

CHAPTER- I

Introduction

Bishweshwar Prasad Koirala's novel *Sumnima* marks quite a radical departure from what has been written by his contemporary Nepalese writers in Nepali literature to date. His contemporaries like Rudra Raj Pandey, Rup Narayan Singh and Govinda Bahadur Malla (Gothale) are overtly concerned with female characters. They sympathize with them. In their writings, the female aspiration, the female self-dignity and female identities have no value. The female characters are unable to live as an independent being, their identities have been lost and they are passive sufferers of male domination and the traditional patriarchal norms and values. The female characters are lost in long a pathos of identity crisis and the consequences in their lives have resulted in frustration and isolation that results in a terrible actions like suicide. And even though they continue to live, they do so in oblivion.

Rudra Raj Pandey in Nepali literature is identified as the first speaker in modern novel. His social novel *Rupmati* is the outcome of Nepalese society and its subject matter is Nepalese family background that is: "rural versus urban, literate versus illiterate, selfish versus altruist, tolerance versus violence "(Pradhan 118). *Rupmati* seems to have presented the gallery of contemporary characters which give the graphic picture of Nepalese society : "it presented backbiting and gossiping women's nature as narrow world, intolerable habit, fighting and quarrelling in petty issues etc "(Pradhan 118). It is social reality which is presented in the novel but its background has been in connection with another situation which is merely the writer's private expression, however it represents the aspiration and hope of the then society and people:

The novel *Rupmati*'s objective is not to characterize the life of Rupmati. It's main objective is to present her society and the ideal notion which the society needed. The minor characters in the novel as mother in law and illiterate but

so called wealthy Baral daughter play vital role to illustrate Rupmati as an ideal woman. Her sacrifice, patience generous or liberal attitude, dutiful behavior makes her praise worthy and as well as the readers have sympathy on her. The circumference in which Rupmati further censure she feels happiness, which clearly depicted the female characters and their reality is only the role of subordination (Pradhan 225).

Pandey has advocated female characters to be tolerant and devoted in his novel which helps to form the ideal society.. He is successful to create the ideal family life in the novel *Rupmati*. His social novel clearly shows his view upon women. Rupmati, the central female character in novel, is: "compared with ideal Hindu women Sita and Sabitri."(Pradhan 221).The ideal woman is one who is submissive, dutiful, loyal and totally dependent upon her husband. She would have a preference for a life restricted to the confines of home. She would be innocent, pure, gentle and self-sacrificing. Possessing no ambitious strivings, she would be freer of any trace of anger or hostility. She is more emotional than men and also more capable of self-renunciation. Chastity is the most important component of the behavior of ideal wife.Rupmati in this novel is a silent sufferer like the ideal woman, Sita. She tolerates, endures and sustains the bitter remarks of mother-in-law, the disregard and disrespect of Rabilal and Baral daughter. The image of Rupmati projected in the novel by Pandey clearly shows that the family is expected to be happy when the women must tolerate the bitter remarks, endures and sustains the disregard and disrespect. She must not express her bitter feelings and experiences. Within this framework of subordination, a wife had definite responsibilities and duties and if she fulfilled them well she was held in high esteem.

Rup Narayan Singh is another novelist who stands in the first phase of modern Nepali novelist. His novel is quite reformed and different one than that of Pandey but his novel too, centers largely on problem of human relation, on love between the sexes and on the marriage:

"Marriage? Are you mad –ill fated man does not marry?"... We love each other-we have warm attachment to each other. The longer our love continues we cannot depart away; it is not possible to part away. What's the advantage of being imprisoned in the labyrinth of marriage?"(qtd in Pradhan 232)

The main subject matter of *Bhramar* is the love relationship between Indrashekhar and Maya. Indrashekhar speaks the above quotation which clearly shows his distinct behaviour, his attitude towards marriage. He doesn't want to get married to Maya, but just wants to relax and have fun which clearly shows his pleasure seeking aspect and fleeing from responsibility. The phenomenon of using women as sex objects and adjuncts or pawns of entertainment value is the product of patriarchal society. Maya doesn't accept his vision of marriage because it is not the rule of civilized society given to the ideal woman. Maya is the ideal woman, who is very fetching and capable of deep feeling, but she is also unable to care for herself in the material aspects of life and hence she is at the mercy of people and events: "Maya! Don't you know how to respect the guest? I have visited at your door disguising as a beggar with incredible hope and aspiration. Maya said, "Slave is present at the guest's service." "(qtd Pradhan 237)

Being a woman, Maya feels inferior to Indrashekhar, and so she calls herself slave.

In *Bhramar* Singh has manifested: "the specific character of Indrashekhar which proves him as an ideal man. Similarly, Maya and Vina have indicated the ideal appearance of female." (Pradhan 231) Here the ideal man may be eminently successful so far as society is concerned, but if he lacks the ability to feel and experience fully the affective elements of living, he gains only half of what life has to offer and he is apt to be rather unpleasant person. The image of woman as victim is acutely portrayed in the novel. Pandey and Singh have sympathized with their female characters. It has become a tradition in literature. This was happening because of female helplessness, chastity, innocence, and tolerance. All these

characters are the representative of the then society which made women more submissive, subordinate and interdependent.

Govinda Bahadur Malla (Gothale) stands distinct from Pandey and Singh but responding to the same issue that is the portrayal of sympathetic and helpless female character. His psychological novel *Pallo Gharko Jhyal* has depicted the picture of middle class woman; Misaree as the main character. Misaree is the: "sum-total of our society which is created by unequal and refused relationship and her fatigue situation is the product of possible depravity and her natural sex desire"(Pradhan 283). Here in the novel the writer has explored and analyzed her unconscious mind and has stated the mental dispute: "between her natural desire(id) and traditional ideal (super-ego). (Pradhan 279).She plays the submissive role and thinks her husband Hari Bhakta, as every thing. Though she is unhappy with her conjugal life she cannot reject her husband. In reality she is powerless. Due to lack of personal identity she cannot do anything with her situation. She satisfied herself:

"embarrassing with her husband, Hari Bhakta's 'thin lean, innocent body' and 'her own troublesome life.'"(Pradhan 280) The circumstances of society she is born into brought up and married to Hari Bhakta clearly proves her powerless state. She has suppressed her sexual desires and always accepts the defeat: "When she was going to be married, she could not reject the relation, she dominated her sexual desire and doesn't encourage her natural sex desire. When she is continuously haunted by Hiranman's activities she cannot openly resist or protect her to be robbed by Hiranman." (Pradhan 282) Her unconscious mind activated her natural sexual desire and made her to disobey the societies restricted area. Her elopement with Hiranman is made by the situation though she has fear of societies norms and values:

Misaree has been dedicated herself with the situation and circumstances. But, she has not emphasized her own desires and intentions which became incomplete due to the lack of her boldness and she could not reject and dispute

to others due to her cowardness. Her hindrance, her gratification, her desirelessness cannot elsewhere charm or fascinate her situation. Her conflicting state of mind and her attachment with her circumstance is a kind of analysis of a helpless character. (Pradhan 285)

Unlike his contemporaries, Koirala has demonstrated a different point of view about his female characters. Literature obviously sprouts from culture and depicts the features of socio-cultural existence of human beings. It represents the distorted man-woman relationship by degrading the status of women. Pandey, Singh and Gothale have depicted the women as inferior and immature characters in their intellectual potential. Their female characters have a little space in social, cultural and economic spheres. They have to remain usurped, dominated, invisible and ineffective acting merely as secondary or agents of male authority. The culture depicted in their novel has carried out the masculine traits and continued to emphasize male interest, male ego and male objectives. The yardsticks of religion and social norms operate the future of the female characters. The social control on them has restricted their movements and appearances to a large extent which loses their self-confidence and initiative. The insecurity, helplessness and physical weakness made them more subservient and socially further dependent. But, Koirala's female characters have: "self-awareness, self-dignity, self-realization, self-assertive, self-esteem and self-governing and very different with male characters" (Bhattari 106). His female characters do not need to live life in trouble, in disgrace and in agony but they have awakened the desires and a vigorous longing for freedom. They are not passive sufferers of their domination rather they revolt against it. The female characters do not remain silent about their domination but they express their views, their desires. The female characters are equal to male characters and if there is ill-treatment towards the female characters, at the end of the novel male characters suffer. In Koirala's novel *Sumnima*, too the female soul is respected, female identity is perceived. Thus, the

research aims at projecting a picture of the characters and Koirala's treatment to the female characters.

The research will probe into an English translation of Bishweshwar Prasad Koirala's text *Sumnima* by Tara Nath Sharma. To proceed, we have already discussed his contemporary writers, their treatment towards female characters. And Koirala's departure from his contemporaries and the women representation in patriarchal society. Without any theoretical discussion the argument presented in the thesis seems shallow and baseless. Therefore, the research will dwell upon the feminist studies. Through it, the research will shed light on the specific views women and the position given to women in the wide texture of patriarchal order.

Koirala's *Sumnima* will be textually analyzed and attempts will be made to explore the woman issue at the focus of this thesis. Koirala has chosen female characters to explore the ideologies within in a patriarchal socio-culture framework. The two different female characters, Sumnima and Puloma are introduced in the text from two different ethnic backgrounds, two different castes; that is Kiranti and Aryan will require a detail analysis in this research. The treatment of these female characters can be studied better in relation to male character in the novel. So, the study is based on male characters as secondary to reveal the ill-notion held by patriarchal social organization. Thus the research will have the critical analysis of Bishweshwar Prasad Koirala's novel *Sumnima* on the treatment of female characters.

CHAPTER-II

Theoretical discourse: Feminism

The term 'feminism' refers to the various images and ideas regarding the women's right, independence and authority in proportion to men. It is a movement generally of the women, for the women, and by the women. In other words, it is a struggle of women for womanhood. In spite of diversity, feminism refers to any theory which concerned with the relationship between the sexes and advocates the similar legal, economic, social, political rights for the women in proportion to men.

