - - will make the old single-grooved mother tongue reverberate with more than one language"(Seldon, 151). Her entire advice to women is to be aware of their own pleasure, libido, identity and existence. She views that women must be free to feel themselves as independent. She argues the subordinating practices exercised by man upon women are like a functioning machine. Alternatively, Luce Irigaray postulates a "woman's writing" which elude the male monopoly and the risk of appropriation into the existing system by establishing as its generative principle. In place of the monolithic phallus, the diversity, fluidity, and multiple possibilities inherent in the structure and erotic functioning of the female sexual organs and in the distinctive nature of female sexual experiences. Julia Kristeva postulates a "chora", or prelinguistic, pre-Oedipal, and

unsystematized signifying process centered on the mother, that she labels "semiotic". This process is repressed as we acquire the father-controlled, syntactically ordered, and logical language that she calls "symbolic". The semiotic process, however, can break out in a revolutionary way- her prime example is avant-garde poetry whether written by women or by men. As a "heterogeneous destructive causality" that disrupts and disperses the authoritarian "subject" and strikes free of the oppressive order and rationality of our standard discourse which, as the product of the "Law of the Father," consigns women to a negative and marginal status. These French feminists are particularly concerned with language and psychology.

Feminism refers to all those who seek to the end women's subordination. It is an aggressive conscious feeling of women who begin to request their passivity. Feminism came into existence for the sake of women rights and human equality. The main aim of the feminist movement was to develop women's personalities. It, therefore, studied women as people who were either oppressed or suppressed or rejected the freedom of personal expression. All woman writers who struggle against patriarchy to contain their womanhood were generally considered as feminist. Men may also be feminist but they can not be pure feminist because of lack of femininity. That's why, unlike ancient women, today feminists are proud of their femaleness and have made a vital tool to femininity to perceive their existence. In this regard, Toril Moi, a feminist has defined in this way:" the word feminist or feminism is political labels indicating support for the aim of the new women's movement" (54). The modern feminist writes and theorists have been very vocal to the issues of women and thus have brought several changes in the society.

To sum up the objective of feminism is to end sexism, though because of its relation to other forms of oppression, it will require efforts to end other forms of oppression as well.

### **Motherhood**

The Oxford Dictionary defines "motherhood" as the state of being a mother. Motherhood has been critiqued and reviewed in a variety of ways. Motherhood is one of the cultural impositions which deny women personhood. And though life is born out of the sexual act, motherhood itself erases both sexuality and selfhood. But even if women's progress in the area of sexuality is punctuated by moments of retrogression as well as progression, there is movement in a somewhat positive direction. In contrast, women's progress in the areas of production, reproduction, and the socialization of children has ground to a near halt. In this regard, Tong says,

"Women are still bound by the casual chain," maturity-family-absence from production and public life-sexual inequality," even though safe, effective, and inexpensive reproduction controlling technologies are increasingly being made available to the general public". (177)

Adrienne Rich has argued that is not motherhood itself that is oppressive to women, but the way our society constructs motherhood. In this context, Tong claims:

Motherhood, like sexuality, is also an alienating experience for women. A woman, contended Jaggar, is alienated from the product of her reproductive labor when not she, but someone else, decides how many children she ought to bear. In some societies where children's labor power is used nearly as much as adults' labor, a woman is pressured into bearing as many children as physically possible. In other societies where children are viewed as an economic burden, a

woman is discouraged from having as many children as she wishes.

Many a women been pressured into an unwanted abortion or sterilization. (187)

Feminist writing about motherhood has increased enormously with an emphasis on the daily experience of mothering. Many writes were deeply ambivalent about mothering and recognized the severe limitations of the gendered division of labour. Chodorow and Dinnerstein both advocated shared parenting as essential to undermining rigid gender roles, under which many men are cut off, practically and emotionally, from the organic and emotional concerns of children and dissociated from life processes. Sara Ruddick argued, further, that the experience and the work of mothering have the potential to generate principles of "maternal thinking" based on the desire to preserve life and foster growth. Such principles could serve as a blueprint for human interaction that would involve genuine peace and security. Responsible mothering has also led women to organize for better working conditions, improvements in welfare programs and environmental justice. Finally, insofar as the socialization of children is concerned, women are still making mothering a full-time job, even though fewer women are having more than one or two children. In this relation, De Genova and Rice write:

Motherhood has been a persistent rationale for the unequal treatment of women in terms of access to education and well-paid, professional work, though it has not impeded the employment of African American women, for example, as domestics and nannies in White people's homes or of White working-class women in factories. Not all today's older women were able to choose whether or not to out stay out the

paid workforce when their children were young, despite the popular and scholarly rhetoric advocating full-time motherhood.

(168-9)

Marriage and motherhood are often thought to be an essential part of a woman's life, the status to strive for. Even if she chooses to keep her own name or rarely uses the coveted title Mrs. People may not refer to unmarried women as "old maids" or "on the shelf" as much as in the past. But there is often still a stigma attached to being single in many cultural groups. Women marry for many reasons, following cultural and religious precepts. They may believe that marriage will make their relationship more secure or provide a stronger foundation for their children.

Women are daughters; we all have some perspective on motherhood through the experience of our own mothers. Women spend much less of their lives bearing and rearing children. Many people regard motherhood as the ultimate female experience and disapprove of women who do not want to be mothers, especially if they are married. Magazines and advertising images show happy, smiling mothers who dote on their children and buy them their favorite foods, cute clothes, toys, and equipments. Rearing children is hard work, often tedious and repetitious, requiring humor and patience. Many women experience contradictory emotions, including fear, resentment, inadequacy, and anger about motherhood despite societal idealization of it and their own hopes or expectation that they will find it unreservedly fulfilling.

