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KOIRALA'S NOVELS: PATTERNING SOCIAL AND POLITICAL COGNIZANCE

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ABSTRACT

B P Koirala, a leader in Nepalese democratic politics and the pioneer in Nepalese narrative writing, has composed six novels, two anthologies of short stories, some poems and essays. His narrative writing has become a trendsetter for the transformation of Nepalese literature into realistic mode. His novels have stood strong for the depiction of human psychic reality and the reality of existential crisis. Many studies have been made in his writing, but his idea of sociality and politics in literature has remained untouched from the modes of studies just because Koirala has expressed his notion of the difference between politics and literature with the symbol of stone and sculpture. This very idea has brought the researchers away from their attempts to dig into his writing and carry out the politics from his writings. This article tries to examine Koirala's political ideology of freedom and co-existence as the search of social and political cognizance on the basis of the lately introduced principles of identity and sociality.

Key words: marginal sociality, subaltern identity, political identity, gender co-presence, inter-presence.

Introduction

The issue of reality in literature and art has begun from the formal discourse of philosophy from Greece, especially from Plato and Aristotle with the notion of imitation, however the discourse has come to the conclusion of artistic reality linked with the nature and its representation. The nature represents the reality as such in art. The domain of society and the social reality has not come to its existence until Karl Marx has strongly talked about the social reality, economic reality and political reality both in the politics and art. Then after, the politico-social theories, such as feminism, have raised the concept of social reality in literary representation. The postcolonial thinking has laid its focus on the marginal, regional, national and cultural reality as the part of artistic discourse. Fore grounded as the essence of the realistic reflection of the society by these varieties of schools of thoughts, the consciousness of the society has played an important role in literary universe, and recently, the new mode of literary study has focused on the sociological study into the literature.

Literature, as the product of a spatio-temporal thinking of human understanding and experiencing, presents the society at its heart. The fictional text includes the society even more realistically and Longo examines the nature of reality in narratives, "Narratives are part of our experience of reality so that stressing their importance for a sociologist is both naïve and necessary" (Longo 2). They mould our perception of events, by putting them into a meaningful connection. Their relevance is such that it is even possible to conceive of

narratives as the prerequisites of cognition, as “they are the roots of human thought” (Turner 12). The fictional texts provide the basic understanding of the society where one lives and even where one has not met yet.

“Narratives are socially endowed with three main functions” (Longo 3); they are a useful tool for spreading information, by locating events within a logically coherent sequence, “they are, moreover, instruments of value reinforcement, as they provide musters of virtues and vices, and thus behaviour-models to be emulated or avoided (Polkinghorne 14), and finally, “social actors use narrative strategies to justify their past actions” (Longo 3). Fictions, with complexity of order of life and art, give order to events and provide a schema to qualify action within established cultural values. All these ideologies are interconnected in the chain of fictional writing.

B P Koirala, with two equally peaked personalities as a political leader and a fiction writer, has contributed six novels in Nepalese literary academia. He has based his writing on the Nepalese social, cultural and political reality and the politics abroad, especially the politics of contemporary world war and its link with the eastern Mahabharata myth. This study aims at locating the social and political cognizance in B P Koirala’s novels.

Recognizing Society in Literature

Social reality has been brought as the matter of debate from Marxist philosophy when Karl Marx talked about the freedom of bourgeois class in socio-economic system in the later 19th century. But, “Marx and Engels produced no systematic theory of literature or art” (Habib 534), however Marxist theory of economics and politics creates the predisposition about literature that “literature can only be understood in the fullness of its relations with ideology, class and economic subculture” (535). From this view, literature should present the ideology of the party, the party literature, and the identity of the working class. In the matter of reality, 20th century began with the inquiry of Freudian ‘libido’ in which the individual unconscious acts as the individual identity expressed in literature, however this individual search of identity has no direct connection with the society and it appears as collective and cultural unconscious with sociality in Lacan and Jung.