The term 'feminism' originated from the French word 'Feminisme', which was coined by the Utopian socialist Charles Fourier in 1837. The inventor of feminism, Fourier asserted feminism:

As a general thesis; Social progress and historic changes occur by virtue of the progress of women toward liberty, and decadence of the social order occur as the result of decrease in the liberty of women.... The extension of women's privileges in the general principle for all social progress (Fourier 19).

Fourier's ideas used to support the extending voting rights of women in proportion to men in 1832 the English Reform act .As social movement feminism largely focuses on limiting gender inequality and promoting women's rights interests and issues in society. Gender is largely a cultural construct as are the stereotypes that go along with it: that the male is active, dominating and rational whereas the female is passive, submissive and emotional.

History of feminism

The history of feminism reaches far back before the 18th century. The feminist thought began during The Enlightenment focusing on women's education by the thinkers like Lady Wortley Montague and the Marquis de Condorcet. The feminist concept had been popularized since the women's Liberation Movement of 1960s in Europe and the United

States and then spread to other parts of the world. It was concerned with the problems faced by Western, white, middle class women while claiming to represent all women. Since then, many theorists have challenged the assumption that women constitute a homogeneous group of individuals with identical interests. Analyzing the participation of the women, De Hart says:

The feminist revolution of 1960s was begun largely by educated, middle class women whose diverse experience had sharpened their sensibility to the fundamental inequality between the sexes,... stepped in a commitment to equality and the techniques of protest.(349)

Most of the societies have been built upon the patriarchal foundation that has made a male figure. It has superior and strong developed the culture which has carried out the masculine traits and has been emphasizing male interests and objectives. With social organization determined by patriarchal traditions, women's roles and the status have been compromised to their detriment. It has seen women simply as passive victims rather than the co-makers of history and the agents of change in the future .As a result, women have been considered as the objects rather than human beings who have been forced to occupy a secondary position in the world in terms of men. They have to remain usurply dominated, invisible and secondary of male authority.

Feminism is a kind of awareness in part of women.

When men have weakened women seizing their whole power in their own grips and treated them as ineffectual beings, it has sought an outlet to the new revolution on the rights of women. Women were not given any franchise rights up to 1920. For the first time, English Women were given voting rights in 1921.Similar rights were given to women in India in 1935 and in France in 1947 and in Italy in 1948. Thus, the domination of men over women and their discriminating attitudes towards them gave birth to feminist, who revolt against men

for the guarantee of women's right and authorities. R. Delmer suggests that the early liberation movement of the 1960s and 1970s largely lacked a theoretical basis. It was women's movement arose largely in response to the women's traditional roles and causing women to question their status and situation.

Fed up of several domineering and monopolizing patriarchal exercise, some of the female voices rose in the political arena and developed into a wider and more definite feminist discourse later known to be feminism. One of the earliest works on the women question had come from Mary Wollstonecraft, *A Vindication of the Rights of Woman*, which influenced the earliest feminists in England and America in the nineteenth century. The major themes of this work are about education of girls, the debased position of women in the society, the necessary equality of men and women and the rights of women to work.

Wollstonecraft argues that women must challenge societies assumptions of female inferiority and must strive to articulate their own identities and roles in the society. She argues that the minds of women are not different from the minds of men, but that only men and women differ only in their bodies. She affirms about universal human rights that females are in all the most important aspects the same as males, possessing the same souls, the same mental capacities and thus the same human rights. She feels that sexually different instruction only disguises female ignorance as innocence and so she offers her own system of female education which emphasizes on independence that makes women capable of governing herself. She emphasizes on co-education and argues that girls should be educated in the same subjects and by the same methods as boys. She has further advocated egalitarian marriage in which women should share equally in the management and possession of all household resources. She demands women be paid equally for their labour, gain civil and legal rights to possess and distribute property. Thus, *A Vindication of the Rights of Woman* has proven to be

one of the most important works in the history of Western feminism and able to be a touchstone for generations of women who demand equality of men and women.

In the late 1970s, with the advent of postmodernism and post structuralism Feminist study also found a significant place in the literary theoretical front besides its political and cultural alignment. Several streams emerged to define woman's studies and in the early 1980s feminist literary criticism developed and diversified in a number of ways. Feminist critics are pluralistic in their literary methods and theories. Annette Kolodny points out, that there is a basic principle that unites feminist literary critics under one roof despite their plurality of methods:

What unites and repeatedly invigorates feminist literary criticism... is neither dogma nor method but an acute and impassioned attentiveness to the ways in which primarily male structures of power are inscribed (or encoded) within our literary inheritance: the consequences of that encoding for women-as characters, as readers and as writers and with that, a shared analytic concern for the implications of that encoding not only for a better understanding of the past but also for an improved reordering of the present and future.(162)

Feminist literary criticism has primarily focused on blind spots in male texts catalogued rigid and exaggerated notion of sexual difference. It has emphasized the distinctive features of female texts and has traced lines of influence connecting women in fertile and partially autonomous tradition. It has been very successful especially in reclaiming the lost literary women and directed attention towards the women intellectual tradition. Woman writing can be taken as the special, political expression of women's perspectives on a variety of social, cultural and political issues.

The feminist theory is used for the study of sex discrimination and their power relationship. It has expressed the female voice against the dominated patriarchal society. In

twentieth century, the initial step of the feminist theory was written by Virginia Woolf. Her book *A Room of One's Own* (1929) has argued that women have not become great and famous like men chiefly because they had little privacy and less support-either financial or emotional for independent effort. She has talked about the imbalance power relationship between men and women in the British society. So, she: "sometimes imagined a society in which men and women would come together in purpose and desire (Critical Theory 817). She has also mentioned about the need of controlling men through androgynous characteristics to balance them.

The feminists have refused to accept the cult of masculine virility and superiority that reduces woman to sex object, second sex, and a submissive other. As Judith Fetterly puts it:

Feminist criticism is a political act whose aim is not simply to interpret the world but to change it by changing the consciousness of those who read and their relation to what they read... [The first act of a feminist critic is] to become a resisting rather than an assenting reader and, by this refusal to assent, to begin the process of exorcizing the male mind that has been implanted in us. (viii)

The feminist reader rejected the stereotypes and examines woman as theme in literary works.

Simone de Beauvoir's *The Second Sex* (1949) has analyzed at length how women come to internalize and live out feminine attributes including passivity. The passivity of woman has been shaped by social institutions to fit the roles of women though she knows there is no other. She has written "One is not born, rather becomes a woman". Gender is thus not a biological essence something natural or innate but a social construct, a learned behavior, a product of language, culture and institutions. In the feminist world she has launched a more subtle and radical mode. So, she has strongly objected to man's attitude of discriminating

between sexes as "self" and 'other', men being the former and women the latter. She was the clear forerunner of French feminism.

French feminism referred to the work of a group of feminist in France from the 1970s to the early 1990s. The French feminist in particular construe 'woman' as any radical forces that subverts the concepts, assumptions and structures of traditional male discourse rationality, mastery, and explanation. The writers most commonly associated with the French feminist are Julia Kristeva, Helene Cixous, Luce Irigaray, Monique Wittig and Catherine Clement. These writers focused on the French women's problems and raised their voices for women's social, political and legal rights.

In the United States, the modern feminist writing has emerged from the civil rights, peace and other protest movements. Kate Millet's *Sexual Politics* (1977) signifies a significant stage in political feminist writing literature. By "politics" Millet means the operations of power relations in society. This power takes the form of male domination over women in all areas of life; sexual domination becomes universal so it appears natural and hence becomes invisible so that it is: 'perhaps the most pervasive ideology of our culture' a (Politics 25). The patriarchal power of men over women is therefore basic to the functioning of all societies. She has criticized the sexist assumptions in male authored texts. She has criticized Freud's psychoanalytical theory for its male bias and showed the perspectives of a female reader in the texts of D.H. Lawrence, Henry Miller, Norman Mailer and Jean Genet. With Millet, radical feminism emerged, which concerns on the miserable life of the woman, their root cause of their suffering on their boycotting the rights of woman. It was with Mary Ellman that modern feminist criticism was initiated in the United States. She has written about the humorous treatment of the stereotypes of women in literature written by men. With her criticism generated much public debate in women's rights and in their search for equality in society.

Consequently, Elaine Showalter's *A Literature of Their Own* (1977) formulated three important stages of women's writing First, the imitation of the mainstream literary tradition second, the protest against the standards of male dominant tradition concerning social values and rights and third, self discovery which aims of a search for identity. She defined these stages as Feminine, Feminist and Female: the first period, feminine covers the years between 1840-1889, the feminist period 1890-1920 and the female period starts in 1920 and comes to the 1960s. With her, the term gynocriticism was introduced. It is a program of rebuilding women's position as literary writers and readers in order to ensure their independence from male dominated culture. K.K Ruthven sites Showalter as defining gynocritics as following:

It is a concern with women as writers the history, style, themes, genres and structures of writing by women the psychodynamics of female creativity, the trajectory of the individual or collective female creativity, the trajectory of the individual or collective female career; and the evolution and laws of a female literary tradition (Ruthven 94).

Sandra Gilbert and Susan Gubar's *The Madwomen in the Attic* is another brilliantly written book on the major female writers of the 19th century. Their main argument in the book is that artistic creativity, which is perceived within the dominant 19th century tradition basically as a male quality, is in fact a patriarchal superimposition upon the women writers who are imprisoned within it. Similarly, Toril Moi's *Sexual, Textual Politics* (1985) and *Feminist Literary Criticism* (1986) has open women's literature raising their voices for women. She has strongly advocated for women's right and their social justice in the Western society.

By the early 1990s, the French, American and British approaches had so thoroughly critiqued, influenced and assimilated one another that nationality no longer automatically signaled a practitioner's approach. Today's critics view women as members of different

societies with different concerns. Beside the feminist theories, the women centered novels also highly contributed to the feminist novelists like Jane Austen, Emily Bronte, George Eliot, Willa Cather, Virginia Woolf and Margaret Drabble focused on women's rights, equality and justice.