The mother-child relationship also recreates an even more basic relational constellation. The exclusive symbiotic mother-child relationship of a mother's own infancy reappears. A relationship which all people who have been mothered want basically to recreate. This contrasts to the situation of a man. In this context, Chodorow claims:



A man often wants a child through his role-based, positional identification with his mother. Similarly, a woman has been involved in relation identification processes with her mother, which includes identifying with a mother who has come to stand to both sexes as someone with unique capacities for mothering. Yet on a less conscious, object-relational level, having a child recreates the desired mother-child exclusivity for a woman and interrupts it for a man, just as the man's father intruded into his relation to his mother. (201)

### III. TEXTUAL ANALYSIS

#### Significance of Setting

Limbu, one of the ethnic groups of East Nepal, has its distinct culture, tradition and religion of its own. This ethnic group is mainly found in Taplejung, Panchthar, Dhankuta, Terathum and Sankhuwasabha districts. The Limbu people live in the hillside region leading their life in their own ways by following their own traditions, customs and religious practices. As we can see the pristine setting in the play Act I, Scene I:

A house painted with red mud and white clay. Banana bush. Far away valley, little far away bamboo grove. Stream, hill and mountain, especially the view of Kanchanjunga and Pathibhara. In front dooryards a hen and chickens run here and there. Little far, animal's sty, 'tatno' and goat. Though it is a story which once gives a challenge to the time, there is a life which comes along with time. For one entertaining but seems music playing close. In the theatre, one young man sitting near home weaving doko. While weaving doko he is singing a song in Limbu language. There is entrance of Samba. (141)  
(My Translation)

From the description of the scenery like "house painted with red-mud and white clay," "far away from valley", "stream, hill and mountain especially the view of Kanchanjunga and Pathibhara" and "garland of Mahabharat range" gives the information about the house situated in the hillside and the economic background of the house also. In the house, there are 'hen', 'chicken', 'animal's sty', 'tatno', 'goat', 'banana grove', bamboo groves' which resemble the typical ways of living in the

Limbu society and the significance of these things. The 'hen', 'chickens', 'banana leaves', 'Seula', 'flowers', 'thin bamboo sticks' are enormously used during the performances of each and every rites and rituals of Limbu Culture. The 'Seula' and 'flowers' are used by the 'Sambas' and 'Phedangmas' while worshipping.

Play of creative imagination of Limbus can be found in sculptural arts. Like 'bow' and various kinds of 'arrows', 'sticks', 'doko', 'weaving' are some of the examples of plastic or sculptural arts that bear embellishment. These things can be found in the play. It shows that they are committed to action and laborious deeds. 'Bow-arrow', 'fishing-net', 'weaving doko', 'weaving handloom' reflects the unique characteristics of Limbu Culture. The musical instrument like 'jhyali' and 'chyabbhrungs' are popular among the Limbu vicinity which has its own significance which is usually played in the various ceremonies. Chyabbhrungs are mostly played by men and it is the ancient musical instrument of Limbu Culture.

Oral tradition of Limbus is rich in folklore. Most of the folktales are related to Mundhums, customs, tradition, origin and migration of Limbus. They are the forms of myths, fables, fairy tales, war stories, fictions, etc. They present the vivid picture of Limbus material culture, social structure, economy, religious belief, history and way of life of the remote past often revealing their aspiration, values, ambition and goals. About Mundhums, Abhi Subedi writes:

The Sambas and Yebas tell the story of creation, origin of man and the evolution of the family and society. A sum total of these narratives, myths, singing and rituals observed according to the rules, and handed down through oral tradition is called Tansing Mundhum. (25)

Thus, in the play, there is a use of oral tradition, the chants, worships done by Phedangma and Sambas during various rites and rituals. The worship and chant are

especially done in Limbu language. And in the play also there is the use of Limbu language during worship and it shows the great devotion towards the deity and the strong hold of Limbu language in the Limbu community as well. The rituals in Limbu are poetic sagas, stories of human victory, loss, happiness, agony and love like the 'worship rite'. Amidst of hardships and circumstances it is difficult to continue the rites and rituals but instead of those difficulties they are continuing the customs and rituals with proper respect. We can take an example of Nafeti, among her pangs and pathos she performs and participates in the rites and rituals for wellbeing, peace and prosperous life.

In the same way, in the story of Kokh puja, once the brother and sister were going up the northern belt of the eastern region, along the Tamor river valley to the Himalayan region from where it rises, the sister wanted her brother to pluck for the Himalayan flowers. He was more than happy to pluck the flowers for his sister, but while doing so he fell off and was washed away by the Tamor River. The grief-stricken sister went up and down the river looking for her brother. She finally found his dead body swept away by the currents. She made heart-rending lamentations and performed the last rites even though in the time of distress and difficult situations and circumstances by offering the same flowers that she loved so much. Then she prayed that her brother's spirit be evoked on the ninth month of the gestation period for safe delivery of the baby. Her brother's spirit would from then on help women to acquire the safe delivery. In the play the collection of songs are about the evocation of the spirit of the brother, which symbolically represents a sense of respect and love for women. It is a challenging work to continue to perform the rites and rituals in the critical moment with proper respect.