Feminist literary criticism formally introduces the issue of identity with sociological relation in literature. With the metaphorical idea of ‘room’ in *A Room of One’s Own*, Virginia Woolf claims that “a woman must have money and a room of her own if she is to write fiction” (Woolf 4). The metaphorical meaning of the room is independence, security and identity in the community. She regards ‘freedom to think of things in themselves’ and ‘power to think of oneself’ for women as the means of sociality. She is “calling on women to write as women but without consciousness of their sex” (Habib 679). With the slogan ‘equal pay for equal work’ Simone de Beauvoir rejects the idea of ‘feminine nature’ and tries to de-structure the myth of ‘one and other’ in gender discrimination in *The Second Sex*. She argues, “each conscious being enters into the struggle for recognition with every other conscious being” (Tolan 321). She argues against the ‘essentialist view’ of some of the feminists and tries to dismiss the biological determinism.

Postcolonial writing gives priority to the issue of social reality even strongly. It reexamines the history of colonialism from the perspective of colonized ones. Postcolonialism highlights the social issues from the point decolonization started. The postcolonial discourse “extends over the domains of gender, race, ethnicity and class” (Habib 739). Not only the voice of freedom is center, but also the case of identity related to race, ethnicity, indigeneity, nationality, religion, culture, and marginal identities are raised in postcolonial discussion. Highly influenced by the contrast between East and West, Edward Said’s book *Orientalism* (1978) creates a force to “academics in the west to re-think the relation between Occident and Orient” (Ashcroft, Griffiths and Tiffin 10). Focusing on the identity of the orient image created by the western academics, Said argues, “Orient is an idea that has a history and a tradition of thought, imagery and vocabulary that have given it reality and presence in and for the west” (Said 25). He focuses on the history and power of the East as the source of their identity among the West.

Speaking in favour of the subaltern identity, GayatriSpivak asks a question on “whether peoples in subordinate, colonized positions are able to achieve a voice” (Habib 748). Subaltern is “a person without lines of social mobility” (Spivak 28). Homi K Bhabha speaks in favour of the nationality and culture in his book *The Location of Culture* (1995). He makes an inquiry on the identity of the nation, identity of culture and the multicultural identity in hybridity and mixedness. Talking about the relation between nation and literature, Frantz Fanon views that literature “is instrumental in shaping the nation’s consciousness articulation of its own identity” (Habib743). Similarly, Henry Gates speaks about the identity of race in *Race, Writing and Difference* (1986) and says that race has been an invisible quality. The issue of African identity has a major issue in postcolonial discourse.

These theoretical domains and modalities have raised the issue of identity in relation to the social affair of an individual. With these identity-based views of social reality, a new mode of analyzing literature from sociological perspective has been introduced in the form of sociological study of literature. Alfred Schutz examines literary genres, poetry, drama and novels having the sub-universe presenting the new universe from within the larger universe that is the world or society. Lewis Coser has seen literature as the tool for the social research because literature provides qualitative data for social research and it is difficult to perform statistical evaluation, rather literature can provide the qualitative information of the society. Having with all and various perspectives, the social reality depicted in the literature is not only Marxist type or feminist type or any other individual type; rather it is the multiple realities with subjectivity of the writer and the readers.

Social Realization in Nepalese Literary Tradition and Koirala

The history of Nepali novels is not very long. Krishnachandra Singh Pradhan writes, “the trend of writing novels in Nepali began from the mid 20th century” (Pradhan 18). At the primary time, novel writing was just in imitative mode and the narratives were just didactic and the means of pleasure. The social matter gets introduced with the beginning of modern trend in novel writing, (1991-2005BS) especially towards the end of 20th century. Dharanidhar Koirala’s *Naibdhya* and Krishnalal Subba’s *Makaiko Kheti* have included the motif of social improvement and national awareness and satire to political situation. Rudraraj Pandey’s *Rupamati* (1991) is the first notable novel with social issue in the history of Nepalese novels.