There are many strands of feminism depending upon their different orientation. Some of them are discussed below:

Radical feminism is a branch of feminism that views women's oppression as the basic evil upon which human relationships in society are arranged. The radical feminists seek to abolish the patriarchy that primarily oppresses women. The patriarchy is relationship of dominance, where male is dominated and exploits the women for his own benefit. The different types of oppressions like gender, race, class, perceived attractiveness, sexuality, ability which affirms the recognition of patriarchy.

Culture feminists supports the notion that there are biological differences between men and women. They seek to improve the relationship between the sexes and often the cultures at large by celebrating women's special qualities, ways and experiences. They believed that the masculine culture must require balance from feminine perspectives.

Marxist feminists define the women in terms of socio-economic basis. These feminists thinkers see the gender inequality in the economic inequality, dependence and unhealthy social relations between men and women. They argue that the oppression of women lives in the unanimous authority of men over property and capital. They place women as proletariat and men as bourgeois and woman's subordination as a form of class oppression. They purpose to wage a war against that unequal distribution and disrupt the socioeconomic structure and configure new which will institute equal opportunity to both sexes and economic hierarchy would be dismantled. Thus, they combine the study of class with that of gender and focused on the dismantling of capitalism as a way to liberate women.

Psychoanalytic feminism is based on Freud and his psychoanalytic theories.

Psychoanalytic feminists that gender inequality is not biological rather it is the psycho sexual development of individual, which lead men to believe themselves to be masculine and women to believe themselves feminine. These feminist thinker take a ore positive conception of feminine sexual identity unlike Freud himself. So, they suggested to avoid the gender-specific structurization of the society by male female education.

Post-colonial Feminists criticize the Western forms of feminism especially radical feminism and its universalized concept of the female experiences. They argue that the experience of white, middle class women in the developed west for whom gender oppression is primary cannot be easily applied to women for whom gender oppression comes second. The focus primarily on oppression that is related to colonial experience, particularly racial, class and ethnic oppression. The post colonial feminist have laid focus on the double colonization of women first the imperial ideology and the second the native and foreign patriarchy.

The field of post colonial feminism arose from the gendered history of colonialism. The colonial powers are often imposed westernized norms on colonized region. As a result, tradition practices and roles taken up by women seen as distasteful by Western standard and can be considered a form of rebellion against colonial oppression. Leela Gandhi in her *Post Colonial Theory* mentions some post colonial feminist writers and critics like Trinh T. Minha-ha, Talpade Mohanty and Gayatri Spivak Chakravarty. Trinh is aggressive towards the European feminist attitude as she says: "by claiming the dubious privilege of preparing the ways for ones more unfortunate sisters, the western feminist creates an inseparable division between 'I' who-have-made it and you-who cannot-make it" (Gandhi 85). Today, the post colonial feminist struggle to find gender oppression within their own cultural models of

society rather than the western colonizers. Much post colonial feminist writing overlaps with Third-World feminism.

The women from the so called Third-World countries suffer from a sense of isolation and have hard time to express their identity. They accused White feminists for their Eurocentric attitudes towards them, their trying to impose western model of feminism which is sometimes inappropriate to the particular condition. While feminist are more of imperialist than of feminist. They speak more for the right of white upper middle class women's interest than for women in general. In this situation third world women's sentiment lies in the margin and they become sandwiched between two trends of dominations. As Gayatri Spivak puts:

between patriarchy and imperialism, subject constitution and object formation, the figure of the woman disappears, not into a pristine nothingness but a violent shuttling which is displaced figuration of the 'third world woman' caught between tradition and modernization (Gandhi 89).

Indian Feminism

The idea of feminism rooted from the western countries and practiced by the Western women is applicable to South- Asian women too. All women of the world are linked in a sisterhood relationship simply because they happen to live in patriarchal societies. It is undeniable that South- Asian women too face some of the same issues today as Western women did in earlier time:

at the end of 19th century in France, women were still compelled to cover the heads in public, and in parts of Germany, a husband still had the right to sell his wife and even as late as the early 20th century, women in the United States, as in Europe could neither vote nor hold effective office. (Godot 2)

Similarly, Geraldine Forbes in *Women in Modern India* wrote about emergence of Indian Feminism as:

Mary Katzenstein has defined the contemporary women's movement in India as similar to the women's movement in Europe in that feminist groups are dispersed, without one centralized organization, and with political commitments and language ... more leftist and liberal (243)

In India, the women's oppression has roots in the Indian social structure and cultural heritage. Under the patriarchal society women are considered inferior and their role is subordinate. The ideal woman is one who sees her highest good in her husband, is devoted to him with a religious zeal. In other words, she is under the control of her husband and the wifely role is one of subordination and devotion whatever the circumstances. The woman's place is primarily confined to the home, her role limited to procreation and upbringing of children and catering to the needs of her husband. Before marriage it is the father who controls her, and after marriage it is the husband. The dependence of women on men is total and absolute, and if they dare break these bonds of control, they are severely punished. Manus even allows men the liberty of beating his wife if she dares to disobey him. The religious text frightened women by describing the hell-like existence in future life, if she dares to disobey her father or husband and is compelled to live life as a submissive one. Manus says: "By violating her duty towards her husband a wife is disgraced in the world; (after death) she enters the womb of a jackal and is tormented by diseases (the punishment for her sin)" (Chatterjee 8)

Women have usually had fewer rights and a lower social status than men. The traditional role of wife and mother and their lives were confined around their households and agriculture farms as labourers. Women's awareness rose with the abolition of sati, widow remarriage, anti-polygamy and female education were concerned with the position of women. Then: "By the beginning of the 1900's, however, the women's movement became more aligned with the nationalist political campaigning in India's freedom struggle." (Encyclopedia 295) With the

awareness about the status of women and their active participation in the politics different women organization came into existence. Encyclopedia mentions as:

An Indian women's conference organized in 1904, took active part in the boycott of foreign goods in 1905. By 1927, three major nation wide organizations, the women's Indian Association (1917), the national council of Women (1925), and the all Indian Women's conference (1927), were discussing major women's issues and social problems concerning them. (295)

In India, women can claim many spectacular achievements. They obtain succession rights in family property equal to men's rights. In 1947, the Indian constitution gave equal rights to women in education, employment, wages, property, and marriage.

Gandhi believed the notion that women are the companions to men of equal mental capacities. But the stereotypes images which considered man as lords or masters has made inferior one. Kumari Jayawardena in *Feminism and Nationalism in Third World* says:

Gandhi believed that every men and women had a duty to perform in the interest of self-realization and social well being [...] even the most ignorant and worthless men have been enjoying superiority over women which they do not deserve and ought not to have (95).

Indian women followed this Gandhian Ideology which made women capable to solve their own problems. Sarojini Naidu has emphasized on harmonies relationship between men and women.

In India, female voices have appeared through literature. A large number of poets, novelists, essayist appeared in the field of literature. Women become more conscious about their own language and tradition. They directly engage with their experience. Their focus is towards woman's right and emancipation. They demand for the equality of the sex and their fight was against contemporary culture and male dominated tradition. The feminist writers

like Amrita Pritam, Anita Desai, Arundhati Roy, Mahadevi Varma, Mahasweta Devi, Kamala Bhasin etc. appeared. These writers focus on the life of Indian women which is enslaved by colonial power as well as patriarchal societies and write about debating the role and situation of women.

The year 1995, with the International Women's Conference in Beijing, became a significant moment for the feminist movement in India. Women who had thought of themselves as bearing the torch of Indian feminism now found themselves challenged from a new direction. That direction was from Dalit women, who charged the Indian feminism not to embrace all women and the practices of caste prevailed in society produce a significant inequality among women. Pranjali Bandhu quotes Ruth Mano-rama characterizing dalit women as being "Thrice alienated on the basis of caste, class and gender." (2) Her piece as well that of Gopal Guru, speaks of the challenge dalit women pose both to the 'main-stream' women's movement and the male-dominated dalit movement. The dalit women experience two distinct forms of patriarchal control: a dominant form of Brahminical patriarchal that rests on conceptions of caste purity, as well as patriarchal control within the dalit community by men who see 'their' women as sexual property. In this context Anupama Rao, in her book *Gender and caste* describes:

Indian feminism has tended to represent the interests and concerns of upper caste women rather than reflect the experiences of Indian women en masse. By recognizing this fact, and by fostering alternative ideas of feminism and caste relations, Indian feminism can more effectively challenge historically entrenched and varied patriarchies. (2)

Caste came to be reified during the colonial period as an essential characteristic of Indian society. It became an indicator of the important hierarchy in India's social and political life Dalit carried a special issue on *Dalit Feminism* where the contributors explored caste-specific patriarchal arrangements Sharmila Rege draws a parallel between contemporary

assertions and organizational initiatives by dalit women and the questions posed by black women in the feminist movement in America. The organizations like 'All India Dalit Women's Forum (1994), the National Federation of Dalit Women and Dalit solidarity (1995), the emergence of various regional dalit women's group and the All India Democratic Women's Association's Convention Against Untouchability and Dalit Women's oppression (1998) all illustrates critique of Indian feminism by seeking to link caste relation to gender exploitation. These all have testified to dalit women's experience of sexual violence as a critical aspect of caste hegemony.

Jyotiba Pule, EV Ramaswamy Naicker (Periyar) and B.R.Ambedkar, were all non-Brahmin political leaders who questioned the values of the upper caste. According to them Hindus are responsible for the ritual stigmatization and political disenfranchisement that characterized caste exploitation. All of them were much concerned with gender and underlined the links between caste oppression and the oppression of women. In the heyday of dalit mobilization during the 1920s and 1930s Ambedkar wrote that intermarriage was the most important way of annihilating the caste system through intermarriage. For him, breaking the caste rule of kinship alone would undo untouchability. If inter-caste marriages were to take place as acts of choice which they would have to; since caste ideologies did not permit them-such choice may eliminate caste exploitation.