Cheli: For which flower I loss my dearest brother

I myself will pluck that Semfung  
 Pangfok flower also from the bottom of Himal  
 Same flower be used to bless and worship Him  
 Like the evergreen Semfung  
 Sprinkle his lighted spirit in woman's womb. (173)  
 (My Translation)

From the ancient time onward the Limbu people are deeply committed to culture, religion and customs from the womb worship. It is proved that how much they are devoted to the goddess, Yuma also regarded as Tageraningwaphuma, the omnipotent, omniscient goddess. In the play, Act I, Scene I there are 'Kalasa', 'Tongba', 'ripped liquors', 'rice beer', 'banana leaf', 'loom', 'Seula', 'tad' made by small sticks divided into three parts the shrine of Yuma, Himasammang and Thebain a 'daubed place' as the essential materials for worshipping. These all things are prepared for the womb worship for Nafeti in the play. These things like 'rooster', 'bowl of water', 'ripped liquor', 'Tongba' create the environment of traditional worship.

The significance of space can be seen in the unique relationship of oral poetry and in the play with the land. In the play and oral poetry man moves over the terrain, time moves over the landmass, man moves with the shifting features of the terrain and the weather. The travelers cross various faces of the terrain. Scenario changes, time changes, so do the minds with these transformations. In Act I, Scene II we can see the Phendangma chanting (oral poetry):

Phendangma: (roaming all around)

"Earth, Sky and water

And Hill Mountains slept. Up in the north

The Great China and Tibet have fallen into deep sleep

Down Ocean slept

Up above Kumbhakarna and Kewalung

Mountains slept. Bathinlung and Chamfatlutng

Also slept." (151) (My Translation)

The songs for chanting or oral poetry have very strong poetic effect in them, their associations with human life, death, nature and love. The most significant aspect of these songs is the common genesis of nature and mankind. The poetic quality which comes out of the shifting modes of natural events and the human saga associated with each such event. Over a geo-spiritual space, the events develop with movements of mankind is the strongest element in the Limbu rituals whether it be ritual song or 'Khayali'.

Samba: Before the initial touch of birth like this,

The running stories of human being in the part of earth,

The Musical whims of love sprung all over the hearth,

Moon like blossoming dream all over the height

The pain and story of saved love, and

End over here

Not but begin [. . .] (175) (My Translation)

The songs present a strong background to the Limbu people's system of faith and beliefs in nature, the origin of the earth and sky and the role played by the god in process. Nature is represented as the manifestation of the binary relationship between god and man. Each subtle movement of nature is depicted as the movement of the power of god.

Yuma: Ok! I'll tell-

With human being in the ancient time

There was no any woven things  
 No tradition to weave  
 Used to wear animals, lived in cave  
 Walked in the moon  
 And walked all over leaving the soul  
 This situation was better  
 Did not exist forever  
 Change took place  
 Man and woman  
 Merged as flowing water  
 Child conceived in a womb  
 Father went somewhere, Mother remained waiting  
 Either the child got birth or not  
 We do not know  
 I'm forced to need a help of these males  
 You understand? (159) (My Translation)

In Act I, Scene III the edge of mountain brook, far away bamboo grove, jungle, green field, crops and mountain are viewed. The pure water and stone of Nimbhu Khola can be seen. In the edge of brook, a beautiful lady is weaving something in the handloom. She wears large flowers of gold in her head and ear. In her neck also she wears dazzling gold-silver's ornaments and wears colorful dresses. But in the colorful dress nothing is pompous. From this setting, we can notice use of 'loom for weaving' and in present time also it is used and regarded as a symbol of prestige, dignity and progress for Limbu woman. 'Loom' has a cultural attachment with the art of weaving and with the skills of using handlooms protected and

nourished by long tradition. It has been claimed through the historical evidence that Limbus' are skilled in weaving and the culture of handloom weaving of Limbu has a spiritual and religious significance. The 'dazzling gold-silver ornaments' gives more information about the Limbu women wearing in their head and neck. It shows that they are keen in wearing the golden and silver ornaments, wearing colorful clothes and weaving handlooms. Through a lady it gives the total information generally about the Limbu women that they are not only beautiful but also well- equipped with skills and fond of wearing beautiful clothes and ornaments too.

In the play, 'Pandhero', 'Deurali', 'Millet in the basket', 'grains spread out to dry in the bamboo-mat', 'hens running here and there', 'the confluence of two rivers', 'a water course' shows the way of life living in the village or rural life.

In Act III, Scene I,

Nafeti comes out with basket of millet. Her body seems heavy.

Slowly comes with fatigue. She spreads the grains to drain in the

bamboo-mat. And sits with hands on her cheeks on the mat. (177)

(My Translation)

The protagonist Nafeti is with her first child and she's carrying millet's basket and looks tired. Her husband is absent. Through the conversation between Nafeti and her child reveals that Marohang joined Lahure and became a soldier and she is pregnant again. From this situation, we come to know that in Limbu Culture there is a trend to join Lahure. Nafeti is an example of whole Lahure's wife who faces the upheavals alone in the absence of her husband. In Act III, Scene III there is 'men wearing army cloth', 'the medal of bravery', 'three persons loosing their legs in the war', 'two people sitting' gives the information about the people who fought in the war lost their legs and become handicapped. In the play, Nafeti's husband has become



victim of war and is killed finally. It gives the pathetic reality of Lahures that there is always a fear of death.

Likewise, 'god Pakchana' who used to carry a womb in his calf, Nafeti and her friends take good care of him giving food and drink regarding that only he knew the pain and suffering of gestation period. In Limbu language it is chanted by Phedangma as,

Phedangma: [. . .] "Sa-da wakchana nam wakchana a!

Lamchiji Lamphome O.

Langamepupme sa s kwapee.