Realism and social realism are the matters followed after the general social issues of social evils, proud of richness and the social injustice. The novel writing in Nepali literature does not remain untouched by the political change of the early decades. LainsinghBangdal has introduced realism in Nepalese Novels with the publication of *Muluk Bahira* (2004). Similarly, Lila Bahadur Khetri’s *Basain* (2014), Govind Bahadur Malla Gothale’s *Pallo GharkoJhyal* (2016), Indra Bahadur Rai’s *Aaja Ramitachha* (2021), Parijat’s *Shirisako Fool* (2022) Shankar Koirala’s *Khaireni Ghat*, and Taranath Sharma’s *Ojhel Parda*, are outstanding novels on the contemporary social realism. A social realist has the limitation that he/she “does not get the chance to present the personal ideas of the author. He/she has to present the realistic issues as they are” (Pradhan 97). Diamond Shamsheer’s *Basanti* (2006) and *Seto Bagh* (2030) are examples of historical realism. Historical realism also has to do with the reality, but having with the past association.

Gothale firstly introduces the trend of presenting psychology and Parijat has introduced the theme of existentialism in Nepalese novels. The organized way of depicting human psychology in combined with existential search in the novels gets initiated from BP Koirala. Koirala has also written his novels based on the social realism, but his social realism is not exactly like the reality of the society. But he has moved to some philosophical insights in his novels. He has drawn the setting of the reality of Nepalese society and he has depicted the theme of the myth and the philosophy in most of his novels. His novels, no doubt, depict the libidinal realm of human beings, but it does not mean that his novels are only psychological novels. From the fact of reality, his novels are the embodiment of the Nepalese society and their themes move from reality to the philosophy of psychoanalysis, existentialism and even to the present themes of human identity; identity of the individual and the group.

On the basis of the publication, Koirala’s novels appear in Nepalese literary scenario within the two decades from 2025 BS to 2045 BS. His first novel, *Teen Ghumti* was published in 2025 BS and his last novel,

Babu, Aama Ra Chhora was published in 2045 BS. Regardless of the date of publication, he has admitted that he wrote most of his novels while he was in Sundarjal Jail (2017-2025).

Koirala has composed six novels and enriched Nepali literature. From the fact of publication, Koirala's trip to novel lasted for two decades. *Narendra Dai* (2026), *Sumnima* (2027), *ModiAain* (2036), *Hitlarra Yahoodi* (2040) are his other novels. In contrast to the tradition of writing novels in Nepali literature, Koirala has introduced new way of presenting social reality in relation to the consciousness of human existence. Like in his stories, he has strongly presented the theme of the violation of social values and moral norms for the sake of human freedom and existence as "the moral norms have been stood as the major question in his novels. The conflicting life between natural sexual desire and social norms is his major subject" (Pradhan 263). It does not mean that he is ignorant about the various other traits of life. He has combined life and its natural way of living with special case of feeling and psychology. He has shown the difference between what the societies expect us to do and what we expect us to be. The values of individual life are different from the social values for an individual.

His novels have generated a new fictional mode in the tradition of Nepali narrative writing. He has introduced the theme of human psychology, human existence, social and cultural reality, modern and postmodern issues of subaltern voices, mythical and de-mythical understanding of the tradition and the violation of the social norms. In the mode of the transition of Nepali writing from moral values to modern reality, Koirala has foreseen the future issues of the society in his novels. He has also identified the postmodern dilemma of nationality, cross-cultural identity, subaltern voices from the marginal point and the voices of individual freedom and human existence from the very near in his novels. These issues of search of personal existence, nationality, religious values, gender values and the value of the group can be understood as his search of the identity.