In a recent set of articles in the Economic and Political Weekly re-valuing the Indian feminist movement, Shilpa Phadke quoted Mary John as stressing: "the need to focus on caste and communalism as modern forms of inequality and to stop focusing solely on poverty and disadvantage as the women's movement has been doing for far too long." (2) Similarly, Susie Tharu on *Violence and Sexuality* juxtaposes two stories about widows: one by Gita Hariharan about a rebellious old Brahmin woman on her deathbed, and the other about a dalit widow, a narrated thought the eyes of her young son. Tharu accounted dalit women's murder and the

subject of various kinds of misinterpretation and exclusion, in different incidents of caste violence. She insists on that dalit woman's beauty and sexuality for the dalit man is not the sources of joy but of anxiety and emasculation.

Similarly, Anupama Rao describes brahminical feminism in her article "Land and Labour" as shorthand for referring to a highly selective understanding of women and their lives which has been unable to incorporate significant mediations that inflect the structures of living in and through diverse patriarchies in the Indian context. If caste makes for a difference in the kind and quantity of patriarchal control, it does so not only for those dalit women who are seen to bear the excesses of such caste patriarchy, but also for those feminist whose caste specificity is seen to be elided through the adoption of the term 'feminist. Hence Brahminical feminism is the possibility of occupying a feminist position outside caste: the possibility of denying caste as a problem for gender.

Caste politics has become much more visible in recent years. The formations of caste according to the section of Land and Labour, in which Permita Pardeshi piece writes: "Identities are not crested overnight ... The crux of identity politics must be progressive. Identities are real only if they are rooted in the struggles to end the vested political, social, culture interests" (18) and "Pardeshi wants Indian feminism to go forward with non-brahminical feminism so that the programmer for the liberations of the women (may) be seen as an intrinsic part of the struggles against the social, religious, culture and political exploitation of the caste system."(18)

The above discussed feminist discourse has given us a perspective to observe and analyze the novel in a meticulous and a scrupulous manner. It has enabled us to understand the psyche, the intellect and the feelings of female and their urge to bring about significant changes in the society so that a woman will be treated on an equal status as a male.

CHAPTER- III

Sumnima: Textual Analysis

Brief Summary of the Novel

The novel, *Sumnima* has presented the characters of two different castes who have followed two different cultures and traditions. The novel begins with the meeting of Somdatta, the son of Aryan priest- Suryadatta and Sumnima the daughter of Kirant Bizuwa:

The damsel innocently replied, "I am Sumnima, a Kirat daughter. By the way, who are you yourself hey weak-bodied boy?"

Somdatta said, "I am Somdatta, son of Suryadatta, a Brahmin belonging to the Aryan stock." (Koirala 7)

To maintain the spiritual notion, Somdatta keeps himself busy in ritual and meditations, surrenders to complete asceticism and retains compulsive discipline. He disapproves the attraction of physical desire and dreams. For him the world of senses, the body, the passions, and the desires of men are foes. Unlike him Sumnima has faith in worldliness, physicality and objective reality.

As directed by his father, Somdatta goes on pilgrimage and performs rigorous yogas to attain spiritual refinement. After his return he readily embraces the ascetic way of life and gets married to a woman, Puloma as desired by his father. He gets married not to fulfill his physical passion rather to enhance his posterity as demanded by his dharma. Due to their old age, Somdatta parents desired to abandon the worldly attachment and so they handover the household affair to Somdatta and Puloma. Then Somdatta, according to Vedic arrangement, performs yagnyas for his wife's pregnancy and the birth of a son. But all his rituals performed for childbirth fail and both Somdatta and Puloma get tired of these rituals. Ultimately Somdatta leaves home fed up with the monotonous rituals of intercourse and goes towards the Kirant village.

Looking for the house of Bizuwa, the father of Sumnima, Somdatta wanders around the village and meets Sumnima on the way. At first none of them recognizes each other. Later Sumnima recognizes Somdatta with some sign on his body and she takes him to her home. Then Bizuwa and Sumnima attract Somdatta to the world of desires, passions and worldly life from his reclusive asceticism. With Bizuwa's suggestion Sumnima takes Somdatta for a bath in a pond. Both of them takes dips nude and then Sumnima cleans Somdatta's body and decorates and puts on him tribal Villa dress and rouses erotic desires in him. At dusk she leaves Somdatta on the banks of Koshi under the Sami tree and gives him a passionate erotic hug and a kiss and sends him to his house and she heads towards her own home. With the romantic erotic impulse, Somdatta heads home whispering Sumnima's name and embraces Puloma. At that time Puloma was lost in the remembrance of a Bhilla boy. The erotic passion supplied by the memory of Sumnima and Bhilla boy's erotic self both of them had sexual intercourse to the heart's content. Then Puloma and Somdatta have a son and Sumnima on the other side had already given birth to a daughter.

After the birth of son the tension grows in between Somdatta and Puloma's conjugal life. The son grows up amidst the tension of his parents. He happens to meet with Sumnima's daughter on the Koshi bank where Somdatta and Sumnima in their childhood used to meet each other. Both of them are growing together and they usually meet regularly on the Koshi bank. In course of time Puloma falls sick and dies. As the time proceeds, Somdatta also falls sick and dies on the lap of Sumnima. His orphan son lives with Sumnima. Somdatta's son passes his time with Sumnima's daughter and their friendship later culminates into marriage. Sumnima at the time of her death instructs her daughter to lead her life amicably with Somdatta's son:

And she addressed her daughter & said, "Daughter! the man who you have selected as your bridegroom is the son of a Brahmin. His blood is different.

His mind is taken by some unknown things. They are the creatures of air-trying to move about in the air. They are never satisfied with the fullness of this life. They are attracted by its emptiness. Therefore, they move about in search of emptiness through the performance of various kinds of penances. They are even prepared to abandon luxurious physical pleasures and their body... and your blood is of different kind. You are the daughter of a Kirat. We Kirats are creatures of soil, we love the soil. We are fully absorbed in the enjoyment of the pleasures of life, we don't see its lack. For us our body alone is the most loving thing. We regard the Brahmins like the kites with broken strings and they many think us like the earthworms." Then the novel ends with their union. (Koirala 114)

Presentation of Characters

Koirala's novel *Sumnima* has chosen the characters from two different backgrounds. On the one hand the characters are from Aryan culture and on the other hand they are from Kiranti culture. Among them the main characters are Somdatta and Sumnima because the novel has centered on the attitude of the characters towards life from which it has begun and ended. The novelist has demonstrated his view towards spiritual and physical aspects of life through them. He has expressed the humanistic attitude, attitude of sex, and love very clearly. There are other characters too, but their role in the novel is just to fulfill the main characters desires. The novelist has given lively presentation and vivid insights of all possible aspects of social realities through these characters from two different communities i.e., Aryan community and Kiranti community.

Aryan Community

In this novel, the novelist has presented the Aryan ways of life in a complicated, artificial and formal way. To give lively presentation of Aryans life, he has depicted

characters like Somdatta, his father Suryadatta, his mother, Puloma, Puloma's parents and Somdatta's son. Among them Somdatta is the representative character of Aryan society.

Somdatta, the representative character of Aryan society, adopts an orthodox Aryan life style. His expression is the expression of Aryans which they made use of by counting beads, spiritual rhymes. He is the last representative of Aryans, who has expressed the views of Aryans. His every word, every sentence and every idea are artificial. He is a blind believer of Aryan culture and leads on in an ascetic way of life. He seems to have perceived the body, the passions, and the desires of men merely as hindrances. He regards them as sinful representation which is unsuitable for an Aryan. He has distinguished the difference between Aryans and Kirants, men and women and regarded men as supervisors:

We are descendants of the Aryans, we are well cultured. You are wild Kirants, a community devoid of any good culture. Therefore, our concepts are different from yours, mother is field, you stupid girl. The master of the field is mother is field, you stupid girl. The master of the field is father. You are ignorant of this truth. (Koirala 7)

The above citation is the conversation of Somdatta with Sunnima about his views on Aryan and Kirant and men and women.

His aspiration in life is to achieve, spiritual bliss beyond and above the real bodily pleasure. His aim seems to be imaginary, unearthly and ethereal salvation from the bondage of the body. His view is clearly expressed as:

Religion is an entity of the endeavour while trying to rise above nature or behaviour. The thing you call an attempt devoid of nature is nothing but a symptom rising higher than nature. Man cannot remain limited to behaviour and nature. He wants to move freely in the sky being free from this worldly bondage. (Koirala 32)

He seems to embrace the ascetic way of life. In the conversation with Sumnia before his marriage to Puloma and even after the marriage to Puloma; he has shown himself responsible towards Aryan religion and culture. He got married to a woman according to his father's choice just to continue his lineage not to fulfil his passion or gaining erotic fulfillment:

With a complete lack of interest and in a voice of extreme detachment Somdatta asked his mother, "Mother! What is the purpose of marriage for me?"

Father answered to this, "Son, marriage is for bearing children and it is thus an act of religious rite".

Somdatta said, "But I have thought to remain a bachelor all my life."

"Dear Son! A marriage performed to fulfill some duty is not only blameless but inspired by religion too." (Koirala 40)

The female character, Puloma tolerates the disregard and disrespect from her husband which shows the Aryan concept of dominating women. Aryan life style demanded women to remain oppressed and subordinated position. The woman must fulfill her duty as good wife who is in obedience, devotion, chastity and fidelity. As a daughter in law, her role is procreative and gives birth to son to continue the lineage of her husband.

But, Koirala in this novel does not approve the life style of Aryans. He sees snobbery and tyrannical attitude and self suffering and so he rejects this kind of life style. He made satirizes on Aryan life style by making Somdatta and his wife, Puloma incapable of reproduction though they perform hard penance with a severe neglect of physical care. The fireless and fruitless monthly ritual of reproduction devoid of physical pleasure makes the Aryan couple a laughing stock in the eyes of the readers. Thus he has presented Aryan life style as unnatural and inhuman and corrupt one.