Hekelleh ga s mu ain ga kan." (186)

In latter part as mentioned above, there are handicapped men losing their legs wearing army clothes and medal of bravery sitting in the footpaths. The pitiable situation of women is picturized through the chant of Phedangma," . . . The womb in those calves is a journey running together, now seems as end in, now poor ladies journeying alone . . ." (186) (My Translation). The legless condition of men can be associated with the barrenness of their pregnancy. Symbolically, the decay and degeneration of modern existence is represented by those legs which are lost in the world wars. 'The medals of bravery' creates an ironical effect upon the lives of Lahures. In spite of their deep desires for living further and their heartily memories of their post homes, they have to show the courage and heroism in wars that looses their dream of life. That deep seated pain and reality of drama projects that sense of "memory and desire." They are living a life of split personality. Their inside aspirations and outside heroisms show the twilight position of human life as such. Their necessities of fighting in the wars and desires of living clearly present their lives very sympathetic and highly ironical.

### **Yuma as a Metaphor of Motherhood in Limbu Culture**

Yuma, the Tagera Ninwaphuma is regarded as the ultimate and supreme deity. She is infinite, eternal, omniscient, omnipresent and omnipotent. Yuma literally means grandmother and is revered as the Goddess of all the divinities, source of power, wealth, health, happiness, pleasure and also of ethics, ideals and religion among Limbus. In Limbu Culture, Yuma's worship is significant in all ceremonies and only with the backing of Yuma Sammang, other divinities or spirits can be propitiated or exorcised. In *Yuma*, she is worshipped during various circumstances and occasions by Phedangma, a Limbu priest for the wellbeing of the protagonist. He worships for his client, Nafeti during the hard times and difficulties for peace and prosperity.

Phedangma: Like this the story of power has taken place

Like this it has tried to born

Man and woman relationship

Power and imposture

Got surprised

Why Yuma Sammang and Cheli

Gave this huge and great responsibilities to men

To me, to connect earth and sky

To unite two banks of river

To associate man's sadness and happiness

To associate rising sun and thoughts

Tageraningwaphu sends

For me it's easy to merge man and god

But the thoughts to men

It's too hard [. . .] (147) (My Translation)

Phedangma chants this ritual to derive joy and harmony for Nafeti's conjugal relationship. Phedangma plays a significant role between the client and the spiritual power represented by deity. He works as a bridge. Yuma is worshipped during time of difficulties, illness and distress also. In the text, Nafeti was treated in offensive way by her husband, Mabohang while sharing her feelings radiantly when she was pregnant. Instead of encouraging and loving her Mabohang asserts, " . . . it's your work to get pregnant, not mine. I am a man, I don't get pregnant and on that matter what can I do? (144)." Nafeti tries to convince him but fails to do so. He pushes her and she falls down but he does not pull her up. She becomes helpless at the very critical moment when she was in need of love, care and support of her husband. For her wellbeing Phedangma set out a journey.

Phedangma: [. . .] Now taking my this story

Taking this poor pregnant woman

I'll set out on a journey of wellbeing

I'll being again her man, her separated soul

Her love, not only her's but of all

The story of creation

Bringing along

Wait for a while

In your eye I'll come again to sprinkle like a rising sun.

(147) (My Translation)

Here, Yuma is worshipped to create harmony and peace between Nafeti and Mabohang. These chants deal with religious, social, ethical and various aspects of human relationships between life and death, natural and supernatural world as well.

In the womb worship rite, Yuma is worshipped for the protection of a child in the uterus. According to Kainla, "It is usually held within the nine months of pregnancy and if it is not done due to unavoidable reasons during that period, it can be observed even after birth, but it must not be missed (93)." In the text, Sappok Chomen or womb worship rite was held during Nafeti's pregnancy.

Phedangma: Pregnant this poor woman

In your refuge

She hasn't carried fire

But carries a child like light

Which falls from the three sided hill in the morning?

I'll chant but my chant is a journey

For this woman

For the day of birth

For the light which is going to fall

In your refuge

I've become so tired

For a while now I need rest

Inside the hobble and bubble of earth, air, sky, hill and

moonlight

I'll sleep a while. (152-3) (My Translation)

For the safe delivery and to protect and preserve from evil spirits and annihilation Sappok Chomen or womb worship is performed. The propitiation for Yuma is done by chanting her unusual revelation as the sacred of distress and illness and sometime as bestower of prosperity and pleasure. In the context of womb worship, Chaitanya Subba writes:

Phedangma prays and eulogizes her as Abu Yarin Chadhang Dangma- a goddess of food crops, Thakchung Thapsang Dangma- a goddess of weaving skills, Sanghi (Thobu) Dangma-Lingghi (Thobu) Dangma- goddess of long life and empowerment, Thuplep Dangma Yanglep Dangma- a goddess of wealth and prosperity, Abu Dimma Saiangma- a goddess of reproduction, Mujoklung Khejoklung Dangma Nawa Chait Dangma -goddess of all gods, etc. and ask for her client (Yebo Mainam Dangma) to give her back the vital air or soul (Sigi Sosam) and not let it stray, keep her away from evil spirits, make her life full of strengths and vitality, keep her womb safe and lead to safe childbirth. (Subba, 97-8)

Yuma is invoked during the time of difficult circumstances, illness and distress she can be regarded as a mother in Limbu culture. As we know that the simple dictionary meaning of motherhood is the state of being a mother. The goddess Yuma plays a vital role as a Mother Goddess who has always remained as the source of inspiration, motivation and volition for Yakthungs (Limbus) from remote antiquity to throughout the course of history. Samba a Limbu priest chants:

Samba: [ . . . ] O! Great Queen Yuma you went east

But here in Nepal

In your ancient place

We greet you.

Now in this tiresome metropolitan city

Pray for your power.

O! Yumasammang we all the people of Nepal

We serve you.