Architecting Politics in Literature

Very often, Koirala's novels do not present politics directly. He has also distinguished politics and literature in the symbolic comparison between the stone and sculpture. No doubt, politics and literature do not have direct relationship. In an interview with Hari Prasad Sharma, Koirala has said that "politics can be the subject matter of literature, but there is no any relation between politics and literature" (Giri 396). He has further illustrated that the stone-sculpture is made out of stone, but the stone and the art of sculpture do not have any relation at all (396). His notion of politics as the subject matter of literature has certainly reflected his consciousness of politics into literature. It is the point to rethink and reread this statement in the present day mode of literary writing. His argument is that there is no direct politics in literature in the way Marxist literature expects. But, the politics appears in the more gentle and artistic manner in the way an artist architects art from the stone, and the essence of stone cannot be ignored in the stone-sculpture. Furthermore, his argument has to be understood from the contemporary socio-political condition in which Koirala has composed his fictional texts. The political tyranny could equally be endangering to his personal life if he had accepted his political views be reflected in his writing.

Literature cannot be entirely different from society. Neither can politics. These social realities are the themes of both politics and Koirala's novels. Moreover, some of his characters are related to the political freedom fighting and establishing political power. Pitamber, the central male character in *Teen Ghumti*, is involved in underground political movement. He is the most wanted politician. He is fighting for the liberation of the nation. He has been arrested and imprisoned. Ramesh and other young people are active politicians. Pitamber's imprisonment has given a second twist in the life of Indramaya and the plot has taken a U turn in the narration. Koirala has introduced contemporary political situation with foregrounding the tyranny in this novel but he has given an excellent artistic mode by giving focus on the modes of decisions taken by Indramaya in her life. It is Pitamber's political involvement, in Indramaya's argument, that has caused him disabled for satisfying her for her maternity and she has to take a different mode for the sake of her motherhood. Just seeing her distinct modes without observing the causes is an incomplete explanation of the

issue. Koirala has united the political issue of freedom with the issue of individual freedom in the novel. It is what his artistic savor in social reality.

Hitler raYahoodi is another novel with political consciousness. The question of Yahoodi's existence, their displacement, and Hitler's war seem to be religious and cultural issues at the surface level, but these issues have political purpose in depth. The greater value is given to the fight for and against the case of humanity. Hitler typically is a political figure guided by his 'will to power'. On the one hand, he argues that he has done war for the welfare of greater community as Krishna has argued in the war of Mahabharat. On the other hand, he has organized all his political power at his might having intention of leadership. The reference of Krishna in *Modiain* and *Hitler raYahoodi* has also the political influence. Krishna, though not properly inclined to any political power and post for him, has motivated Arjuna towards war showing the contempt of the political power:

Hatovaprapsyasiswargamjitwavabhokshyasemahim

Tasmaduttisthakaunteyayuddhayakritanishchaya (Geeta. 2.37)

"Oh son of Kunti, either you will be killed on the battlefield and attain the heavenly planets, or you will conquer and enjoy the earthly kingdom. Therefore, get up with determinism and fight."

Krishna has encouraged Arjuna to raise weapons for the purpose of ruling over on earth; a political activity. If Arjuna and Yudhishtira had not been tempted for the ruling the state or getting political power, probably, there would not have been warfare and the plot would have taken a different mode. Therefore, Krishna, Yudhishtira, Arjuna and Kauravas from the reference of Mahabharat myth in *Modiain* and *Hitler raYahoodi* are politically guided characters. The plot structure in these novels is guided by their political design.

His novels based on *Geeta* theme are generating political identity in the very meandering way. *Modiain* and *Hitler raYahoodi* have generated *Geeta*-based political consciousness but giving focus on the literary value, he has given priority on the mythical aspect of the plot. His arguments on the Mahabharata theme, and his mode of questioning over Mahabharata war for the sake of humanity are the points of political inquiry. Moreover, his characters are not completely isolated from the political consciousness. Pitamber, Ramesh, Krishna, Hitler, Arjuna are some of his characters with the political identity.