Kiranti Community

In this novel the novelist has shown Kiranti community as liberal, purified, natural and follower of the humanitarian concept, father-Bizuwa, her mother, the Villa boy in memory and Sumnima's daughter. The Kiranti character in this novel has approved the bodily aspects of life and their feelings are concerned with human pains and sufferings. They find truth in physicality, objective reality, bodily existence and the world of perception.

The Kiranti has matriarchal family structure so they regarded father as secondary person and heightened the role of mother and approved her dignified appearance. In a conversation with Somdatta Sumnima says as:

She said, "But even by our own words you are given birth by your mother and, therefore, you have to respect her, isn't that so? It is for this reason that we Kirants first get to know our mother and the man she shows becomes our father". (Koirala 7)

As Somdatta represents the Aryan culture, likewise Sumnima represents the Kiranti culture. Sumnima's every word, every sentence and attitude are natural and she loves physicality rather than spirituality. She loves body in a natural way. Her view about life is different from Somdatta's view about life, which the following citation proves:

Sumnima abandoned her laziness and said, "Look, look Somdatta! What a pretty pigeon! Its legs are red and the eyes are red too."

Before Somdatta's eyes fell on the pigeon as if emerging from the void of the sky a falcon came down at a tremendous speed upon the pigeon which had not been able to settle itself well on the Shami branch. But the concentration of the falcon was broken terror-stricken and fell down from the tree close to them.

The falcon flew away. Somdatta picked up the pigeon and began to caress it

with affection. Sumnima said, "What a pretty white pigeon, right? How lovely its legs, so soft and tender."

The attention of Somdatta was not at the pigeon's beauty. He said, "Ah! Its life was protected."

The idleness which Sumnima felt just a moment ago was now gone completely. Her body felt a kind of vigour when she saw Somdatta caressing the pigeon that way. She eyed at Somdatta obliquely and with a playful agility said, "But alas! The poor hawk couldn't save its life!" (Koirala 20)

In comparison to Somdatta Sumnima is very free to think, to understand and to look and to experience. She loves nature, natural world and thinks of physicality as a better religion in the world. She does not like the imaginative world of Somdatta. She held the notion that being a human we must talk about human. She sees truth on the phenomenal existence but Somdatta regards it as different:

Somdatta drew his breath in reply "There are five uncontrollable horses of sense organs which are indisciplined, uncultured, unsuppressable and savage. The aim of spiritual practice is to bring them under your control like a skilled horse rider does." (Koriala 29)

Being human we should not be far away from responsibilities towards human religion. Human religion can be achieved with simple and natural way and it can achieve love from body and physicality. Love for tangible human life permeates all over the novel through Sumnima, her father and her daughter. That's why the novelist made Sumnima win the conversation with Somdatta and made him go to Kirant village in search of a house of Bizuwa, the father of Sumnima. The novelist wants to express his humanitarian view by Kiranti characters. First he has expressed humanitarian view through Sumnima and to help her view he makes Bizuwa as mouthpiece too in the novel and heightens the Kiranti culture.

By doing rigorous penance, self-sacrifice and rituals, Somdatta has moved away from human-religion and humanitarian concept. But his effort to gain spiritual refinement fail to give birth to son finally as monotonous rituals want to lead life a simple and natural life as the Kirantis live. Here the novelist expresses his humanitarian view through Bizuwa:

The Bijuwa asked him in the voice of his professional authority, like a physician to his patient, "Why do you need a son?"

Somdatta said, "Our ancestors would not be salvaged if we do not have issues for protecting our religion. Without children all the religious piety earned in this mortal world will be useless. That is what our religious scriptures prescribe."

The Bijuwa asked again. "And besides that?"

"We do not harbour any other purpose for getting a son except it."

"Didn't you even feel that while you were engaged in a sexual union with a woman that your body was enjoying?"

"Not a bit!"

"Then do you desire a son just for keeping the religious tradition? And not for the pleasure of your body at all?"

Somdatta replied firmly, "Not Between pleasure and duty we have killed the desire for pleasure with penance. In our life our objective is only fulfilling the duty." (Koirala 55)

In the above conversation Bizuwa's questions are related with human-religion. Thus to attract Somdatta towards humanitarian view, the novelist has made Bizuwa medium and he expresses thus:

The Bizuwa remarked very seriously, "O Brahmin! The man in you is angry with you because you tried to kill it with penance. You must take a dip into the man's pond."

Without a single word Somdatta stood on. Stopping for a while the Bijuwa continued as if he was explaining, "Our body is not a machine, nor a medium, nor a means. It is itself a goal, an objective. You shouldn't neglect and hate it. When the physical body of man is devoid of its juice, the desire of pleasure and feeling of enjoyment, it is like lifeless; and it cannot bear children. The body is not a lifeless emotionless tool only. A baby is the result and proof of copulation, do you understand O Brahmin?" (Koirala 56)

And

The Bizuwa said, "Sumnima! Brahmin Somdatta's man within him has gone angry because he hated his own man. Yes Somdatta, it's true that if the inner man is hurt he is angry. His habit is like that of a child. Ok Sumnima! We must now please his man within him." (Koirala 57)

In the above citation the novelist through Bizuwa has talked about humanitarian view and regarded bodily aspects of life as being better.

Similarly, Sumnima's daughter represents Sumnima's concept of passion, spirits and her faith on objective reality. When Somdatta's son calls air beautiful, Sumnima's daughter shatters his faith in abstraction and states:

Somdatta's son said in an affectionate tone. "Yawa, look! How pleasant it is!"

Sumnima's daughter asked, "What is pleasant, Yawa?"

Somdatta's son said, "The air!"

Sumnima's daughter laughed in a big guffaw, She said, "Is the air pleasant at all anywhere, Yawa? For me it's you who is pleasant. We cannot touch air, as far as you are concerned, look, I can touch you too." (Koirala, 111)

Thus, the novelist has approved the life style of Kiranti. And we find Sumnima, Kiranti who possesses the qualities of an Aryan and Somdatta, the Aryan but having the quality of Kiranti. The novelist has explored the culture of Kiranti and Aryan by applying the theory of comparison and contrast. He is successful in and convincing the readers that Kiranti culture is superior between two.

The Feminine Atmosphere

B.P. Koirala, as a novelist is renowned for presenting the female characters with dignified appearance. His novel, *Sumnima* focuses intensely on the feminine atmosphere. The female protagonist, Sumnima is given priority. The novel itself stands away from the tradition and possesses the new ground in its composition which totally reflects a feminine tone. The novel has presented the female characters as a friend, lover, wife and mother in the textual world representing the real world. Though the novel is the creation of male writer it is written for woman's awareness and self-consciousness.

The title of the novel is chosen from the name of female protagonist Sumnima. Similarly, Sumnima becomes the mouthpiece of the novelist. Through her Koirala demonstrates his view about a mother and heightens her place above the other relation:

Somdatta replied, "A son receives his life as a gift from his father and, therefore, we never commit a sin of neglecting this liberal relation of the gift of life. This is the way we express our gratitude."

Sumnima was all the more inquisitive. She said, "But even by your own words you are given birth by your mother and, therefore, you had to respect her, isn't

that so? It is for this reason that we Kirats first get to know our mother and the man she shows becomes our father."

Somdatta said, "We are the descendants of the Aryans, we are well cultured. You are wild Kirats, a community devoid of any good culture. Therefore, our concepts are different from yours. Mother is field, you stupid girl. The master of the field is father. You are ignorant of this truth."

There is a kind of obstinacy in children as well. Sumnima inspired by it commented, "Hey, son of a Brahmin! It is the mother who first introduces that this is your father. Father is the male shown by mother." (Koirala 7)

And

The mother too belongs within the family member. What is mother over and above the relation of family? Hey Brahmin, don't try to spoil the warm and dear relation of such a close relation uselessly with playful though surging in your mind. (Koirala 9)

Consequently, Koirala demonstrates his humanitarian view through Sumnima. As a social realist with modernist outlooks Koirala focuses on objective reality that is related with human pains and passion. According to him, being a human being we should have faith in physicality and the world of perception rather than the spirit and the world of senses. He makes readers aware of the limitations and polarity of life. Thus, through Sumnima he tries to show humanitarian view as:

Somdatta answered patiently, "This is the language of gods."

"Then, why don't you speak in a human language being a human yourself? In my view being human beings we should not follow god's behavior. Somdatta, we should practice human customs as we are human beings." (Koirala 8)

She further states:

It is the human who lives within a human being according to my father.

Deities live in their respective places, some live on tops of mountains, some in the rivers, some in the rocky cliffs, some in the jungles and others in the agricultural fields. Within us lives a human spirit, not anybody else. Father warns that these two are not the same; they should not be mixed up. They have their separate identities; they live separately and differently and work independently of each other. (Koirala 19)

"Why do you want to destroy the arrangement of nature by bringing in incongruous arguments from religion uselessly"

"I have no idea," Sumnima said in an angry mood, "I have no idea of what religion is and what it is not. You are a Pundit, a scholar yourself, you are the one to decipher its meaning, but to try to destroy the structure of nature is to destroy oneself." (Koirala 21)

Koirala presents the dialects of right and wrong, perishable and permanent, through the dialogues between Sumnima and Somdatta. Somdatta's blind faith in the spirit, his ideological notion, and his objective phenomenal existence and the world of senses becomes valueless before the faith of Sumnima on body, on physicality, objective reality and the world of perception:

You people put clothes on anything and cover their real identity. You hang a mask on the face of an undamaged person with recitation of sacred words, penance and rituals of fire sacrifice and fasting and cover the body with all kinds of garments and dresses and talk about it the same manner of incomprehensible speech and make the mother loves you so much as if she is someone a total stranger, coming from far away. As your mom covers her body day and night with exceedingly long clothes making you easy to turn her

into a godly figure from a simple human female, otherwise inside the coverings even your mother has the same things what all women have with them. As we do not cover our bodies with clothes we are unable to see our clothes mothers as mata or goddess. Who would call the naked mother goddess?

