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KOSHI PRAVAH

Multidisciplinary Peer Reviewed Journal

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Research Management Cell
Koshi Saint James College, Itahari
Tribhuvan University, Nepal
October, 2022

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**Research Management Cell
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October, 2022 (Kartik, 2079BS)

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The Board of Editors announces for the blind submission of research papers from scholars and researchers in and outside the college. They use APA documentation system based on APA Publication Manual 7th edition. After a rigorous peer review from the experts of the discipline and the writers' improvement of the article based on the review report, the board provides them the space in the journal.

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Editorial

We are pleased to come out with the first volume of *Koshi Pravah: Multidisciplinary Peer Reviewed Journal* published by Research Management Cell, Koshi Saint James College, Itahari. This publication aims to fulfill the gap of research, writing and dissemination in the part of teachers and students for one and a half decade since the establishment of this academic seat. It is hoped that it will inspire the concerned ones for further research, especially for the people connected with privately funded colleges where research based publication is a rare phenomenon.

The articles published in this journal have gone through a tight editorial process. At first, a notice was published for the researchers to submit their research articles to the Board of Editors. Out of fourteen papers we received, ten were selected for the peer review process after the editorial review. Then, a single blind peer review was conducted. Each article was reviewed by an expert (minimum a PhD in the field). When the authors improved their papers following the suggestions from the reviewers, the articles were taken for the publication process. Out of the ten articles published in this volume, five have been written by the teachers of Koshi Saint James College and the remaining five by authors outside it. The articles are from the disciplines of literature, pedagogy, management and economics.

Alisa Dahal and Madhav Prasad Dahal have written on the different causes, process and effects of trauma. Their papers have shown how literature reflects social reality and makes the readers aware of the causes and traumatic consequences of political upheavals in a nation. Taking Manto's stories related to the partition of India and Pakistan, they have separately argued that traumatic events are inhuman. Thus, literary writers always need to promote humanity in the way Manto has done, they infer. So is the focus of Mira Pokhrel's paper. She has analysed corona-time Nepali poetry and has concluded that poets have used different techniques to express their emotions through their creations so that the poems have been able to arouse the similar emotions in the readers. The paper has shown how social reality is reflected in literature.

The next article in literature is by Man Kumar Rai. He has analysed the characters' dispositions in William Golding's novel *Lord of the Flies*; and has concluded that there is an eternal conflict between the destructive Dionysian and the constructive Apollonian forces in an individual and a society. The personality traits of an individual and the defining features of a society are determined by the prominence of one of these two inherent forces. The character focused analysis continues in Madan Raj Baral's paper on Nepali novel *Bibhajit Samaya (Divided Time)*. This article has discussed the characters and their roles in the fictional world. The paper has shown how the characters in the novel resemble the world the writer has lived through. And Mukunda Ghimire's article has shed lights on the theoretical aspects of sociological analysis of a literary work. It has explained different elements and processes this critical lens uses in the analysis.

Dadhiram Dahal and Kabita Khadka's papers have dealt with English teaching and learning. Dahal has made an experiment in his classroom, as an English teacher, on how questioning can enhance students' critical thinking capacity. Taking a case of teaching a short story, he has concluded that following a certain pedagogical process to use questions in the classroom, students can develop their critical thinking ability. This paper is useful for the English teachers to deal with a literary text in school level classes. Khadka has reviewed the trends and researches on the opportunities the learners of English

have gained in the present world. Finally, she has focused on the trend and opportunities in Nepal. Her paper has concluded that better English always provides a better chance for job opportunities.

Khagendra Adhikari and Min Bahadur Karki's paper has analysed the weak-form market efficiency of the Nepalese stock market. It has concluded that investors have a favourable opportunity to predict stock price and generate abnormal gain from the Nepalese stock market. Pushpa Raj Ghimire's study tests the socio-economic impact of joint land ownership (JLO) on women empowerment in Sunsari, Nepal. He has concluded that JLO has a good impact on women's confidence and capacity building.

Thus, this volume has incorporated the studies from different aspects of life and society in Nepal and abroad. Though the literary texts have their contents from a certain time and context, the studies have shown their universal significance and impact. Similarly, the papers in pedagogy have reviewed and recommended the ways and values of teaching English anywhere in the world. In the same way, the articles in management and economics, though focused on the Nepali contexts, can be samples for such studies in other places as well. The upcoming issues of this journal will try to incorporate even wider contents and contexts.

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Triumph of Humanity over Communal Violence and the Aesthetics of Trauma in Manto's "Mozel"¹

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Abstract

This article explores the aesthetics of trauma based upon virtue over vice in Saadat Hasan Manto's story "Mozel". As one of the renowned writers of partition literature, he has penetrated the limitations of trauma politics that fosters on demonizing the perpetrators to justify the innocence of the victims. Through Mozal's character— herself a victim of communal violence of the Partition— the writer has portrayed a humanitarian worldview on trauma, its victims and perpetrators; and a constructive, positive and reconciliatory approach to its settlement. A free-spirited Jewish woman, Mozal enacts nobility beyond all communal prejudices and religiosity that her friends Tirlochen and Kirpal Kaur represent. She starkly criticizes Tirlochen's communal rigidity as a Sikh despite her love for him. Sketched as a disillusioned woman from the sectarianism and identity politics of religious wars, she saves two lives of trauma victims although they belong to Sikh community, a different faith from her own. To argue against trauma politics for the advocacy of universal moral ground as the aesthetic of trauma, the cultural and revisionist theories of trauma mainly of Alexander C. Jeffrey and Gilles Deleuz have been brought into reference respectively. Mozal's character is discussed as a retrieved human(e) hero for her sacrificial deed of salvaging two victims of religious riots from feminist perspective.

Keywords: partition violence, religiosity, humanitarian, aesthetic of trauma, identity-politics

Introduction

"Mozal" by Saadat Hasan Manto reclaims humanity through the central character of Mozal, a free-spirited Jewish woman. Mozal is a woman disillusioned by the euphemism of 'nationalism' and communal honor, the political slogans of The Partition - a major part of the Movement for Independence that resulted in cataclysmic religious riots, genocidal violence and misogyny. She falls in love with Tirlochen, a Sikh, but refuses to marry him because of his orthodox conviction on religious dogmas and strong sense of

modesty. She is Manto's agent in contributing to bring change in people and society through her humanistic vision of the world that is manifested in her noble work of rescuing and salvaging the traumatized victims of communal violence at the cost of her own life. This designates her as a retrieved hero who enlightens people from the darkness of religious prejudices to the foundation of humanity.

The credibility of Manto's literature of violence is largely grounded in his humanistic perspective on cultural trauma. His works are esteemed by critics and writers alike, including Gyanendra Pandey,

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author and member of Subaltern Studies, who speaks for the “others” in his essay “Prose of Otherness”. Manto's is concerned with the victims, especially women victimized by the animosity born out of love-hate relationships in the name of religion that has led to multiple perpetrations such as rape, abduction and murders. Manto shows: “the representation of women as full-fledged human beings with sexual desires, experiences and individual ownership of their sexuality that Mozel embodies in the story ‘Mozel’” (Joshi, 2018, p. 1). Manto's stories uncover the real history of partition violence, shatter the veil of nationhood and acknowledge the trauma that it entails. His stance on the true victims of violence turns into the virtue of trauma because he opposes the villainising of Muslims by Hindus and Pakistan by India and/or vice-versa as the “others”. Patching up the tear in the cultural and the social fabric through such “working through” is the voice of trauma. It fails to address the religious contradictions for its anti-secular identity politics and the “othering”. Hence, Manto challenges the tunnel-vision on traumatic experiences and proposes a peripheral approach that can help promote universal morality, and establish fraternity and peace.

Methods

This article follows qualitative research methodology. So, the research is based on some theories of trauma and feminism. As the primary source, textual evidence is used for analysis from the story itself. Some relevant texts and theories are reviewed and related to support the argument and interpretations. Alexander (2012) discusses a process of constructing cultural trauma as follows: “In creating a compelling trauma narrative, it is critical to

establish the identity of the perpetrator- the antagonist” (p. 19). Such “working through” to repair a damaged social body often includes naming and punishing those who caused the damage but it ignores their right to request amnesty. Unlike this process of social healing, Manto's perspective on settling trauma discourages inducing revenge and escalating the cycle of violence. Rather, it evokes an auto-enfolded sense of shame, guilt and ‘ethics’ as Gilles Deleuz's idea of “the shock to thought” that forces “critical inquiry” into the given truth (qtd. in Bennet, 2005, p. 41) and promotes forgiveness that has a lasting impact on human relations.

Manto's silence in the story about the Hindus despite their large share in the horrendous outrage of the Partition elicits some sense of doubt against his humanistic mediation of trauma. But his nobility as a true historiographer is justified by Mozel's sheer critique of communal sensitivity, religious dogmas and intolerance. Her selfless struggle and championing for humanity overshadows any questions that one may raise about Manto's purpose. She advocates for Manto's appeal for universal morality through the aesthetics of trauma—a humanistic approach to repair the cultural rupture. But the political history of Partition as a “nonviolent” Movement for Independence ironically perpetuates the cultural tear. Hence, the underwriting of the real history of violence that Manto undertakes to unravel through “Mozel” has been explored and analyzed in this paper.

Discussion

Mozel, the titular character, draws readers' attention with a strange and powerful presence throughout the story. Introduced by the character Tirlochen under his first impression: “... Mozel

looked like someone dangerously mad. ... She was wearing a long, loose white dress with a low neckline, the better part of her large, bluish breasts clearly visible” (Manto & Naqvi, 2007, p. 114). This trope of a mad woman foreshadows her resisting, apparently insane, emotional, and subversive character, or that of a disgraceful ‘fallen woman’, which is an attribute to the validation of women’s experiences and empowerment in some feminist interpretations. And, the remark that “Manto’s stories are testaments to fallen humans who somehow end up lifting themselves and others out of darkness” (Rumi, 2015, para. 9) justifies the retrieval of women’s agency through Mozel’s embodiment of human values triumphant over religious adherence and sectarianism. The argument below scaffolds Manto’s intended positioning of Mozel:

In fact, Mozel is in love with Tirlochen, but she cannot reconcile with his strong religious ‘Samskaras’. It is her real love for Tirlochen, as well as with humanity, that she gives up her life in an easy fashion as is her way of life. Mozel, to whom the cultured society would look down upon as an easy-going woman, is a great character for Manto and his readers. (Lal, 1993, p. 3)

This observation supports Manto’s purpose of showing power of love and humanity over religious convictions.

Pandey (1994) appreciates Manto's works for their articulation of the subaltern's missing voice that speaks of the real history of the Partition. He recommends reading the prose of Manto and watching the film *Garam Hawa* if one wants to write about the Partition history and violence upon which the two countries,

India and Pakistan, were founded. An excellent work of art on trauma “presents a literary aesthetics that seeks to instigate, facilitate or represent a transformational process of working-through of trauma by successfully containing its emotionally overwhelming content through form and style,” argues van der Wiel in her book *Literary aesthetics of trauma* (2014, p. 48). As in Manto’s other prose works on violence like “Khol Do”, “Siyah Hashiyeh”, “Cold Meat”, Mozel stands for the humanistic mediation of cultural trauma of partition violence rooted in the collectivity of the communities and provokes an empathic but critical response to her act of sublimity. Her smile and words of love at the last minute of her sacrificial death are testimonies to her compassion and altruism. Her denouncement of the turban, at the same moment, shockingly forces us to a critical inquiry on the values that most of the world religions are based on.

“Mozel” is set in the background of a society in 1947 Bombay undergoing communal riots along with fighting for resilience and reconstruction after the Partition of British India into two separate nations: Hindu-based India and Muslim-based Pakistan. The city is just one case of representation among many others that have more horrible stories of fratricide and so-called ‘martyrdom’ during the Partition— stories of mass suicide of women in Thoa Khalsa in Punjab; the massacre in Bihar; riots in Delhi, Amritsar, Gharmukheshwar; women suffering perpetrations like rape, murder, abduction, sexual assault, mutilation, dislocation, recovery, and such at the hands of so-called flagbearers of religion; and others. Manto's look on women is specific— as it is with Mozel— because it excavates the patriarchal history of marginalized women

who truly are a big part of Partition and reconstruction. The following remark adds force to it: “Violence is almost always instigated by men, but its greatest impact is felt by women. And for every fire that is lit, it is women ... [who] painfully built the future from the ashes” (Butalia, 1994, p. 35). In the story, both Mozel and Kirpal Kaur are victims of Partition violence, though in different ways.

Mozel's first encounter with Tirlochen in Advani Chambers in Bombay leaves on him an impression of a strange character. Her mannerisms, dressing sense, and her noisy presence with her wooden clogs establish her as a defiant, carefree and retrieved woman. Her character, thus, is a shock to the conventional trope of a stereotypical woman in regard to her disavowal of the social and cultural taboos. Much of the descriptions focused on her manly body, robust breasts under her transparent dress, her beauty and facial features especially the “caked and cracked lips” (Manto & Naqvi, 2007, p. 114) relate to Manto's feminist concerns for women's liberation. But Tirlochen, befriending her soon and falling in love with her, interrogates himself about his negative perception of her. Her unruly hair, bare legs and wide strides, her stubbornness, switching emotions, wildness, and her lack of consideration are some strange characteristic attributes to her that ultimately conclude to project her in a different and unexpected note.

However, as the story progresses, she manifests herself as an autonomous woman exercising her agency over the subjugation to patriarchy, communal identities and religious hypocrisy. Her comfortable avoidance of wearing underwear, putting on loose and transparent gowns to allow her large, flat, bruised, blue

breasts to heave out of, and her masculine walking and standing postures are challenges to propriety and female safety in a patriarchal construct. Once in a hotel, Tirlochen, questioning on her flitting relationships and lovers, gets replied:

You are a Sikh. . . . You are not going to understand these delicate matters. . . . Who asked you to try and get along with me? If you want to get along with someone, go get yourself a Sikhni from your village and marry her. With me, this is how it will always be” (Manto & Naqvi, 2007, p. 115)

This apparent irrationality and freedom of choice reminds us of Free the Nipple Movement in New Hampshire championed against the sexualized objectification of women and the breach of the US Constitution that banned women's toplessness, but not men. Mozel, being a Jew, perhaps borrowed by the writer in the context of Partition violence, might have certain implications as an agent to call for humanity—the ultimate truth for peace and coexistence, realized from the German holocaust—the unprecedented violence of genocide brewed out of communal prejudices. Mozel, thus, opposes the religious extremism, bigotry and hatred that escalated the Partition violence to victimize millions of people—mainly women—and trampled everything with minimal care for humanity.

Mozel makes fun of Tirlochen's religious observance, humiliates him for his blind faith, mocks his religious rituals and conviction on modesty based on wearing underwear, and crudely disregards wearing a turban and growing hair and beard as a religious tribute. “Through Mozel, Manto has also made fun of religious rituals and symbols; of Tirlochen's obsession with the

turban and long hair” (Tiwari, 2013, p. 5). She loves this sardar but hates his turban and this inculcates in us a sense of power and supremacy of love over religious differences. Instead of being incited for vengeance to hear her persistent pressure on him to discard religious rituals and liberate himself from hypocrisy of religion serving as humility, her love to him rather helps him build up tolerance: “It was true that he often suffered humiliation at her hands. He was belittled in the presence of ordinary Christian boys who were nothing. But he had decided to withstand anything for her” (Manto & Naqvi, 2007, p. 115). Mozel’s pricking critique of Tirlochen, a religious orthodox, and her love for him sometimes tears him apart into a state of dilemma. He finds a sliver of truth in her arguments when she says,

You’re a Sikh. I know you wear silly underwear resembling shorts under your pants: this too is part of your religion, like your beard and hair. You should be ashamed - you’re an adult and you still believe that your religion is in your underwear. (Manto, 2007, p. 118)

Under constant nagging despite his conviction that she will “never understand the intricacies of this matter”, his decision to shave his beard and cut the hair— the condition she has put forth to marry him— that she thinks he cannot for he is a coward, is a distinct evidence of the vulnerability in his religious faith. The realization that “When he had his beard shaved and haircut, he felt with certainty that he had been carrying a burden that really had no meaning” (Manto & Naqvi, 2007, p. 119) adds more to the weak foundation of his religious stand. Mozel’s excitement at the knowledge of her agency contributing to bring change in his perception and make

him act upon it, in fact, is her expression of contempt towards the brutality of ideological motives and identity politics in the name of religion.

The extreme abuse of religion at the cost of humanity in the pretext of Partition is subtly delineated by Tiwari (2013):

Signs and markers of personal identity and religious symbols such as circumcision and the Sikh turban became crucial determinants of one’s being. While women’s bodies were often mutilated beyond recognition, the sexual violence was not limited to women but also brought men into its orbit. The men were either castrated or forcibly circumcised in many cases. Sudhir Kakkar suggests that, “Cutting off breasts or the male castration incorporates the more or less conscious wish to wipe the hated enemy off the face of earth by eliminating the means of its reproduction and the nurturing of its infants.” (p. 4)

And, her excited acceptance to marry him is not necessarily for her success in materializing her love into marriage but an exaltation of her success to make him liberal in religious stand and change for love to her. Her silent refusal to marry by not turning up as promised before justifies her intention.

Her hatred for bigotry culminates at the moment of her death when she stigmatizes the pedantry of Tirlochen, whom she still loves, overvaluing his turban— the symbol of his religious chauvinism. Her final words of love and symbolic act of removing the turban from her body are quite enlightening: “All right, darling, bye-bye . . . Take away . . . this religion of yours” (Manto & Naqvi, 2007,

p. 127). There, to the display of the outrageous crowd entangled with the illusion of religious mores, her naked body with her “robust breasts” (p. 127) speaks of her liberation and redemption.

But, frustrated and hardened by her unexpected betrayal that weakens his trust on her despite the fierce, flickering, irresistible memories, Tirlochen thinks of her: “a careless sort of girl . . . She was shameless, she was callous, she was inconsiderate, yet he liked her” (Manto & Naqvi, 2007, p. 118). Despite her inconsistent character, he still feels deeply hurt about her absence in his life but is unable to

figure out what kind of girl she truly was or what the fabric of her being was. She lay by his side for hours and allowed him to kiss her; like soap he blanketed her entire body, but she never permitted him to go a step further than that, saying in a teasing tone, ‘You’re a Sikh - I hate you’. (p. 120)

Such a provocative portrayal of Mozel, all open yet mysterious, is prone to criticism as this irrationality is considered a threat to hit at the very foundation of cultures and religions. Against this socio-cultural stigma is what Manto’s characters stand as pointed out by Rumi (2015): “Manto’s work reiterates that true morality is not silent, nor hidden under tradition, rules or a white veil of religiosity” (para. 10). Consequently, his wider humanistic perspective broadens our world view through his characters like Mozel who overruns religious practices, modesty and ethics to save lives of two traumatized individuals who have different faiths from hers.

His lost relationship with Mozel brings Kirpal Kaur, a Sikh girl, in Tirlochen’s life. In sharp contrast to Mozel

is there the character of Kirpal who is described as “a decent, chaste and pure-hearted virgin”, shy and humble. The free, open, inconsistent and careless Mozel, in Tirlochen’s observation, can’t understand the intricacies that he is entangled with. She reasons the same way: “We could never have had a permanent relationship because you are a silly man, a coward. I want someone courageous” (Manto & Naqvi, 2007, p. 121). This contrast in characterisation between Kirpal and Mozel, thus, serves Manto’s representation of the women as two forms of Devi— the humble and shy Gauri and the ‘dangerous’ and ‘mad’ Kali, respectively. Mozel’s readiness to help troubled Tirlochen to rescue his new beloved Kirpal, who is under the threat of outrageous attack by the staunch Muslims, intensifies her powerful retrieval. Mozel ponders over the delicacy of the situation and decides to help Tirlochen save Kirpal and her parents and make his marriage a success. This brings into spotlight her sensibility, prompt decision making and considerate nature against her apparent profane, violent and ‘contemptible’ character. “Manto redefines long held patriarchal notions of vulgarity and taboo through teaming up humanism with taboo” says Rumi (2015, para. 13). Mozel’s seeming infidelity, her interest in facing dangers, strong sense of empathy and solidarity for the noble cause of humanity asks us to rethink the value of women’s power.

Out of the fiendish and emotional Mozel whose mood switches between laughter and anger to find Tirlochen vacillating on his religious stance, there emerges a prudent and loving woman despite her hatred to his cowardice and lack of level-headedness. The same man who cuts his hair and beard for Mozel’s love now

sticks to his faith for Kaur's love who, he fears, will begin to hate him if he discards his religious symbols, so stands rigid for them even at the cost of his life if needed. Mozel, infuriated on his recklessness, warns him:

“Oh, your love be damned! I ask you: Are all Sikhs stupid like you? It's a question of her life, and you insist on wearing your turban—perhaps that underwear too which looks like a pair of shorts.”

“That I wear all the time”, Tirlochen confessed.

“That's just great! But think: the problem now is that the mohalla is full of Miyan bhais who are mean and ruthless. If you go there wearing your turban, you will be slaughtered.”

“I don't care. If I go there with you, I'll go with my turban on; I don't want to jeopardize my love.”
(Manto & Naqvi, 2007, p. 121)

However, Mozel undertakes the whole risk and asks Tirlochen to act on his own to prepare to proceed for the rescue in the curfewed area that sets Mozel for her heroic journey ahead.

Breaking the silence on both a literal level and its implications, she takes a masculine posture that gives an impression of a 'macho man' and keeps herself ready to withstand all the libels and defamation as something normal. To our knowledge, she is a salesgirl and is familiar with the people and the area that might have added to her confidence to break the curfew— an insurgency imposed in that area which ironically foregrounds the outrageous attacks inside the village where Kirpal and her parents are entrapped. Her open disobey of curfew again is an ironic interrogation to

the ritualistic display of order and the failure of state mechanisms to maintain it.

The imagery of silence is very potent to set Mozel on that the writer uses as a tool for contrast to give an ironic tone to the story. In the curfew-induced 'deserted' bazaar: “the breeze blew timidly as if fearful of the curfew. Streetlamps cast a feeble light” but Mozel walked. . . . unafraid and exhaling cigarette smoke casually” (Manto & Naqvi, 2007, p. 123), her clogs shattering the stillness. The element of contrast between silence and noise in the story has some irony embedded in the characters of Tirlochen, Kirpal, Mozel herself and the state apparatus— curfew to control violence. Kirpal and Tirlochen, the adamant Sikhs, who are backgrounded with the attributes of silence, loyalty and faith on the acceptance of religious creeds without any questions, in fact, stand for religious arrogance— the root cause of violence and communal carnage accompanying trauma. And, what can be more ironic than the imposition of curfew to control violence and maintain social order as it itself is blossoming murders, abduction, rape and bloodbath behind the curtain? It is noticeable in the descriptions: “It was very quiet. Although this was a well- populated area, not a sound could be heard, not even that of a child crying.” But inside the Mohalla and the buildings, there: “they heard shouts of triumph and screams of fear” (Manto & Naqvi, 2007, p.124) that the security force failed to hear.

This situation of dramatic irony parallels to the gap between the Indian nationalist history of non-violent struggle for Independence that underwrites about “the singularly violent character of the event” (Pandey, 2001, p. 2) and the real history of violence described in the

partition literature as in Manto's prose and of few historiographers like Mohan Rakesh, Khushwant Singh, Kamaleshwar, Urvashi Butalia and Ritu Menon. One is bound to rethink the nationalistic historiography that "others" the real victims or overlooks the true sufferers, after one reads the true accounts of the unprecedented violence of Partition as by writers like Manto, himself a survivor. Gyanendra Pandey's subtle observation of the nationalistic historiography is relevant to note at: "Stated badly, there is a wide chasm between the historians' apprehension of 1947 and what we might call a more popular, survivors' account of it— between history and memory, as it were. This is one that survivors seldom make: for in their view, Partition was violence, a cataclysm, a world (or worlds) torn apart" (Pandey, 2001, p. 4) The irony draws out of the "official claims and denials— often supported by wider nationalist claims and denials - lie at the heart of what one scholar has described as the 'aestheticising impulse' of the nation state" (Pandey, 2001, p. 7). More similar elements of contrasts can be brought under discussion that add to the ironic flavour to the story furnishing Mozel's character as a transformer.

The frequent reference to Mozel's large breasts that are instrumental to capture people's attention in the story, speaks for women's liberation and empowerment that disclaims the mythic silence of women represented by the quiet and shy stereotypical virgin Kirpal with small breasts in her diminutive body. More to observe the irony here in the story; Mozel, who is revolting, violent, impulsive, pervasive, interrogative and noisy by her mannerisms and perspective as well testifies herself as a Saviour of human beings pleading for morality, peace and

universal unity that most of the religions abide by.

More supporting evidence to the ironic thrust can be observed in Tirlochen walking all quiet, terrified and helpless, and watching Mozel's boldness and experience that she employs to tackle every barrier on the way. His self-humiliating helplessness to rescue his own girl and his submissive following to Mozel must hit at the very core of his chauvinistic mindset grown out of the patriarchy. Besides, Mozel— herself a victim of misogyny at the end— rescuing another victim, Kirpal, may evoke shame in Tirlochen who also apportions the misogyny. The collision of this affect of shame and trauma, gives shock to our thought leading us to critical questioning on the mythical role of male as the Saviour of their women. Tirlochan's subordination to Mozel reverses the patriarchal stereotypes of both genders prescriptive of certain roles specific to them. As Butalia (1993) argues, "For men, who in more 'nor-mal' times would have seen themselves as protectors of women, the fact that many of 'their' women had been abducted . . . meant a kind of collapse, almost an emasculation of their own agency" (p. 19), Tirlochan is too cowardly to protect his woman, almost a failure to fulfill his obligation owing to the courage endowed to the Hindu ideal hero Ram as the Saviour. Herself at stake but yet restrained and cautious to use any tricks, mischiefs, dramas and techniques as safety measures, she succeeds in giving Tirlochen a safe entry and Kirpal a safe exit out of the 'trouble of mysterious nature' that entails heart-shaking fear adding to the trauma to both Tirlochen and herself. At a point, Tirlochen, distinctly a Sikh, was almost under a Muslim's attack that Mozel handles so sensibly and humanly that compels us to think how small differences in the veil of

religion have turned venomous against brotherhood, co-existence and humanity. Her question to the man: “Ai, what are you doing? . . . Killing your own brother? I want to marry him” (Manto & Naqvi, 2007, p. 124) that effortlessly prevents him from the possible killing shows how small prejudices and petty selfishness have blinded those to be incited for genocidal violence and suicidal sacrifices for religious martyrdom. Butalia’s observation of some horrible religious sacrifices against rape is relevant to justify the abuse of religions against their theme of salvation: “the number of women is much larger than those of men— offering themselves for death, or simply being killed, in an attempt to protect the ‘purity’ and ‘sanctity’ of religion . . . a ‘martyr’s’ death seemed to be the only option preferable to conversion to the ‘other’ religion” (Butalia, 1993, p.10). Mozel’s death, as a counter to this ‘martyrdom’, to save the lives of two desperate lovers Kirpal and Tirlochen, surmounts all the religious boundaries and posits her at the zenith of her nobility as a redeemer.