In your handloom  
 Our time and work [. . .]  
 Man-woman be protected. O! Yumasammang  
 Now I your servant become tired  
 Walked a lot but not reached  
 Up to now I'm still here. (187-8) (My Translation)

Here, Samba worships Yuma for peace and prosperity of the humankind living in Nepal. Yuma here is worshipped to be the ultimate source of hope in the lives of all people. She is not confined within the "narrow" Limbu Culture. She, as a goddess of sacrificing and serving has been the paragon of beauty for those ignorant who make evil intention to her. But at the same time the power to truth makes Her as an altruistic figure for everyone even to those who think her otherwise. The all pervasive qualities of Yuma remain eternally end forever in to the deepest psyche of all Nepali in general and Limbus in particular, according to the all-wise narrator of the play Samba.

Yuma is equally the metaphor of the "commitment to work". The people in the "myth" find Yuma always busy in front of the loom. She is the deity of labour who believes in action. When there come problem or uneasiness in their struggle to life, people remember and respect Yuma who can give a way out from the disturbance challenging to their goals. The instructions given by Yuma become the rigorous guidelines on the way of their life in the days to come. After all, this supreme deity has a sacred place in the heart and mind of the people, in their words and action in their difficulties and comfort, with the revered vision of past, present and future.

### **Relationship between Myth and Reality**

Myth is traditional narrative usually involving supernatural or imaginary persons and often embodying popular ideas on natural or social phenomena. Mythical stories are related to God, angels, demons or other supernatural elements. In Limbu Culture, Yuma is highly praised, worshipped and deeply respected and regarded as a supreme and ultimate deity. In most of the ceremonies and occasions whether it is birth, death or in any rites and rituals she is evoked. The Limbu people believe that they are the descendent of the deity, Yuma from the ancient time. They strictly follow the customs, rites and rituals. Even though, they have deep respect for the goddess Yuma and claim themselves as the descendent of Yuma, the position of women is not satisfying in Limbu Culture. Women are suppressed and do not treat her equally. Through this conversation between Nafeti and Marohang we can easily notice the position of women.

Nafeti: Just now you were singing a song

Why did you stop?

Marohang: I am not interested in singing

You were also singing

You sing. (143) (My Translation)

Here, Marohang does not reply her decently. He gives harsh answer to Nafeti, his wife. She is treated as the second class person or in Beauvoir's term as "other" by her own husband. Women are not treated as human being as they give their everything to the family physically, mentally, spiritually. In the course of journey, she needs help of father, husband and son. Husbands are unaware of their pain and sufferings. Because most of the time males spend outside the house. She has to bear alone the trauma. We can see Nafeti busy and always engaged in the household

works. In Act I, Scene I, we can see her carrying grass in 'doko' and Mabohang weaving 'doko' outside the house. Women handling all the household works are exploited by their own husband as well as patriarchal society. She is only limited in house hold works instead of getting higher education. Women are assigned in house duties, such as cooking and serving food, washing utensils, cleaning the house, bringing water, weaving cloths and other household works.

On the basis of sex distinction, male remains the family head and women do not have equal status to that of men. We can see this discrepancy between Nafeti and her husband as well. Whatever husband says or decides seems to be a final decision. Through this dialogue, we come to realize that Nafeti is the victim of patriarchal society.

Marohang: It will happen

After getting pregnant

Nafeti: I have your child in my womb

As you say in "khayali"

You came to me rolling

And after we being husband-wife

I carried your womb. (144) (My Translation)

From this point, it is clear that how Nafeti is exploited by a patriarchal society and by her husband as well. How her feelings, desires are smothered in front of herself we can judge from the above conversation. Myths are where women are seen as equal partners in the process of creation of knowledge, time, and the arts and so on but in reality it is not in a practice. With the anchoring of a woman to the single duty of service to her husband, a host of responsibilities and constraints are loaded on her head. Women have become scapegoat due to patriarchal society. They are directly



and indirectly exploited in various way physically, psychologically and spiritually. In myth, Yuma is praised and worshipped as being a Mother Goddess but in reality women are deprived, oppressed and suppressed from family, patriarchal society as well.

Even when males are present in the house they are indifferent of those pangs and pathos faced by their women. They take pregnancy totally as the private affair of women and they are not concerned about this. Men forget that after the nuptial union between man and wife she becomes pregnant. And there is an equal responsibility of both of them. But men just do not care even though he is present at home or outside the home. Marohang does not care her pregnant wife while she is pregnant for the first time. At the time to get love, support, courage and help he refuses to accept the duty towards her wife by saying it as a personal matter of Nafeti only.

Nafeti: As you have relationship with woman

Then whose womb it can be?

Now I'm feeling very helpless

As stream flowing without bank

Please do something for me

I need help

Please, at least do something for me

Marohang: What can I do?

You do your work, I'll do mine

I can fall like sky and

Enter wherever I like

I am omniscient, God

I am Tageraningwaphuma, a man

The tiger skin which I wore  
 And in my arrow-bow  
 Time shivers shakingly  
 As my prey you stay in a period of time  
 I shoot arrow  
 Womb is your problem  
 I am archer  
 I walk in the speed of sun and air  
 Who weaves 'Doko' and hunts, I'm a ray  
 I don't want to linger with you. (145) (My Translation)

Thus, he knowingly neglects to take his responsibility toward his pregnant wife. It is the duty of the husband to take good care and protect his pregnant wife. But Marohang never and ever does so when he is present at home. He is indifferent of her pathos and keeps busy in his assigned tasks. In the latter part of the drama, he is unaware of her pregnancy when he was in Lahure (abroad).