Gender Sociality: Individuality, Co-presence and Inter-presence

The trend of female identity started from the second wave movement after the 1960s with the voices of Beauvoir, Kate Millette and Germaine Greer. They have raised the issue the "representation of women in texts by writers of either gender" (Green and Lebihan 231). One issue of identity is the role and representation in the literary texts. Koirala has presented his female characters at the central role in most of his novels. Indramaya in *Teen Ghumti*, Sumnima in *Sumnima*, Uma in *BabuAamaraChhora*, Gauri and Munaria in *Narendra Dai*, Modiain in *Modiain* are all the female characters where they determine the major part of the plot. These images of women are not stereotypical women with constrain roles. They have the power and revolutionary character to symbolize their identity. They are not only individual characters, but they are the representative figures for female beings. Indramaya represents for the case of all women in the society and her revolt against the social culture is the symbol of the second wave spirit of female identity.

In the recent years, the feminist discourse of freedom and rights of women has transformed to the mode of "post-feminist discourse". This discourse has gone beyond the feminist approach to female identity as free and self-standing woman. This argument also sees women in child bearers, women in maternity, women in social relations and women in postcolonial identity as in the "1980s, the feminist 'we' rightly came under attack" (Butler 15). It means it is a mistake to try to find a single and common feminist identity of females. Having with the varied identities, Koirala has depicted his female characters not just for their freedom and individuality as a woman but as having many images. Sumnima is a woman who is satisfied with her physicality and finds every solution with what she has got. At the same time, he has created another female character

Puloma who has practiced extreme exercise beyond physicality, still unsatisfied. Indramaya has not been in search of her own individuality, but also in search of her maternity and motherhood similar issues of post-feminist identities with varied modes.

Similarly, Gauri's search of her identity is the identity of a woman not for her complete individuality, but for her identity in relation with a male partner as the new study of 'Men's Studies' tries to find out female ideas and emotions within males. She has been in search of her identity of woman as a wife and woman in social relations. As women's position has been understood differently in the recently days. Black women are raising their issue of double colonial domination, and their identity not only as a woman in common but as a black woman. The case of identity does not remain the same everywhere. Koirala's depiction of Munariya has similar situation. She is the representative woman of double colonial domination: first as a woman and second as a working class Madhesi woman. Koirala's motive is to break the case of double colonial situation into the new mode of identity though she has to undergo difficult situation after Narendra has left her on the road. Her role as a daughter of a working class Dhanuk married and waiting for Gauna, as a beloved of the landlord and her elopement with him, working as an entertainer to male youths and a married woman with a Jauhari show her strong character and never discouraging woman in the novel. Her settlement of her life is a positive stand for her identity.

Koirala's female characters are strong, not lesser than the males. Moreover, his characters are not only searching their own individual existence, but also they have made an inquiry over the co-existing and inter-existing situation. The devotion to the life to each other is the search of inter-existence. Indramaya and Sumnima are the typical characters ensuring Koirala's sense of gender sociality, strength and the search of mutual identity between males and females.

Cultural Sociality and Rethinking into Culture

The issue of cultural identity is the outcome of postcolonial consciousness however identity is not solely the product of post-colonialism. The issues of race, ethnicity are the part of cultural identity. As "race, ethnicity or culture are not universal or fixed; they are concepts that have variable definitions" (Green and Lebihan 285), the case of cultural identity is not fixed because culture itself has variations. This variation differs by the notion of time and space, "cultural diversity is the recognition of pre-given cultural contents and customs held in a time frame of relativism" (Bhabha 155). In case with the variety of cultural identity, Koirala has raised the identity of culture mostly related to Nepalese context.