Mozel charges Tirlochen with hope out of anxiety, patience and prudence out of emotional and irrational performances, order and plan out of the chaos inside the insurgency and has good command of her agency over his strong adherence to religion. Even after her betrayal, he seems overcome by her sense of altruism and convinced of her power to take challenges and tackle dangers that he witnesses in her struggle for the rescue. She empowers the nervous and terrified Tirlochen with her words of love and positive thoughts: “Listen, Tirloch dear— it’s not wise to be scared. If you are afraid, something is bound to happen. Believe me, I know what I’m talking about” (Manto & Naqvi, 2007,

p. 124). His silent acceptance of her words approves his subjugation to her power as a person of experience and retrieval with a big mind and kind heart that stands out any sermons and preachings trodden over by the narcissistic practices.

Tirlochen’s religious austerity and pigheadedness always turns out to be a threat to himself and a challenge for Mozel to accomplish her mission. How to evade the accusing eyes of the “mean and ruthless” Muslim rioters from noticing his turban round his head that he insists on wearing at any cost infuriates and troubles her time and again but out of this narrow escape, comes out a more innovative, strategic and sensible Mozel to act ahead. Mozel’s quick idea of playing themselves a drama of being a part of those rioters and victims at the peak point of danger to Kirpal’s life, in fact forces us to ponder over women’s power and role that human history has always undermined. Torn apart between affection to see the helpless Kirpal and the prompt action to be taken to save her, there emerges a fearless Mozel amidst the chaos full of shouts and screams from above. Simulating Kirpal into a guise that gives an impression of her being under rape, at the cost of her own modesty and cultural ethics, Mozel dramatizes the whole scenario, presenting herself as a mad woman. While Kirpal being unclothed to change her dress, the hypocrisy screened under humility manifests itself in the two— Tirlochen and Kirpal— who shun watching each other in shame even at that critical moment. The contempt evoked from their meanness and the esteem enfolded from Mozel’s compassionate act with her naked body gives the readers ‘a shock to thought’. The whole drama she plays with her fair and beautiful naked body is instrumental to save the two from the possible ominous

mishaps that otherwise might have taken over their lives. This reminds us of Deleuze's idea of 'encountered sign' that Jill Bennet brings into reference: "the sign . . . agitates, compelling and fuelling inquiry rather than simply placating the subject. In its capacity to stimulate thought, the encountered sign is . . . superior to the explicit statement . . ." (qtd in Bennett, 2005, p. 37). Her openness, sagacity, visionary power, all-pervading love, compassion, sacrifice and prompt decision-making; behind her vulgarity, carelessness and irrationality, calls for the retrieval of women's agency against the given humbleness and modesty as female virtues. She breathes a sigh of relief with a smile even just before her last breath after she confirms Kirpal's rescue—the accomplishment of her noble mission.

Conclusion

Hence, Manto's humanitarian voice overpowers the thin lines of religious differences when Mozel happily bids

farewell to her love Tirlochen for her success to help him reconcile with his beloved Kirpal safely. Her selfless service for others' happiness at the cost of her own love and life sets herself victorious as a hero and her sacrifice to save people by defying the identity politics of religious and communal hypocrisy sets herself triumphant. Her appeal to fraternity, harmony, peace and compassion overcomes all the communal barriers and resets the foundation for humanity. Mozel, herself a victim of the Partition violence, serves Manto's purpose of asserting the power of trauma and pain that evokes in readers a sense of universal morality. It is the ultimate truth to bind humanity and is strong enough to shatter any illusions of 'martyrdom' as a form of patriotism and religious sacrifices for communal recognition that, in fact have led to the unprecedented cataclysms in human societies as in the subcontinent of India born out of the Partition of 1947.

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Enhancing Critical Thinking through Questioning: A Case of Teaching Short Stories¹

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Abstract

Using questioning techniques in teaching short stories is a tool to enhance understanding and higher order thinking. Questioning is believed to allow students to participate in the teaching learning process and helps to develop critical thinking skills. It is a reflective model that helps students to evaluate a shared experience or an event so that they can identify ways to improve or act. But many English teachers in Nepal do not teach the students how to ask the right questions. Instead, they provide answers only. Also, the classes teaching English as Foreign Language in our context are not equipped with adequate resources for teaching and learning activities. Such low - resourced classes can be made engaging and effective through questioning. On this background, this paper explores the role of questioning in teaching short stories and attempts to implement the questioning technique in a short story included in the English textbook of Grade 12 in Nepal. To implement the questioning technique, Bloom's taxonomy is used as a tool to propose the teaching of the short story "A Devoted Son" written by Anita Desai. This study is based on the empirical evidence of using questioning techniques in the real classes for a week in Koshi St. James School, Itahari, Sunsari. The study was conducted among 60 students of two different sections using diagnostic tests, observation and discussion tools. Result of this study reveals that the students in English classes are more engaged and activated through the questioning technique implemented while teaching short stories and other texts in contrast with the students who are taught without the questioning.

Keywords: Questioning, higher order thinking, critical thinking, low-resourced classes, short story

Introduction

Questioning Technique

Teaching short stories is not a new phenomenon, but teaching short stories through questioning can be an innovative and new teaching learning process in our context. The source of the question is none other than human curiosity and the nature of thinking out of the box. Human mind is a complex

neuro-transmission process which develops thoughts as per the social and cultural inputs. When one encounters ideas different from his stance and understanding, his brain reacts as a rejection. Then, rejection triggers opposition, which is another source of the questioning. Brostrom (1994) opines that questioning is the key ability to organize our thinking around what we do not know. In regards to the students, it originates from the

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refusal of them to accept new ideas, facts and views. Trying to see a new point of view—or at least being open to seeing something differently—is an important strategy for critical thinking. Based on the Brostrom’s idea, we can claim that the environment deliberately designed for arousing more questions and refusals from the students can be a fertile setting to develop critical thinking.

Why do we use questions in the classroom? Discussing further about the need of questioning, it is relevant to highlight the importance of it in the classroom teaching. Questioning is a key to stimulate students’ participation in the teaching learning process. It, further, helps the students to get motivated at a higher level, and engage them more intensively to explore the deeper meaning of the texts. The primary purpose of questioning is to test the prior knowledge of the participants, to seek factual information, to stimulate students’ thinking, to drive to clear ideas and conclusions, and to stir the imagination as well, whereas, the higher order questions help students to engage themselves with developing skills like analyzing, evaluating and creating. For the better learning outcome, it is desirable to design the questions keeping in mind the age, learning ability and level of the students. These kinds of questions need to be carefully considered as they relate to more serious matters such as consequences and to use questions of how and reason (Farrant, 1985). Carefully designed questions set a good tempo in the classroom and orient the students to learning achievements generating proper stimulation and motivation. Deed (2009) asserts that strategic questions can be

viewed as a pedagogical tool for students to represent, organize, communicate, and more importantly conceptualize their abstract ideas committed to their learning. To discuss further about why questioning is important, and to summarize the rationale of applying questions in a language classroom, an academic website OSU EDU suggests varieties of purposes of it as in the following list:

- To involve students actively in the lesson
- To increase motivation or interest
- To evaluate students’ preparation
- To check on completion of work
- To develop critical thinking skills
- To review previous lessons
- To nurture insights
- To assess achievement or mastery of goals and objectives
- To stimulate independent learning

According to Christenbury and Kelly (1983), questioning also can:

- Provide students with an opportunity to find out what they think by hearing what they say.
- Allow students to explore topics and argue points of view.
- Allow students to function as experts.
- Give students the opportunity to interact among themselves.
- Give the teacher immediate information about student's comprehension and learning.

Research on reading comprehension shows undisputed benefits from asking questions. Questions help students comprehend content, and students who use questions learn more subject matter than students who do not use questions. As early

as 1917, educational psychologist Edward L. Thorndike suggested that the use of questions and oral exercises can improve reading comprehension. Questioning, hence, helps students discover their own ideas, it gives students an opportunity to explore and argue and to sharpen critical thinking skills. It allows students to function as experts and to interact among themselves. It also gives the teachers invaluable information about a student's ability and achievements. Questioning also helps students in the comprehension of content, and it can counteract fear of writing or general writing difficulties.

In fact, questioning is a way of controlling. Through questioning, a teacher can hold the classroom with proper order and command. Students are helped to engage in an interaction, and their attentions towards what is being taught can be easily drawn. Since questioning is integrated and linked with the development of critical thinking, the student friendly environment is fundamental to this technique. Research shows that classrooms involving questioning are more effective than the classrooms without questioning. Questioning is one of the nine research-based strategies presented in *Classroom Instruction That Works* (Marzano, Pickering, and Pollock, 2001). Therefore, teachers should be aware of any changing phenomena that take place in the classroom, and those changes should be oriented with the objectives they want to achieve in the teaching and learning process. That is why, teachers need to plan carefully before and while teaching and consider some of the following things:

- Check whether everyone in the class is paying attention to what is being taught or asked.
- A question is a key to draw the attention of the students. Make sure the question asked in the class is audible to everyone or not.
- Long (1980) says that the question must be addressed to the whole classroom before a student is asked to answer. He suggests that the teacher should not take the name of the student before asking a question. If the question is asked first to the whole class and then a particular student is called and asked to answer, the whole class will be benefitted.
- After asking the question, the teacher should take a short pause so that the students try to recollect the answer with attention.
- The teacher should plan different varieties of questions before and while the class is going on. The questions prepared and asked during the class are called 'axis questions'. Long (1980) suggested that 'axis questions' help teachers and students to orient towards the goals of teaching and learning. These questions are supposed to be short and comprehensive.
- Teachers should ask the questions relevant to the age and ability of the students.

In summary, teachers use questions in the English classroom because questions help students learn and develop critical thinking skills. The kinds of questions we ask should not be rigidly determined by any one hierarchy but should be varied and appropriate to the subject matter and to the

student's interests. When we ask questions, we should give students time to think about the answers, not bombard them with countless inquiries. Moments of silence and meditation should punctuate the discussion. If we could suggest a model for the kind of questioning atmosphere we have in mind, it would be akin to a conversation with friends. In such conversation, we talk as equals, encouraging others' comments, allowing others to wander off onto points that interest them and pausing between ideas.

Review of Literature

What is questioning? It may be a relevant question when one discusses the role of questioning in the teaching learning process. Questioning generally starts with 'what', expands with 'so what' and settles with 'now what'. Here, 'what' refers to the understanding of the idea or event through guessing and thinking, 'so what' targets to explore the facts and implications in existence, and 'now what' tries to meet the creative range of the learners exploring the horizon of new knowledge and solutions. This is the level of consolidation in terms of the new text. Questioning, being the core of critical thinking, is given main priority to enhance activities and understandings in a language classroom. It also helps to promote the participation of the students in interactive learning activities. The variety of the questions in terms of their type is also significant in better development of students' thinking level. There are various types of questions the students can be facilitated with while teaching a short story. Open ended questions, closed questions, rhetorical questions, reflective questions and probing questions are few in the list. On the part of the

teacher, readiness for accepting various and different perspectives and viewpoints is the key to setting the environment for questioning through students' participation.

Questioning is a key factor for creating effective learning environments sparking the students' thoughts inside and outside the classroom, around and beyond the text. It helps students to engage deeply in the thinking process. To create an effective classroom environment for students to higher order thinking, questioning can be one of the most crucial processes. A teacher is the key to carry out this technique in the classroom effectively. Wilen (1991) claims that through questioning, the teacher can stimulate the students' responses and through which the learning goals can be achieved more effectively. Students' learning, thinking, participation, and their level of engagement depend on the kind of questions teachers formulate and use in the classroom.

However, to explore the role of question in developing a student's critical thinking, it is desirable to understand 'a question'. Cotton (2001) suggests that "A question is any sentence, which has an interrogative form or function". He further claims that "in classroom settings, teacher's questions are defined as instructional cues or stimuli that convey to students the content elements to be learned and directions for what they are to do and how they are to do it" (p.1). These scholars have asserted that students' achievements are explicitly related to teachers' application of questioning techniques. On the part of the students, when they ask questions, this leads to more talk, higher level thinking and can result in social and academic benefits. Through questioning

how thinking can be enhanced from lower level to higher is comprehensively presented in Bloom's taxonomy. According to Bloom's taxonomy, there are six thinking levels which can be the supportive tools for the teachers to implement higher order thinking from the base. From the lowest to the highest, knowledge, comprehension, application, analysis, evaluation and creation are these levels. It encourages and involves teachers employing the questions from lower level to higher level in their lessons. With higher level questions being used when the development of students 'critical thinking' is the main teaching focus, effective teachers may alternate between these two types of questions in a single lesson according to need, i.e. the questions of remembering and understanding, and the questions of higher level like analysis, evaluation and creation.

Methods

The Study

As the given study suggests, short stories can be a good source of motivation, higher level of interest in reading and improved reading skills. The critical thinking skills can be enhanced in pre-reading, while-reading and post-reading stages of a short story teaching through questioning. This study aims to find out the thoughts and attitudes of the students toward a short story of Anita Desai covered in the compulsory English textbook of Grade 12. The participants were 60 students of Grade 12 in management stream from Koshi St. James Sec. School, Itahari. The lessons took place in regular everyday classes. The lessons were processed by classroom discussions and a writing task based on the critical questions

asked by the students themselves among their groups and the teacher. First of all, the classes were divided into two groups with 30 students in each class. The first groups (class) was named 'experimental groups' and the other class was named 'controlled groups'. Thereafter, the main tool of the study, 'questioning' was implemented in the teaching and learning activities in the experimental groups, whereas the controlled group class was not facilitated with questions. Questioning would cover the range of remembering and understanding levels to higher thinking levels like applying, analyzing, evaluating and creating whereas the controlled group class was facilitated with traditional teaching methods, i.e. lecturing and reading.

Processes

The process of the study to observe the effects of questioning in the teaching and learning outcome were implemented in three divisions of reading activities, viz. pre-reading, while-reading and post reading activities. The experimental group class was well facilitated with numerous questions based on the text. Most of the questions of different levels were designed by the teacher and disseminated to the students whereas few questions were generated by the students while reading the text. Following questions from the story "A Devoted Son" were designed incorporating different levels and used widely in discussion during the pre-reading and while-reading stages.

Pre-reading Activities

First the students were divided into groups so that they could have the discussion in close proximity, and the group leader

would present their understanding to the class. The teacher set an optimum student friendly environment in the classroom for engaging them in discussion and questioning.

Then, they were asked a few pre reading questions:

- Is the name ‘Anita Desai’ more familiar to you than the name ‘Lu Xun’?
- Which country do you think this story takes place in?
- What does the title “A Devoted Son” mean?
- What are the qualities of a devoted son or daughter?
- What do your parents expect from you? Do they have any dreams or expectations that you could fulfill for them?
- Is there any elderly person like grandpa or grandma at your home? If yes, what do they look like? How are they different from the other members of your family?

Thereafter, the students were asked to read the story “A Devoted Son” between the lines as the classwork.

While-reading Activities

Remembering

This is about students’ ability to memorize and recall key information of the text, for example, the meaning of a word or the literal meanings of the text. The questions asked in this level were:

- When did this story take place?
- Where did the story take place?
- Who is the main character of the story?
- What brings ambience in the house of Varmaji?

- Name the schools and colleges Rakesh studied in the different stages of his life.
- How does Varmaji physically look like?
- How is Rakesh? Describe him in a short paragraph.
- List the names of the schools and colleges Rakesh studied.
- Find the synonyms of the following words in the text: dedicated, muttered, shining, greatness.
- Name the scholarships Rakesh won.
- Why does Rakesh’s father retaliate against his son?

Understanding

This is the second level of Bloom’s taxonomy in which students will be able to understand the main idea of the text, explain the facts and describe the relationship between the characters or events. At this level the students will be able to understand the situations and concepts of the text. The possible questions are:

- Discuss the role of a traditional son in an extended family in an Indian society.
- What do the parents in an Indian family expect from their children?
- How did the morning papers bring an ambience of celebration in the Verma family?
- How did the community celebrate Rakesh’s success?

Applying

At this level, students are supposed to be able to demonstrate that they can use the knowledge and facts acquired from the book

and apply it to other situations, especially in real life situations and contexts. The possible questions in this level are:

- Do you think the Nepalese sons are supposed to fulfill their duty to their parents as Rakesh does in this story?
- Have you ever seen any father like Rakesh's in your surroundings? What do you think a father should expect from his son in the elderly age?
- What will be your role towards your elderly parents? Imagine you in the place of Rakesh and answer.
- What does the story say about the relationship between grandfather and grandchildren?
- Dr. Rakesh is divided between a doctor and a son. As a son, he loves his father and worries about his weakening health but as a doctor he is strict on his father's diet and medicine. In your view, what else could Rakesh have done to make his father's final years more comfortable?
- What other duties Rakesh could have fulfilled to his father in your point of view?

Post-reading Activities

Analyzing

At this level of thinking, teachers are expected to encourage the learners to examine the facts of the book, distinguish differences and gather evidence to support what they think. This is the state when the facts and information relate to the personal experiences and understanding of the students and they try their best to rationalize their stance. In this level the questions should begin with the words 'analyze, interpret,

demonstrate, calculate, solve and suggest' to mention a few. The possible questions in this level are:

- Write an essay on "The Parents' Ambition for their Children in Nepali Society". Include at least five examples.
- Medicines replace our diets in old age. What can be done to make old age less dependent on medicine?

These types of questions can guide the students towards the logical conclusion. Their thinking ability becomes higher; hence, this level is the stage to promote higher order thinking.

Evaluating

This is the level which is supposed to enable the students to assess the pros and cons of a particular notion, question their prior concepts, and to use their judgment for drawing conclusions. This is the state of drawing justifications, defense or solution for their understanding. The possible questions for the students in this level are:

- Justify the statement 'Elderly age is the age of confusion and deviation'.
- Is old age a problem for the other members of the family?

Creating

This is the highest level of Bloom's taxonomy in applying the critical thinking skills. It aims at the ultimate goal of a student's learning process. In this level students are supposed to create something new and creative concept or idea.

- Compose a story of a father and son relationship that ends with comic relief.
- Organize a debate on the role of sons in your local social context.

- Write an essay on “Care of Elderly Citizens” in about 300 words.
- What is the relevance of ‘Elderly Homes’ in the modern context? Do they make any sense?
- How do you look at the western practice of government aided welfare schemes for elderly people especially above the age of 60? Do you think such welfare schemes are essential in your country too?

Results and Discussion

The questions designed above were intensively used in the different levels only in the experimental group class. The results of the designed activities were pretty good in the experimental group class. The students became more active and engaging in this class. Most of the questions were asked by the students among themselves. Questions created thinking environment in the class. Their interest level and curiosity aroused higher than in any previous classes. The

thinking level of the students was visibly enhanced. Some of the passive students were also activated through the questioning process. At the end of the teaching learning procedure, students became more and more interactive, and their attitude towards the text grew positively stronger. The application of Bloom's taxonomy helped the students to enhance their thinking level in expected level. It also assisted the teacher to understand the teaching learning process in better way.

On the contrary, the controlled group class was provided traditional environment for reading the story. They were excluded from questioning. As a result, they did not become much interactive and participatory. The students remained shy and hesitant. At the end of the process, a post-test was conducted among the students which was compared and contrasted with the result of the diagnostic test conducted in the beginning of the study. The score tables are presented below:

Table 1

Pre-test

| S.N | Group | Score | Process | Difference |
|-----|--------------|-------|----------------|------------|
| 1. | Control | 49% | Guided writing | 0 |
| 2. | Experimental | 49% | Guided writing | 0 |

Table 2

Post-test

| S.N. | Group | Score | Process | Difference |
|------|--------------|-------|----------------|------------|
| 1. | Control | 49% | Guided writing | 0 |
| 2. | Experimental | 67% | Guided writing | 18% |

Also, from the observation, it was found that the students were engaged and exhibited responsible manner for

participating in the discussion. They worked in a group and selected their own group leader themselves, and the most important

thing is each of the members took turn in having their say about the answers.

Some of the students felt hesitation in communicating with their colleagues in English. However, with the help from the rest of their friends, they were able to engage in meaningful communicative language. As a conclusion, with the use of questioning technique, students were motivated to be actively involved in the classroom activity regardless of their different levels of proficiency.

This study was based on direct and indirect observation of the students' behavior and their responses in the class. The teacher observed the subjects in terms of their motivation and activities in the outline of the proposed study. This study arose from the existing classroom problem of students' reluctance in reading in between the lines and their lack of motivation for thinking critically. The notion is that questioning can arouse higher order thinking capacity and provide an open and interactive environment for the students, hence, this study helped to contribute to creating a thinking classroom to a considerable extent. This type of study is not an entirely new study in this field. There have been many studies conducted home and abroad. But this study delimits its scope in Nepal and particularly in a private college in Itahari. As discussed above some studies

have focused on improving critical thinking through literature reading whereas some other studies have focused on creating a thinking environment using questioning. Unlike other studies, this study mainly focuses on the empirical and observational inputs and outputs in the English language teaching classroom to establish a positive relationship between questioning and critical thinking in short story teaching.

Conclusion

The ability to develop students for higher order thinking through short stories can be an effective way to understand and explore the deeper meaning of the text than the surface meaning. Taking this idea into consideration, language teachers can encourage students to go beyond surface meaning and to discover the deeper meaning instead of merely using basic literacy skills (van Duzer & Florez, 1999). This study on critical thinking into the story of Anita Desai, "A Devoted Son" sums up a few crucial points for the enhancement of thinking and assessment among the students. First, questioning technique can be an effective tool to spark students' active participation and discussion. Second, stories can help students develop higher order thinking through the need-based implementation of Bloom's taxonomy in teaching activities

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Better English, Better Job Opportunities in Nepal¹

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Abstract

Globalization paved the way for the rapid expansion of the English language and because of this, its horizons are being expanded day by day. This paper is an attempt to highlight and argue on the importance of the English language in higher education in Nepal in one hand and on the other hand, it tries to shed some light on the vocational zones that the English language has created in the country. The study is argumentative (qualitative) in nature and it has collected pieces of evidence of the English language's popularity and its facilitation in higher education using secondary sources of data. The major findings comprise that the English language has provided an enormous contribution to the vocational zones and because of which all the universities in Nepal have adopted the English language for teaching and learning activities, new and new employment opportunities are facilitated, it is a key component for getting an education in English speaking countries, and an English-speaking person deserves good status in almost all countries in the world.

Keywords: English language, vocational zones, globalization, employment opportunities

Introduction

With the spread of globalization and media, the horizon of the English language is expanding day by day since new opportunities are being created. Learning the English language in the previous era was considered a subject in Nepal but very recently it has been regarded as a language that opens a vast ocean of knowledge (Kandel, 2014). There is not a single country in the world that can keep itself far from globalization and the influence of the English language (Seki, 2015). It means that to make a network in the era of globalization, the role of the English language is paramount (Goethe, 1853) since it is the master key for

all the knowledge being disseminated in most parts of the world. Entering the era of globalization, every individual needs to be competent within the field of communication (Jacquemet, 2005), and in this regard, the role of the English language is required both for mastering communication technology as well as intermingling directly with each other. English is spoken as a second language by more than 112 countries comprising the ASEAN region (Shobikah, 2017) and in Nepal; it is spoken as a foreign language (Shrestha, 2018). Hence, the popularity of the English language is increasing day by day.

Similarly, the world's lingua franca, the English language, is not only as an

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educational requisite but it is required for getting an excellent job in most parts of the world (Jenkins, 2013) and it is the medium of communication in most of the international programs. Due to globalization of English, there is an increase in the adoption of English as a medium of instruction (EMI) among the non-English-speaking countries (Tsou & Kao, 2017). As private English-medium schools always have considerably outclassed the Nepali-medium government schools in the School Level Certificate (SLC) exams, this has led to having the perception of Nepalese that the English medium instruction is the other name given to high-quality education (Sah & Li, 2018). Nepali parents are induced with the English language, even if there are government-funded schools nearby them that deliver free education at the school level, they prefer private schools (Khati, 2013). It shows the power and popularity of English in Nepali schools.

Likewise, after the membership of Nepal with various international organizations such as the World Trade Organization, the World Bank, and the United Nations Organization, several multinational companies and international non-government organizations are established and they have created job opportunities to Nepalese who are competent in English along with skills required to perform the job (Onta, 2003). Moreover, English has a very significant status in official use as a means of communication in the Nepali scenario as well as it has an important place in journalism, education, science, and technology (Shrestha et al., 2016). The reality is that the children who attended good English-medium schools had

acquired a high-level of linguistic proficiency which facilitated academic performance and opened higher possibilities for the jobs (Sah & Li, 2018). As higher education has been the key to get social prestige and honor in this modern world and highly educated people are respected as compared to low educated ones, but the quality of higher education should be maintained with the English language (Poudel, 2017). Therefore, it is a necessity of the twenty-first century to be equipped with the global language to be able to compete with the world as higher education is linked with the globalization of English.

Methods

The objective of the present study is to find out the status of higher education and its facilitation for a vocational zone in Nepal. To obtain in-depth information, the study employed a qualitative method to conduct the study for making a good argument. It is because, through a qualitative approach, in-depth information on a particular issue can be identified (Creswell & Creswell, 2017), and assuming the same viewpoint this paper has been prepared. The data for the present study have been collected from secondary sources which comprised published journals, periodicals, academic articles, newspaper articles, and reports from different academic organizations. Additionally, the study first puts forward a claim in the form of a theme in each section of the discussion and the same theme has been supported by using different works of literature making relevant context. The study exclusively relied on secondary sources of data for making sound argumentation about the claims. The claims

and their argumentation have been presented in the following sections.

Discussion

English in Nepali Higher Education

The horizon of the English language in Nepali higher education is expanding day by day because of several reasons. English in higher education in Nepal was formally launched after the establishment of Trichandra College in 1918 A.D. (Shrestha, 2018). Awasthi (2010) remarks that English Language Teaching in Nepal began in 1971 after the implementation of National Education System Plan (NESP) and when the B.Ed. program was started by Tribhuvan University. But the Nepalese education system, both the school and higher levels, have been criticized and called as a theoretical, unproductive, exam-centered (Poudel & Sharma, 2019). However, to enhance the status of the English language the government of Nepal, by now, have established nine universities about 1000 constituent and affiliated colleges, 1500 higher secondary schools, and 42100 schools (Sharma, 2021). Likewise, English occupies a significant position in the total education system in Nepal (Bhattarai, 2006).

Talking about the position of English in school and college education, English has been offered as a compulsory subject from the primary level to the Bachelor's level (Sharma, 2010). Likewise, in the case of higher education, English is presented as one of the optional subjects under the Faculty of Education (FoE) in B.Ed. and M.Ed. as well as under the Faculty of Humanities and Social Sciences (FoHSS) in B.A and M.A (Khatri, 2019). Similarly, English is taught

for Specific Purposes (ESP) in the faculty of law, Institutes of Medicine, Engineering, Agriculture, Forestry, and Financial Studies (Shrestha, Awasthi, & Pahari, 2019). Similarly, English is the medium of instruction and mode of expression examination in all universities in Nepal except in those subjects which are in the mother tongue (Bista, 2011). These facts establish that the emphasis has been laid on the English language in Nepal. Thus, from the discussion made above it is clear that the status of the English language in Nepal is gradually improving and the use of the English language in higher education has become an obligatory phenomenon, English has been given uttermost prestige in most of the academic institutions in Nepal.