Somdatta felt strongly wounded and so he said in a somewhat harsh tone, "Hey uncultured girl! Why are you making unrestricted prattling about goddess-like mother in this way? Enough is enough! Now stop these sinful words. (Koirala 9)

She further criticizes:

I only said this much that numerous kinds of things that crop in the mind, which you perhaps call 'sentiment', and I pray, don't make it incompatible and unsuitable to the soil of the earth where we live. Sentiment is like a bird with wings. That bird flies freely and aimlessly in the vast expanse with no beginning and end of the void of this huge sky. It can reach as high as it wishes. Our relation, however, should be with the earth. We are human beings and as humans we must be tied to the customs of humans. Somdatta that was the intent of what I said. And you know I am not a well read and well informed person like you. Look! You know so many things and are such an expert. (Koirala 10)

Sumnima defeated Somdatta's ideological notion, and became an acting force for the birth of his son: "This my son is sprouted in the mental womb of Sumnima." (Koirala 103) She takes Somdatta in the pond where she creates a romantic desire on his mind and makes a failure of his reclusive asceticism. Somdatta attends erotic pleasure with his wife, Puloma only when Sumnima is in his memory. Puloma becomes pregnant, which his yagnas has

failed to do so and his strong inclination to and understanding of dharma has failed to show. These events reveal that Sumnima has victory over Somdatta's faith.

Somdatta is not defeated by Sumnima but also by his wife, Puloma. Puloma, though there seems a submissive character in front of Somdatta later becomes rebellious female character. Somdatta's superiority, his rationality, his virility has no value in front of her. After the birth of Somdatta's son they cannot retain homely relation in the latter half of their career and they do not have any sense of affection. His own son, his own blood becomes stranger to him. Puloma distances his son through him calling him: "A fatherless unfortunate boy!" (Koirala 103) In the course of time Somdatta also realizes his defeated position in front of Sumnima and he has no desire to live:

In truth, Somdatta had no desire to live. He felt that his whole life was a failure; he realized that all his life he ran after an illusion. All the counting of beads with sacred words, recitation, worship, penance and his efforts for salvation went in vain. Even the getting of son was useless. The relation with his son was not of any affection or closeness at all. Somdatta, who was lying on the bed counting the hours of his death, thought, "Where are all the achievements, any achievement?" And while thinking he was desperate and breathe a heavy sign. (Koirala 107)

Sumnima's place is heightened by Koirala making Somdatta die in the lap of Sumnima whispering her name. After his death Somdatta's son lives with Sumnima and he doesn't keep any thing that reminds him of his father:

The son had no any kind of feeling of love towards his father. Therefore, he didn't see the need of keeping anything for the memory of his father. All those things of his dead father were of no need at all for him. He said, "No, I don't want to keep them!" (Koirala 109)

At last, Sumnima allowed the intercaste marriage to her daughter with Somdatta's son which was not permitted and acceptable. She instructs her daughter and Somdatta to lead her life amicably with Somdatta's son and blesses them: "May you prosper! May your descendants be such to be able to find out the ways of compromise!" (Koirala 114)

Rebellious Female Characters

Koirala has a mastery over metrical craftsmanship to handle the feminine writing in literature. He had succeeded in creating female characters who have female aspiration, the female self-dignity and the female identity. His female characters have challenged the traditional patriarchal and conventional beliefs about women. In this novel, *Sumnima* we have found two major female characters representing two different aspects of life and culture. Sumnima represents the Kiranti culture and has faith on physical aspects of life. On the other hand Puloma represents the Aryan culture and has faith on spiritual aspects of life.

Sumnima's nude body is the primary indicator of her faith on worldliness, physicality and objective reality. Her inclination on physicality and the world of senses regarded the Aryans spiritual faith as an airy pride. She has opposed Somdatta's views:

The soul is permanent, the body ephemeral, and, therefore, we must take the permanent and abandon the ephemeral."

I don't know whether I understood you or not, but I want to request you in your own tone, don't be angry with me Somdatta! Isn't the meaning of what you said that the soul never dies, as it goes on for ages without end until this sky exists. But this body dies and remains only for a moment. Therefore you say that we must not follow what the ephemeral body asks us, but keep the soul which exists within us for ever clean and pure. Isn't this what you have been saying? Now I say, as this body dies soon and as we have to leave it soon we must rather look after it all the more, mustn't we? Why should we take care

of it to protect and preserve the thing which exists for ages without end or eternally? That is there by itself for ever! We should take care of things which are not safe. Therefore, listen to my view Som. Protect the thing which you say is temporary, as the eternal thing is protected by itself, by its own nature."

(Koirala 30)

Sumnima has opined love as nature is gift and it is manifested and experienced naturally in human life. She has regarded bodily love as men's wealth. She has opined that physicality is natural and necessary things for human beings than spirituality:

Sumnima said in an angry mood, "I have no idea of what religion is and what it is not. You are a Pundit, a scholar yourself, you are the one to decipher its meaning, but to try to destroy the structure of nature is to destroy oneself."

(Koirala 21)

She further said that worshipping invisible spirit may not bring happiness:

"The soul is as fixed as the Himalays, for ever permanent."

"The body is you get out of the body comes to and end. Therefore, the aim of life is the achievement of eternal pleasure."

"Therefore, the pleasure which soon comes to an end must be experienced when we have an opportunity."

"Only a stupid fellow runs after a momentary pleasure leaving aside the eternal pleasure."

"The pleasure that remains for ages is a great torture. We cannot get rid of it ever. Only the pleasure that remains momentarily is great. It comes to an end in a moment, that's the reason." (Koirala 30)

In her childhood days unknowingly she got a female soul, female aspiration which made her realizes female dignity and importance of a mother. She opposes Somdatta's view

about mother as goddesses. She feels that mother is a female figure and if she is given the attribute of a goddess there could be danger of spoiling the feminism attributes and she may lose her feminine identity:

As your mom covers her body day and night with exceedingly long clothes making you easy to turn her into a godly figure from a simple human female, otherwise inside the covering even your mother has the same things what all women have with them. As we do not cover our bodies with clothes we are unable to see our clothless mothers as mata or goddess. Who would call the naked mother goddess?" (Koirala 9)

Somdatta criticizes the importance of physical beauty. For him physical existence is the manifestation of inner spirit. However, Sumnima rejects the superficial logic and criticism of Somdatta. She says that physicality is visible and real. Spirit is invisible and one cannot have trust in it. Time and again, Sumnima favors the physical existence. She has defined the difference between hell and heaven, sin and virtue, body and soul:

Somdatta said: "The body is a pit of sins and you are praising the same thing, Sumnima!" Sumnima breathed out heavily and said, "You see sin and nothing else in everything, whether in violence, in beef or cow's meat, having no bath in the early morning, not counting beads with sacred words and in possessing a beautiful body.... Thus you are surrounded everywhere with sins and how difficult it must be for you, Alas! ..."(Koirala 22)

Similarly, she had a great pride in her body:

The honour of Sumnima got a great jolt. She had a great pride in her body and specifically today that body was getting excitedly happy. In her subconscious mind the words of admiration of her mother and others were ringing loud and clear that she had an extremely beautiful bodily structure. But now the same

subject of pride was being derided by Somdatta with the words: "Your body is a hell!"

She said in a fit of emotion, "Hell resides somewhere inside you yourself, and, therefore, the same hell peeps through your eyes all the time. You destroy the structure of nature and dig an empty pit within you and when you drive away the nature your sin grows into that terrible pit. You hate nature and say that religion will progress. But that is your false concept." (Koirala 32)

And then she added:

"Feeling greatly hurt Sumnima expressed her view still in her high sentiment, "You are embracing falsehood by forsaking the body. Religion is a false bird flapping wings in the empty false sky." " (Koirala 32)

In this way, Sumnima's attitude on Kiranti religion and culture seems conventional one and Somdatta's Aryan religion's worthless and unsubstantial respectively. She has defeated him in each and every situation. Sumnima opines that body is true and real and spirit and religion are merely an imagination. She has further given importance to body and clarifies that: "man is within the body and the body should never be neglected." (Koirala 57)

And she further added:

Sumnima said with a smile, "There is no provision here of pleasing gods by staying away from food. Our gods are not pleased just by avoiding food."

Somdatta also asked just in jest, "Then how are they appeased?" "By eating and making the body satisfied, and then the body will be pleased and gods will be pleased."(Koirala 62)

Sumnima after the departure with Somdatta realizes the incompleteness of bodily aspects of life. She cannot forget her childhood love and realizes that to have better life dreams and ideal also be embraced by human beings. As she says:

Even a wounded tree grows if the sap needed for its survival is present within it and it got situation to thrive. And besides, my husband is like you. When I spend my night with him I feel that I am with you. If you have to live you do have to embrace dreams like that, haven't you? (Koirala 69)

Towards the end of the novel, Sumnima's attitude towards life changes into middle path. She realizes that the negotiation is must in life. The body and soul is needed for better life. She herself has a clear attitude of life. She realizes that the incompleteness in bodily aspects of life where spiritual aspects of life is unknown to her. She says it like this: "We regard the Brahmins like the kites with broken strings and they may think us like earthworms."(Koirala 114) Realizing the importance of body and soul for the fulfillment of life she instructs her daughter and Somdatta's son to lead a good life.