Sumnima is a novel where Koirala has strongly elevated the identity of culture. Koirala admits in his interview with Hari Prasad Sharma "Sumnima is the novel about the two cultural values. While being in the Sundarjail Jail, I heard a cultural discussion between Ramnarayan Misra and Devan Singh Rai" (Giri 398). The story of Sumnima or Bijuwa is the story of Kirat/ Rai culture and Somadatta's story is the story of Brahmin culture. They are from two tribal groups. They have different values of life. Sumnima focuses on the physical aspect of life where as Somadatta focuses on the spiritual aspect of life. She lives for the present and now but he wants to live present life for the next life. Somadatta's ignorance to Sumnima's love is an example of his insistence of his cultural identity. He supposes "the soul is eternal but the body is temporary" and he tries to keep himself away from Sumnima's presence, "your body is an obstacle in the growth of my soul" (Koirala 306). Both Sumnima and Somadatta have strong faith on their cultural values however the novel ends with the message that human is the combination of body and soul, hence the combination of different cultures.

The novel has the case of identity of both the tribal or ethnic value and the identity of the tribal cultural value. It reflects Nepalese cultural reality and multiplicity in cultural identity. Koirala has searched the mutual identity between Kirat culture and Aryan Brahmin culture as the multiple identities in Sumnima. He has proposed to rethink into cultural tradition of different cultures with different identities into the mode of co-existing cultural continuation.

Racial and Religious Sociality and Inquiry into Identity

Religion and culture go side by side however they are different. We adopt religion as a major part of the wider sense of culture. The values of religion are changing due to the global trend of migration. Whether Koirala was a religious or anti-religious, theist or atheist is another question, but he has certainly raised the issue of religious identity of Hindu spiritualism through the mouth of Narayanan and the identity of Jews through the mouth of David and Goldberg in *HitlarraYahoodi*. The debate between Narayanan and Rewa in the ship in *Hitler raYahoodi* is an example of Koirala's focus on religious identity search. He is giving grand idea about Hindu spiritualism based on the Hindu idea of fatalism, "Hindu culture is the system established at the highest point of human development" (Koirala 425). The cultural and religious mixedness is also a problem on religious identity. Having with the knowledge of the changing scenario in the world trend of migration, Koirala has clearly raised the issue of Jews'/Yahoodis' identity in his novel, *Hitler raYahoodi*.

The novel begins with the narrator's visit with a Yahoodi boy, David at Bombay. His conversation with David and Miss Margaret reveals his consciousness in the racial and religious identity. David is firm in case of his racial identity and is managing the groups of Jews in Asia to send them back to Israel. He appears arrogant towards Arabs, Asians and Hitler. He has strong ideas for the identity of his race, "since we have been the victim if racial and other discriminations in the foreign land, the stain we have got within our heart as the strong stain of domination, oppression, pains and claims, these stains are the signs of our racial identity" (Koirala 395). He is talking not as ethnic race but the race as given by their religion. Similar type of dialogue between the narrator and Goldberg reveals Yahoodi's search of their identity.

Margaret's argument against David's quest of racial identity raises the question of the identity of Arabs. Referring Yahoodi's activity of displacing Arabs from their place, Margaret says, "Is it a justice to displace one race to settle another already displaced race?" (397). She is not an Arab but she is raising the issue of the racial identity of Arabs. Arab means "race more than the religion" (398). Her logic of the loss of Arabs is their loss of identity of their race.

Religion is reality or not, this is a debate beyond the mode of the religious sociality, but it is the social reality of every society. Koirala's presentation of Nepalese societies, being structured mostly as Hindu religious faith, has certainly raised the religious sociality. He has gone beyond Hindu discourse as a reality of life experience. The religious and philosophical debate of body and soul in *Sumnima* has been extended towards the Hindu-Christian and Christian-Jews debate in *Hitler raYahoodi*. In all types of religious debates, Koirala stands at the point to respect the spirits of all the religions. Talking with David and Goldberg, Koirala has great respect to Jews principles; listening to the debate between Narayanan and Rewa, he appears to be the supporter of Hinduism and his talks with Miss Margaret reveals his respect to Christianity. It is his veneration to religious sociality and bonding toreligio-socialism.