English for Employment Opportunities

It is a very evident fact that with the rapid expansion of the English language, new and new employment opportunities are being created. The globalized economy continues to demand English language proficiency, so English induces its acceptance in higher education (Beacco & Byram, 2003). The English language has been regarded as the language of science to understand science and technology and to get prepared for an international career in the globalizing world (Coleman, 2006). English provides opportunities to study abroad which also guarantees international job placements (Civan & Coskun, 2016). For example, a study (Zein, 2017) in Indonesia found that English was taught from the elementary to a higher level as a foreign language, and because of such initiation, many Indonesians have been employed in multinational companies with good command over the

language. Similarly, another study (Hossain, 2016) in Bangladesh reported that the students were strongly motivated to learn English due to future opportunities like international understanding, academic achievement, and employment. Likewise, most of the European universities have introduced the English language intending to achieve international standards and to improve the employability of their graduates (Wilkins & Urbanovic, 2014). Likewise, according to the Bureau of Labor Statistics (2014-15), due to the English language expansion, the employments of interpreters and translators are supposed to grow 29 percent from 2014 to 2024 as compared to other occupations. Similarly, the study of Pinon and Haydon (2010) on 42 companies in five nations— Bangladesh, Cameroon, Nigeria, Pakistan, and Rwanda— found that those companies employed the employees only if they are competent in English (at least intermediate level) and on average the salary of English speakers was higher as compared to the non-English speakers by 25 percent. Likewise, in China Jin and Cortazzi (2002) asserted that English is regarded as the bridge to the future.

Therefore, the English language in higher education has created many opportunities and one of them is employment. For example, it is very difficult to find a university graduate being unemployed in Nepal since s/he gets at least a teaching job in a private boarding school (Baral, 2021). Moreover, due to the modernization and expansion of multinational businesses, newer and newer employment opportunities have been created. For instance, the KFC staff in Durbar Marg,

Kathmandu needs to have good command over the English language to obtain the job. Not only in Nepal but also in almost all countries in the world, the employment opportunity has been intensified for those who have good command over the English language in one hand and on the other who are higher education graduates. In a nutshell, because of the ability to use the English language, employment opportunities in Nepal have been fulfilling day by day because of the reasons mentioned above.

Prospects of English in Higher Education

It has become a fact that the prospect of the English language is good and in every field of study, it is being demanded because of various reasons. The English language has spread worldwide and developed many local varieties, as well as globalization, which has made English an absolute means of international communication (Yano, 2009). The globalized economy continues to demand English language proficiency so English induces its acceptance in higher education rapidly (Beacco & Byram, 2003). The growth of English is flourishing at a high speed in many countries. For example, the educational system in Saudi Arabia considers English as one of the compulsory subjects from grade six to university level (Rahman & Alhaisoni, 2013). In Malaysia, Singapore, and other countries English is also taught from Grade 1 which also supports the claim of the importance of English. Moreover, EFL countries such as China and Korea teach English from Grade 3 onwards and in Japan from Grades 5 and 6 to the higher level (Hino, 2018). Graddol (2006) predicted that English might be a basic skill for all in the future.

In the present context of the world, families are interested in English language education for going abroad, proficiency in English gives individuals social status and enhanced career prospects, both in their home countries and internationally (Wilkins & Urbanovic, 2014). These facts explain why 70% of all Asian students studying abroad are at institutions in Australia, the UK, or the US (Hughes, 2008). However, in many countries such as China (Hu, Li, & Lei, 2014) and South Korea (Jon, Lee, & Byun, 2014) domestic institutions have hurried to familiarize packages that use English as the language of instruction in higher education.

The discussion above proves that the prospect of the English language is good in one hand and on the other it is being increased day by day because of the wish to have a quality education in the countries where English is natively spoken, employment opportunities, and business, international visits (translation and interpretation). More importantly, learning the English language enhanced one's social status, as well as the opportunity to become a global citizen, persuaded many more scholars from developing countries to learn the English language in higher education. Moreover, whenever a child goes to school, s/he starts learning the English language and this evidence clearly exemplifies the importance given to the English language because of globalization, many international seminars and conferences have been taking place and without any doubt, it can be claimed that the medium of communication in such seminars and conferences is the English language. This fact clearly illustrates

the expanding prospect of the English language in Nepal.

Role of English in Higher Education in Nepal

The English language has been enjoying its uttermost prestige in higher education in Nepal. The role of the English language in higher education in world education can hardly be exaggerated since most of the classroom practices are done in the English language (Kerklaan, Moreira, & Boersma, 2008). Because of the command over the English language, Shrestha (2018) asserts that “most of the classes in higher education in Nepal are taught in English language and a university graduate specializing English can get an English teaching job since Nepal is the plethora of private boarding schools” (p. 2). Mostly in the rural part of the country English teaching jobs remain vacant most of the time since an English graduate can teach not only the English language but also other non-English subjects, such as Environment, Population, and Social Studies (Shrestha, 2018). In the same manner, Hu and McKay (2012) asserted that the higher status has been given to countries like China, the Republic of Korea, Malaysia, Japan, and India.

Not only being graduates but also the status of being able to speak English enables one to have good prestige in academic institutions. For instance, Seki (2015) asserts:

English speaking can be taken synonymously to the education rates in Nepal, with English being introduced as a mandatory subject in high education curricula 1981, though it did make brief, but dominant,

appearances precluding to it . . . English speaking in higher education is growing as a culture and it has been gradually adopted in the grassroots level of education in Nepal (p.17)

Besides, all local universities, and many international universities' affiliated colleges have been established in Nepal for bachelor and master levels that demand exclusive use of the English language. For example, The British College is affiliated to Leeds Beckett University, the UK, Informatics College from London Metropolitan University, Pokhara Lincoln College from the Lincoln University Malaysia, to name a few (Katuwal, 2011) and the medium of instruction in such colleges and universities is the English language. Because of such affiliations from different international universities, the horizon of the English language in Nepal is increasing day by day, and students are persuaded to have good command over the English language. Similarly, Shrestha et al., (2016) advocated that English is a must in the field of engineering since most of the subjects are taught in the English language and the examinations are conducted in the English language as well. In the same way, for measuring proficiency in English, a practical examination of 25 marks is taken which measures students' listening and speaking ability.

Hence, the facts presented above also prove how much emphasis learning English has been given in higher education in Nepal, and in this connection learning the English language can be taken as the skill of using master-key. It is because using the English language students of higher education in

Nepal only can enter the vast pool of knowledge that they want to have in their studies.

Conclusion

Because of global expansion and the use of the English language as the most important language in the world, Nepalese higher educational institutions have also adopted it as the medium of teaching and learning. More importantly, learning English can be regarded as a skill in using the master-key. It is because once one has good command over the English language, s/he can learn anything s/he likes (Khatri, 2013). Many studies like, (Phyak, 2013); (Khatri, 2013); (Shrestha et al., 2019); and Bhattra (2006) contended the importance of the English language and supported its expansion in Nepalese higher education which, according to them, enabled Nepalese students to be able to compete with other students around the world academically. Additionally, with the rapid expansion of globalization, new job opportunities are being demanded by the multinational companies in which the basic premise remains the competency of the English language. Foreign universities have their affiliated colleges in Nepal which created job opportunities on one side and on the other students got the opportunity to savour world-class education just staying in their own country. Finally, it is very important to conduct teaching and learning activities in the English language as many of the studies reported that English graduates rarely stay unemployed (Shrestha, 2018). Because of this, all the universities in Nepal provisioned English as the exclusive medium of teaching and learning activities and it enabled Nepalese graduates to obtain

lucrative positions in many multinational companies around the world.

Therefore, all concerned need to realize the importance of learning English since in almost all parts of the world a person who has good command over English and

skill in the job gets a job without any reservation, and such people are given more prestige as well. And, those who are higher education graduates have opportunities to obtain new types of jobs in the world of employment.

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Weak Form Market Efficiency in Nepalese Stock Market Indices¹

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Abstract

This paper analyses the weak-form market efficiency of the Nepalese stock market based on daily observation from Jan 23, 2019 to Jan 20, 2021, regarding returns of NEPSE, the composite index of Nepalese stock market, returns of banking sub-index and returns of manufacturing and processing sub-index. The study is conducted employing five tests of random walk i.e. Normality tests, Runs test, Autocorrelation functional test, Unit root test, and Variance ratio test. All tests produced consistent results except for the banking sub-index and manufacturing and production sub-index under variance ratio test and run test. It is concluded that the Nepalese stock market is not in weak-form market efficiency. The assumptions of an efficient stock market may not be materialized in the Nepalese context being a small and young market. The findings of the study report that investors have a favorable opportunity to predict stock price and generate abnormal gain from the Nepalese stock market.

Keywords: market efficiency, NEPSE, stock market, random walk

Introduction

There are two popular theories regarding the price behavior of securities- Dow theory and the Efficient Market Hypothesis (EMH). Dow formulated a hypothesis that the stock market does not perform on a random basis but is influenced by three distinct primaries, secondary and minor trends that guide its general direction (Fisher & Jordon, 2009). Roberts (1959) stated that the underlying economic facts and relationships are important; many also believe that the market's history contains "patterns" that give clues to the future if only these patterns can be properly understood.

Another theory of security price behavior is the efficient market hypothesis. Hirt and Block (2009) stated that an efficient market is one in which new information is very rapidly processed so that prices are an unbiased reflection of all currently available information. Therefore, the security prices are unbiased and random, and they cannot be predicted.

Fischer and Jordan (2009) stated that the efficient market model (or hypothesis) is a special case of the random walk model (RWM). EHM and RWM are frequently used as synonyms of each other. Levy (1967) classified EMH into weak form EMH and

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strong form EMH, whereas Fama (1970) divided EMH into strong form, semi-strong form, and weak form EMHs. Reily and Brown (2012) stated that "the weak-form EMH assumes that current stock prices fully reflect all security market information, including the historical sequence of prices, rates of return, trading volume data and other market generated information, such as odd-lot transactions and transaction by market makers" (p.141). There are many profit-maximizing participants analyzing and valuing securities independently, new information regarding securities randomly comes to the market, and the timing or arriving and announcing are also random. Moreover, finally, the buy and sell decisions of all those profit-maximizing investors cause security prices to adjust rapidly to reflect the effect of new information, so the capital market should be efficient.

Review of Literature

Efficient capital or financial market is equally important for the investors, business community and the government. In recent decades governments and business organizations realize the importance of capital markets in economic growth (Nisar & Hanif, 2012). The country whose financial market, especially the stock market, is efficient is generally considered by foreign financial institutions and investors as a potential choice of global diversification (Sodsai & Suksonghong, 2018).

An efficient financial market is necessary for developing countries like Nepal to attract foreign investment, both direct and portfolio. Many studies have been conducted

to test the market efficiencies in developed and developing countries. The empirical studies have produced mixed results concerning the efficient market hypothesis. Some empirical studies have produced results in the efficient market hypothesis, whereas some empirical studies have produced inconsistent results with the efficient market hypothesis.

Chaudhary and Wu (2003); Grieb and Reyes (1999); Lo and Mackinlay (1988); Poterba and Summers (1988); and Urrutia (1995) found inconsistent result with EMH, but at a similar time, Chaudhary (1997); Huber (1997); Kawakatsu and Morey (1999); Liu and Song (1997); Narayan and Smyth (2004); and Narayan and Smyth (2005) found consistent results with EMH. Different researchers use different statistical tools to test the market efficiency. The most frequently used tools are event studies, looking for patterns, examining performance, run tests, filter tests, reversal effect test etc. (Fischer & Jordan, 2009, Alexander, Sharpe & Baily, 2002). One of the causes of having different results may be the use of different tools for testing.

Fama (1970) conducted a study on efficient capital markets in the form of review of theory and empirical work. The study reviewed the theoretical and empirical literature on the efficient capital market model. The research concluded that weak-form market efficiency is fair and strongly supports the hypothesis of an efficient market. It found that the day-to-day price changes and returns on common stock follow the theory of random walk. Similarly, Fama and French (1988) stated that NYSE has a

negative serial correlation in market returns over observation interval of three to five years. The evidence means that stock returns do not follow random walk theory and stock returns are predictable. This finding contradicts the previous evidence of Fama (1970).

Narayan (2006) investigated the behaviour of the US stock prices employing an unrestricted two-regime Threshold Autoregressive (TAR) model with an autoregressive unit root. The study used monthly stock price (NYSE common stocks) data for 1964 to 2003. The main finding of the study was that the US stock price was a nonlinear series that characterized by a unit root test which was consistent with the previous studies reported by Fama (1970); Chaudhary (1997); Huber (1997); Kawakatsu and Morey (1999); Liu, Song, and Romilly (1997); Narayan and Smyth (2004); and Narayan and Smyth (2005).

Hamid et al. (2010) conducted a study to test the weak-form market efficiency of the stock market returns of the Asia Pacific region employing Autocorrelation, Ljung-Box, Q-statistic test, Runs test, Unit root test and variance ratio test. The study used monthly observation for the period January 2004 to December 2009. The study concluded that no one market was weak-form efficient and strongly rejected the random walk hypothesis. This result was consistent with the previous evidence of Fama and French (1988); Chaudhary and Wu (2003); Grieb and Reyes (1999); Lo and Mackinlay (1988); Poterba and Summers (1988); and Urrutia (1995).

GC (2010) conducted a study and examined the weak form of market efficiency and random walk behaviour of Nepalese stock market employing different tests; autoregressive conditional heteroscedasticity test, autocorrelation test, runs test, unit root test and variance ratio test. The study used 1970 daily observation from 2003 to 2009 of the general NEPSE index and seven sub-indices in the Nepalese stock market. The study found that the random walk hypothesis was strongly rejected by all the tests for daily observation sub-indices in NEPSE. The study concluded that the Nepalese stock market is inefficient in a weak form.

Dongol (2011) analyzed the random walk behaviour and weak form market efficiency on daily and weekly market returns of all share price index and nine sectored indices in NEPSE employing variance ratio test as methodology. The study found that the observed and corrected weekly indices rejected the random walk hypothesis and concluded that market participants have opportunities to predict stock price and earn abnormal returns from the Nepalese stock market. On the other hand, daily observed and corrected returns was consistent with the random walk hypothesis in the overall and development banking sector.

Nguyen et al. (2012) examined the weak-form efficient market hypothesis of the Taiwan stock market using Dockery and Kavussano's multivariate model. The study concluded that the Taiwan stock market was inefficient and hence, strongly rejected the efficient market hypothesis. The result was consistent with the previous studies of Fama and French (1988) and Hamid et al. (2010).

However, the report contradicted with pieces of evidence reported by Fama (1970) and Narayan (2006).

Sodsai and Suksonghery (2018) analyzed the weak-form efficient market hypothesis for the Thai stock market employing multiple variance ratio tests. The results revealed that the Thai stock market was efficient in weak form and strictly followed the random walk behaviour of stock price, which was consistent with the studies reported by Fama (1970) and Narayan (2006). However, the small capitalization index provided shreds of evidence against a weak form efficiency hypothesis and hence, consistent with the results reported by Fama and French (1988), Hamid et al. (2010) and Nguyen et al. (2012).

Kumar and Ruhi (2019) examined the efficient market hypothesis in the Indian stock using closing prices of 31 companies listed on the SENSEX, Bombay, India. The data were analyzed employing Autocorrelation, correlogram, and runs test. The result showed that the prices of 30 companies followed the random walk model, which was consistent with the shreds of evidence of Fama (1970); Narayan (2006); and Sodsai and Suksonghery (2018). In contrast, only one company stock prices do not follow the random walk hypothesis.

From the above works of literature on weak-form market efficiency, it is concluded that the majority of the developed countries' stock prices are formulated randomly, and stock markets are efficient in weak form.

Whereas, in the majority of developing countries' stock prices fail to support random walk behavior in the weak form. The main reasons behind this inconsistency are methodological differences, the timing of the study, location of the market, i.e. developed versus developing economies, sample size, etc. This study utilized another data sets of Nepalese stock market to test weak form of market efficiency for another time period.

Methods

Data

The necessary data were collected from the website of Nepal Stock Exchange Limited (NEPSE). The data were collected from Jan 23, 2019 to Jan 20, 2021, regarding daily returns of NEPSE, the composite index of Nepalese stock market, daily returns of Banking sub-index and daily returns of manufacturing and Processing sub-index.

Tests

Five methods, namely normality test, runs test, autocorrelation function test, unit root test and variance ratio test, were selected.

Normality Test

According to the statistical rule, the distribution of random occurrences will conform to a normal distribution. So, if proportionate price changes are randomly generated events, then their distribution should be approximately normal. The Kolmogorov-Smirnov test and Shapiro-Wilk

test were applied to test the normality or randomness of the data. An insignificant result supports the randomness.

Run Test

The run test is a non-parametric test, and it is used to determine whether the order or sequence of observations in a sample is random (Black, 2013). An insignificant result of the run test indicates the randomness in the sequence. The test statistic is obtained following the equation given below:

$$Z = (R - U_r) / \sigma_r \quad (1)$$

Where,

$$U_r = 2n_1 n_2 / (n_1 + n_2) + 1$$

$$\sigma_r = \sqrt{\left[\frac{2n_1 n_2 (2n_1 n_2 - n_1 - n_2)}{(n_1 + n_2)^2 (n_1 + n_2 - 1)} \right]}$$

R = observed number of runs

U_r = Expected number of runs

n_1 & n_2 = observed positive and negative runs

Autocorrelation Function Test

The third test applied to examine weak form EMH was the autocorrelation function test. Autocorrelation is self-correlation or serial correlation. To have sequence random, there should be statistically positively or negatively insignificant Autocorrelation up to one-fourth lags (rule of thumb). Here, the data is very large, so the Autocorrelation up to 16 lags was tested.

Autocorrelation is obtained as;

$$P_k = \text{COV}(Y_t - Y_{t-1}) / \text{Var}(Y_t) \quad (2)$$

P_k = Autocorrelation

$\text{COV}(Y_t, Y_{t-1})$ = Covariance between Y_t and Y_{t-1}

$\text{Var}(Y_t)$ = Variance of Y_t

Unit Root Test

Unit root test is a statistical tool that is used to test whether there is stationarity in the time series data (Wooldridge, 2013). When there is a unit root in time series data then it is inferred that it is nonstationary in time series data. Hassan, Shoaib, and Shah (2007) suggested that unit root can be used to test the market efficiency. Market efficiency needs unit root or non-stationarity or randomness in time series data. Augmented Dickey-Fuller (ADF) test was selected to test unit root, and insignificant result supports the market efficiency. ADF test was carried out by testing the following equations.

$$\Delta Y_t = \theta Y_{t-1} + \lambda \Delta Y_{t-1} + e_t \quad (3)$$

$$\Delta Y_t = A + \theta Y_{t-1} + \lambda \Delta Y_{t-1} + e_t \quad (4)$$

$$\Delta Y_t = A + \beta t + \theta Y_{t-1} + \lambda \Delta Y_{t-1} + e_t \quad (5)$$

Where,

$$\theta = p - 1$$

When $\theta = 0$ then $p = 1$ and unit root exists in time series data. The null hypothesis of the unit root test is unit root exists in data series, so we need insignificant test results for verification of weak-form market efficiency. Equation (3) is without intercept (A), equation (4) is with intercept and equation (5) is with intercept and time trend (t).

Variance Ratio Test

The last method selected for the test of market efficiency was the variance ratio test. The method was proposed by Lo and Mackinlay (1988). According to them, in order to have time-series data random, the variance of the q period should be q times the variance of the one period difference, i.e. the variance ratio must be unity. This test can be carried out under the assumptions of both homoscedasticity and heteroscedasticity asymptotic distribution. Chow and Denning (1993) proposed multiple variance ratio tests. It is similar to the variance ratio test, but it tests all intervals variances jointly. So, here the multiple variance ratio was used to test the randomness. An insignificant result supports the randomness in time series data. Sodsai and Suksonghong (2018) provided a simplified version of Lo and Mackinlay (1988) variance ratio test and Chow and Denning (1993) multiple variance ratio test.

$$VR(q) = \frac{\sigma^2(q)}{\sigma^2(1)} \quad (6)$$

Where,

$\sigma^2(q)$ = 1/q times the variance of q- period

$\sigma^2(1)$ = variance of one period

$$\sigma^2(1) = \frac{1}{T-1} \sum_{t=1}^T (X_t - X_{t-1} - \mu^\wedge)^2 \quad (7)$$

Where,

$$\mu^\wedge = \frac{1}{T} \sum_{t=1}^T (X_t - X_{t-1})$$

$$\sigma^2(q) = \frac{1}{Tq} \sum_{t=1}^T (X_t - X_{t-q} - q\mu^\wedge)^2 \quad (8)$$

Where,

$$Tq = (T-q-1) \left(1 - \frac{q}{T}\right)$$

According to Lo and Mackinlay (1988), the randomness test statistics under homoscedasticity and heteroscedasticity asymptotic distribution are obtained differently as follows:

$$Z(q) = [VR(q) - 1] [s^2(q)]^{-1/2} \quad (9)$$

The estimator s^2 under the assumption of homoscedasticity in time series is obtained from:

$$S^2 = \frac{2(2q-1)(q-1)}{3qT} \quad (10)$$

The estimator s^2 under the assumption of heteroscedasticity is obtained from:

$$s^2 = \sum_{j=1}^{q-1} \left[\frac{2(q-j)^2}{q} \right] \sigma^j \quad (11)$$

Where,

$$\sigma^j = \frac{[\sum_{t=j+1}^T (X_t - 1 - u^\wedge)^2 (X_t - u^\wedge)^2] / [\sum_{t=j+1}^T (X_t - 1 + u^\wedge)^2]}{2 Z(MV) = \max_{1 \leq i \leq m} |s^2 q_i|} \quad (12)$$

Where,

$i=1,2,3,\dots,\dots,\dots, m$

$Z(MV)$ is multiple variance ratio test statistic.

S^2 as defined in equations (10) and (11).

Following hypotheses were developed to test applying the above methods.

1. Daily returns of the NEPSE index follows the weak form of market efficiency.
2. Daily returns of the Banking sub-index follow the weak form of market efficiency.

Daily returns of manufacturing and processing sub-index follow the weak form of market efficiency.

Results and Discussion

Descriptive Statistics

Descriptive statistics of daily returns of NEPSE and its other two sub-indexes before

applying above mentioned five methods are shown in table (1).

Table 1

Descriptive Statistics of Daily Returns of NEPSE and its Two Sub-indexes

| Statistics | NEPSE | Banking | Mfg. & Proc. |
|------------|-------|---------|--------------|
| Mean | 0.174 | 0.1473 | 0.586 |
| Median | 0.083 | 0.0053 | 0.005 |
| Std. Dev. | 1.437 | 1.902 | 10.215 |
| Skewness | 0.001 | 0.462 | 14.126 |
| Kurtosis | 5.606 | 19.632 | 272.549 |
| Minimum | -6.04 | -14.66 | -65.11 |
| Maximum | 6.06 | 14.83 | 187.52 |

Source: Annual report of NEPSE and authors' calculations.

Normality Test

Table (2) represents the results of the normality test of three indices' daily returns. H0 of normality test of the distribution is

normal, so we need the statistically insignificant result to have a normal distribution. According to statistical rule, as explained in the method, random sequence approximately normally distributes

Table 2

Results of Normality Test

| Indexes | K-S Statistic | Sig. | S-W statistic | Sig. |
|--|---------------|-------|---------------|-------|
| Daily Return on NEPSE | 0.116 | 0.000 | 0.885 | 0.000 |
| Daily Return on Banking sub-index | 0.177 | 0.000 | 0.754 | 0.000 |
| Daily return on Manufacturing and Processing sub-Index | 0.343 | 0.000 | 0.165 | 0.000 |

Source: Annual report of NEPSE and authors' calculations.

Normality of the data was tested using Kolmogorov-Smirnov(K-S) test and Shapiro-Wilk(S-W) test. The results of both

tests were statistically significant, proving that the distribution was not normal or random.

Runs Test

Table 3

Results of Runs Test

| Statistics | Daily Return on NEPSE | Daily Return on Banking sub-index | Daily return on Manufacturing and Processing sub- index |
|--------------------|-----------------------|-----------------------------------|---|
| Test Value Median | 0.08 | 0.01 | 0.000 |
| Cases < Test Value | 212 | 212 | 211 |
| Cases > Test Value | 213 | 213 | 211 |
| Total Cases | 425 | 425 | 422 |
| Number of Runs | 177 | 184 | 209 |
| Z | -3.545 | -2.865 | -0.292 |
| Sig. | 0.000 | 0.004 | 0.770 |

Source: Annual report of NEPSE and authors' calculations.

The null hypothesis of the runs test (H0) is that the order or sequence of observations is random, so we need the statistically insignificant result to verify the efficient market hypothesis. The test result showed that the daily returns of the Manufacturing

and Processing sub-index are random since its p-value is greater than 0.05, but other results were significant, proving no randomness. The result of the run test was not consistent with the results of the normality test with respect to the Manufacturing and Processing sub-index.

Autocorrelation Test

Table (4) shows the results of the autocorrelation test.

Table 4*Results of Autocorrelation Test (AC)*

| Lag | AC | Q-Stat | sig. | AC | Q-Stat | sig. | AC | Q-Stat | sig. |
|-----|--------|--------|-------|---------|--------|-------|-------------|--------|-------|
| | NEPSE | | | Banking | | | Mfg.& Proc. | | |
| 1 | 0.087 | 3.2355 | 0.072 | -0.067 | 1.9032 | 0.168 | -0.309 | 40.571 | 0.000 |
| 2 | -0.051 | 4.3437 | 0.114 | -0.135 | 9.7662 | 0.008 | -0.002 | 40.572 | 0.000 |
| 3 | 0.055 | 5.6327 | 0.131 | 0.09 | 13.254 | 0.004 | -0.001 | 40.572 | 0.000 |
| 4 | 0.133 | 13.256 | 0.01 | 0.068 | 15.275 | 0.004 | 0.014 | 40.652 | 0.000 |
| 5 | 0.047 | 14.226 | 0.014 | -0.005 | 15.287 | 0.009 | 0.004 | 40.657 | 0.000 |
| 6 | 0.019 | 14.386 | 0.026 | -0.013 | 15.36 | 0.018 | -0.004 | 40.665 | 0.000 |
| 7 | 0.042 | 15.138 | 0.034 | 0.026 | 15.65 | 0.029 | -0.01 | 40.708 | 0.000 |
| 8 | 0.032 | 15.581 | 0.049 | 0.005 | 15.659 | 0.048 | 0.005 | 40.717 | 0.000 |
| 9 | 0.006 | 15.595 | 0.076 | -0.07 | 17.776 | 0.038 | -0.004 | 40.724 | 0.000 |
| 10 | -0.067 | 17.574 | 0.063 | -0.112 | 23.263 | 0.01 | -0.013 | 40.794 | 0.000 |
| 11 | 0.066 | 19.492 | 0.053 | 0.09 | 26.783 | 0.005 | 0.005 | 40.803 | 0.000 |
| 12 | 0.036 | 20.064 | 0.066 | 0.116 | 32.678 | 0.001 | -0.014 | 40.893 | 0.000 |
| 13 | -0.096 | 24.116 | 0.03 | -0.088 | 36.099 | 0.001 | 0.009 | 40.928 | 0.000 |
| 14 | -0.039 | 24.798 | 0.037 | -0.067 | 38.068 | 0.001 | -0.018 | 41.071 | 0.000 |
| 15 | -0.035 | 25.348 | 0.045 | -0.012 | 38.13 | 0.001 | -0.006 | 41.085 | 0.000 |
| 16 | -0.046 | 26.285 | 0.05 | -0.053 | 39.369 | 0.001 | 0.006 | 41.103 | 0.001 |

Statistically insignificant autocorrelations show that the time series data are independent of each other, i.e. they are randomly generated, but our result showed that most of

the autocorrelations were statistically significant, and we concluded that the daily returns of three index did not follow random walks theory, but they followed Dow Theory.