Unlike Sumnima, Puolma inherits a different way of life, different faiths and beliefs. She retains culturally compulsive discipline, keeps herself busy in Aryan society's norms and values. She surrenders to complete asceticism and distances herself from femininity. She physically and mentally becomes weak. Her dedication towards the duty and responsibilities in housechores activities and religious performance destroys her femininity. In every step of life, Puloma is feverishly wounded by Aryan culture's norms and values. For this reason her faith in religious life and reputation has produced doubt in her ascetic life and thinks:

Why is virtue so transitory? Is it not a foreign element in our life that we have to be all the time effortful to grow within us like some other foreign sapling planted in a soil and atmosphere not conducive to it? Is there no naturalness in religion? Then otherwise why is the body enjoying this pleasure when it's free from the religious duty? (Koirala 74)

Puloma and her husband, Somdatta do not have a fixed vision of life. They cannot recognize which one is true, bodily reality and its direct experience or imaginative aspect in their life. And, thus they always question themselves on their spiritual faith:

"Which between experience and faith is false? The experience which they had undergone and enjoyed or the hypothetical faith they had formed on the foundation of their thoughts? Which is true between the enjoyment born out of sense organ or the conclusion of thoughts born out of the wisdom? Does the sense organ all the time give you the feelings of truth only? Isn't mirage a fault of the sense of sight? Yes, wisdom is also based on logic and, therefore, it will certainly help one bring out the result of a pure formula according to the mathematical calculation, but if we do not consider it from the measuring rod of experiences of sense organs, how could we prove that such a result or research is not very far from the eternal essence of life? (Koirala 87)

Puloma's faith in Aryan culture and her respect towards her husband held the notion that: "The man is definitely higher than women." (Koirala 76) She called her husband, Somdatta as "My Lord." (Koirala 46)

Puloma had sexual intercourse with her husband, Somdatta with disguised form of Villa. She felt ashamed when she saw Somdatta in deep meditation on the following day and thinks her behaviour as a sin: "Puloma scolded her thinking the sinful behavior of the wife of such an ascetic Brahmin, "Oh my lord? Why did you tie me into such a sin? Why couldn't I be like my own ascetic husband?" (Koirala 81)

Puloma only follows the moral and ethical values of Aryan culture and dominated her sexual desire in her life. By doing this she becomes physically and mentally weak. She understands sex as sin and regards it as opposed to the moral and ethical values. She had the sexual intercourse with her husband for not to fulfill her physical passions but rather to

enhance her posterity as demanded by her religion. Her main objective is only to give birth to a son and lead the generation of Somdatta ahead. But when the rituals formed for the birth of son failed and Somdatta accused her for being failure to give birth to a son:

Somdatta thought, "Isn't there some mistake in our rituals of initiations?"

He asked, "Is it because you eat from bronze plate during the menstrual period that we have been facing this failure?"

Stressing on the point this question blamed Puloma answered in a bit strong voice, "where is a bronze pot in this cottage at all? How could such a mistake be committed by me?"

Then being perplexed Somdatta asked, "Then what went wrong? There has been something wrong certainly from certain quarter. Could it be that you touched Kapila the cow mother in your period of pollution?" (Koirala 48)

Time and again, Somdatta's domineering attitude towards her and bitter expression awakens the femininity inside her. Femininity aroused inside Puloma is very conscious about honor and dishonor. In every step of life, her femininity is hit by Somdatta which made her more rebellious female character. Her femininity realizes the lack of motherhood that clearly clarifies her inner aspiration. Being a female her natural femininity realizes that her loveless duty and her dominating bodily reality made her life weaker. Puloma's conjugal life becomes dull. She doesn't become silent victim of Somdatta's domineering attitude rather she confronts it violently. Her rejection to have sexual intercourse with her husband proves her rebellious attitude:

Today I have to come you claim the performance of a wife's duty towards me as your husband. Do you understand irresponsible uncultured woman. I claim my right of sexual union with you right now and here.

Puloma got up abruptly. Her body was shivering with unbearable anger and deep contempt. She untied the knot of her cloth wrapped around her waist. The single cloth covering her body fell down on the floor. She stood up in front of Somdatta stark naked. In whatever kind of anger Somdatta was and in whatever kind of deep desire of love he had come to claim his right of love, when he saw the clothless wife's figure he at once became calm. He felt that all the energy of his body was lost. His body turned cold. In that quiet moment- in that moment when, howsoever little the husband and the possessed it, the wrath was lost, the old body of his wife shaking with rage and hatred in all its nakedness kept on standing in front of Somdatta's cold eyes. (Koirala 94)

At this moment Puloma feels that her innocence is being attacked by Somdatta and so she protests:

What is the fault of Somdatta? If there is any fault, it is in me. He is, on his part, completely blameless, and today in our life for the first time he had come to me with a desire. It was I who insulted and made him return without any reason. In our life love was going to emerge for the first time. In its morning period I covered it with clouds. Love! This is what is called love the absence of which has made our conjugal life meaningless and empty. (Koirala 96)

After having the sexual intercourse to her heart's content with her own husband Somdatta, in the disguised of Villa her female body and mind feel differently. The erotic pleasure which she experiences in that night makes her feel her femininity has lost something great in life. Her own body and mind feel different experience and she experiences herself as a different woman:

Sin or virtue whatever I earned the previous day, but today I am not the Puloma of yesterday. That experience has changed me into a different woman

not only in the emotional world but also in every portion of my body a new change would be coming. (Koirala 85)

Her experiences of that night changed the concept of Puloma and she cannot satisfy her heart with the definition of Aryan culture about sin and virtue. Her awakening state of femininity inside her is thrilled with joy though she has illusion of sexual intercourse with a man other than her husband. This kind of sexual intercourse in Aryan culture has been taken as sin but Puloma cannot think it as a sin. She opines as:

In a situation such as this which is sin and which is virtue? I don't know whether Somdatta has any knowledge of recognizing what is sin and what is virtue in this life. He is religious, not a sinner like me. But am I really a sinner? That's the thing I want to know. After so many days even up to this day my body has a pleasure sensation due to the happiness of that night's experience. Just its memory makes my female body feel saturated, and in ecstasy and in my mind it seems that I hear a sweet musical tone. Such a feeling shouldn't have come out of sin. (Koirala 87)

And she defines god with different views as:

"What is God? Isn't it just an imagined form of our human possibility or let's say of human capability? Isn't God just a form of our possibility and our development? Isn't God the development of our possibility which due to our own ignorance we want to keep under our limitations?" (Koirala 99)

Her view about sexual intercourse without one's permission is just only duty not love. She realizes that the relationship between husband and wife and the relationship of love are different things. Due to this attitude Somdatta's first and last love appeal is rejected by Puloma as:

"Puloma became harsh and said," You are my husband but our relationship is not of love."

Somdatta also uttered hard words," What does our relation belong to then, if it's not of love?"

"Only of duty." Puloma was firm, "I have my duty befitting a wife towards you exactly like you have your duty towards me befitting a husband. Where is the place for love in it?"

"What about sexual act then?"

"That is not a thing born out of desire, between us that is only the fulfillment of duty." (Koirala 94)

When Puloma becomes pregnant she is excited and she wants to give the good news to Somdatta but due to her shyness she only stands in front of the door of her husband. But, even after hearing the news Somdatta does not express any view due to his dull behavior Puloma thinks he hurt her female experience. Shyness is the essential tenet of female which Puloma inherits and Somdatta denounces:

In this context, the novelist Koirala comments," Is there any women who can forget such heartlessness of her husband? Could Puloma forget such a great dishonor to the ego of her womanhood? (Koirala 101) From this opinion of novelist we can know his attitude towards the woman and makes the reader close to Puloma's experience.

After Puloma experienced motherhood her awakening state of feminity becomes stronger. Though she tolerates the domination of Somdatta over her but the domination towards her motherhood becomes intolerable to her. Her intolerable situation is like that of a man who cannot tolerate the attack on his virility. Similarly the pregnant woman cannot tolerate any type of torture. After her pregnancy her female sentiment inside her was very

happy but at that time Somdatta is jealous towards her motherhood. This behavior hurt

Puloma:

You needed a person to offer you your ghostly food after death, that I am going to give you that person sooner or later. If you are unable to think this event from a mother's point of view, at least you could look at it from a father's view. (Koirala 100)

Puloma became very happy when she gave birth to a son. In Aryan culture birth of the son is given more importance than the birth of the daughter because son gives continuity to lineage. But, the motherhood of Puloma didn't want her happiness limited to the narrow concept of posterity demanded by her religion and tradition. She wanted to experience the motherhood fully without any obstruction of Aryan tradition. Somdatta's indifference towards her even after the birth of son and the injured situation of her life which is made by Aryan culture has made her character more rebellious.

Fed up with strict religious performance and ethical values the female inside Puloma realizes that her happiness was in bodily pleasure rather than, in spirituality. The sexual pleasure with Villa boy made her realize that her devotion towards Aryan rules and regulations are useless. One night experience of bodily pleasure whether moral or immoral, it gives her heavenly pleasure. Moreover, one night experience gives her self awareness and her life changed the life styled and she feels she has a new life. In the novel, Puloma at first gives importance to ethical values and disregards sex but at the end of novel her attitude towards sex changed and she realizes the importance of sex in one's life rather than ethical values.

Rejection of the Tradition

Feminism is an ideology which advocates freedom from all sorts of male centered tradition and hierarchy. It rejects all male mechanism and all sorts of literary canons and tries

to establish its own tradition. In novel, Sumnima too the novelist has rejected the tradition which shows male characters superior to female characters.

He has presented Sumnima above Somdatta and other characters in novel. In other words, Sumnima is the protagonist of novel and novel is presented in her depiction of her life and situation. Sumnima came from the matriarchal family structure and has devotion to physical love rather than spiritual one.

Koirala's female characters in comparison with male characters have different wish and aspiration which shows the rejection tradition and emphasizes is female characters. His treatment towards female characters is praise-worthy which has inspired the readers to have respect on feminine virtue. His female characters are depicted with their own dignity, which are themselves self-dependent and have self-respect. His female characters Sumnima and Puloma have their own female mind and heart. They are presented in novel with their own aspiration. They rebel against the injustice upon them and make themselves free from the masculine assumptions, society's norms and values. They have expressed their inner wishes and desires boldly.