In myth, there is a glorious pregnancy. During the gestation period, there is a womb worship rite or Sappok Chomen for successful delivery of baby and from the protection of a child from the verge of death and evil spirits.

Samba: Greetings!

Where there's womb worship in earth  
 Time  
 Possibility of births  
 Excited by the reveries of love and worship  
 Always awake  
 Unable to close the eyes under the light

Life is a journey of flows [. . .] (148) (My Translation)

Hence, Samba praises and worships Yuma by saying that the Sappok Chomen rite is the possibility of births. In this rite, one of the most important parts is that it is the worship ceremony of the supreme deity Yuma. But in reality, Nafeti is neglected by her husband in the play considering that it's only her responsibility. Here, Samba and Phedangma, both Limbu priests worship Yuma for the protagonist, Nafeti's health and as well as her coming child.

Phedangma: Such silence in the earth

I can hear the moving

Life of those wombs

This power is welcomed when it comes

Streams are singing

Stars begin shining

With the garland of time

Roosters are looking above the sky. (151) (My

Translation)

For the wellbeing of protagonist, the priests chant the mantras. They are the mediator between the clients and goddess Yuma. It was believed in the Limbu culture that male used to realize the pain of pregnancy of woman regarding the myth. In the myth, it is said that men used to be pregnant in their calf. Yuma makes men a protector of women's womb. In Act I, Scene III we see the Samba worshipping.

Samba: [. . .] Now to protect them,

This miracle woman

Let's see?

Perhaps she'll give to male the delivery pain

So that they will know the power of womb

Has given the condition of pregnancy in their calves. (155)

(My Translation)

But in the latter part, there is vice-versa. In the ancient period where men carries a womb in a calf, in Act III, Scene III we come to know that there are legless men who cannot walk and are handicapped. In the past, women used to give foods and drinks to Pakchana god because women were kind hearted to that god by saying that only he, Pakchana god only saw and bore the pain of women during the time of delivery.

Phedangma: [. . .] Today a worship day

Earlier males also used to carry womb in the calves

And used to sit in cross-road

At that time this Pakchana god

Use to victuals of

Men to gods . . .

Nafeti and other women are coming

To the cross-roads

To of her foods for that soul

O! What a time but

Now also

The womb in those calves is a journey

Running together

Now seems as an end

Now poor ladies journeying alone [. . .] (185-6)

(My Translation)

Furthermore, we can associate the legless condition of those males with the barrenness of their pregnancy. Symbolically, those legs which are lost in the war represent the decay and degeneration of modern existence. In one label, the males are happy because they are free from the burden of pregnancy. But on the other hand, the sole responsibility of child bearing is bestowed upon the women after this 'significant' loss. By showing this condition the males are trying to escape from the delivery pain. Biologically, they are free but psychologically and morally they have sharing to that pain.

### **Parallelism/Juxtaposition**

This play *Yuma*, which is totally based on the Limbu myth and cultural practices of Limbu society, is full of images that reflect the discrepancy between the mytho-poetic and the real Limbu concept of motherhood. There are parallelisms between and among the ideas that are presented as the opposite by putting together. Seeing the play through feminist and mythical prospective is to see the embedded conventionalized Limbu Culture running by both female and male simultaneously. *Yuma* play is about women's call for gender equality juxtaposes a mythical story of the goddess Yuma with the travails undergone by a Limbu woman, Nafeti. The play evokes poetry through images as a description of nature, which is very character of the Limbu mytho-poetic tradition.

Yuma, who represents motherhood and womanhood in myth, is worshipped in Limbu culture as a goddess of power, justice and equality. But the similar woman in real Limbu community, Nafeti has been despised, indifferenced, and left in a helpless situation without the care of her husband at the critical situation because of different gender responsibilities although in myth, there is prevalence of strong role of male in motherhood and womanhood. By presenting such contrastive pictures of

womanhood in myth and reality, the play calls forth for terminating such a patriarchal practice of motherhood that functions as a men's convention of imprison and subordinate the women.

Juxtaposition in the play takes at several levels including the textual level where the playwright creates a dialogic structure not only between poetic-myth and quotidian reality but also between the original oral-text and the dramatist's imaginatively constructed text. In that sense, the plot structures of the text becomes a meta-text, a conscious manifestation of the original text to project the irony of juxtaposition.

The play begins with the description of Limbu's way of life through the words of Samba, a powerful character. He gives not only the background of the love story between Nafeti and Marohang and their worsened relationship but also projects the whole play in front of the imagined story of Limbu lives go side by side parallelly from the very beginning to the end. The mythical part is presented through the voice of Yuma, a goddess, Phedangma, a Limbu priest who worships for the betterment of clients. The present reality of Limbu Culture is manifested with the role of Nafeti and Marohang. From this we know that the mythical part was full of peace and harmony that shared the pains and problems of both male and female. There is the clear contrast in the concept of motherhood in the past and present. From Act III, Scene III it is said that in Limbu myth even men used to give birth to a child caring foetus in their calves instead of uterus and the goddess Yuma used to provide full protection of their womb.

But in present reality of Limbu Culture, the pregnant woman does not get the proper care and protection even from her own husband. Of course, Samba and

Phedangma are seen committed to protect the womb. But at the end they realize their limitation of being unable to protect the womb of Nafeti in Act III, Scene I.