Unit Root Test

Table 5

Results of Augmented Dickey-Fuller Test

| | NEPSE | | Banking | | Mfg. & proc. | |
|--------------------------|-------------|-------|-------------|-------|--------------|-------|
| | t-statistic | sig. | t-statistic | sig. | t-statistic | sig. |
| Without intercept | -18.5991 | 0.000 | -17.07109 | 0.000 | -28.07128 | 0.000 |
| With intercept | -18.825 | 0.000 | -17.23891 | 0.000 | -28.17334 | 0.000 |
| with intercept and trend | -19.0696 | 0.000 | -17.33336 | 0.000 | -28.16986 | 0.000 |

We applied an augmented Dickey-Fuller test to test the unit root. It was conducted on daily returns of NEPSE, banking sub-index (Banking) and Manufacturing and Processing sub-index (Mfg. & Proc.). The null hypothesis of this test is daily return series contains a unit root. Our test results fail to

accept the hypothesis, i.e. the daily return series contain a unit root since Mackinnon's one-sided p-value is less than 0.05, and we can conclude that daily returns of NEPSE, banking sub-index and Mfg. and Proc. Sub-index are not in a weak form of market efficiency.

Variance Ratio Test

Table 6

Results of the Variance Ratio Test

| Index | Homoscedasticity | | Heteroscedasticity | |
|--------------|------------------|-------|--------------------|-------|
| | z -statistic | Sig. | z -statistic | Sig. |
| NEPSE | 8.6870 | 0.000 | 3.7636 | 0.000 |
| Banking | 9.6341 | 0.000 | 2.4426 | 0.057 |
| Mfg. & Proc. | 12.6680 | 0.000 | 1.4124 | 0.497 |

Variance ratio test was conducted on daily return series of NEPSE, banking sub-index (Banking) and Manufacturing and Processing sub-index (Mfg. & Proc.) under the assumptions of homoscedasticity and heteroscedasticity asymptotic distribution,

respectively. Here, we applied a multiple variance test ratio, and the null hypothesis of the test is daily return series is random. The results under the assumption of the homoscedastic distribution of three indices were consistent, and the test rejected the null

hypothesis since p-values are less than 0.05. Therefore, we conclude that the daily return series of NEPSE, banking, and manufacturing and Processing are not consistent with the efficient market hypothesis under the assumption of homoscedasticity asymptotic distribution.

The results under the assumption of heteroscedasticity of three indices were not consistent. The test result of NEPSE daily return rejected the null hypothesis, but the test results of banking and Manufacturing and Processing supported the null hypothesis.

Most of the test results of the above rejected the weak-form efficient market hypothesis, so we can conclude that the securities prices or returns in the Nepalese stock market are not in the line of weak-form market efficiency, and they do not follow random walks theory, but they follow Dow theory.

Conclusion

This paper examines the weak-form market efficiency hypothesis in the Nepalese context using normality test, runs test,

autocorrelation function test, unit root test and multiple variance ratio test method. All tests produce consistent results except for the Banking sub-index and Mfg. and proc—sub-index under variance ratio test and Mfg. and Proc. sub-index under runs test. This paper concludes that the Nepalese stock market is not in weak-form market efficiency. This conclusion is in line with past studies in the Nepalese context (G. C., 2010; Dangol, 2012; and Bam, Thagurathi, & Shrestha, 2018). There are many assumptions for the stock market being efficient (Copeland, Weston, & Shastri, 2007). The assumptions may not be materialized in our context, being small and young market. Investors' behaviour and decision-making style also impact market efficiency. Herd behaviour and hasty decision among Nepalese investor are common phenomena (Rishal & Khatiwada, 2019). From these we conclude that being Nepalese stock market inefficient is logical but it is not favorable for investors as well as for economy. Policy makers and regulators of stock market should materialize requirement for efficient stock market.

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Expressive Aphasia and Functional Amnesia in Manto's "Toba Tek Singh"¹

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Abstract

This article, based on Saadat Hassan Manto's short story "Toba Tek Singh", attempts to explore the effect of the decision of diplomatically agreed exchange of lunatics of Lahore asylum from the perspective of war, violence and trauma. The decision was made between the two newly formed nations, India and Pakistan, just after some time of their partition in 1947. The madmen were forcibly brought to the border on the trucks and they were to be exchanged on the basis of their religious faith. The Hindus and the Sikhs were going to be deported to India and the Muslims to Pakistan. This paper investigates how violence, beyond physical injury, hurts one's psyche pushing the victim to a loss of language and memory. It uses the theory of violence and trauma to study the effect of partition. Reflecting on the meaning disorder, it analyzes the traumatic shock that is conveyed through blurry words that sound insensible according to the rule of semantics. Revisiting the common notions of lunacy, it examines how expressive aphasia and functional amnesia impair the major character of the story. Its finding suggests that the trauma and psychological breakdown caused due to partition violence can lead one to a state of expressive aphasia and functional amnesia.

Keywords: expressive aphasia, functional amnesia, partition, psyche, trauma

Introduction

The political decisions of the states often have direct impact on the everyday lives of the general people. When it comes to having agreement on particular issues between the two countries, a large number of people of several countries are affected. Moreover, when it is the decision of the partition of a country into two, millions of people suffer from it. Such decisions are always followed by unimaginable riots. Tiwari (2013) writes that in the ferocious massacre that followed the partition of India and Pakistan, at least a million Muslims and

Hindus lost their lives (p. 50). Singh (1969) writes that the partition violence took a toll of more than 500,000 lives and uprooted ten million people from their homes (p. 501). Not only the sane people suffer from such holocaust, physically disabled and the inmates of asylum also get affected. George (2007) claims that during the partition months of India and Pakistan, violence against women (in the form of sexual assault, mutilation, murder, and abduction) rose to unprecedented levels (p. 136). In spite of their innocence, the case of women was so pitiable that touches too painfully on sensitive nerves (Mansergh, 1965, p. 1). For Nancy

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(1991), the partition event is the gravest and most painful testimony of dislocation or the conflagration of community (p. 1). The survivors from the events also suffer from trauma as the bleak picture of the whole violence they witnessed is always there in their memory. Manto (1994) presents a realistic picture of the then society in his story "Toba Tek Singh". His characters suffer from different stages of aphasia and amnesia. This study concentrates on how major characters like Bishan Singh suffer from the loss of language ability and functional memory.

In the general terms of the word, aphasia is the loss of language ability affecting the production and comprehension of speech. It results due to various reasons like brain injury or strokes. It is of different types. Expressive aphasia is one of its types. Individuals suffering from expressive aphasia have trouble speaking fluently and sensibly. Such people have difficulty in producing grammatically correct sentences and their speech is limited. It results not only due to physical injury, but may also happen due to a shocking event that takes place affecting us. Similarly, amnesia is the loss of memory. Both of these states are caused from a visible or invisible injury, shock or wound. The British medical journal document under the article "Aphasia and Kindred Disorders of Speech" (1926) states:

Aphetic patient is speechless under the stress of emotion; he can however understand what is said to him, while unable to repeat words. He suffers from verbal amnesia, on the other hand, though he cannot pronounce words, cannot appreciate the meaning of words-that is he has lost the special

memory of both spoken and written words, and consequently cannot use words to express his ideas; he is suffering from what others have called 'sensory aphasia'. (p. 647)

In Manto's "Toba Tek Singh", the protagonist of the story Bishan Singh suffers from these states. The inmates of Lahore asylum get affected by the partition of India and Pakistan. When the officials of both countries decide to transport the lunatics on the basis of their religious beliefs, this decision shocks them and leads to aphasia and amnesia.

Manto was a story writer from India before the two countries partitioned. He was drawn to the geography that was later known as Pakistan. His new nationality was the outcome of a few handful elite class authorities in the then government of both countries against whom he protested through his writing. Geographical boundary, for him, did not make much sense. He had a transnational character. The barbed wires could not determine his location and nationality. He wanted to enjoy freedom like the birds that can fly to any geography of the entire world. He took the partition decision made by a handful of diplomats as a thoughtless event. He opposed it openly in spite of the fact that he was under the surveillance of the authority that wanted him to stop his opposition. Ispahani (1998) described, in his partition stories, Manto conveys, as no historian could, as no politician would, the disorientation, the mystification, the shroud of nonsense that fell upon the subcontinent in 1947 (p. 190). Several times he was also questioned by the

court law for his opposition of the state decision and obscenity in his writings.

The story "Toba Tek Singh" was written just after the partition of India and Pakistan. The partition, for Mushirul Hasan (2004), was profoundly a religious event for both sides and an agony over religion (p. 103). The story captures the irrational violence of the Communal Holocaust graphically (Ramakrishnan, 1996, p. 167). So, it is on the theme of overall effect of this partition on the people of entire subcontinent. The story portrays the pain on the part of people though the elites who made the decision of partition were not at all affected by it. Manto records, with compassionate humor, the odd, often astute responses of the lunatics to the news about their imminent displacement. The inmates of the asylum are at natural confusion; they are not quite sure where India is, or where Pakistan is, or where the asylum itself is. One lunatic climbs a tree and declares, "I wish to live neither in India nor in Pakistan. I wish to live in this tree" (Ispahani, 1998, p. 191). Bishan Singh's bold statement about his decision to live neither in India nor Pakistan has variously been interpreted. Singh (2021) has interpreted it with an ecocritical lens. He feels Bishan Singh acquires the name Toba Tek Singh, by virtue of his oneness with, and love for his native place (p. 2). His intense associations with this place play an important role in shaping his personhood. His death at the liminal place of the border can be read as a powerful narrative of resistance against the dominant political and national discourse of the times, reflecting Manto's own disagreement over the partition.

The major character Bishan Singh, a madman in the story, resists the decision of transporting the Hindu lunatics to India and Muslim ones to Pakistan. He not only resists, but also challenges the state authority and disallows them to fix his nationality. He typically stands on his bare and swollen feet for fifteen years decrying and protesting the decision of exchanging lunatics. The trauma caused by the shocking decision makes him so awkward that he cannot further express his protest with the words available. The decision of the high-profile persons of the states takes away his language ability from him. He not only suffers from expressive aphasia but also from functional amnesia. This leads him to a state when he accepts his death in the no man's land rather than accepting the state order. This is an extreme state of trauma. Here, his transnational character denounces all avaricious geographical physical boundaries. In this context, this study wants to explore what pushes Bishan to suffer from trauma, why he does not obey the state decision and how he opposes it. It tries to study how the traumatic effect can lead Bishan to a state of expressive aphasia and functional amnesia. This study adds an insight on traumatic effects like aphasia and amnesia resulted due to partition. At the same time, it reflects how the partition of a country may set ground for an irrational violence impacting thousands of lives.

Review of Literature

Manto and his works have received a huge critical attention from a number of critics. Evaluating Manto's characters Hashmi (2012) asserted that Manto's characters leap off the page straight to the readers' heart (p. 5). Manto has indeed made

his characters unique. Many of his characters are memorable and feel like real. Their plights are similar to the plights of people from everyday life.

Manto wanted to maintain national harmony by writing. His partition stories are sociopolitical satires on typicality and incongruities of the time. By writing, he wanted the concerned authorities to correct those anomalies. However, Koves (1997) asserted that his partition stories did not subvert the myth of national communities based on religion even though they undercut various elements of that ideology (p. 2148). The social impact of a writer is long term mission, yet Manto wanted to connect narratives with social reality of the time hoping that they would draw people's attention.

Passing comments on Manto's stories that reflect partition violence, Flemming (1977) described them as "essentially a collection of anecdotes". They depict "looting, murder, rape, frantic attempts at escape or concealment, and police corruption and participation in the violence". Flemming further claimed that all anecdotes have the theme of man's inhumanity to man, and especially the man of "other" religious community (p. 100). The religion was basically the cause behind partition. The differences between religious creeds and the tussle mainly between the Hindus and the Muslims had led the nation to fragmentation.

Talking about why Manto wrote "Toba Tek Singh" Singh (1969) wrote that "Munto was also an ardent nationalist and refused to accept the theory that the Hindus and Muslims were two different nations". So, he "pretended to ignore the fact of partition

and chose to live in Bombay rather than return to his home town, Lahore, which became the capital of West Pakistan". Singh further observed that "[t]he communal massacres and the tension between India and Pakistan became too much for him" (p. 501). Singh believed that Manto's "Toba Tek Singh" is, in some ways, the summing up of his own life and that of his homeland (pp. 501-502). Sometimes the writer may have the reflection of their own lives in their narratives. Manto has also crafted the story reflecting his own biography.

Talking about how Manto deals with partition violence Visvanathan (2007) claimed that the partition "was not mere mayhem. It was a search for order that would not tolerate smaller disorders and Manto's secularism was a mode for handling these smaller upheavals". This is the reason why his story "Toba Tek Singh" "captures the madness of Partition as it reaches an asylum where the mad have to be divided between India and Pakistan" (p. 267). In this way, critics on Manto's writings have so far argued on the effect of trauma, social, cultural and political life. Unlike them, this paper deals with the effect of trauma in the linguistic level. Similarly, it also deals with the effect of trauma in the sphere of individual memory. As it analyses expressive aphasia and functional amnesia in the major characters, the study is expected to point out to a new direction in the field of scholarship.

Methods

This is a qualitative research as it concentrates on detecting historical experience, culture, religion and social problems. It uses Manto's text as primary

data. It uses references and journal articles, author biography as secondary data. This study analyzes the relevant scholarly opinions expressed on the text scrutinized for this project. Being a thematic interpretation, it concentrates on literary connotations that the author and critics have intended to communicate.

Discussion

State Decision and the Dislocation

After two/three years of partition in 1947, it occurred to the government of India and Pakistan to exchange their lunatics. They were being exchanged on the basis of the regions they belonged or the religious creed they put faith in. The Hindu and Sikh lunatics were to stay in India and the Muslims were to be sent over to Pakistan. *The Annual Report* (1950) of the Punjab Mental Hospital Lahore described about how the patients were behaved in the hospital during the exchange:

The outstanding feature of the work of the hospital during the year was a repatriation of the non-Muslim mental patients from Western Pakistan. Since this was scheduled to coincide with the transfer of the Muslim patients from many other states besides Punjab in India, and since this exchange was canalized through Amritsar, it involved considerable preliminary organisational work. Four hundred and fifty non-Muslim mental patients were received from Lahore out of which 282 Punjabi patients were accommodated in the Amritsar mental hospital, the remaining having been sent on to the Inter-Provincial

Mental Hospital, Ranchi. As against this, 233 Muslim patients drawn from different mental hospitals in India were evacuated in the opposite direction to Lahore. That against an estimated non-Muslim population of six to seven hundred of the Mental Hospital, Lahore at the time of the partition only 317 patients were actually exchanged at the time of the transfer, is a tragic fact which sadly betrays the treatment meted out to those unfortunate victims who could not be retrieved earlier from the Lahore. (p. 56)

Though the lunatics were socially in the margin, they first expressed their confusion over the proposal. Then they aspired to know whether their new placement would be in India or Pakistan. They inquired the whereabouts of their new homes about which they had no idea. Some of the Muslim lunatics even chanted a slogan “Pakistan Zindabad”.

On the day of exchange of lunatics, when his turn came to cross the border, Bishan Singh asked the officials where Toba Tek Singh village was, in Pakistan or in India. He asked this question to a Muslim lunatic friend named Fazal Din but was not satisfied by his answer. His inquiry about the exact location of this place shows his deep sense of confusion and grief. As the officials tell him that Toba Tek Singh is in Pakistan and he now has to leave his present home in India for Pakistan, he is severely shocked. He feels dislocated as he has to lose his place attachment. Though the authorities force him to leave India, he is determined not to go to this new place leaving his present home,

property and the entire attachment with the soil, environment and a circle of friends. He challenges their dictatorship and chooses to stand in a place between the border, a place that is neither Hindustan nor Pakistan. He stands in this no man's land for fifteen years before he dies.

Bhalla (1999) adds that people who have witnessed the carnage can only wait and pray for death like Toba Tek Singh from the lunatic asylum, who stands in no man's land between two pious and ethically pure nations and calls down curses upon both except that as there seems to be no God who can carry them out (p. 3124). The following lines reflect Bishan's resolution to resist official decision.

Before the sun rose, a piercing cry arose from Bishan Singh who had been quiet and unmoving all this time. Several officers, and the guards ran towards him; they show that the man who, for fifteen years, had stood on his legs day and night, now lay on the ground, prostrate. Beyond a wired fence on one side of him was Hindustan and beyond a wired fence on the other side was Pakistan. In the middle, on a stretch of land, which had no name, lay Toba Tek Singh. (Bhalla, 1991, p. 7)

These lines speak about how deep the wound of Bishan Singh is caused by the decision of transporting the inmates of the asylum to new places where they have never ever been before. Bishan Singh is so severely traumatized that he, a helpless creature before the state, decides to go nowhere. He is meek and knows that his voice against the state

decision is sure to be crushed. He finds no language to express his pain.

He feels, after the separation, the language he speaks now is not going to be his own language, and he does not know the language of the new place where he is going to be deported. He wants the guards to understand his grief. He even tries to speak with them. But he realizes that it is just like a goat's wailing before a butcher who is holding a sword to slaughter it. As the butcher knows no sorrows of the goat, the authority is indifferent towards present and forthcoming sorrows of the people or the victims who are forcibly being exchanged. Bishan Singh suffers from a loss of language because the language he may use to appeal them, as he knows, is not going to work at all. Therefore, he murmurs senselessly. His agony of being displaced and homeless brings out a piercing cry "uper se gur gur di annexe di bay dhania di mung di daal di of laltain (Bhalla, 1991, p. 3). Though this gibberish was incomprehensible to anybody, it conveys the whole idea of displacement that was imposed on him and many other millions of people. For him this forceful displacement was a violent act to bear.

Being a madman, his eccentric behavior detests the violence of the state which, by force, fixed the nationality of the lunatics. We can realize a sense of sanity in opposing and showing unwillingness to comply with this identity. He criticizes the petty factors that divide man from man, body from body, soul from soul. He wants to propagate the message of peace and prosperity to the people of both countries by showing them the way that leads them to a land where there is no division in the name of religion, where

liberty, equality and fraternity prevail and where winds blow only to spread the fragrance of universal brotherhood and eternal peace. This event refutes his lunacy questioning the sanity of his jailors. His lunacy is an irony here.

The metaphor of madness and the theme of identity crisis recurs often in the discourse on Partition, whether conventional historiography or fictional representations. Tiwari (2013) writes:

The nationalist leaders were often heard saying, "our people have gone mad." Gandhiji appealed to the people not to "meet madness with madness". The newspaper editors said so, and ordinary men and women. Partition not only created a "mad" turn to Pakistan atmosphere but also made its victims "mad", "insane", losing their mental balances due to traumatic experiences. (p. 55)

The clinical science fails to diagnose this lunacy. It shows the absurdity of political division. The indecisiveness and indeterminacy of the inmates of Lahore asylum about their new homes now is an event that leads them to lose the link between past and present. They find that their memory is permanently erased. Bishan Singh, in the asylum, might be interpreted as what trauma theorist Malabou (2012) defines trauma as the "wounds that have the power to cause a metamorphosis which destroys individual history, that cannot be reintegrated into the normal course of life or a destiny" (p. 53). As Bishan loses his memory permanently, he cannot return to the normal course of life. His health degrades further and the wound cannot

be healed as suggested by Malabou above. It destroys both of his linguistic ability and the memory.

According to Balaev (2008), trauma is a person's emotional response to an overwhelming event that disrupts previous ideas of an individual's sense of self (p. 150). He claims that trauma creates a speechless fright that divides or destroys the identity (p. 149). When an individual history is forcibly erased for no reasons, trauma can never be cured. So Bishan Singh suffers from expressive aphasia. He cannot convey his agony in the shared discourse of meaning and understanding. The department of lunatics fills them with meaninglessness. Their confusion appears to be more sensible response than that of the sane people. The Hindu, Muslim as well as Sikh lunatics of the Lahore asylum show their grave concern after they come to know about the sudden and unexpected dislocation imposed on them by the hegemonic political course. This is further intensified when the two Anglo Indian inmates express their shock to know that the British had left but they had begun to worry about the post imperial status of India and the quality of breakfast. Bishan Singh, after being told of the partition, utters incomprehensible sentences that express his resentment at the inattention of the high-ranking diplomats to the quality of daal of mung (a variety of pulse). Kumar (2001) writes: "Toba Tek Singh, when told about Partition, he exclaims, "Uper the gurgur the mung the dal of the laltain." That is "neither Punjabi, nor English nor Hindi nor Urdu-it's just gibberish" (p. 48). This is a state of expressive aphasia. He loses his linguistic

ability due to the shocking decision of partition.

The effect of trauma is not only in the linguistic level; but Bishan Singh also suffers from amnesia. His memory loss takes him to a position that he cannot recognize his own daughter as she comes to see him in the asylum. She sits weeping before him. "In the strange world that he inhabited, hers was just another face" (Manto, 2008, p. 8). The severe trauma leads him to a state of systemic amnesia. His own daughter becomes stranger to his cognitive schema. Kandel and Larry (2008) say,

what takes place in Toba Tek Singh may be described as functional amnesia— where emotional factors seem to determine what is lost and human being lose significant parts of their past permanently and irretrievably, as well as retrograde amnesia whereby the new memory perishes before the old, before the simple. (p. 112)

In another event, when a Muslim friend of Bishan Singh named Fazal Din, comes to see him, Bishan does not show any sign of familiarity with that man: "on seeing him Bishan Singh tried to slink away, but the warden barred his way. Don't you recognize your friend Fazal Din?" he said. "He has come to meet you." Bishan Singh looked furtively at Fazal Din, and then started to mumble something (Bhalla, 1999, p. 5). These lines show that Bishan Singh is not mindful of any events, his kin, kith and the circle of friends. Fazal's visit even hurts him because he is thinking that his friendship with Fazal will also be distanced from

geographical, political, social and cultural point of view. Manto further writes:

Previously his sixth sense would tell him when the visitors were due to come. But not anymore. His inner voice seemed to have stilled. He missed his family, the gifts they used to bring and the concern with which they used to speak to him. (Bhalla, 1999, p. 5)

Here, we can find how his previous memory is disrupted.

The main issue raised by Manto in the story is a heartrending tale of the Lahore asylum. He is successful to communicate the idea that humanity lies where borders are erased and the pettish consciousness of nationalism vanishes. The places like hospitals and asylums are apt places where one forgets the lowly impulses of nation, religion, caste, race etc; and the victims are seen and treated with humanitarian values. "Toba Tek Singh" is a realistic representation of partition violence in an ironic way. Through the double-edged use of metaphor of madness, Manto offers his indictment against human madness. The setting of the story, i.e. the lunatic asylum, throws irony in the story. Generally, the lunatics are supposed to be of weaker capacity than the sane people. But Manto's lunatic characters are different from what people ordinarily think about them. They read the newspapers; and show their concern over the political events. They are aware of political and religious ideologies. One lunatic is so involved in the exchange of the lunatic debate among the inmates; he climbs a tree and sits on one of its branches for two hours. There

he gives a lecture without any pause on the complex issue of separation between India and Pakistan. When the guards ask him to get down the tree he climbs even higher. As they try to frighten him with threats, he replies “I will live neither in India nor in Pakistan. I will live in this tree right here” (Bhalla, 1999, p. 3). Flemming (1977) stated that Toba Tek Singh is both a man stretched on the ground and a piece of ground itself (p. 107). Here, the person whom the medical science calls a mad seems to be far wiser than the healthy people because he transgresses the borders of nations. Like a bird that makes its nest on the branches of the trees, he chooses a branch if the so-called sane society takes away his right to stay in the place where he and the generations of his family has been living. A bird sitting on the branch of a tree does not need visa to fly to any country. The whole world is its home. It is a member of entire universe. Similarly, the lunatic who denies coming down the tree is analogous to a bird. Though the act of climbing a tree and deciding to stay there may sound weird in a general sense, it is a quite symbolic protest of the agreement of partition and the exchange of madmen on the basis of their religion. By denying going neither to India nor Pakistan, the lunatic proves him a universal citizen who regards the national boundaries as insignificant and lowly. As the guards persuade him for some time, he climbs down and weeps there and embraces the Hindu and Sikh friends thinking that they might not

meet again. He shows a deep agony at the loss of his place. This dislocation haunts every lunatic of Lahore asylum. Thus, Flemming (1977) says, “Manto genuinely comes to the grips with human pain of partition, exploring with remarkable combination of anger, sarcasm and tenderness the effects of the violence and dislocation on its victims” (p. 105). His story expresses pain and anger at the same time.

Conclusion

With the evidences presented above, this paper, comes to conclude that the partition decisions are most painful because they cause intolerable pain to people and such decisions are often followed by unimaginable events like loots and riots, rape, theft, fights, killings including terrible bloodshed and mass destruction. The trauma of partition violence is deep and incurable. The victims who are often marginalized people and the women suffer from different social crimes. It hurts people’s psyche so deeply that the victims are pushed to a state of aphasia and amnesia as seen in Bishan, the major character of the story “Toba Tek Singh”. It also forces some people to suffer from lunacy. Similarly, it impairs the co-existence of all creeds, racial and religious harmony pushing most of the people except the diplomats, who are unaware and indifferent about the psychic breakdown of the victims, to an entire gloom.

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Apollonian and Dionysian Forces in William Golding's *Lord of the Flies*¹

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Abstract

The objective of this research is to study evil nature of men which is portrayed through the British school children in Golding's *Lord of the Flies*. The study further examines how it is important to balance Dionysian and Apollonian drive in order to maintain harmony in the society. Two driving forces of human being are identified by Nietzsche's terms Apollonian and Dionysian. The two concepts defined by Nietzsche have been used as theoretical tools to analyze the text. Jack ignores Apollonian drive because of his mob mentality. He does not like argument and reason made by Ralph and Piggy. He tries to arouse Dionysian drive in school children in order to collect force against Ralph. Irrational part of Jack's heart subverts the positive part of British school children's society. Dionysian drive transforms his heart into emotionless stuff. He kills his own friends. He enjoys gathering boys and misguiding them in the world of illusion. Golding describes the story of a tragic color through the portrayal of the evil in human nature. Two groups of British school going children represent two sides of heart or two parts of the society. The novel argues that proper harmony between two sides or groups leads society to proper direction.

Keywords: Apollonian, Dionysian, transformation

Introduction

The recognition of William Golding came some thirty years after he had published his first novel *Lord of the Flies* in 1954, which made him able to get the Nobel Prize in literature (Meuronen, 2013). He critically depicted the dark aspect of white people in the novel. White people were making discourse through colonization that they would be as perfect as god. They were

supposed to have born in the world in order to teach, rule and make people civilized. But Golding self-criticized the whites in the novel. The novelist lived through both World Wars and took active part in the second one. Golding was a naval officer in the Royal Navy and participated in the sinking of the German battleship Bismarck as well as in the invasion of Normandy (Meuronen, 2013). Since he retired from Navy, he chose writing

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profession. Impact of wars has been reflected in his novels, particularly in *Lord of the Flies*.

Zhu (2020) claimed that *Lord of the Flies* was an important text of British desert island literature (p. 285). He argued that Golding followed the desert island literary tradition, setting up an isolated desert island as the background of the story, with the British boys as the characters, following the inherent plot: the traditional trilogy model of desert island literature i.e. the characters floating on a desert island. This novel was rejected by several publishers and one literary agent. However, it published exploring pain, agony and confusion of persons or society. George and Raju (2015) posited Golding at that generation which had its roots in the post war period—a period of disillusionment and disenchantment (p. 174). It seemed that the experiences of Wars made Golding know how human beings had dark side in heart and so they are cruel to each other for the sake of power. He saw barbarism even in so called civilized society. This novel was highly popular among school children. Thread of World Wars and possibility of barbaric system have been pointed out in the novel (Wilson, 2014). The theme of the novel has been connected with Nietzsche's concepts of Apollonian and Dionysian forces that lie within human beings.