National and Beyond National Sociality

Homi K. Bhabha has talked about nation and nationhood greatly in relation to identity. He thinks the idea of nation as nationalism. Nations, like narratives, lose their origins in the myth of time and is remembered in the mind's eye. The identity of the nation hangs in the mind's eye of the Jews and so does happen in the Arabs. The Jews are returning back to their homeland for the search of identity but they have already lost it. Their sense of national identity is similar to Bhabha's notion of narratives lost in the myth of time. The novel presents the idea that Goldberg and other Jews are returning back to their motherland, Israel. They have the sense of nationality. Koirala has said that "nation is not the land, but it is also the people". Jews come from across the world to show that their nation is not only their land but also themselves.

Giving the picture of particular locality, regional image and regional language is a part of Koirala's narrative style. Looking at the subject matter and characterization, *Narendra Dai* is a novel with the clear picture of Terai, especially of the village life style. *Narendra* represents for the higher-class status where as *Munariya* represents for the working class Madhesi woman.

Marginal Identity and Subaltern Sociality

Koirala has clear vision on the discrimination between center and marginal identity, especially from the Nepalese society. He has tried to de-structure the myth of one and another between culturally and socially centralized and marginalized group. He seems to be answering Spivak's question, "can a subaltern speak?" Traditionally classified as the higher class Brahmins are under the question in Sumnima where Koirala has supported to Kirat/Rai culture when Somadatta has come to realize the values of Kirats as the source of his satisfaction. He seems to be united with so-called marginal culture as he supposes. Similar is the case with Indramaya and Pitamber relationship. Traditionally marginalized Baishya/Indramaya has been married with Brahmin Pitamber and Koirala has de-structured the cultural difference of center and margin.

Koirala has strongly stood in against of the tradition of touchable and untouchable in his novel, *Narendra Dai*. The issue of giving water to the untouchable from the tap has become the central cause of Narendra's decision of leaving his home. Narendra has reflects Koirala's thoughts who goes against the discrimination "*achhutodhar is an illusion*" (Koirala 98). On the one hand, Narendra has given the identity to Munariya and on the other hand, he has revolted against untouchable system and his mother's belief on untouchable tradition in the way *Kaptanni Aama* believes, "I don't like Gandhi's idea of eliminating untouchable system" (96). But, Koirala is in favour of Gandhi's movement against the tradition of untouchable social system.

Conclusion

B P Koirala has raised the issues of individual identity in the mode of personal existence and freedom. Moreover, he has addressed the issues of identity not in the foreign context but with the social context of Nepalese societies. His issues of identity are gender, racial and ethnic, religious and cultural, regional and national and political freedom and identities. These identities are the reflection of Nepalese social context and his political ideology of freedom.

Focusing on the dominant role to female characters, Koirala has created female characters with their individuality, freedom and decision-making. Most of his female characters are bold, creative and capable to accept the change in life. Similar to the second wave feminist identity, his female characters have crossed the traditional fixed female roles. They have got diverse personalities. Indramaya, Sumnima, Munariya, Rewa, Uma, Gauri and Modiain are the embodiments of Koirala's notion of female identity. Indramaya and Rewa have complete freedom of their life, independence, individuality and independence. Sumnima has the sense of cultural value, priority on materiality and as a Kirat woman having her ethnic and cultural reality. Munariya represents from Terai-based cultural values, especially from working class or non-elite group. Koirala's male and female characters ensure not only their individual freedom, but also they haveare strong and these female characters are even stronger with separate features of their identity.

Somadatta and Sumnima represent for Koirala's idea of cultural combination. His aim of presenting two values of life; materiality of Kirats and spirituality of Brahmins, together is to present two cultural identities not as one higher than other but as having supreme value of each individual cultural identity and cultural co-existing sociality. Yahoodi's search for their homeland and their originality foregrounds Koirala's focus on the national and religious political sociality. Pitamber, Ramesh, Hitler, Arjuna and Krishna are the representatives of political and social identity of freedom, humanity and individual rights over the system. Narendra's favour to Munariya and his interest to de-structure touchable and untouchable system centralizes the issue of social and cultural marginalization of so-called civilized and uncivilized.

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