Phedangma: Walked more  
 Reached nowhere  
 Took all with  
 Yumasammang, Ningwafu  
 Came with your blessing  
 Slept with the pillow of “palans”  
 To protect Nafeti’s womb  
 Came from the very far  
 Crossing Kabeli, Tamor and Khorunga  
 But alas! No success  
 [. . .] (185) (My Translation)

The whole play is divided into three acts having nine scenes. They are altogether eleven characters including the mythical goddess Yuma Sammang. Samba is an all-wise narrator who can equally go to the past and talk with Yuma and come to the present reality and tries to share with Nafeti’s sorrow. He (Samba) is committed for the protection of Nafeti’s womb and exposes out the whole subject matter of the play. Samba moves here and there as a mediator and tries to continue the mythical practices. He addresses equally to the mortals as well as the immortal characters by saying, “. . . I am walking behind her with the protection shield walked more taking all (179)”. He highly respects Yuma Sammang and encourages Phedangma to take a journey for the wellbeing of all the descendents.

The mythical characters like Yuma, Cheli, Semphung, Chaijite, Kharbale intervene in the present existing world of Nafeti and Marohang. Nafeti is presented as

a woman with the epic capacity of tolerance and sacrifice. She is a limited character living a life of dependency. The exquising questions of Kumar (Child) gives to his mother more detail about the life style of Limbu people. Cheli is a sympathetic character fell in grief in the sudden bereavement of loving brother. And she follows the river current wailing, lamenting and finally says to the departed soul of her brother to become a savior of all women. Among these mythical characters, Marohang is juxtaposed as an irritating indifferent and irresponsible character even to his own action (wife). Unlike, Samba and Phedangma, Marohang goes to Lahure and lose not only his faith and duty to his family but also his own life there in the war.

Phedangma is taking a parallel journey inside the play. Surfacely, he is walking along the 'river-bank', 'deurali', 'mountainous ebbs and flows', 'Pandhero' and 'bamboo grove' worshipping for the wellbeing of the client. But at a symbolic level, his is a journey of spiritual. He is trying to revive the deep respect of Limbu people. He expects all the people to commit for the protection of womb.

Characters are the victim of mythic ideology as well as exploited by the situations. Patriarchal norms and beliefs, attitudes and values try to limit. Nafeti is a character in a narrow boundary. The patriarchal ideology is trying to maintain the social status-quo by making women only as a serving machine to the male's desire. Nafeti is the victim of male hegemony. She does not get proper respect and caring at the time of need. She is expected to remain where she is, as a passive obeyer of male-centric assumptions.

On the other hand, the male characters are equally exploited and victimized by different circumstances. Samba and Phedangma are not happy because they are unable to protect the womb of Nafeti. Semphung has to sacrifice his life for the desire of his sister. Marohang has to leave his home because of the economic condition. His



valuable life is destroyed by the brutal world war and many male soldiers have lost their limbs. They are suffering at different levels. The playwright has successfully presented this twilight position of the modern existence with equal vividness and significance.

The level of parallelism reaches into a higher position when the view of life of the Limbu people is presented. They take life as an art and they are hopefully worshipping nature as an essential and inseparable part of their life. Nature here is the manifestation of the mystic union between god and men as we can see in the Act I, Scene I (147). Women are viewed both as nature and the merciful deity. Nature is both supportive and destructive of Limbu lives from their distant past. Nature has taken the precious life of Semphung while at same time she is supporting Kharbale and Chajjite for fishing.

The weaving of loom gives two ideas at a same time. On the one hand, it gives the way of life of Limbu people. It is their necessities to involve in hand weaving activities in which they share their pain and suffering. The males are busy in weaving 'doko', 'mandro' while the female are taking looms as part of their life. This weaving at a higher level presents the creative exploration of Limbus. They keep their house with full decoration, artistic pictures on the wall and the gates, attractive gardens with heart luring flowers, colorful dresses in their natural body, dazzling gold-silver ornaments neck and head are the typical Limbu features which clearly lead us into the depth of their creative possibility. Their hand knitted sweaters, socks, clothes and other domestic materials are crafted with decoration.

There are two types of male in the play. Phedangma, Semphung and Samba are the responsible and sharing characters of female problems and necessities. The voices of females are heard by them. They are committed for the solution of their

problems and desires. But on the other hand, Marohang is totally irresponsible character who does not hear the inner voice of Nafeti. He imposes all the burdens of pregnancy upon her and he misbehaves Nafeti when she demands his participation in the time of need. He quarrels with her and joins in Lahure. By the same reason, presumably, Marohang loses his life when he lacks his faith and cooperation on the majestic mytho-poetic cultural values.

Not only the thematic content of the play but equally at the level of language use, we see parallelism and juxtaposition. Of course, the play is prosaic. But from the very beginning to the end there are poetic speeches, songs and folklores. Both in poetry and prose, Limbu and Nepali language go side by side. When the characters are emotionally devoted to their deity and glorious myth they sing and chant in poetry. They use their own mother tongue while worshipping, which suggests that these Limbu people have deep revery in their language and culture. Phedangma chants in Limbu in several times inside the play and praises the ocean hearted deity for mercy and protection. Samba also sings the Limbu oral songs, twice in the play but Phedangma is more recurrent and more remarkable. For example, in Act I, Scene II-

Limbu Language: "Ae- Nisse sunu Yuma

Thakthakkumme Mabohangma

Sunu Yuma e

Ae-kan Yebo mainam dangmen

Khanduma re Lekhawang

Akhkheding tajeng temse

Peli temse." (153)

English Translation: Thou are the only Truth

Highly respectful Mabohangma, owner of loom

O Yuma!

From this client Yebo mainam

Accept the humble pray. (153) (My Translation)

Apart from this poetic language some characters who are supposed to be the marginal ones use prose. Nafeti and her son are talking in ordinary prosaic language about their head Marohang who has been in the war. The only non Limbu character in the play Subedarni mother is talking in prose, the day to day language. Phedangma uses both Limbu and Nepali medium, oral Limbu poetry and ordinary prose at the same time.