Friedrich Nietzsche has distinguished two drives Apollonian and Dionysian as driving forces of human being. Drawing from

Nietzsche, Freud, Lacan, and Jung also studied driving forces. The Id belongs in our unconscious, and carries our primal desires that need to be subdued by the supervening ego, in order to allow for the rational superego, which helps create society's functional, moral human beings, to truly flourish. According to Freud, if Id overcomes the Ego, the people are prone to do mistake (ch. 2). In other words, to live a fulfilling life, the proposed beliefs by Freud and Nietzsche, respectively, the Id needs to be repressed by the superego, while Dionysus has to coexist in harmony with Apollo. British School going students are used in the novel to portray two sides of human heart which help to develop two groups of people in the society. When they landed on an island, everything was fine. There was harmony among them, but with the course of time, they were divided into two groups. The novel deals with the causes of conflict between two groups of school children. The novelist tries to show dark aspect of human heart in the novel which leads society to destruction and chaos.

Review of Literature

The novel *Lord of the Flies* depicts the psyche of adults through the example of small school boys. It has examined how humans are guided by power seeking tendency. Different scholars have analyzed the novel through different perspectives. Giri (2019) studied that the school going boys soon fell away from civilization into barbarism and a loyalty into the devil. When

boys landed in a strange island, they seemed to be innocent. They struggled a lot to exist in the island. They learnt to hunt in order to manage food for their survival. With the course of time, they realized that they needed a leader to guide them. They chose Ralph as a leader to govern in the new society. Their tasks were divided into different groups. They worked following their routine with team-spirit. However, they soon began to lose interest working in team. Giri pointed out how Ralph was hunted by Jack's group across the island; and later Jack set fire to smoke Ralph out of it; somehow Ralph managed to escape. Giri claimed that all the seven deadly sins— lust, pride, sloth, covetousness, gluttony, anger and envy— were present in the island world.

Although Ralph was a democratic man, Jack and his followers destroyed Ralph's conch and tried to kill him. Jack's followers were not ready to listen to anyone except Jack. They were hypnotized (Spitz, 1970). Piggy grabbed a conch and handed over it to the Ralph. Conch was the symbol of order and authority. Although Piggy was intelligent, he became ready to accept Ralph as leader because he had good looking personality. Ralph was supposed to blow that conch and other kids would gather in the island by hearing the sound of the conch (Martin, 1969). There was the conflict between these two from the very beginning of the novel.

Singh (1997) pointed out that only the world of men had been dealt with in the novel but not the world of women. She claimed that the nature of male was always power seeking. Animalistic features of men have been explored in the novel. The school going kids were ready to kill their friends in the name of gaining power. Disagreements, misunderstanding and conflict split the students apart like; Jack leads a group of boys who enjoyed being guided by emotion, whereas Ralph led a group of boys who gave more priority to reason over feelings (George & Raju, 2015). Actually, Jack wanted to be the chief of his group, but Ralph was elected as the chief. So, Jack developed jealousy towards Ralph. He kept on making plots to hurt Ralph.

Kruger (1999) claimed that most of the characters of the novel had symbolic meaning associated with Christian myth. Lord of the flies was the symbol of devil. It was believed that the evil force wanted the boys to be anarchist, wild and violent. The majority of readers understood that the downfall of civilization was a result of the inherent evil nature of man alone (Ebeling, 2018). He further concluded that economy and social environment could play important role in shaping the children's way of thinking and way of behavior. These ways, the novel has been analyzed from different perspectives. However, driving forces of characters in the novel have not been studied yet. So, I want to study two driving forces

namely Apollonian and Dionysian used in the novel and their effects on the characters.

Methods

It is a qualitative research based on secondary data. This methodology helps collect qualitative information (Cohen et al., 2007). The secondary data were obtained through online library, research articles, books and website in order to study how Dionysian drive changes people into barbaric beings. Nietzsche's concepts of Dionysian and Apollonian have been used as theoretical tool to study two internal driving forces of British school going children. The ancient Greek people concluded that the outcome of tragedy was a struggle between two forces, principles, or drives. Nietzsche named each of these principles after an ancient Greek deity "Apollo" and "Dionysus" (chap. xi). Apollo embodies drive towards perfection, self-control, morality, ethics, and dignity; while Dionysiac is the drive towards destruction, disorder, and pleasure-seeking tendency. Nietzsche argued that although they are opposite to each other, there is a need of proper coexistence of them for positive vibes in the society. Dominance of Jack over Ralph has been described in this paper as the dominance of Dionysian force over the Apollonian one. The paper analyzes how the novel depicts such imbalance of two driving forces causing disorder in the society.

Discussion

Two Natures of Human Beings

Ralph and Jack were guided by two different driving forces, namely Apollonian and Dionysian, in the novel *Lord of the Flies*. Therefore, they had quite different nature and way of understanding the world. When they arrived in the island, everyone seemed to have mutual understanding. They struggled a lot in order to exist in the island. They searched food together and tried to solve any kind of problems they encounter in the island. But later on, their driving forces changed their behavior. We human being have both devil and angel character which needed to be balanced in order to run society smoothly. George and Raju (2015) argued that the confrontation between the representation of order and the forces of chaos took place when Ralph, accompanied by Piggy and the twins, Samneric, visited the castle rock, the stronghold of Jack.

Piggy was the most intelligent boy in the group. Although he was physically weak in comparison to other kids, he had very sharp mind. He should have been the leader but he understood his condition and identity in the children's society. He gave the conch to Ralph and appealed him to rule them. "He laid the conch against his lips, took a deep breath and blew once more. . . . blare more penetrating than before. Piggy was shouting something, his face pleased, his glasses flashing" (Golding, 1954, p. 10). The handover of conch to Ralph symbolized the

group accepting him as the ruler in school going children's society. Ralph was given authority to rule that society. He had rights to gather kids blowing the conch. Piggy, Ralph and twin brothers were driven by Apollonian forces. So, they believed in argument and democratic process; whereas, Jack and his team believed in violence. Jack represented evil and dark side of human nature; whereas, Ralph stood for reason. Jack enjoyed hurting others and killing animals. The Dionysiac force was the drive towards the transgression of limits, the dissolution of boundaries, and the destruction of individuality (Nietzsche, ch. xi). Jack became excited in making group and challenging the system made in Ralph's leadership.

According to Greek and Roman myths, Dionysus was the god of wine and ritual madness. Dionysian force thus represented ecstasy, pleasure, dance and alcohol; whereas, Apollonian stood for dream and reason. Jack was often driven by Dionysian force who enjoyed killing animals and creating chaos in the society; whereas, Ralph guided by Apollonian driving force believed in reason and argument. Jack and his boys wanted to control the island using physical forces; whereas, Ralph and his team believed in democratic process. Jack and his boys broke down the fragile shell given to Ralph. They believed that they could control other boys making them fearful. The narrator describes the scene:

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict. Then they broke out into the sunlight and for a while they were busy finding and devouring food as they moved down the scar toward the platform and the meeting. (p. 23)

Roger, Jack's henchman, let fall a huge rock which strikes hard and drives Piggy to his violent death with the talisman in his hands exploding into pieces. The evil of Roger was incomprehensible, in part because he was a vague character, about whose background the novel described virtually nothing. But Golding seems to have been determined that human beings should confront the Roger within them. There was no escape from the pain of being human, no prospect of erecting unrealistic political systems where all would go well. The readers had very unpleasant feeling that they were being hunted by Jack and Roger. The readers feared and loathed their extravagance and insatiable evil.

The conflict between peaceful, civilized cum violent and dictatorship has gone on all over the novel. The group battling nature of human beings has been explored in the novel. Physical appearance was not cause of conflict. Ralph was physically attractive; whereas, piggy was not so. However, they were good friends to each other because both

of them were guided by Apollonian force. On the other hand, Jack was physically attractive like Ralph but they were always opposite to each other. Jack was guided by Dionysian force that reflected ugly inside of Jack. Ralph was governed by Apollonian force which made him a good leader. Some lines of the novel reflected Jack's driving forces: "Cut his throat! Spill his blood!" (p. 135). Now out of the terror rose another desire, thick, urgent, blind. "Kill the beast! Cut his throat! Spill his blood!" (p. 136). The above lines clearly depict dark side of Jack. Jack represented the entire white people who were colonizing the world in the name of civilization. Golding seems to have been pointing out dark side of his community, particularly the white community. The Apollonian culture represents humanity's tendency toward order, pattern, and rationalism, while the Dionysian culture represents humanity's simultaneous urge toward chaos and emotional intuition. The novel showed it through Jack and Ralph as characters.

Nietzsche argued that Apollonian festivals were closer to Greek god of music. The muses of the arts of semblance grew pale and wane when faced with an art which in its intoxication spoke the truth and wisdom; whereas, Dionysiac festival associated with its more seductive, magical and pleasure-seeking tendency (p. 27). Jack enjoyed drinking and dancing instead of talking about reason and logic. Jack spoke:

"Give me a drink." Henry brought him a shell and he drank, watching Piggy and lord of the flies. . . . Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape. (Golding, 1954, p. 133)

Ralph seriously made plan to come out of the situation they had been but Jack did not feel his responsibility to support Ralph for solving the problem. He just wanted to dance and made other boys feel relax. Jack leapt on to the sand. "Do our dance! Come on! Dance!" (Golding, 1954, p. 135). These examples also show the opposite forces working within Jack and Ralph.

Knowledge kills action; action requires one to be shrouded in a veil of illusion. Ralph and Piggy's group was delay in every action. They always evaluated consequences of their action. But Jack did not have deeper knowledge and did not think about any consequences of his action. Like Hamlet, Ralph was delayed in action which sometimes caused tragedy in life. Ralph warned everybody to be alert because they were in new island. They had to find out right way out from the island. In the beginning, he could control the mass and deliver his speech: "We're on an island. We've been on the mountain top and seen water all round. We saw no houses, no smoke, no footprints, no boats, no people. We're on an uninhabited island with no other people on it" (p. 24). Ralph seemed to have been more helpful and

a better team leader than Jack. However, he lacked quality to control mass for long time. The boys left his group and joined into Jack's team. The following scene from *Lord of the Flies* further highlighted their differences in nature:

The space under the palm trees was full of noise and movement. Ralph was on his feet too, shouting for quiet, but no one heard him. All at once the crowd swayed toward the island and was gone— following Jack. Even the tiny children went and did their best among the leaves and broken branches. Ralph was left, holding the conch, with no one but Piggy. (p. 30)

This scene showed how Dionysian forces get victory over the Apollonian one.

Jealousy of Jack

Rivalry between Jack and Ralph began since Ralph was elected as the leader of the team. The school children followed democratic process in selecting their leader. All of them used their reason choosing Ralph as their leader, but Jack was too jealous in Ralph's progress. The following scene described Jack's jealousy:

This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamor changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was

traceable to Piggy while the most obvious leader was Jack. But there was stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. (Golding, 1954, p. 80)

The intelligent boy, Piggy was clever enough to make Ralph the leader of their group.

Actually, Piggy did not like Jack and his group. They didn't respect him. They always insulted him. They often physically exploited him and they even broke down Piggy's eye glasses. Jack was Dionysian man who had double nature as Nietzsche explained both "cruel, savage demon and mild, gentle ruler" (p. 52). Nietzsche pointed out that "Dionysiac drive arouses anger, feeling of hatred and pleasure-seeking tendency" (p. 27). Jack had these qualities. Jack called them back to the center and at him. "Frightened?" "Course I'm frightened. Who wouldn't be?" He turned to the twins, yearning but hopeless. "I suppose you aren't pulling our legs?" (Golding, 1954, p. 88). Jack's dominating nature is the next proof of his Dionysian nature.

Jack stood up as with the bloodied knife in his hand. The two boys faced each other. There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense. Jack transferred the knife to his left hand and smudged blood over his

forehead as he pushed down the plastered hair. Jack believed in physical force. The savage boys were ready to do anything for Jack's sake. At the end, Ralph runs through jungle fleeing Jack and his uncivilized boys. The novel showed how Jack was irrational and Ralph was argumentative. Jack was mostly driven by Dionysian force so he believed in chaos; whereas, Ralph was driven by Apollonian force so he believed in logic. The novel showed conflict of two driving forces in the novel. If there were proper marriage between two forces, society would go ahead in proper direction.

Conclusion

Jack and Ralph are two major characters of the novel. They represent two sides of human heart. Belief systems of Jack and Ralph have been determined by their driving forces. Jack is driven by Dionysian force; so, he believes in violence. On the other hand, Ralph is driven by Apollonian force; so, he is more democratic. However, Ralph seems to be weaker than Jack. Therefore, system fails in the children's society. The novel depicts how people like Jack dominate the society and how people

like Ralph are dominated in the society. When society is dominated by Dionysiac men, chaos and disorder prevail there. People guided by Dionysiac drive often ignore their responsibility in maintaining harmony in the society. The conflict between two groups of school going boys led by Jack and Ralph is an example of conflict between two driving forces. Jack and his friends are dominated by Dionysiac driving forces while Ralph and Piggy are guided by Apollonian force.

Piggy and Ralph use their creative mind to run life in the island. Piggy makes Ralph know how other boys can be invited by blowing conch even if they are far from each other. They further make plan to light fire so that other rescue team can come to help them having seen smoke in the sky. But Jack slowly and gradually became brutal. He always goes against the system and misguides other boys as well. He becomes so cruel that he enjoys killing his own friends. He cannot suppress his Dionysian drive and flourish Apollonian drive. If he could balance his two driving forces, he would be true leader and establish system in British school children's society.

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Pathos in the Poetry of COVID-19 Pandemic¹

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Abstract

Poetry written during global pandemic of COVID-19 display pathos. The present article explores the use of pathos in four of the pandemic time poems. The study aims to unveil the predicament that the earth and humans endured during that time. For the analysis, theory of pathos has been taken as a tool. Pathos is one of the persuasive techniques that evokes the emotion of pity and sympathy to the audience or the readership on the suffering and sadness of the characters and the speakers of the rhetoric. This article also discusses vivid pictures of the pathetic state of the characters in the poems that is similar to the state of the entire humans who underwent it during pandemic. The present inquiry concludes that the poetry written during pandemic evokes the strong positive emotion of joy, excitement and hope, and the negative emotion of fear, sadness, agony and sympathy as well in the mind of the readers. Doing so, it establishes the close connection between the readership and the poets who had the same emotions and feelings of hope and excitement, and pain and sufferings during the composition of the poems.

Keywords: devastation, emotion, pathos, pandemic, suffering

Introduction

“Humans have always had their own ways to cope with disaster and literature and poetry have always been born out of great suffering,” argues Menon (2020), an artist, writer and poet. She expresses her happiness that during the pandemic they could be creative: “Now, we have the facility to air our haikus and verses instantly as they occur to us” (para 4). This shows how pandemics, upheavals, disasters and sufferings are also sources of literature and art. Traditionally when there is an outbreak of pandemic, disasters or wars, writers, artists and other scholarly personages in a society feel the suffering of human beings and any other living creatures and work for them. They help to

fight their misery symbolically by reflecting their bitter experiences through their great weapons what we call art and literature. Same thing happened during the COVID-19 pandemic. The sudden outbreak of global pandemic of COVID-19 brought enormous threat to all aspects of human life. It caused devastative impact on the global economy, health, education and socio-cultural aspects.

COVID-19 pandemic substantially impacted on the great loss of human life, relationship, plans and productivity; and pushed the millions of people into extreme poverty. Almost all the people around the world had to maintain the social distancing isolating and desolating them even with their dear ones. Fear, stress, tension, anger,

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anxiety, frustration, loneliness, and uncertainty were the common problems. At the same time, the artists and writers—although they also endured the same miseries—used the situation as an opportunity to develop art and literature. Thousands of fictional and non-fictional writings, research articles, essays, stories, and poems were created during the pandemic.

Novels like Louise Erdrich's *The sentence*, Catherine Ryan Howard's *56 Days*, Amitav Kumar's *A time outside this time*, and Sarah Hall's *Burnt coat* are some examples. The writings had the same theme in anthologies such as *COVID chronicles: A comics anthology*, *Lockdown: Stories of crime, terror, and hope during a pandemic*, and *We came outside and saw the stars again: Writers from around the world on the covid-19 pandemic*, and Kristen Radtke's *Seek you: A journey through American loneliness* (Iglasias, 2022). Similarly, many prose works were created. The following are some examples: “Pandemic, poetry and prognosis” by Abhi Subedi (Nepal) and “Pandemic as a portal” by Arundhati Roy (India), stories “Garibi ra corona vairas” (“Poetry and corona virus”) by Dharmendra Timsina and “Ita:lima: honeymoon” (“Honeymoon in Italy”) by Ramesh Diyali (USA).

The examples of pandemic time fiction were *Leaving and other stories* by Shobhaa De and *Love in the time of quarantine* by Siddhartha Gigoo (India) and the story collection *The day before today: The lockdown stories* by Gayatri Gill (India). In the same way, some other pandemic time Nepali creative writings were: “COVID-19” by Welkin Siskin, “Equality fetched by the fear of tragedy” and “Letter to American President by an

Asian and samayako abasan” by Yati Raj Ajnabee (Australia), “Priya parvharu” (“Dear festivals”) and “Jhulkyos naya jindagi” (“May the new life rise”) by Tika Atreya (Nepal), “Vairasako parkhal ra lakadaun” (“The wall of virus and lockdown”) by Mukul Dahal (Scotland), “Pharku ma ama ghara?” (“Should I return home, mother”) by Kamal Koirala (USA), “Amako sandesh” (“Mother’s advice”) by Rita Pokhrel (Nepal) and “Basudha roeko bela” (“While the mother earth was crying”) by Ramesh Gautam (Norway). All the above mentioned fictional and non-fictional writings have the same subject matter of *COVID-19* and its traumatic effects.

Pathos is found in use not only in corona pandemic poetry, but also in the literary creations and the world-famous speeches in the history. For example, in Shakespeare’s *Romeo and Juliet*, the bard uses pathos as a way to cause a feeling of pity in the audience through the character of Balthasar, who is informing Romeo of the death of his beloved (“Pathos in *Romeo and Juliet*”, n.d.). Likewise, the creation, *I know why the cage bird sings* by Maya Angelou also explores pathos in the use of word choice and images that evokes the emotion of sympathy in the readers’ mind on the plight of the tragic character, a bird. Similarly, pathos is visible in the master piece novel *Scarlet letter* by an American Renaissance writer Nathaniel Hawthorn when Hester is sentenced to public humiliation on the scaffold. There, she is forced to wear the scarlet letter "A" on her clothing for the rest of her life just by committing the so-called adulterous relationship with reverend Arthur Dimmesdale (“Pathos”, 2022). These are

some renown scenes that create pathos in the readers' mind.

Similarly, in *The adventures of Tom Sawyer* written by Mark Twain, we see pathos being used in the following statement as a way to get the reader to feel a sense of pity. "He'd meant the best in all the world yet had been treated like he was a dog. One day she would be sorry, but then it might be too late" ("Pathos", n. d.). In Jane Austin's *Pride and prejudice*, the writer frequently uses pathos as a way to invoke a feeling of sympathy in the reader.

Pathos is used in political speeches as well. Great and successful politicians have strong and powerful emotions. While delivering speeches, they use the emotion to persuade the public onto voting for them or to adopt or support their policy and ideology. For instance, British Prime Minister Winston Churchill, in his famous speech "Their Finest Hour", used pathos when he reminded his audience of the suffering of those already conquered by the Nazi to help convince his citizens to keep fighting on. Martin Luther King, in the same way, used pathos in his speech, "I Have a Dream". The audience felt pity and sympathy to the state of Black Americans when he highlighted the suffering of Black Americans and the necessity of racial equality. Barack Obama's speech delivered in 2013 addressing the nation of Syria, also shared pathos. In this speech, Obama presented a tragic description of the Syrian citizens who died as a result of chemical attack of the Syrian government led by Bashara-Assad ("Pathos in Literature", n.d. & "Pathos", n. d.).

Pathos, in this way, is used by the writers, speakers and even the advertisers touching upon the audience's or the

readers' delicate sense of pity, sympathy and sadness to develop the emotional connection with them to bring their narrative, characters and themes closer to life. This paper aims to analyse the pathos in four poems: "Equality fetched by fear of tragedy" by Yati Raj Ajnabee, "Jhulkyos naya zindagi" by Tika Atraya, "Pharku ma ama ghara" by Kamal Koirala and "Bashudha roeko bela" by Ramesh Gautam. As there is enough use of emotion in these poems and so they can represent the sense of pandemic time pain and hope, they were purposively selected for analysis.

Methods

The objective of this paper is to show pathos i. e. the emotional expression of the poets in order to evoke readers' emotion of sadness, anger and sympathy to the state of the characters mentioned in the texts. So, qualitative research model has been used. The poems for analysis have been taken from the internet sources as the primary source of data. In the same way, the theory of pathos, defined by Aristotle in his *Rhetoric*, has been taken from internet as the secondary source of data. Some literary writings, and speeches delivered by some famous rhetors seen from the perspective of pathos which are mentioned in the introductory part are taken as the literature review done in pathos.

The term, "pathos" pronounced *pay-thos*, is a Greek word which was borrowed into English in the sixteenth century. Pathos simply means "suffering" which is synonymous to misfortune and other various words related to it like experience, emotion, empathy, sympathy, sadness, pity, tragedy, sorrow, grief and so on. In this regard, pathos is the tragic or traumatic condition of the characters in any

artistic expressions like speech, poem, story, novel, drama, painting and even in advertisement. Pathos is not only the technique that provokes negative emotions, but also provokes positive emotions such as emotion of joy, excitement, hope, possibility, and happiness to the audience. The negative emotion evoked by the writers' use of negative words compels the audience to change their behavior to accept the writer's way of thought. In the same way, positive emotions evoked by the use of positive words makes the audience or readership optimistic and hopeful towards the writer's ideology or viewpoints (Barron, 2022).

Pathos, as defined by Aristotle, in his *Rhetoric*, is one of the powerful persuasive appeals. Pathos, like ethos and logos, is a way to evoke the emotion of pity and sympathy to the audience. Pathos carefully uses the emotion to persuade the audiences or the readers to adopt the speakers or writer's position. According to him, it is a component, in a rhetoric and in any other artistic expressions, that evokes the emotion of pity, sympathy and sadness to the mind of the audiences or the readers on the tragic condition of the speakers or the characters due to the same emotion aroused in the writers' mind while creating the rhetoric. He defines pathos as the way of putting the audience in a certain frame of mind and states that to achieve the task of using pathos, the writer or the speaker must really know his /her audiences, content and the social situation around him or her. Speakers and writers use pathos to develop the emotional connection with their audience or readers.

Writers utilize pathos to persuade readers for inducing strong emotion in their mind like that of their own. They want them

to feel the sense of emotion as they feel about something. Speakers want their audience emotionally connect with them so that they are likely to try to develop flow in their arguments. Every writer or speaker has some kind of intention to have the emotional attachment with their audience to make them understand their point of view to accept their arguments, their ideology and behave or act accordingly. For this, they choose emotional points and topics; use anecdote or story or vivid sketch of something, use analogies and metaphors, emotionally charged words and language, and symbols and images of horrific, tragic and pitiable situations ("Pathos", 2022). This paper is based on the same ideas related to the creation and use of pathos in literary works.

Discussion

I have found the use of pathos in the poems selected for analysis. The two poems— "Equality fetched by the fear of tragedy" and "Jhulkyos naya jindagi"— present some positive pathos along with the negative ones. Ajnabee (2020) stresses on the level of fear during the pandemic in the following lines: "More than by Adolf Hitler, Saddam Hussein and Pol Pot/ are humans horrified by/ the unseen and the unknown enemy— COVID-19" (ll. 13-15). These lines manifest pathos in the depiction of the condition of general humankind. The poet's use of direct analogy of the tiny and unseen virus with that of great and powerful but tyrannical and cruel leaders such as Adolf Hitler, Saddam Hussein and Pol Pot arouses a kind of emotion of fear and terror in the reader's mind.

The depiction of fear to arouse pathos continues in the poem. The poet writes: "Humans are scared more to the

unseen and the unknown enemy— COVID-19 than to the WW I and II” (ll. 16-17). In these lines, the poet has depicted the tragic fate of the entire human beings in this world. They are much more tremendously frightened by the unseen and unknown enemy, COVID-19, than by any other frightening and horrific historical events like World War I and II. The emotionally charged frightening words like ‘World War I and II’ give a kind of terrific vibes in the mind of the readers. The condition of isolating from each other, as described in the poem, shows the intensity of fear. The following lines present this condition:

They’ve distanced themselves
 They’ve forgotten the tragedy—
 The genocide of the Jewish
 They no longer recall the gas chamber
 They’re destined to see their own
 holocaust. (ll.18-22)

Due to the massive threat caused by the virus, the human kinds have distanced themselves.

Corona has compelled them to forget every destructive historical event such as genocide of the Jewish in Hitler’s Gas Chamber. This is also the poet’s emotional depiction of the pathetic story of all humans to evoke the feeling of fear, sadness, pity and sympathy to the readers’ mind to accept the present condition that is similar to their own. Corona’s destructive act is heightened to the level of ‘genocide of the Jewish’ and ‘gas chamber’. Here, the similarities of these events with their own holocaust evokes the emotion of pity and sympathy in the readership’s mind because they are also facing the same.

The following lines indicate the further level of terror and consequent pains in the humans during the time:

The mothers are hesitating to
 breastfeed their kids
 The sons are scared to bear their
 diseased father
 The crematories are void of
 funeral-goers and grievers
 No attendees are at weddings
 The grooms are faltering to hold
 the bride’s finger for a ring
 The newlyweds on their
 honeymoon are petrified to
 share the bed (l. 52–57)

These lines point out that everyone in the world was scared to do their usual acts due to the threat of corona. For example, mothers hesitated to breastfeed their kids. So were sons to carry the body of their deceased father. Funeral-goers and grievers were not attending the funeral procession. So, all the symmetries were empty. People were not attending any wedding. Even the grooms were scared to touch their newly married brides. Almost all the human beings were horrified and miserable. So, the poet’s sketch of vivid picture of the painful life of the human kinds touches the readers’ mind with the vibration to show pity and sympathy to the humankind who, in reality, are their own representatives.

Although the above extracts evoke negative emotions of fear, sadness and pity in the readers’ mind, the title begins with the positive word, ‘equality’ that provokes positive feeling of excitement, possibility and hope. Pathos is not only a technique to arouse negative emotion, but also a positive one. Here, COVID-19 has been modelled as

the greater mediator than any other powerful leaders from whom equality was not possible in this earth till then. It is the virus through whose threat, equality was felt by entire human beings although its treatment is destructive for each man. So, the title, “Equality fetched by the fear of tragedy” evokes positive vibes of excitement and of gaining equality which makes the readers satisfied, joyous and hopeful. It is because corona has done full justice to treat all types of humans, and thus provides equality. So, the poet, being optimistic, expresses his strong positive emotion of hope to cause the readers to feel equality as he has felt although it is fetched by the fear and horror of tragic circumstances caused by COVID-19. His positive technique of pathos also evokes their feeling of endurance to face the corona’s devastation accepting the bitter reality.