Sumnima and Puloma are from two different backgrounds and have their own vision of life and possess different wishes and aspiration. Sumnima leads her life in natural and free way. She has made her own decision which her female mind and heart thinks as good. She openly states her wish and desire. Puloma, on the otherhand, cannot enjoy her life as free as Sumnima can. She is bound to the family and society's rule. The regular duty, rules and regulation made her life dull. But her devotion towards Aryan religion and culture is changed at the end of the novel and she want to live her life freely and she wants to experience her femininity.

The novel focuses on female characters in different ways and gives emphasis to their wish, hope and aspirations. By presenting the two female characters with their own vision

and attitude, Koirala favours the life styles of Sumnima and shows that bodily love is better than spiritual love.

CHAPTER- IV

Conclusion

Bishweshwar Prasad Koirala's *Sumnima* has given priority to the female characters and through them he has become successful in giving vivid insights of all possible aspects of social realities. By presenting the female characters coming from two different communities i.e. Aryan and Kiranti the novelist is able to reflect the unequal inner social realities of Nepalese society. Nepalese society is very rigid in its culture and cultural values. The culture itself has given more emphasis to a male rather than female so the law has been heavily imposed on women. Women in such conditions have held secondary position and become silent victim of masculine authority in the name of race, sex and class. How can women go forward working in the society dominated by male values and ideologies? How can she experience equality in the society? These questions strike the mind of the author? That's why, he seems to have been encouraged to write a novel for the liberation and upliftment of women.

Koirala has demonstrated the dignity of female characters in the novel. The novel itself is different from other novels because of its unique presentation of female characters with their own female aspirations and hopes. It rejects the tradition that emphasis the male characters and makes them protagonists in the novel. Being of a marginalized class, Kiranti women, *Sumnima* has been projected as a mouthpiece in the novel, which shows the novelist's view upon the women.

Sumnima, as a mouthpiece of the novel, lays emphasis on the value of women in society and women contribution to the family and society. As a mother, she plays a dignified role in her family and as a woman she projects the humanitarian view in the society and makes readers aware about the limitations and polarity of life. *Sumnima* has been given more emphasis by the novelist.

Sumnima, the protagonist of the novel occupies such a significant position in the novel that the male character, Somdatta and his vision about life looks insignificant. Through her, the novelist has presented his humanitarian view that is related to human pains and suffering. This view indicates how important it is for a man to be a just and upright man without trying to be a divine one.

Similarly, Puloma, another female character of Aryan culture, shows her female awareness when she realizes the honour and dishonour by her husband. She is a character of a great compassion, high patience, unbelievable courage and unimaginable endurance which are the greatest attributes of her which shows her dignified appearance.

Feminism is not the movement against the male race rather it is against the male mechanism. It stands against all sorts of social and cultural boundary which insists upon women to remain inside the male myth. It is a movement raised for right to equality, emancipation and independence. It tries to dismantle the cultural and social hierarchy of male and female and tries to establish harmony in the society.

Koirala, as a feminist, seeks equal co-existence of male and female in the society in a harmonious equilibrium. He is against all forms of unjust discrimination on the ground of sex, gender, race and class. He does not seek any kindness of the patriarch toward women but the rights of women to live independently in the society. He wants to dismantle the hierarchy of the society which compels women to remain oppressed in the society. He wants to discover the lost tradition of female and wants to establish a self identity of womanhood in the male oriented society.

Thus, the novelist has presented his female characters with wide range of abilities, being all round all important and all conscious. He has been successful to identify and elaborates the universal problems of the women through his most impressive female characters. In comparison to Puloma, Sumnima is given more importance. In the novel she

possesses the humanistic attitude to life, purity in heart, delight in her mind and warmth of personality. By doing this, the novelist has given Sumnima a larger space in the social texture. Koirala's Sumnima is the model women, he admires.

Works Cited

- Acharya, Narahari. "Bishweshwar Prasad Koirala *Sumnima* Upanyasle Prastut Gareko Jivan–Darshan" *Bishweshwar Prasad Koirala: Samalochana Ra Bicharma*. Ed. Jivan Chandra Koirala. Kathmandu, 2053.
- Beauvoir, Simone de. *The Second Sex*, Ed. and Trans. H.M. Parshley. New York: Knopf, 1953.
- Bennet Andrew and Nicholas Royale. *An Introduction to Literature, Criticism and Theory: Key Critical concepts*. Hertford Shire: Prentice Hall. 1995.
- Bhattarai, Dr. Tulasi. B.P. Koirala: *Chintan Ra Prayoga* Kathmandu: Himshikar Prakashan, 2058.
- Chatterji, Jyotsna. *Religions and the Status of Women*. New Delhi: Uppal Publishing House, 1990.
- Dahal, Krishna Prasad. "Charcha Paricharchako Aalokama *Sumnima* Upanyasko Parikrama". *Bishweshwar Prasad Koirala: Samalochana Ra Bicharma*. Ed. Jivan Chandra Koirala. Kathmandu, 2053.
- De Hart, Jane Sherron, "The New Feminism and The Dynamics of Social Change". *American Studies Today: An Introduction to Methods and Perspectives*. Ed. A Singh, Max J. and Issac Sequeira. New Delhi: Creative Books, 1995.
- Dhakal, Bhupati *Bishweshwar Prasad Koirala ka Upanyasharuma Bichar Pascha Syangja*: Jaya Nepal Prakashan, 2056.
- Dharabasi, Krishna. *Bishweshwar Prasad Koirala Ka Upanyasharu*. Biratamode Jhapa: Jivika Enterprises, 2048.
- Ed. Hazard Adams. Ed. *Critical Theory Since Plato*. USA: University of Washington, 1971.

Fraser, Arvonne. S. "Origins and Development of Women's Human Rights "Women",
Gender and Human Rights. Ed. Marjorie Agosin. New Delhi: Rawat Publications,
2003.

Godot "Western Feminism & South Asian Women"

[http://www.answers.com/topic/feminism?method = 8](http://www.answers.com/topic/feminism?method=8)

Jayawardena, Kumari *Feminism and Nationalism in Third World*. New Delhi: Kali for
Women, 1986.

Joan Wallach, Scott. *Feminism and History*. London: Oxford University Press, 1996.

Joshi, Ratnadhvaj. *Adhunik Nepali Sahityako Jhalak*. Kathmandu: Sajha Prakashan, 1964.

Kaur, Man Mohan, *Women's in India's Freedom Struggle*. Delhi: Sterling, 1985.

Koirala, Bishweshwar Prasad. *Sumnima*. Kathmandu: Sajha Prakashan, 2050 B.S.

Koirala, Bishweshwar Prasad. *Sumnima*. Trans. Tara Nath Sharma. Kathmandu: Bagar Foundation,
2005.

Kolodny, Annette, "Dancing Through the Minsefield: Some Observation on the Theory;
Practice and Politics of a Feminist Literary Criticism". *Feminist Studies*. Ed. David
H. Richter. Boston: Bedford, 1998.

Millet, Kate. *Sexual Politics*. New York: Double Day, 1970.

Pokhrel, Madhav Prasad. "Upanyas." *Nepali Sahityik Kosh* (A Dictionary of Nepali Literature),
Kathmandu: Royal Nepal Academy, 1998.

Pradhan, Krishna Chandra Singh. "Govinda Bahadur Malla (Gothale)". *Nepali Upanyas Ra
Upanyaskar*. Lalitpur: Sajha Prakashan, 2053.

Pradhan, Krishna Chandra Singh. "Rudra Raj Pandey". *Nepali Upanyas Ra Upanyaskar*.
Lalitpur: Sajha Prakashan, 2053.

Pradhan, Krishna Chandra Singh. "Rup Narayan Singh". *Nepali Upanyas Ra Upanyaskar*.
Lalitpur: Sajha Prakashan, 2053.

- Pradhan, Krishna Chandra Singh. *Nepali Upanyas Ra Upanyaskar*. Kathmandu, 2043.
- Pule, Jyotiba. "Gender and Caste" *Issues in Contemporary Feminism*. Ed. Anupama Rao. New Delhi: Kali for Women, 2003.
- Rapacha, Lal. "Ethnocentrism in *Sumnima*." *The Kathmandu Post*. 17 July, 2005: 4.
- Rawat, Prem. *Shakti* Ed. Ranjana Harish. V. Bharathi harishankar. New Delhi: Rawat Publications, 2003.
- Rawat, Prem. *Shakti*, New Delhi: Rawat Publications, 2003.
- Rayamajhi, Sangita. "*Sumnima*: An Ethnic Myopia." *Across*. Aug–Oct, 1997: 22-3.
- Regmi, Murari Prasad. *Manobislesanatmak Samalochana (Upanyas Khanda)*. Kathmandu: Sajha Prakashan, 2040.
- Ruthven, K.K. *Feminist Literary Studies: An Introduction* Australia: Cambridge University Press, 1992.
- Sharma (Parajuli), Hari Prasad. "Bishweshwar Prasad Koirala Ka Upanyasma Manab-Niyati Ra Astitwoko Dwanda." *Garima*, Purnanka, 2051.
- Showalter, Elaine *The New Feminist Criticism: Essays on Women, Literature and Theory*. New York: Pantheon Books, 1985.
- Sonalkar, Wandana "Towards a Feminism of Caste" <http://www.answers.com/topic/feminism?method=8>
- Spivak, Gayatri "Can subaltern Speak?" *Marxism and The Interpretation of Culture*, Chicago: University of Illinois Press, 1958.
- Subedi, Rajendra. *Rupa Rekha*. Jestha, 2036.
- The World Book Encyclopedia* USA: World Book International, 1992.
- Wollstone Craft, Mary. *A Vindication of the Rights of Woman* New York: Dutton, 1929.
- Woolf, Virginia. *A Room of One's Own*: London: Hogarth Press, 1929.