*Yuma* has the immense possibility of inter-textual interpretation. There is metatheatrical consciousness employed in the overall play. The play has the 'central' character Nafeti around whose life the play moves. It begins with her relationship to her husband who turns stern to her pregnancy. She suffers in the course of play due to the carelessness of her husband. She is present in the Act I, Scene I and absence to the whole II Act. She is again present in third act with her son talking about her sufferings. Though she is absence in the middle part of the play, almost everybody is seen as worshipping the goddess Yuma for the protection of her womb. Though she is not in the world of play, but is in the words of Samba and Phedangma as well as in the sacred words of Yuma Sammang.

From this we can say that the story of Nafeti is the major plot in the play. The play begins with her sufferings because of the careless presence of her husband and it ends with her mourning because of the permanent absence of the same figure. She is tortured and victimized who attracts the river of sympathy from the part of audience.

As the play is developing, there come two interventions in the major plot. A voice, identifying Sammang, is warning, and urging the males to be the active protector of the womb of women. No body can be as irresponsible and indifferent as that of Marohang. A mythical text of Limbu fishing enters in the third scene of act first. Chaijite and Kharbale, as the mythical Limbu fishers, are attracted by the beauty and power of Yuma who is weaving loom in the bank of river and singing. They are impressed by her qualities and show their deep respect at her afterwards.

Another sub plot from the myth is introduced and developed in the Act II, Scene I. Cheli and her brother Semphung come to the stage with typical primitive Limbu dress up with the setting of river bank. A great sorrowful episode occurs when Semphung loses his life for the sake of his beloved sister Cheli's desire for a beautiful flower. Cheli cannot control herself and moves wailing here and there to find the dead body of her loving brother and she ultimately vows to bring the flower Semphung herself and pray for the betterment of not only her brother's spirit but to the whole coming generation.

Therefore, we find other texts with in the text of Nafeti. The mythical episodes and the episodes of the life of real character Nafeti move on at a time. This intertextual structure of the play adds up the dramatic effect upon the audience. The audiences are compelled to go here and there and compare and contrast between mythical and imagined reality of the play. Furthermore, the consciousness of metatheatricality is heightened by the omniscient narrator Samba himself. He is both narrator and character in the play *Yuma*. We are reading or watching. But at the same time, now and then, he makes Phedangma as a director of the play of life journeying in and out. As Samba says in Act I, Scene II:

Samba: Phedangma is like director of theatre.

He directs "ajashra" birth of stories.

There is hidden a light in a woman's womb,

Hidden the creation of anxieties.

Protection of that child

The river does, the sky does

Stone and stream do

Inside the bamboo grove, the scattered moonlight does

Phedangma roams around in this part of earth

The protector of this child's womb explains the power.

(151) (My Translation)

The playwright associates the legless condition of the males in the myth with that of decay and degeneration of modern existence affected by world wars.

To sum up, the plot structure of the play the characters, the use of language situations inside, settings all have strong embodiment of the powerful rhetorical technique of parallelism. There are sub-plots within the plot, both mythical and imaginatively real characters, omniscient narrator and pathetic character, poetic use of language and prosaic at the same time. Journey of Phedangma both physical and spiritual all help to enrich the play in its highest level. This unity and harmony with in variety of the play leads into the deep ditch of delight to all the audiences in general and the learned Limbus in particular.

The play ends with the actors all gathered in the stage. Seem as watching the scene of fishing. This gives the idea that they are in fact the role player to those characters from the very distant past myth to that of presents Limbu Culture. So, the playwright has successfully been able to present the theatricality within the theatre itself.

#### IV. CONCLUSION

The play *Yuma* is based on Limbu religion, culture and tradition. It gives story of the Limbu myth of Yuma Sammang, Chajite and Kharbale, Semphung and Cheli and Pakchana god where Yuma, a goddess remains in the centre of every myth. The songs during worship made by Phedangma show a very curious blend of ritual and poetry, nature and human being and more importantly, a mystic union between human aspirations and nature. Nature here is the manifestation of the mystic union between man and god. The chants are evocation of the spirit, but in this process the Shaman does not lose sight of man and women's very close association with Nature.

Yuma has a distinct role in the various occasions and ceremonies. In each and every rites and rituals she is evoked for the wellbeing of clients and human kind. So she is regarded as a mother of all the divinities, source of wealth, health, happiness and pleasure. In myth, there is prevalence of strong role of male in motherhood and womanhood. But in reality we find something different. Nafeti has been despised, indifferentiated, and is left in a helpless situation without the care and support of her husband at the critical moment. Pregnancy has been imposed on her as the sole duty of women, not of men. By presenting such opposite scenarios of womanhood in myth and reality, the play calls for terminating such a patriarchal practice of motherhood that functions as a men's convention to imprison and subordinate the woman.

The setting in the play has its own significance. 'The house painted with red-soil and white clay', 'banana and bamboo grove', 'stream, hill and mountain, especially, the view of Kanchanjunga and Pathibhara,' 'hen and chickens in front of dooryard,' 'tatno',' animal's sty,' 'man weaving doko' gives the picture of village and the life of the people. Through these things we come to notice that these things like 'hen and chickens', 'tongba,' 'millet and rice beer', 'flowers', 'goats,' 'pigs' are the

essential things in Limbu community. These things are used in quotidian life and are fundamental things during worship as well.

The play dramatizes the discrepancy between myth and reality in Limbu Culture, and exposes how the concept of motherhood has been embedded into a patriarchal discourse in Limbu community. We can find the ironical contrast between the female in the myth and in the reality.

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