The next pandemic poem that uses positive pathos through negative emotional expression is Tika Atreya’s “Jhulkyos naya jindagi”. The poem starts with the following lines:

*ha:ha:ka:r hudaicha bishwa ahile
salkera a:go sari
korona ra:wanale bhuwanma:
lya:yo ma:ha: hundari
sa:ra: shaktiharu jhare satahama:
jhardai gayo shreshthata:
singo bishwa uja:d la:gcha ahile
chan sunyata: sunyata:*

(The world is being horrific as if it is in wild-fire due to a great storm brought by corona, the Rawana. All human powers fell onto the dust and their greatness is still falling. Due to this, the entire universe seems to be deserted and desolate). (ll. 1–4)

The speaker, in the above lines, points out that the earth is burnt by the fire set by the threat of COVID-19. The burning and destructive flames have brought a distressing storm of agony, stress, tension, anxiety and frustration to the entire humanity. People who are in power are falling badly and tragically to the dust. They have been miserably isolated and the earth itself has been deserted and desolate.

The extract is enriched with pathos. The poet portrays the vivid picture of corona pandemic and human anger and fear in an outstanding way. Assuming corona as the Rawana intends to show devastative acts so as to evoke emotion of fear to the readers’ mind and make the readers aware of Rawana like corona and resist it. Here, the poet seems to be exceptionally emotional and expresses her anger against the cruel but very powerful corona. This arouses same kind of feeling of anger, sadness, frustration and pain to the readers’ mind which cannot remain without arousing feeling of sympathy towards the characters’— who are the representative of all humankind— condition.

Then the poet presents how the humans have been weakened even because of such a tiny virus:

*jha:rthya asthi bisha:l ya:n
sahajai bhitrai basi ba:hira
ahile shukshma bishanuba:ta
darale ma:nche banyo tharthar
a:phnai ha:ta luga: dala:na
gharaka: bandai gae dushmana
cha:ya:ma: pani mrityu lukcha
darale dera: jama:yo kina?*

(Previously the man used to easily drop even a huge plane down outside sitting inside. But now, they are shivering due to the fear of a

small and tiny virus. One's own hands and cloths have been the enemies. Death hides even in the shadow causing fear. Why has fear occupied everything including the air?) (ll. 5-8)

In these lines, pathos is used in the speaker's emotional description of the pitiable and sorrowful state of the humans who are great and used to do eminent and remarkable works. But now they cannot do even their usual works due to the fear of small and tiny microscopic creature. The lines are enriched with the emotionally charged words such as 'bishanu', 'tharthar', 'mrityu', and 'dusman' to arouse emotion of fear to the readers' mind. In the same way, the artistically created image "chha:ya:ma: pani mrityu lukchha darale (death hides even in the shadow causing fear)", and the speaker's quivering state draws the readers' attention to be filled with emotion of extreme fear and uncertainty.

The poem intensifies the picture of terror in the following lines: "dharti yo banyo ciha:na nabhanu bhannai pareko cha ni/ a:kha:kai aghi ghumcha mrityu bhu:mari khapnai pareko cha ni (Any how this earth has changed into a tomb now. So, we have to tremble because the death being cyclone moves in front of our own eyes)" (ll. 9 –10). These lines are the examples of the use of extreme pathos with the depiction of the pitiable anecdote of the earth and its owners. Their compulsion to be feared with the death caused by corona and their acceptance of earth as mere tomb displays the readers' boundless emotion of fear and sympathy.

The kinesthetic imagery is the major device the poet has used to create pathos to appeal to the readers. Here,

beautifully created dreadful images like corona as the Rawana that brought a great storm on this earth, death hiding even in the shadow causing fear and again the death moving in front of the eyes as a turbulence have drawn the readers' attention to be filled with emotion of extreme fear and uncertainty. The speaker's fearful and quivering state due to the global pandemic gives vibration to the readers' mind and make them pitiable and hopeless. In the same way, the poet's use of metaphoric comparison of the corona with 'Rawana', the earth with 'tomb' and the world with 'a big kindled fire' also arouses the feeling of despair and desolation.

It is natural that a bright morning is certain after each dark night. In the same way, a new creation and a new life are also possible after each destruction and each death. So, the poet in her title, "Jhulkyos naya jindagi" hopefully attempts to provoke the readers' positive emotion of hope and aspiration for new life after each death and devastation caused by corona Rawana.

The following lines from the poem, "Pharku ma ama ghara" by Kamal Koirala are also the examples of this technique

*eka:ek bi:sha:nu tibra gatima:
sansa:rama: phailiyo*

*kasto nishthu:ra rahecha ni yo aho
pi:da: haza:rau diyo*

*yasto bhu:mi catakka chodna
ahilyai ca:hachu maile tara*

*la:shaiko pulama: cadhera kasari:
pharku ma a:ma: ghara*

(Accidentally deadly corona spread all over the world and gave thousands of troubles being merciless. I definitely want to leave

this foreign land now, but how can I return home crossing the bridge of corpses, my dear mother?). (ll. 1-4)

In this extract, the speaker is trying to convince his mother that he is compelled to cancel his plan to return his homeland due to the sudden lockdown caused by the outbreak of COVID-19 pandemic. It is because corona virus has been unexpectedly spreading all over the world causing enormous pain to the humankind especially to the millions and billions of migrant workers.

The above poetic lines are enriched with pathos especially in regard with the poet's use of anecdote (vivid portrayal of the entire picture of the world during COVID-19 pandemic). The extract attempts to draw the awareness of the readership to evoke their pity and sympathy on the pathetic state of humankind, especially the migrant workers' and the sadness of the speaker's mother. The poem continues:

*naka: banda bhayo ma a:una
kunai dekh dina sambha:vana*

*sima:mai alapatra chan ni
masangai la:khau karodau
zana:*

*ba:ce bhet hunecha a:uchu kasai:
merai pratikshya gara*

*ahile sambha:vanai bhaena
kasari: pharku: ma a:ma:
ghara*

(I don't see any possibility to return because there is an unexpected blockade due to which I along with millions and billions of others have been stranded. If I remain safe, I will come to see you, but now there is no possibility to return). (ll. 5-8)

These lines, too, display the presence of pathos in the description of the speaker's compulsive state caused by COVID-19 lockdown and his promise to meet his mother after he comes out safe from the pandemic. The speaker's way of expressing such pitiable condition and his feeling of fear, confusion, uncertainty and the use of dreadful images such as 'nakabanda' (blockade) and 'alapatra' (stranded) undoubtedly evoke the readers' emotion of pity and sympathy.

The use of dreadful images as a means of evoking emotion continues in the poem:

*purkha: veer bhaera ho ki
kahilyai la:gena kha:sai dara
a:phai ka:pchu thararra a:za
kasari: pharku ma a:ma:
ghara*

*sa:ra: ma:rgaharu: khaca:khac
bhae la:gyo culi la:shako*

*yasto sankatama: rahenani katai
ba:cne jhino a:sako*

(It might be due to the bravery of our forefathers that I did not use to be scared of anything, but I am trembling with fear now. How do I return home? Entire ways are crowded due to the pile of corpses. So, I don't have even a little hope to be alive in such a crisis). (ll. 13-16)

Pathos can be sensed here in the poet's power of imagination, in the depiction of the speaker's emotional state of hopelessness and uncertainty to meet his mother. The utilization of pathos is equally tasted in the artistic presentation of the frightening words such as 'kapchhu tharthara' (tremble), 'khachakhach marga' (crowded ways), 'chuli lasako' (pile of

corpses) that provoke extreme emotion of fear in the readers' mind.

The poem attempts to draw the awareness of the readership with an artistic sketch of the vivid picture of agonistic circumstances being resisted by entire human beings across the globe due to the trouble caused by COVID-19 pandemic. So, the poet makes his effort to match his feeling of fear with that of the readers' feeling by the use of skillful though frightening images such as riding on the bridge of corpses and all the ways being crowded due to the pile of corpses. Likewise, the utilization of the words such as 'pida' (pain), 'nakabanda' (blockade), 'alapatra' (stranded), 'kapchhu' (tremble), 'khachakhach' (crowded), 'sangkat' (crisis) and 'jhino ash' (a little hope) showing the chaos, confusion and hopeless condition of the speaker, makes the readers pitiful and empathetic towards him.

Similarly, Ramesh Gautam's poem, "Bashudha: roeko bela:" also picturizes a terrible condition. The poet's emotion is expressed to move the readers with pathos. He starts: "*yati bela:/ bishwa:s cya:tiera/ abhishapta cha samaya* (At present time has been cursed getting its trust torn)" (ll. 1-3). This extract vividly picturizes the then context of corona lockdown with the poet's imaginative power to contemplate about the abstract thing, 'time', to be cursed with the torn of another abstract thing, 'trust'. It is due to the threat of corona infection the entire trust of the human kinds has been torn apart and lost in the air. Meeting each other— even with their dear ones— has been banned. How pitifully the time has been accursed that no freedom is for any one.

The poetic lines are fully

embellished with pathos with the poet's use of words like 'chyatiera' [torn] and 'abhishapta' [injured] that gives a kind of vibration to the mind of the readers in the beginning to draw further attention to the next part of the poem. The presence of pathos is clearly seen in these lines and it has consequently developed with further stanzas. The following lines provide the next example: "*basudha:/ a:ha:t banera/ yahi abhisaptata:le/ a:nsu pushche* (Being injured the mother earth wipes her tear with the same curse)" (ll. 4-7). These lines depict the earth's condition with the realistic imagery in an abstract way. The poet has filled the earth with human (woman) emotion and made her cry being worried about the miserable condition of her and her offsprings caused by bad consequences of corona lockdown. So, the readers are filled with sympathy and pity in their mind due to the condition.

The following lines from the poem further present this condition: "*ma:ncheharuko sapana:/ a:zako sansa:r/ sambedanako sa:garama:/ dubeko cha yati bela:* (The earth and its people including their dreams are drowned into the ocean of sympathy)" (ll. 8-11). Due to the accidental appearance of corona virus, its devastation and nightmarish lockdown caused by it, massive number of human kinds have been victim of death. Some of them are struggling with it for their new life and rest of them have been so mournful, and, therefore, have plunged into the ocean of sympathy.

So, the portrayal of vivid picture of the painful condition of human kinds is so artistic where there lies pathos to evoke feeling of sympathy on the lamentation of the mother earth. The poem further depicts

the sketch of the pathetic condition of the human kinds in this way:

ma:nche

bardit astitwa bokera

bardit ma:nab sabhyata: dorya:era

disha:hin daudeko cha

a:stha:ko khojima:

zibantata:ko khozima:

sazibata:ko khozima: !

a:za

basudha: roeki che

(Humans are running without any direction with damaged existence and damaged human civilization questing for faith, new life and new existence. So, at present, the mother earth is crying). (ll. 29-37)

The aforementioned lines of the poem state that due to the massive threat of COVID-19 and the lockdown, humans' cultures and traditions to get together are shattered into pieces. Their hopes and aspiration, and dreams and directions are stuck on the half ways. Neither there is any direction to move nor any safe place to live in. They are compelled to live with their damaged existence and civilization. And therefore, they are in search of new life and new existence. As a result, the mother earth—mournful in their condition— laments.

The speaker's emotional sketch of a plight of the mother earth— which becomes so mournful on the loss and damage, directionless, and uncertain existence of the human beings— is pitiable. Such a condition arouses the same sensations in the readers' mind. The title, "Basudha: roeko bela:" ("While the mother earth was crying") itself is pathetic and sympathetic

as well. It is natural that a mother weeps with pain whenever she becomes upset, nervous or worried about her and her children's bad condition. It is contextually revealed that the mother earth was filled with woman's emotion and she was unhappy with the spread of the COVID-19, its pandemic and lockdown. So, the poet's imaginative and emotional power of expression with some artifacts like anecdote (pathetic story) of earth and its people, imageries such as all the human dreams are being drown in the ocean of compassion and running without direction, and the choice of words such as 'runu' (to cry), 'samavedana' (sympathy) and 'dubeko' (drown), make the readers emotional.

Conclusion

Pathos, one of the modes of persuasion, demands power of imagination, emotion and feeling of the poets in order to arouse same in the mind of readership. The afore-examined and analyzed poems composed during the COVID-19 global pandemic share more or less common themes of hope and excitement, anger and anxiety, stress and fear, depression, separation and loneliness, deprivation and triviality and many other sufferings. On the one hand, the two poems, "Pharku ma ama ghara" and "Basudha: roeko bela" dispose the arrays out of the negative pathos that induces emotion of anger, fear of death, sadness and uncertainty of life and future, and pity and sympathy to the mind of the readership. And, on the other hand, other two poems namely, "Equality fetched by the fear of tragedy" and "Jhulkyos naya jindagi" unveil the positive pathos that evokes the readers' feeling of a little hope for equality and creative life. Therefore, these poems exceptionally explore pathos

with regard of their composition, thematic presentation, and stylistic and characteristic features like anecdote, imageries, metaphors and emotionally charged words. Through the substantial utilization of

pathos, the poets expect to have an intimate connection with the readers to impose them to support their emotional point of views about the corona pandemic.

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Socio-Economic Impact of Joint Land Ownership on Women Empowerment: A Study of Sunsari, Nepal¹

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Abstract

This study tests the socio-economic impact of joint land ownership (JLO) on women empowerment of Sunsari, Nepal using two period panel data before and after JLO of the same respondents since 2015 to 2020 AD. As the nature of data properties, logistic regression model is employed. The research includes the standard indicators to quantify the status of JLO and its socio-economic impact on women empowerment. In this study, status of women empowerment before and after JLO is indicated by JLO land location as dependent variables and land size, income, occupation, ethnicity, household size, housing condition, household decision, cooperative member, property ownership as independent variables measured in percentage. Logistic regression result shows statistically significant impact of JLO on land size, occupation, ethnicity, household decision and cooperative membership having p-value less than 5 percent. The estimated results from the econometric estimation suggests appropriate policy correction to participate women in JLO program for their socio-economic empowerment through JLO in Nepal.

Keywords: socio-economic characteristics, joint land ownership, women, empowerment

Introduction

Land as a natural resource has almost become very useful for human beings since the beginning of human civilization. Cai et al., (2020) argued that it is regarded as the most important form of property and its possession refers to economic well-being, social status and political power. Cherchi et al., (2019) stated ownership of land can thus be important in promoting the well-being, property control and empowerment of women. But in practice, few South Asian women gradually inherit and fewer control land as property. Research showed that there was a vast gap between land laws and its implementation due to number of factors

(law of inheritance, patriarchal ideology, post-marital residence, village exogamy) constraining women in exercising their legal claims in land property (Bhalotra, S., et al., 2020).

Central Beuro of Statistics (CBoS) (2011) reported that female ownership of land and building was 19.71 percent (26.77 percent and 18.02 percent were recorded in urban and areas respectively) while it was recorded 11.7 percent in the census 2001 AD. The government of Nepal through JLO policy (2011) has ensured that families can transfer ownership of land from husband to wife by paying a fee of rupees 100. Furthermore, Government of Nepal (GoN) (2010) made the provision of 25 to 40 percent discount

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in land registration in the names of women.

Community Self-Reliance Centre (CSRC) Nepal (2017) stated that after intervention of joint land ownership policy, the lands jointly owned by spouses thus cannot be sold only by husband or wife without mutual agreement. As a result, women have become powerful and secure in their homes. However, there is a guarantee to simplify the procedure in the registration of land for Nepalese women (i.e. JLO policy, 25-40 percent discount in land registration for women).

The Constitution of Nepal 2015, article 38(6), as per the JLO policy (2011), had the provision for the equal right to property and family affairs. But the data showed that as the 51.5% women population had 20% ownership on land and building; whereas, 10118 couples had JLO registration (CSRC, 2021). Comparing with data, Nepali women had very limited or no effective control over household decision-making and ownership and effective control of the land (Rawal & Agrawal, 2016).

This study is essential for two reasons. First, this study presents an overview and synthesis of research on status of joint land ownership and socio-economic impact of joint land ownership on women empowerment. Second, it provides empirical evidence of the relationship between joint land ownership and socio-economic characteristics of JLO holding women using pre-test and post-test data of Sunsari in Nepal. The overall objective of the study is to identify and analyze the impact of joint land ownership to women empowerment of Sunsari district of Nepal. The specific objectives are: to identify the status of joint land ownership; to analyse

the socio-economic impact of joint land ownership; and to analyse women empowerment through joint land ownership.

Review of Literature

Various literatures related with joint land ownership and its impact on women empowerment have been reviewed to find the research gap for the study. The review on the global context of JLO showed that there was diverse percentage of land ownership in the name of women in the world. Holden and Bezu (2013), in the survey report of *Stein T Holden and Sosina Bezu* from 2007 to 2012, included 615 households that received a joint land certificate. It was an increase from 61.7 percent to 82.4 percent in Southern-Ethiopia as the provision of JLC that began from 2005.

Similarly, Burnod et al. (2012), in the study that surveyed nine districts covering 1800 households found that 6 percent of plots that are marital property were registered jointly, 12 percent was registered in the name of the wife and 82 percent was registered in the name of the husband. However, while Widman and Hart (2019) found that only 3 to 4 percent of land by then had become jointly titled in Madagascar. The ownership was found high in Rwanda. Bayisenge (2018) found that women mainly gained access to land as wives in their husbands' family in Rwanda. During 2010-2013, 10.3 million land parcels were recorded countrywide while 81 percent land titles were joint, 11 percent by women and 6 percent by male. Out of this, 33 percent of joint title holding were the women of 35-60 age.

The Nepali context was not found much different from the global one. The

joint land ownership (JLO) here means to own the rights on the land jointly by the spouses. Land is considered as measure of property in Nepalese society (CSRC, 2017). JLO is recommended having common rights over the land for the spouse in order to maintain peace and harmony, security of property in society (CDS, 2013). Chakrabarti (2018) surveyed on female land ownership and fertility in Nepal and reported that Asian countries had 8 to 13 percent land ownership in joint title.

CSRC (2020) reported that after the JLO intervention in Nepal, 8367 spouses in 37 districts of Nepal signed joint ownership certificates on 2058 hectares of land by the end of March 2019. Relatively, the data showed that the policy of the government of Nepal on the joint ownership of land was not spread enough to its acting bodies in many parts of the country. It was not a great increase from the CBS (2011) report that showed 19.7 percent of women own 5 percent of the total land in Nepal and only 11 percent of those women had control of their land. The landed ownership of women was high in the urban areas in the eastern part of the country. In 30 percent of the families in Kathmandu and Kaski, women owned some land. (Oxfam et al. 2016; Alden Wiley et al. 2008).

The condition of land ownership in the name of women in Nepal is found to be related to the government policy as well. *The Constitution of Nepal* (2015), in its article 25, guaranteed land ownership as one of the most elaborated and extensive form of fundamental rights. It was taken to be a cornerstone for establishment of equal and righteous society. The constitution itself has guaranteed equality between and among its citizen and other Acts such as, *Domestic Violence (Crime and*

Punishment) Act, 2008, *Gender Equality Act*, 2015, and *Country Civil (Code) Act* 2017 are in place to promote and protect every sphere of rights of a woman. In this part, customary laws such as *Muluki Ain* 1853 and *Country Civil Code* 2017, *Land Reform Act* 1964, *Joint Land Ownership Policy* 2011 and some international conventions have the provisions of women land ownership rights. Besides these laws, in 2011, the government of Nepal introduced a policy of Joint land Ownership (JLO). This provided an easy mechanism for husbands and wives to register their land in both their names, paying a mere rupee 100 as a registration fee to the land revenue office. A woman gets a minimum of 25-50 percent tax exemption during land registration. So, women participation in joint land ownership program increased since the policy implication.

Unlike most other existing studies, this research primarily has focused on socio-economic status of JLO holding women before and after JLO intervention. Further, study has captured relation between JLO and women empowerment within the pre-test and post-test data of JLO with standard estimation methods. Lastly, it has suggested the empirical findings of the associations between socio-economic characteristics and joint land ownership for women for further policy initiations.

Conceptual Framework

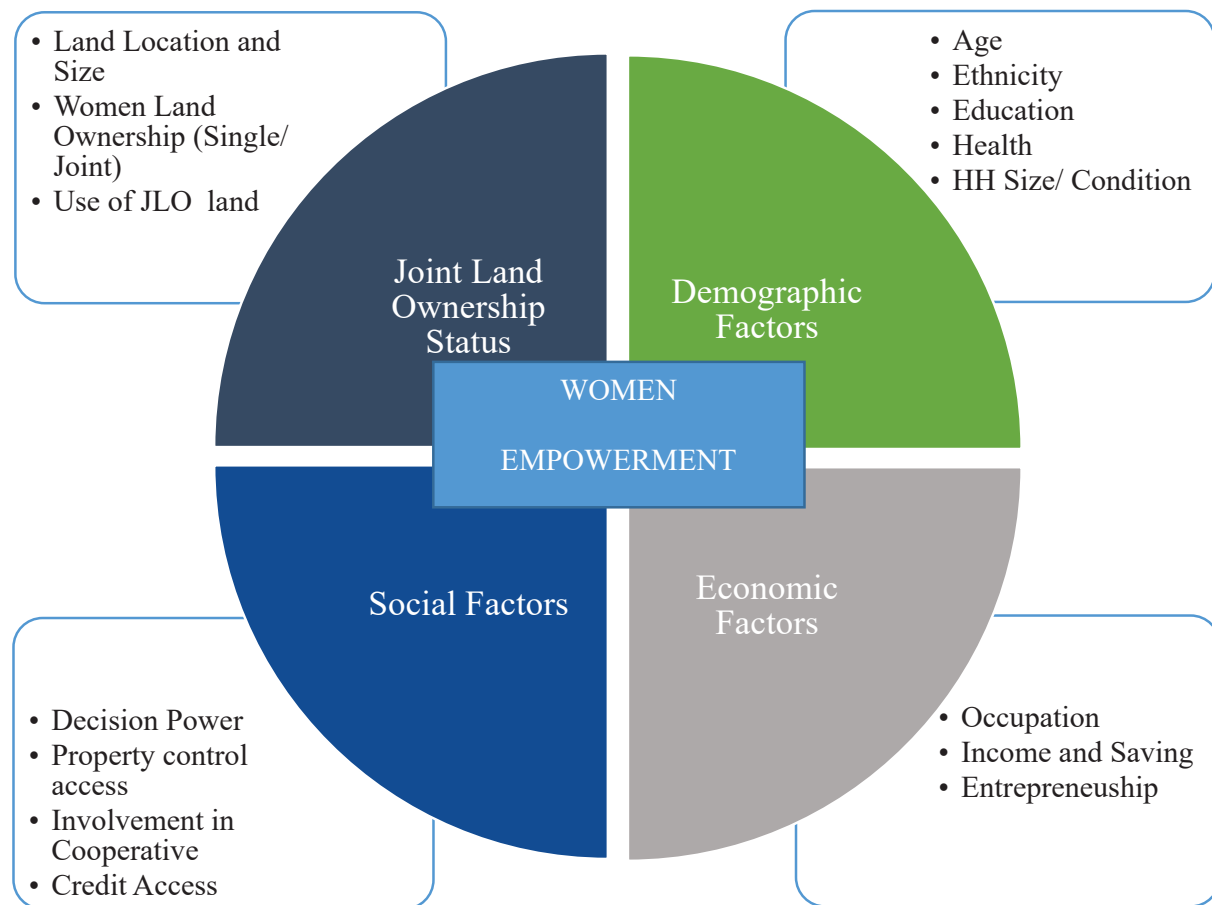
The sole land ownership of male that has been later co-owned with his spouses has been taken as joint land ownership (JLO). The socio-economic impact of such co-owning on women's empowerment is the focus of the study. Here, I had adapted the framework to focus specifically on women empowerment through joint land

ownership. Here, women empowerment through JLO factors (single and joint land ownership, land size and location and use of land) is the dependent variable and demographic factors (age, ethnicity, education, health, household size and condition); social factors (decision making

power, property control access, involvement in cooperative, credit access); economic factors (occupation, income and saving, entrepreneurship) are independent variables (Akter et al., 2017). The modified framework has been presented here in figure 2.1 as

Figure 1

Conceptual Framework



Conceptual Framework modified source from Dabissa (2013), Meinzen-Dick et al., (2019) and Haque et al., (2020)

Methods

Inferential analysis is used to analyze possible variables of survey and its measurements which has helped to determine significance of the study. The analysis has included summary statistics, correlation among the variables, binary

logistic regression, post estimation test, multicollinearity, hetero-skedasticity and the final regression result. Similarly, Collin test was also performed in order to settle the problem of multicollinearity.

Data and Variables

The study has sought to explore the relationship between dependent variable (women empowerment through JLO land) and the independent socio-economic variables such as land size, income, occupation, ethnicity, household size,

household decision and cooperative membership along with the property ownership of women. The study has tried to find out whether JLO significantly empowered women socio-economically in Nepal. Data from survey of District Lard Forum, Sunsari from 2015 to 2020 have been used.

The Model

Binary Logistic model has been applied for the inferential analysis. This model can be expressed as (Devkota et al., 2018):

The effect of X on the response probabilities P(y=j/x) can be estimated by using binary logit model as:

$$P\left(\frac{y^i}{x}\right) = F(Z_i) = \frac{e^{z_i}}{1+e^{z_i}} + \frac{e^{-z_i}}{1+e^{-z_i}}$$

$$P(y=j/x) = F(Z_i) = \frac{e^{z_i}}{1+e^{z_i}} + \frac{e^{-z_i}}{1+e^{-z_i}}$$

$$Z_i = \beta_0 + \beta_1 X_{1i} + \dots + \beta_n X_{ni} + \mu_i \dots \dots \dots (i)$$

Where,

P= Probability of the outcomes

β_0 = Constant Coefficient

$\beta_1 \dots \beta_n$ = Coefficient

$X_{1i} \dots X_{ni}$ = Independent Variables

μ_i = error terms

Therefore, based on the model, the final equation is:

$$JLO_LandLocation = \beta_0 + \beta_1 Landsize + \beta_2 Income + \beta_3 Occupation + \beta_4 Ethnicity + \beta_5 Householdsize + \beta_6 Householddecision + \beta_7 Cooperativemembership + \beta_8 Property ownership \dots \dots \dots (ii)$$

Where,

Y= Dependent variable

β_0 = Constant coefficient

$\beta_1, \beta_2 \dots \beta_8$ = coefficient of independent variables

$X_{1i} - X_{ni}$ = Independent variables

Results and Discussion

Analysis

In this segment of the study, variables have been analyzed on the basis of their observation, mean, minimum and maximum value, and standard deviation as presented in table. Under this, all the variables except land size, income, household size have been assigned the

values of zero and one where zero holds minimum value and one maximum value. Here, one represents yes and zero otherwise. Zero and one can also be interpreted as dummy variables and other remaining values can be stated as numeric variables.

Table 1

Summary Statistics

| Variables | Obs | Mean | Std. Dev. | Min | Max |
|---------------|-----|----------|-----------|------|-------|
| Land_location | 222 | .2342342 | .4244764 | 0 | 1 |
| Land_size | 222 | 3.765766 | 6.116035 | .2 | 30.2 |
| Income | 162 | 9115.432 | 4327.531 | 2000 | 32000 |
| Occupation | 222 | .1171171 | .3222865 | 0 | 1 |
| Ethnicity | 222 | 1.81982 | 1.270609 | 1 | 5 |
| Hh_size | 222 | 4.558559 | .7808185 | 3 | 7 |
| Hh_decision | 222 | .2972973 | .4581014 | 0 | 1 |
| Coop_Member | 222 | .463964 | .4998267 | 0 | 1 |
| P_ownership | 222 | .2972973 | .4581014 | 0 | 1 |

From the table 1, it presents the relationship between the dependent variable and independent variables. Results show that only 23.42 percent of the respondents have ownership of land in urban location with .4244764 standard deviation. The average land size of respondents is 3.765766 Katha with 6.116035 standard deviation and minimum size of land .2 kattha and maximum 30.2 kattha. The average monthly income of respondents is rupees 9115.432 and 4327.531 standard deviation with minimum income rupees 2000 and maximum income rupees 32000. Looking towards occupation of respondents, mean and standard deviation are .1171172 and .3222865 respectively. Similarly talking about ethnicity of respondents, ethnic group of 1-2 have the majority involvement in the JLO

registration with 1.270609 standard deviation. The average household size is 4.55 with maximum value 7 and minimum value 3. Looking towards household decision of respondents, 29.73 percent have the decision access in household and .4581 standard deviation. Similarly taking about cooperative membership, 46.40 percent respondents have got membership of cooperative. Looking towards property ownership in the household, 29.73 percent of respondents have access on property ownership in the family with .4581 standard deviation.

Specification Error

The Stata command link test can be used to detect a specification error, and it is used after the logit or logistic command. The idea behind link test is that if the model

is properly specified, one should not be able to find any additional predictors that are statistically significant except by chance.

It has come to know that \hat{y} value statistically insignificant and \hat{y}^2 value is not statistically significant. The \hat{y} value is 0.000 and \hat{y}^2 value is 0.181. So, we can conclude that we have chosen few meaningful predictors and the few variables are wrong or have errors and few of them are correct.

Goodness of Fit

For the goodness of fit, most commonly used test of model fit is the Hosmer and Lemeshow's goodness-of-fit test. The idea behind the Hosmer and Lemeshow's goodness-of-fit test, the predicted frequency and observed frequency should match closely and that the more closely they match, the better the fit. When performed goodness of fit, the result obtained for model is $\text{Prob} > \chi^2 = 0.9927$. In order to goodness of fit, p-value should be greater than 5 percent i.e. 0.05 and so we

can say that there is a goodness of fit in our models.

Other Diagnostics (Fitstat)

There are many other measures of model fit, such as AIC (Akaike Information Criterion) and BIC (Bayesian Information Criterion). This helps to determine goodness of fit. We look towards count R2 in this diagnostic and the more it is, more its better. The count R2 for model is 0.877 which is higher than 0.7, so it is excellent.

Correlation

Correlation analysis is a statistical tool used to study the closeness of relationship between two or more variables. In this part we are analyzing the relation between each variable that how they are correlated with each other. The table given below shows the relation between dependent and independent variable as well between independent variables. In the given table land location is in dependent variables; whereas, others are dependent variables

Table 2

Correlation

| Variables | Land_ Location | Land_ size | Income | Occupation | Ethnicity | HH_Size | HH_decision | Coop_member | P_Ownership |
|---------------|----------------|------------|---------|------------|-----------|---------|-------------|-------------|-------------|
| Land_Location | 1.0000 | | | | | | | | |
| Land_size | -0.1844 | 1.0000 | | | | | | | |
| Income | 0.0932 | 0.2029 | 1.0000 | | | | | | |
| Occupation | 0.2474 | 0.2065 | 0.4401 | 1.0000 | | | | | |
| Ethnicity | 0.5266 | -0.1650 | 0.1034 | 0.0684 | 1.0000 | | | | |
| HH_Size | -0.1671 | -0.2166 | -0.3830 | -0.1999 | -0.1308 | 1.0000 | | | |
| HH_decision | 0.2976 | 0.0326 | 0.3829 | 0.0393 | 0.3743 | -0.0904 | 1.0000 | | |
| Coop_member | -0.0654 | -0.0627 | 0.2531 | -0.0673 | 0.1073 | -0.0501 | 0.2705 | 1.0000 | |
| P_Ownership | 0.2678 | 0.0447 | 0.3273 | 0.0742 | 0.3431 | -0.0580 | 0.8450 | 0.2443 | 1.0000 |

In the given correlation table, land location is dependent variable and others like land size, income, occupation, ethnicity, household size, household

decision, cooperative membership and property ownership are independent variables. Looking towards the data, it shows that land location has negative

relation with land size, household size and cooperative membership and positive relation with rest independent variables. For instance, land ownership empowers respondents to the income, occupation, ethnicity, household decision and property ownership in a positive manner. However, there is somehow good relationship between land location and other independent variables.

Post Estimation Result

Green (2003) argued that cross-sectional data analysis includes two problems: multi-collinearity among explanatory variables and Heteroscedasticity test in the error term. To overcome this, the Variance inflation factor (VIF) test was performed to deal with the problem of multicollinearity. The VIF estimates how much the variance of regression coefficient is inflated due to multicollinearity in the model. In this study, they are generally performed to test if there is any repetition or similarity in between the data sets and only if the data sets are free from multi-collinearity further steps can be taken accordingly.

Multicollinearity

Multicollinearity refers to the presence of linear relationship or non-linear

relationship between explanatory variables. Aylin (2010) stated that multicollinearity is a state where two or more variables have linear relation. It occurs when independent variables in a regression model are correlated. Choumert and Phelinas (2015) mentioned that if Variance Inflation Factor (VIF) value does not exceed 10 then the study is free from multicollinearity in our regression model.

Variance inflating factor as per the calculation for model is 1.97 and if VIF is greater than 10, there exists multicollinearity. So, this data set has no multicollinearity. The assumption is that there is no multicollinearity if the data set is less than 10.

Heteroscedasticity

Heteroscedasticity refers to the circumstance in which the variability of a variable is unequal across the range of values of a second variable that predicts it Klein et al. (2016). Heteroscedasticity is the variability of one variable is not equal across range of another variable that is predicted. It occurs when there is difference in variance of the error term for the range of observation.

Table 3

Heteroscedasticity

| |
|---|
| . hetttest |
| Breusch-Pagan / Cook-Weisberg test for heteroskedasticity |
| Ho: Constant variance |
| Variables: fitted values of land_location |
| chi2(1) = 43.33 |
| Prob > chi2 = 0.0000 |

It is important to identify the Heteroscedasticity as the results to be ruined when regression analysis is running. In our data set, looking towards hettest, the result appeared for the model is $\text{prob} > \text{Chi}^2 = 0.0000$. The assumption shows that there is presence of heteroscedasticity if the value is less than 0.05. So, there is presence of heteroscedasticity in case of model.

Final Regression Result

In statistics, the robustness tests has been emerged as a response to uncertainty

faced by social scientist in specifying the empirical models (Plumper, 2017). Robust standard error is a technique applied for obtaining unbiased standard errors of OLS under heterocidasticity or can be understood as the activities conducted when performing the activities like the task and solution. It can be analyzed by three processes, i.e logit coefficient, odd ration and marginal effect as:

Table 4
Final Regression

| Variables | (1) Logit Model | (2) Odd Ratio | (3) Marginal Effect |
|---------------|----------------------|----------------------|--------------------------|
| Land_Location | | | |
| Land_size | 0.859** (0.0519) | 0.859** (0.0519) | -0.0149*** (0.00574) |
| Income | 1.000* (9.29e-05) | 1.000* (9.29e-05) | -1.69e-05* (9.01e-06) |
| Occupation | 20.52*** (18.18) | 20.52*** (18.18) | 0.297*** (0.0785) |
| Ethnicity | 2.393*** (0.515) | 2.393*** (0.515) | 0.0859*** (0.0178) |
| HH_Size | 0.423* (0.208) | 0.423* (0.208) | -0.0848* (0.0482) |
| HH_decision | 8.749** (9.081) | 8.749** (9.081) | 0.213** (0.101) |
| Coop_member | 0.273** (0.164) | 0.273** (0.164) | -0.128** (0.0526) |
| P_Ownership | 0.938 (0.767) | 0.938 (0.767) | -0.00628 (0.0805) |
| Constant | 7.135 (19.30) | 7.135 (19.30) | |
| Observations | 162 | 162 | 162 |

Robust see form in parentheses
*** $p < 0.01$, ** $p < 0.05$, * $p < 0.1$

Findings

In logistic regression, the odd ratio represents the constant effect of a predictor X on the likelihood that one outcome will occur. In regression models, we often want a measure of the unique effect of each X and Y. In the table 3.3, there are five

variables like land size, occupation, ethnicity, household decision and cooperative membership are significant having p-value less than 5 percent. It means they have positive relationship with JLO land.

With further analysis, we calculate

marginal effects of variables which are a useful way to describe the average effect of changes in explanatory (independent) variables on the change in the probability of outcomes in logistic regression and other nonlinear models. In marginal effects, we have five significant variables which are land size, occupation, ethnicity, household decision and cooperative membership respectively. The major findings that have been highlighted from the analysis have been presented below.

Findings from Descriptive Analysis

Analyzing the socio-economic impact on women empowerment comparing before and after JLO, we found the positive change on household decision making power, property access control, cooperative membership, income generation, saving creation, credit access have been increased by 56.76 %, 15.32%, 69.37%, 87.12%, 270% and 241% respectively. Similarly, we found 77% JLO women are from remote area, 74% of JLO land is utilized for both housing and agriculture, 58% of JLO registration land size is less than 1 kattha (3645 sq feet), 65% respondents are Adivasi, and 73.88% respondents have reading and writing level of education, and 22.53% respondents have RCC housing condition. Findings show that JLO has the significant impact on women empowerment.

Findings from Inferential Analysis

Those variables whose p-value is less than 0.05 do affect the land location significantly. Increase in significant variables like household decision, occupation, ethnicity, there is positive effect on land location. Increase in significant variables like land size, cooperative membership and household

size, there is negative effect on land location. Increase in household decision, occupation, ethnicity with odds ratio of increased land location by 8.75, 20.52, 2.40 then the marginal effects are positive. It means land location also increased by 0.21, 0.30 and 0.09 times with a marginal change on respective variables. Increase in land size and cooperative member with odds ratio of increased land location by 0.86 and 0.27 then the marginal effects are negative. It means the effect on land location decreased by 0.015 and 0.13 times with a marginal change in respective variables

Conclusion

The result of survey and data analysis in Sunsari shows that joint land ownership of women has significant relation to land size, occupation, household decision, cooperative membership, ethnic group. It means higher the JLO registration higher the women empowerment on significant factors of JLO. The result further suggests to review the existing policies related to the land registration like customary laws, *Muluki Ain* 1853 and *Country Civil Code* 2017, *Land Reform Act* 1964, *Constitution of Nepal* 2015, *Joint Land Ownership Policy* 2011 and international convention focusing on women land ownership rights.

Implications

For the effectiveness of JLO on women empowerment, the following reforms are suggested to the stakeholders:

- Since the JLO intervention in 2011 AD, the JLO registration is not significantly increasing in Nepal comparing the total land registration. So, awareness program should be conducted awareness program by government authority

on importance and application of JLO.

- The land ownership should not be transformed on the nature of patriarchal and law of inheritance. In case of spouses, there should be compulsory provision of joint land registration in property of inheritance and newly purchased land.
- The women of JLO holding should be encouraged and provided easy home loan at low rate of interest by the formulation of loan policy of financial intuitions and banks.
- JLO holding women must cooperate with her husband for mutual cooperation to avoid misuse of land resources.

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विभाजित समय उपन्यासका पात्रहरूको शैलीवैज्ञानिक आधारमा चरित्रचित्रण

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लेखसार

प्रस्तुत लेख कृष्णविनोद लम्सालद्वारा लिखित *विभाजित समय* उपन्यासमा रहेका पात्रहरूको शैलीवैज्ञानिक आधारमा गरिएको चरित्रचित्रणमा केन्द्रित छ । शैलीवैज्ञानिक अध्ययनले कृतिमा निहित घटना तथा पात्रहरूको मानसिकता र व्यवहारको सूक्ष्म अध्ययन गर्दछ । विवेच्य उपन्यासमा रहेका प्रमुख पात्रहरूको शैलीवैज्ञानिक आधारमा विश्लेषण गर्नु यस आलेखको मुख्य उद्देश्य रहेको हुनाले विषयलाई त्यहीँ केन्द्रित गरिएको छ । यस लेखको प्राथमिक सामग्रीका रूपमा उपन्यासलाई लिइएको छ र विषयको सैद्धान्तिक आधार निर्माणका लागि पुस्तकालयबाट द्वितीयक प्रकारका सामग्री लिइएको छ । पात्रहरूको शैलीवैज्ञानिक रूपबाट विश्लेषण गर्दा पात्र वर्गीकरणका सामान्यीकृत सिद्धान्तमा आधारित भएर गरिएको छ । विवेच्य उपन्यासका पात्रहरूलाई पात्र वर्गीकरणका मूलभूत मान्यताका आधारमा शैलीवैज्ञानिक रूपबाट चरित्रचित्रण गर्नु यस अध्ययनको उद्देश्य रहेकाले लेखका रूपमा प्रस्तुतीकरण गर्दा वर्णनात्मक विधि प्रयुक्त छ । पुलिङ्ग र स्त्रीलिङ्ग, प्रमुख, सहायक र गौण, अनुकूल र प्रतिकूल, गतिशील र गतिहीन, वर्गगत र व्यक्तिगत, नेपथ्य र मञ्चीय साथै बद्ध र मुक्त भन्ने आधारमा पात्रहरूको वर्गीकरणसहितको विश्लेषण गरी चरित्रचित्रणलाई तार्किक पुष्टि गरिएको छ । उपन्यासले अघि सारेको केन्द्रीय भाव प्रस्तुत गर्न यहाँका पात्रहरूको भूमिका उपयुक्त छ । यो बहुपात्रीय उपन्यास हो । यहाँ सबभन्दा बढी गौण, त्यसपछि क्रमशः सहायक र प्रमुख पात्र छन् । यस उपन्यासमा मञ्चीय, स्थिर, बद्ध, वर्गीय, अनुकूल र सहायक पात्रको बहुलता छ । यहाँ विश्लेषण गरिएका पात्रहरूमध्ये गौण र मुक्त पात्रको सङ्ख्या कम छ । निष्कर्षतः पात्र प्रयोगका दृष्टिले उपन्यास अब्बल ठहरिएको छ ।

शब्दकुन्जी: चरित्रचित्रण, पात्र, पात्रबहुल, शैलीवैज्ञानिक

परिचय

व्यक्तित्वका विभिन्न पात्रहरूमध्ये कृष्णविनोद लम्सालको उपन्यासकार व्यक्तित्व विशेष महत्त्वपूर्ण देखिन्छ । वि.सं. २०६३ सालमा पहिलोपल्ट अवशिष्ट यात्रा शीर्षकको उपन्यास प्रकाशन गरेका लम्सालले वि.सं. २०६८ मा आएर *विभाजित समय* प्रकाशन गरेका छन्, त्यस्तै २०७६ मा आएर सप्तकोसी किनारमा अनुसन्धानात्मक आख्यान प्रकाशन गरेका छन् । प्रकाशित अघिल्ला दुईओटा उपन्यासका आधारमा हेर्दा पूर्वी पहाड तथा तराईको स्थानीय रङ समेट्दै सामाजिक यथार्थको झलक प्रस्तुत गर्नु साथै तेस्रो उपन्यासका आधारमा हेर्दा सप्तकोसी नदीले वेष्टित भूगोलका केही धार्मिक स्थलको खोज

अनुसन्धान गर्दै तथ्य र मिथकको वर्णन गर्नु उनको मुख्य औपन्यासिक प्रवृत्ति देखिन्छ । पूर्वी पहाडको दोभाने, खमारटारमा स्त्रीबाट लागेर सामाजिक बेइज्जती भएपछि दुईओटा छोरीहरूलाई उनीहरूकै मावलमा छोडी काखको छोरो र श्रीमती सत्यमतीलाई लिएर होमनाथ शर्मा सित्तेल बसाइँ हिँड्छन् । पूर्वी तराईको धनपुरी भन्ने ठाउँमा आइपुगेर उनीहरू एकरात कटेरामा बस्छन् । भोलिपल्ट बिहान सोही ठाउँमा धनबहादुर क्याप्टेनकी र जिम्दार धनपाल चौधरीलाई भेटेर घर घडेरीका बारेमा सोधखोज गर्छन् । उक्त ठाउँमा बसोबास गर्ने इच्छा जाहेर गर्छन् । यही घटनासँगै *विभाजित समय* उपन्यासको कथानक प्रारम्भ भएको छ ।

विभिन्न पात्र र तिनको सेवाभावलाई मुख्य स्थान दिइएको यस उपन्यासमा शान्तिसुरक्षा, प्रजातान्त्रिक अभ्यास तथा सकारात्मक सोचप्रतिको अपेक्षा पनि प्रस्तुत गरिएको छ। धनपुरी गाउँमा, पहाड मधेस दुवैतिरका विभिन्न जातजाति, भाषाभाषी, वर्ग तथा पेसा व्यवसायका मानिसहरू आपसमा मिलेर बसेका छन् । महिलाहरू निर्वाध रूपमा आफ्ना हकअधिकार र समाज विकासका बारेमा छलफल गर्छन् । यस्तै सकारात्मक र मिश्रित समाजको परिकल्पनासँग सम्बन्धित घटनाहरूलाई लिएर प्रस्तुत उपन्यासको कथानक अगाडि बढेको छ । पहाड-मधेस दुवैतिर हुने राम्रानराम्रा घटनाहरू यस उपन्यासका कथानकसँग समेटिएका छन् तर विशेष महत्त्व भने समाजसेवी व्यक्तित्वका राम्रा कार्यकलापहरूलाई दिइएको छ । धनपुरीले पूर्ण बजारको आकार ग्रहण गर्दै र मान्छे बढ्दै गएपछि त्यहाँ सानातिना चोरी तथा अन्य विभिन्न असामाजिक गतिविधिहरू पनि हुन थाल्छन् । उपन्यासमा कम महत्त्वपूर्ण जस्ता लाग्ने घटना र पात्रहरूलाई पनि विशेष महत्त्वका साथ प्रस्तुत गर्नु यसको कथानकको विशेषता देखिन्छ । मूल कथानक सत्यमती र होमनाथको जीवनसँग बढी सम्बन्धित देखिए पनि उत्तिकै सशक्त रूपमा अन्य घटनाहरू पनि यहाँ समेटिएका छन् । पञ्चायती व्यवस्था जनपक्षीय नभएकाले आन्दोलन गरी २०४६ सालमा बहुदलीय व्यवस्था ल्याए पनि त्यसपछि राजनीतिमा भन्नातावाद, कृपावाद, जातीयता, क्षेत्रीयता, अपवित्र राजनीतिक गठबन्धन, लुटपाट, हत्या, अपहरण, फिरौती, रकम असुल्ने प्रवृत्ति, नेता खरिदबिक्री, गुट-उपगुटको निर्माणजस्ता विकृतिहरू बढेर गएको सन्दर्भ प्रस्तुत गर्दै सबै मिलेर बसेको सिङ्गो देशमै समय विभाजित हुन खोजेको हुँदा त्यसो हुन नदिने सन्देश प्रवाह गर्दै धनुषधारी याख्खाले एकताको सन्देश छर्ने भाषण गरेको सन्दर्भ जोड्दै कथानकको समापन गरिएको छ ।

यो लेख तयार पार्ने क्रममा विभिन्न कालखण्डका नेपाली उपन्यासका शैलीविज्ञानका

सम्बन्धमा भएका अध्ययनहरू हेर्दा-सबिन घिमिरे (२०७६)ले *अप्रिलफुल* उपन्यासको शैलीवैज्ञानिक अध्ययन गरेका छन् । उपन्यासको भाषिक पक्ष, कथानक र पात्रहरूको शैलीवैज्ञानिक आधारमा वर्गीकरण गर्नु मूल उद्देश्य रहेको यो अध्ययन विस्तृत प्रकृतिको भएकाले यसमा पात्रहरूको मात्र अध्ययन छैन। यसैगरी सन्ध्या उपाध्याय (२०७०)ले *सखी* उपन्यासको शैलीवैज्ञानिक अध्ययन शीर्षकमा शोध गरेकी छन् । चयन, विचलन, समानान्तरता र चरित्रका आधारमा उक्त उपन्यासको अध्ययन गर्ने उद्देश्य रहेको देखिने यो पनि पात्रहरूमा मात्र केन्द्रित नभई व्यापक रूपको अध्ययनका रूपमा देखा पर्दछ । डिल्लीराम ढकाल (२०६८)ले *चम्पा* उपन्यासमाथि, तीर्थराज भट्टराई (२०६७)ले *प्रेतकल्प* र राजेन्द्र खनाल (२०६३)ले *मुगलान* उपन्यासमाथि शैलीवैज्ञानिक अध्ययन गरेको पाइयो। चयन, विचलन, समानान्तरता र चरित्रका आधारमा उक्त उपन्यासको अध्ययन गर्ने नै उद्देश्य रहेको देखिने यी सबै अध्ययनले पनि आफ्नो अध्ययनलाई पात्रको चरित्रचित्रणमा मात्र सीमित नराखी समग्रमा शैलीविज्ञानमा केन्द्रित गरेको भेटियो । कुनै पनि अध्ययन शैलीवैज्ञानिक आधारमा पात्रहरूको चरित्रचित्रणमा मात्र केन्द्रित नरहेको पाइयो । *नरेन्द्र दाइ, भोक र भित्ताहरू*, मुलुकबाहिरलगायतका उपन्यासका पात्रहरूको चरित्रचित्रण गरिएको भए पनि ती शैलीवैज्ञानिक कोणबाट गरिएका र अनुसन्धानमूलक पाइएनन् । कृष्णविनोद लम्सालको *विभाजित समय* उपन्यासको पनि अन्य विभिन्न कोणबाट अध्ययन भएको पाइए पनि यही पक्षमा केन्द्रित भएर कुनै अध्ययन भएको पाइएन । साहित्यिक कृतिको अध्ययन नवीन प्रक्रिया र पद्धतिका रूपमा गर्नु शैलीविज्ञानको मुख्य विशेषता हो । नेपाली उपन्यासका क्षेत्रमा पात्रमा मात्र केन्द्रित भएर शैलीवैज्ञानिक अध्ययन भएको पाइएन । यस आधारमा प्रस्तुत अध्ययन नै यस सन्दर्भको पहिलो र नवीन कार्यका रूपमा रहेको छ । शैलीवैज्ञानिक वर्गीकरणका आधारमा विभाजित समय उपन्यासका पात्रहरू केकस्ता छन् भन्ने कुरा यस अध्ययनको मूल

अनुसन्धान प्रश्न हो भने यो उपन्यासका पात्रहरूको शैलीवैज्ञानिक आधारमा चरित्रचित्रण गर्नु यसको उद्देश्य हो ।

अध्ययन विधि

'विभाजित समय' उपन्यासका पात्रहरूको शैलीवैज्ञानिक आधारमा चरित्रचित्रण' शीर्षकमा तयार पारिएको यो लेख स्थापित मान्यताका आधारमा कृति वा पाठको विश्लेषण गरिएको गुणात्मक प्रकारको अध्ययन हो । यस लेखमा विभिन्न उपशीर्षकमा सैद्धान्तिक आधार तथा कृतिको विश्लेषण गरी विषयलाई प्रस्तुतिएको छ । सामग्री सङ्कलनका क्रममा प्राथमिक र द्वितीयक दुवै प्रकारका सामग्री लिइएको छ । प्राथमिक सामग्रीका रूपमा कृष्णविनोद लम्सालद्वारा लिखित *विभाजित समय* उपन्यासलाई लिइएको छ भने शैलीविज्ञान र उपन्यासका पात्रको वर्गीकरणका सैद्धान्तिक आधार निर्माणका लागि पुस्तकालयबाट द्वितीयक प्रकारका सामग्री लिइएको छ ।

निर्धारित उद्देश्य प्राप्तिका लागि सङ्कलित तथ्याङ्कहरूलाई आधिकारिक धारणा र मानकका रूपमा स्थापित सङ्घसंस्था वा व्यक्तिहरूद्वारा लिखित/प्रकाशित भाषाविज्ञान साथै उपन्यास सिद्धान्त र शैलीविज्ञानसँग सम्बन्धित पुस्तकलाई आधार मानी तथ्याङ्कको व्याख्या र विश्लेषण गरिएको छ । तथ्याङ्कहरूको सङ्कलन (पात्र सङ्कलन) विभाजित समय उपन्यासबाट गरिएको छ । यस क्रममा पात्रहरूलाई उद्देश्यमा किटान गरिएका पात्र वर्गीकरण र चरित्रचित्रणका आधारबमोजिम शैलीवैज्ञानिक आधारमा चरित्रचित्रण गरिएको छ । शैलीवैज्ञानिक मूलभूत मान्यताका आधारमा चरित्रचित्रण गर्नु यस अध्ययनको उद्देश्य रहेकाले विश्लेषणलाई लेखका रूपमा प्रस्तुतीकरण गर्दा वर्णनात्मक विधिको उपयोग गरिएको छ । लेखको आकारगत सीमाका कारण उपन्यासका अन्य पक्षको शैलीवैज्ञानिक आधारमा विश्लेषण नगरी पात्रहरूको चरित्रचित्रण मात्र गरेर निष्कर्ष निकालिएको छ ।

सैद्धान्तिक आधार

चरित्र र चरित्रचित्रण

उपन्यासमा सहभागी हुने मानवीय(व्यक्ति) र मानवेत्तर (अन्य पशुपक्षी) प्राणी नै पात्र वा चरित्र हुन् । कृतिमा प्रत्येक चरित्रको रूप र बिम्ब फरक किसिमले निर्धारित भएको हुन्छ । कथावस्तुको रचनाको आधार नै पात्र हो । कथानकलाई गति दिनमा पात्रको भूमिका ज्यादै महत्त्वपूर्ण हुन्छ । उपन्यासभित्रका पात्रले कुन सामाजिक वर्ग, जाति, पेसा र मनोवैज्ञानिक स्तरको प्रतिनिधित्व गरिरहेको छ भनी त्यसका बारेमा गरिएको खोजी वा व्याख्या नै चरित्रचित्रण हो । जुन पात्रले बढीभन्दा बढी र विशिष्ट कुराको प्रतिनिधित्व गर्न सक्छ उपन्यासका पाठकका लागि त्यही नै स्मरणयोग्य बन्दछ । बानी, बोली, हेराइ, क्रियाकलाप आदिले एउटा नयाँ व्यक्तित्वको छाप पार्न सक्ने चरित्रको उपस्थिति उपन्यासमा अति वन्दनीय हुन्छ (बराल र एटम, २०५५ पृ. ३४) ।

उपन्यासमा सामान्यतः प्रत्यक्ष/वर्णनात्मक र अप्रत्यक्ष/नाटकीय पद्धतिबाट चरित्रचित्रण गरिन्छ । उपन्यासकारले बाहिरबाट चरित्रको स्थिति, सोचाइ, विचार, अनुभवजस्ता कुराहरूमा आफ्नो दृष्टिकोण वर्णन गरी आधिकारिक रूपमा उल्लेख गर्दछ भने त्यो प्रत्यक्ष वा वर्णनात्मक पद्धति हो । यस्तो वर्णन विशेषतः मनोवैज्ञानिक उपन्यासहरूमा प्रकट भएको हुन्छ । त्यस्तै उपन्यासकारले उपन्यासभित्रका चरित्रहरूलाई आफैँ परिचित हुने वातावरण प्रदान गर्दछ । आफू टाढा बसी उपन्यासकारले उनीहरूलाई विचार ओकल्ने वातावरणको निर्माण गरिदिन्छ र पात्रलाई अन्य पात्र वा घटनाका बारेमा टिप्पणी गर्न दिन्छ भने त्यो अप्रत्यक्ष वा नाटकीय पद्धति हो (बराल र एटम, २०५५ पृ. ३५) ।

पात्र वर्गीकरण/चरित्रचित्रण

उपन्यासमा प्रयोग गरिने पात्रहरू जीवन र जगत्का फरक सन्दर्भहरूबाट टिपिने भएकाले तिनमा

भिन्नता पाइनु स्वाभाविक हुन्छ । कथानक र वातावरणको फरकपनाका कारण पात्रका गुणहरू फेरिन पुग्दछन् । यस सम्बन्धमा भिन्न मतहरूसमेत पाइन्छन् । तीमध्ये बराल र एटम (२०५५) को वर्गीकरणअनुसार पात्रहरू यथार्थ र आदर्श, अन्तर्मुखी र बहिर्मुखी, गोला र च्याप्टा, सार्वभौम र आञ्चलिक साथै पारम्परिक र मौलिक किसिमका हुन्छन् र यिनैका आधारमा चरित्रको चित्रण गरिन्छ अर्थात् चरित्रचित्रणका मूल आधार पात्रहरूका स्थिति र प्रवृत्तिलाई नै मानिन्छ ।

शर्मा (२०५९)का अनुसार शैलीविज्ञान भाषाविज्ञान र काव्यशास्त्रको उचित समन्वयबाट निर्मित विज्ञान हो । त्यसैले यसमा एकातिर साहित्यिक कृतिका भाषिक पक्षको अध्ययन गरिन्छ भने अर्कातिर काव्यकृतिमा अन्तर्निहित सौन्दर्य पक्षको पनि अध्ययन गरिन्छ । सैद्धान्तिक रूपमा शैलीविज्ञानको सम्बन्ध साहित्यशास्त्रसँग भए पनि यसको मूल प्रकृतिचाहिँ भाषावैज्ञानिक छ । शैलीविज्ञानले साहित्यलाई भाषिक कलाका रूपमा लिन्छ ।

शर्मा (२०५९)द्वारा पात्र वर्गीकरण तथा चरित्रचित्रणका आधारहरू उल्लेख गरिएको छ । तिनलाई पात्रहरूको शैलीवैज्ञानिक वर्गीकरणका रूपमा स्पष्ट पाउँदा चरित्रचित्रणका आधारहरू पनि यिनै हुन सक्ने साथै यसलाई तालिका र व्याख्या दुवै रूपबाट प्रस्तुत गर्न सकिन्छ । उनले उल्लेख गरेअनुसार लिङ्गका आधारमा पात्र पुलिङ्ग र स्त्रीलिङ्ग हुन्छन् । पात्र वा व्यक्तिको शारीरिक जात छुट्ट्याउने आधार लिङ्ग हो । पात्रको बाह्य वर्णन, शारीरिक बनावट, नामकरण, स्वभाव, क्रियापदको प्रयोग आदिबाट पुलिङ्ग वा स्त्रीलिङ्ग भनी यो कुरा छुट्ट्याउन सकिन्छ । कार्यका आधारमा पात्रहरू प्रमुख, सहायक र गौण हुन्छन् । बढी कार्य वा बढी मूल्यको कार्य गर्ने पात्र प्रमुख, त्यसभन्दा घटी कार्य गर्ने सहायक र त्यसभन्दा पनि घटी कार्य गर्नेचाहिँ गौण वर्गको हुन्छ । उपन्यासमा जुन व्यक्तिको नाम/सर्वनाम सबभन्दा बढी दोहोरिएको हुन्छ त्यो प्रमुख साथै त्यसभन्दा कम र अझ कम दोहोरिएको

क्रमशः सहायक र गौण पात्र हुन्छ । लिङ्गका आधारको वर्गीकरणसँगै दाँजेर पुलिङ्ग प्रमुख र सहायक पात्रलाई क्रमशः नायक र सहनायक अनि स्त्रीलिङ्गलाई नायिका र सहनायिका भनी वर्गीकरण गर्न सकिन्छ । प्रवृत्तिका आधारमा हेर्दा पात्र अनुकूल र प्रतिकूल/सत् र असत् हुन्छन् । उपन्यासमा सकारात्मक भूमिका निर्वाह गरी पाठकको सहानुभूति प्राप्त गर्ने अनुकूल/सत् हुन्छ भने नकारात्मक भूमिका निर्वाह गरी पाठकको घृणा प्राप्त गर्ने प्रतिकूल/असत् हुन्छ । यही आधारमा नै नायक-सहनायक-खलनायक वा नायिका-सहनायिका-खलनायिका भनी छुट्ट्याउन सकिन्छ । जीवनचेतनाका आधारमा पात्र वर्गगत र व्यक्तिगत दुई प्रकारका हुन्छन् । अरूका जीवनको पनि अर्थात् कुनै सामाजिक वर्गको प्रतिनिधित्व गर्ने वर्गगत हुन्छ भने आफ्नो मात्र प्रतिनिधित्व गर्ने व्यक्तिगत हुन्छ । आसन्नताका आधारमा पात्रलाई नेपथ्य र मञ्चीयमा बाँड्न सकिन्छ । कथयिता वा अन्य पात्रले सन्दर्भले नाम उच्चारण मात्र गरेको र भूत/पूर्वकालमा ज्यादा सक्रिय रहेको नेपथ्य हुन्छ भने उपन्यासमा प्रस्तुत भएर कार्यव्यापार वा संवाद प्रस्तुत गर्ने तथा वर्तमानमा सक्रिय हुने मञ्चीय हुन्छ । यसै गरी आबद्धताका आधारमा पात्रलाई बद्ध र मुक्त भनी वर्गीकरण गर्न सकिन्छ । उपन्यासको कथानकसँग पात्र बाँधिने कार्य नै आबद्धता हो । उक्त पात्रलाई फिक्दा उपन्यासको संरचना भत्किन्छ वा खजमजिन्छ भने त्यो बद्ध हुन्छ भने त्यसलाई फिक्दा पनि संरचनामा खास हलचल आउँदैन भने त्यो मुक्त हुन्छ । स्वभावका आधारमा गतिशील र गतिहीन भनी पात्रलाई वर्गीकरण गर्न सकिन्छ भने स्थितिअनुरूप बदलिने पात्र गतिशील र सुरुदेखि अन्त्यसम्म नबदलिई उही रूपमा रहने गतिहीन हुन्छ । अर्को शब्दमा भन्दा नयाँ रूप लिने र एकैसाथ रहिरहने भन्ने आधारमा यस्तो विभेद गर्न सकिन्छ । वातावरण वा कुनै घटनाले गर्दा परिवर्तित हुने पात्र गतिशील हुन्छ भने सुरुदेखि अन्त्यसम्म चारित्रिक दृष्टिले भिन्नता नआउने गतिहीन हुन्छ । यहाँ यही सिद्धान्तमा केन्द्रित भएर पात्र/चरित्रको चित्रण/विश्लेषण गरिएको छ ।

**पात्र/चरित्रको शैलीवैज्ञानिक आधारमा
चरित्रचित्रण/विश्लेषण**

विभाजित समय पात्रबहुल उपन्यास हो । यसमा तल नाम उल्लेख गरिएका कूल १४२ जना पात्रहरू छन् - धनबहादुर, धनपाल चौधरी, सत्यमती शर्मा सिक्तेल, होमनाथ शर्मा सिक्तेल, पुष्कर, फूलसरी चौधरी, श्रीप्रसाद (होमनाथका बाबु), होमनाथकी आमा, अमिरराज, भोजवीरकी आमा, भोजवीर, देवराज (अमिरराजका बाबु, नरवीर रमतेल (प्रधानपञ्च), साहुनी(भट्टीवाल्नी), लाटी केटी, साँल्दिदी (होटलवाल्नी), होमनाथकी ठूलीआमाकी बुहारी, नेताजस्ती लाग्ने महिला, विज्ञानराज शर्मा, धनुषधारी याक्खा, सत्यनारायण चौधरी, रतनलाल, धनपालकी बूढी(स्व.), तरङ्गलाल(धनपालको छोरो), गजवलाल (धनपालको छोरो), पुहुपाल(धनपालका बाबु), रतनलालका बाबु, बुधनारायण (धनपालका बाबु), तरङ्गलालका २ छोरी र १ छोरो, तरङ्गलालको ज्वाइँ (क्यानडामा बस्ने), दिलिप (रामलालको छोरो), धनुषधारीका बाबुआमा, धनुषधारीकी फुपू, धनुषधारीको फुपाजु, धनुषधारीकी धर्मबैनी (दमाईबुढाकी छोरी), धनुषधारीकी फुपूकी सौता, समूहका महिला १, २, ३, दाजुभाइ, भाउजूहरू, होटलवालाहरू, निगुरो किन्ने ग्राहकहरू, निर्मलीको दाजु, निर्मलीकी भाउजू, निर्मलीको श्रीमान्, निर्मलीका छिमेकी, निर्मलीकी सासू, ढाक्रेहरू, बटुवाहरू, धनञ्जय साहु, धनपुरीको इतिहास जान्ने शिक्षक (धनीराम वर्मा), धनपुरीका विभिन्न पेसाकर्मी युवाहरू, प्रहरी असई (रामलाल विश्वास), सत्यमतीका ससुरा (स्व), सुरक्षा र दुहिता (सत्यमतीका छोरीहरू), निर्मलीको बाबु (स्व.), धनपुरीका युवायुवतीहरू, सीडीओ साहव, डीएसपी (उमाभद्र पोखेल), पत्रकार (सर), प्रतिष्ठा मेडम (पुलामी, धनबहादुरकी भान्जेबुहारी), सुरक्षाका विद्यालयका सरहरू, दमै बूढा, दमै बूढाका २ छोरा, धनपुरीका गाउँले, खरदार, इनिस्पेक्टर, प्राध्यापक, पुरेतका छोरा, पहाडको गोठालो, तीनजना देवरहरू, भाँडा माइने विरबल्ली,

हली, वीरबल्लीको लोग्ने (स्व.), हलीकी स्वास्नी (स्व.), एकजना केटी, एकजना लाहुरे, ठुला जागिरे, अघवैसे विधवा, मतवाली अनुहार परेकी ३० र ३५ वर्षकी महिला, आधुनिक जस्ती लाग्ने महिला, मधेसी महिला (ममता सदा), निरूता चौधरी, भुजेश्वर, अजयानन्द कट्टेल (पत्रकार), अजयानन्द कट्टेलकी श्रीमती रूपा कट्टेल, सुयशा उपाध्याय, केही थरूनी केटीहरू, मालका खरदार, मन्जुरकुमार मगर, खाइलाग्दा लोग्ने मान्छेहरू, खाइलाग्दा आइमाई मान्छेहरू, मारवाडीहरू, क्याम्पसका विद्यार्थीहरू, शान्तामाया मुर्मू, सीडीओ, नम्रता मण्डल, विपना ताम्राकार, फूलसरीकी सोल्टी, मन्जुर मगरका बाबु, मन्जु मगरका बाजे, शत्रुघ्न (पुष्करको साथी), मलामीहरू, बनिता (पुष्करकी श्रीमती), पण्डितजी, बनिताका दाजुभाइहरू (जागिरे), शोभा(सत्यमतीकी आमाजूकी नातिनी), हिरण्यलाल (सिवाकोटी काका), सदानन्द शर्मा (सिरानघरे काका), जबरबहादुर (बिजुवा), जबरबहादुर (बिजुवा)को दाजु, जबरबहादुर (बिजुवा)की भाउजू, वीरबहादुर(बिजुवाको सहयोगी), एक युवक र अन्य युवकहरू, सिरानघरे काकाका बाबु, सिरानघरे काकाकी श्रीमती, सिरानघरे काकाका माइला मामा(नन्दीकेशर), सिरानघरे काकाकी आमा, सिरानघरे काकाका जेठा मामा, सिरानघरे काकाका माइला मामाका परिवार, सिरानघरे काकाका माइला मामाको छोरो, सिरानघरे काकाको जेठो छोरो (अधिकृत), सिरानघरे काकाकी जेठी बुहारी, सिरानघरे काकाको नाति, सिरानघरे काकाको कान्छो छोरो, धनपुरीको नयाँ मानिस-१, धनपुरीको नयाँ मानिस-२, बहुदलवादी नेता, धनपुरी चौकीका पुलिसहरू, जुगल शर्मा (बहुदलवादी नेता), सुयशाको जेठो छोरो सुयश, सुयशाकी बुहारी कामना, सुयशाका छोरीहरू पिङ्गला र प्रीति, शिवाकोटी बूढा, हिरण्यका बाबु, हिरण्यकी सौतेनी आमा, हिरण्यका सौतेनी दिदीहरू(पाँचओटी), हिरण्यका आफ्नै दुई दिदीहरू, फूलसरीलाई सम्झाउने महिला, फूलसरीका सहकर्मी नेताहरू, फूलसरीको दुष्प्रचार गर्ने मान्छे, फिरौती उठाउने फूलसरीका कार्यकर्ता, पत्रकारको अपहरित छोरो, अपहरित

केटाको पत्रकार मामा दिवाकर शर्मा, अमरनाथ (फूलसरीको पाटीका के.सभापति), कार्यक्रममा हुलदङ्गा मच्चाउने समूह, वकिल(तिम्सिना वकिल) जन्मेजय, धनपाललाई नातिनीबारे खबर दिने दुई जना, विद्रोही युवक, अञ्चलाधीश, पुरेतजस्ता लाग्ने एक व्यक्ति, सर्ट पाइन्ट लगाएका अधवैशे, जगदीश शाह, फूलसरीलाई सम्झाउने वृद्ध, समसामयिक छलफलमा सहभागी हुने दुई जना ।

यीमध्ये सत्यमती शर्मा र धनपाल चौधरी प्रमुख साथै धनबहादुर क्याप्टाकी र धनुषधारी याक्खा प्रमुख सहायक पात्रका रूपमा देखिन्छन् । यसै गरी वृन्दामाया बुढाथोकी, प्रतिष्ठा पुलामी, रामलाल विश्वास, विज्ञानराज शर्मा, धनन्जय साहु, मञ्जुरकुमार मगर, फूलसरी चौधरी, होमनाथ शर्मा, पुष्कर, अजयानन्द कट्टेल, सुयशा उपाध्याय, सदानन्द शर्मा, जबरबहादुर बिजुवा, अमरनाथलगायतका पात्रहरू सहायक साथै बाँकी पात्रहरू सहायक र गौणको मिश्रित विशेषता भएका देखिन्छन् । यहाँ प्रमुख, प्रमुख सहायक र सहायक पात्रहरूका अतिरिक्त छानिएका केही गौण पात्रहरूको चरित्रचित्रण गरिएको छ ।

सत्यमती शर्मा सिक्तेल

लिङ्गाका आधारमा सत्यमती शर्मा स्त्री पात्र हुन् । होमनाथकी श्रीमती, पुष्कर तथा सुरक्षा र दुहिताकी आमा यिनी उपन्यासमा एउटी सक्रिय महिला समाजसेवीका रूपमा उभिएकी छन् । उपन्यासको अन्तिमसम्म नदेखिए पनि कार्यका आधारमा यिनको स्थान प्रमुख छ । उपन्यासकारले यिनलाई केन्द्रीय भूमिकामा राखेका छन् । स्थानीय समाजमा व्याप्त पछ्यौटेपनका विरुद्ध समाजका सबै जातजाति, भाषाभाषी र क्षेत्रका मानिसहरूलाई समेटेर समाजमा परिवर्तन र विकास गर्ने उद्देश्यले मन, वचन र कर्मले लागेकाले यिनी यहाँ प्रमुख पात्रका रूपमा चिनिएकी हुन् । उपन्यासभित्रको भूमिका हेर्दा कहीं कतै पनि उनले समाजविरुद्धका कुनै पनि काम गरेकी छैनन् । उनका व्यवहारले पाठकका मनमा कुनै नकारात्मक

छाप पर्दैन । त्यसकारण यिनी अनुकूल पात्र हुन् । उपन्यासमा सुरुदेखि अन्त्यसम्म (उनको उपस्थितिसम्म) यिनको स्वभावमा कहीं पनि खास परिवर्तन छैन त्यसैले यिनी गतिहीन (स्थिर) पात्र हुन् । यिनका कतिपय व्यक्तिगत गुणहरू विद्यमान हुँदाहुँदै पनि विभिन्न खालका पारिवारिक, सामाजिक समस्याहरूका कारण आफ्नो मानप्रतिष्ठामा आघात पुगेपछि पुरानो थातवास छाडी नयाँ ठाउँमा बसाइँ सर्न बाध्य भएकाहरू अधिकांशले इख राखी गरी खाएको र पुराना कमी कमजोरीहरूबाट पाठ सिकेको घटना हेर्दा समग्रमा भने यिनी वर्गगत पात्रका रूपमा उभिएकी छन् । उनी यस उपन्यासमा प्रत्यक्ष उपस्थित छन् अर्थात् मञ्चमा देखिएकी छन् । त्यसैले यिनी मञ्चीय पात्र हुन् । यहाँ उनको उपस्थिति सशक्त र प्रभावकारी छ ।

धनपाल चौधरी

यस उपन्यासमा एउटा असल जिम्दार तथा तरङ्गलाल र गजबलालका बाबुका रूपमा देखिएका धनपाल चौधरी पुरुष पात्र हुन् । उपन्यासमा सबैभन्दा बढी कार्य वा बढी मूल्यको काम गर्ने प्रमुख हुन्छ (बराल र एटम : २०५५) । यस आधारमा यिनमा प्रमुख पात्र हुने गुण पनि देखिन्छन् तथापि समग्रमा चाहिँ यिनी सहायक पात्र हुन् किनभने समग्र सामाजिक जीवनलाई हेर्दा यिनको योगदान प्रमुख सहायक स्तरको छ । यस उपन्यासभित्रका घटनाहरूलाई अप्रत्यक्ष रूपमा कहीं कतै कसैका पक्षमा यिनले काम गर्न नसकेका भए पनि समष्टिमा यिनले उपन्यासमा निर्वाह गरेको भूमिका सकारात्मक छ, त्यसैले यिनी यहाँ अनुकूल पात्रका रूपमा उभिएका छन् । यिनले उपन्यासमा सन्दर्भअनुसार धेरै भिन्न या तलमाथि हुने वा परिवर्तित व्यवस्था देखाएका छैनन् त्यसैले यिनी गतिहीन (स्थिर) पात्रका रूपमा खडा भएका छन् । उपन्यासमा यिनले जेजस्तो जीवन भोगेका छन् त्यो उनको पूर्णतः व्यक्तिगत जीवन नभई यस्तै परिस्थितिमा अरू सबैले समेत भोग्न सक्ने जीवन भोगेका छन् : त्यस अर्थमा यिनी वर्गीय पात्रका रूपमा

देखिन्छन् । यति हुँदाहुँदै पनि यिनमा केही व्यक्तिगत गुणहरू समेत नभएका भने होइनन् । यस उपन्यासमा धनपाल चौधरीको उपस्थिति सक्रिय रूपमा अगाडि नै छ अर्थात् पर्दापछाडि (नेपथ्यमा) छैन त्यसैले उनी मञ्चीय पात्र हुन् । उपन्यासमा यिनको उपस्थिति अनिवार्य जस्तै छ । यस आधारमा यिनी बद्ध पात्र हुन् ।

धनबहादुर क्याम्प्याकी

उपन्यासको मुख्य स्थानगत परिवेश मानिएको धनपुरीमा धनपालसँग रही समाजसेवा र स्थानीय विकासमा सकारात्मक भूमिका खेल्ने धनबहादुर पुरूष पात्र हुन् । प्रमुख पात्रमा हुन सक्ने विभिन्न गुणहरू हुँदाहुँदै पनि सामाजिक योगदान तथा व्यक्तिगत क्षमता र उन्नति प्रगति साथै भूमिका आदिलाई हेर्दा यिनी स्पष्ट रूपमा सहायक पात्रका रूपमा उपस्थित छन् । उपन्यासभित्र यिनको भूमिका हेर्दा यिनले जान वा अनजान रूपमा कहींकतै पनि समाजविरोधी कार्य गरेको देखिँदैन त्यसैले यिनी यहाँ अनुकूल पात्रका रूपमा उपस्थित छन् । उपन्यासको सुरुदेखि अन्त्यसम्म विभिन्न उकालीओरालीहरूमा समेत यिनको भूमिकामा उतारचढाव (परिवर्तन) छैन त्यसकारण यिनी यस उपन्यासमा गतिहीन (स्थिर) पात्रका रूपमा उपस्थित देखिन्छन् । यहाँ समाजसेवी तथा स्थानीय विकासप्रेमी पात्रका रूपमा यिनले भोगेको जीवन व्यक्तिगतभन्दा बढी वर्गगत/वर्गीय छ त्यसैले यिनी वर्गीय पात्र हुन् । यस उपन्यासमा धनबहादुरको भूमिका महत्त्वपूर्ण छ । यिनी उपन्यासको अग्रस्थानमै उपस्थित छन् त्यसैले यिनी मञ्चीय पात्र हुन् । यस उपन्यासबाट धनबहादुरलाई भ्रिकिदिने हो भने उपन्यासको यो स्वरूपमा गडबडी आउन सक्छ अर्थात् उपन्यासमा यिनको उपस्थिति अनिवार्य जस्तै छ त्यसैले यिनी बद्ध पात्र हुन् ।

धनुषधारी याक्खा

बाह्य वर्णन, शारीरिक बनावट, नाम, स्वभाव आदिलाई हेर्दा यस उपन्यासमा धनुषधारी

याक्खा भन्ने व्यक्ति/पात्र पुरूष हुन् । धनुषधारीमा प्रमुख पात्रमा हुने गुणहरू विद्यमान रहेका छन् तथापि सम्पूर्ण कुराहरू केलाउँदा यी पात्र पूर्ण रूपमा प्रमुख नभएर सहायक देखिन्छन् । यी पात्रले यस उपन्यासमा खेलेको भूमिका मानवतावादी चिन्तनमा आधारित, समाज सुधारोन्मुख र प्रगतिशील किसिमको छ । यस आधारमा यिनी अनुकूल पात्र हुन् । धनुषधारीलाई सुरुमा जुन रूप र भूमिकामा देखिन्छ अन्त्यसम्म पनि सोही भूमिकामा नै देखिने हुनाले यिनी गतिहीन (स्थिर) पात्रका रूपमा चिनिएका छन् । याक्खा थरको भएर पनि दमाईकामा बस्नु, जाँडरक्सीको विरोध गर्नु, पण्डितजस्तै मीठो पाराले कुरा गर्नु, सबैलाई चिन्नु, जहाँ पनि पुग्नु, अविवाहित रहनु, समाज बदल्ने सन्देश बाँड्नु जस्ता एकापसका विपरीत गुणहरू हेर्दा धनुषधारी यस उपन्यासका व्यक्तिगत पात्र हुन् । यस उपन्यासमा धनुषधारीको प्रत्यक्ष उपस्थिति छ । यिनी उपन्यासको कथानकको अग्रस्थानमै उपस्थित छन् : यस आधारमा यिनी मञ्चीय पात्र हुन् । यस उपन्यासमा यिनलाई उपन्यासकारको मुख पात्र मान्न सकिन्छ त्यसैले यी पात्र मञ्चीय हुन् ।

वृन्दामाया बुढाथोकी

उपन्यासमा यिनका बारेमा गरिएको वर्णन र यिनले खेलेको भूमिका आदि कुराहरूलाई हेर्दा यिनी स्त्रीपात्र हुन् भन्ने स्पष्ट हुन्छ । यिनले उपन्यासमा सुरुदेखि उपस्थित भएर अन्त्यसम्म एकै रूपमा भूमिका खेल्न सकेकी छैनन् त्यसैले यिनी यहाँ सहायक पात्र हुन् । उपन्यासमा यिनले खेलेको भूमिका समग्रमा सकारात्मक छ । यस आधारमा यिनी अनुकूल पात्र हुन् । वृन्दामाया बुढाथोकीले पहाडदेखि मधेससम्म भोगेको जीवनमा खास फरक व्यवहार देखाएकी छैनन् त्यसैले यिनी गतिहीन (स्थिर) पात्र हुन् । यिनले भोगेको जीवन आम नेपाली नारीहरूको भन्दा खास भिन्न नभएकाले यिनी वर्गीय पात्रका रूपमा उपस्थित छिन् । यिनी उपन्यासमा दृश्यात्मक भूमिकामा उपस्थित छन् । यस आधारमा यिनी मञ्चीय पात्र हुन् । वृन्दामायालाई हटाइदिने हो भने उपन्यासको

स्वरूपमा नकारात्मक प्रभाव परी त्यस रूपमा कायम रहन नसक्ने भएकाले यिनी बद्ध पात्रका रूपमा उपस्थित छिन् ।

प्रतिष्ठा पुलामी/प्रतिष्ठा मेडम

उपन्यासमा प्रतिष्ठा पुलामी वा प्रतिष्ठा मेडमका रूपमा परिचित यिनी सचेत स्त्रीपात्रका रूपमा देखिन्छिन् । उपन्यासमा एउटी सक्रिय समूहपरिचालक महिलाका रूपमा चिनाइएकी यिनी उपन्यासका निश्चित भागहरूमा मात्र उपस्थित छिन् त्यसैले यिनी सहायक पात्र हुन् । उपन्यासमा प्रतिष्ठाद्वारा निर्वाह गरिएको भूमिका सकारात्मक र समाजोपयोगी छ त्यसकारण यिनी अनुकूल पात्रका रूपमा देखिन्छिन् । उपन्यासको पृ. ७८ मा पहिलो पटक नाम आदेखि अन्तिमसम्म यिनको चारित्रिक स्वभावमा परिवर्तन आएको छैन त्यसैले यिनी गतिहीन/स्थिर पात्र हुन् । उपन्यासका कतिपय ठाउँमा व्यक्तिगत विशेषताहरू हुँदाहुँदै पनि यिनको जीवन शिक्षित र सचेत नेपाली महिलाहरूको प्रतिनिधित्व हुने खालको छ त्यसैले यिनी यहाँ वर्गीय पात्र हुन् । यिनी यहाँ स्पष्ट रूपमा देखिने गरी प्रस्तुत भएकी छिन् : यस अर्थमा यिनी मञ्चीय पात्र हुन् । यहाँ प्रतिष्ठा पुलामीलाई गाउँघरतिर बसेर पनि नारीचेतना जगाउनमा विशेष भूमिका खेल्ने तथा पत्रकारितासँगै घर व्यवहारसमेत समेट्न सफल एउटी नारीका रूपमा प्रस्तुत गरिएको छ । उनलाई भिकिदिने हो भने उपन्यासको त्यो पाटो ओभेलमा पर्छ त्यसैले यिनी बद्ध पात्र हुन् ।

रामलाल विश्वास

प्रहरी असइका रूपमा चिनाइएका रामलाल विश्वास शारीरिक बनावट, बाह्य वर्णन, नामकरण, स्वभाव जस्ता कुराहरूका आधारमा हेर्दा पुरूष पात्र हुन् । पृ. ६४ मा पहिलोपटक नाम आएका यिनी जति ठाउँमा उपस्थित छन् त्यहाँ मुख्य भूमिकामै आएका छन् तथापि सबै ठाउँमा यिनको उपस्थिति प्रमुख रूपमा हुन सकेको छैन त्यसैले यिनी यस उपन्यासका

सहायक पात्र हुन् । उपन्यासमा यिनको उपस्थिति सामाजिक शान्ति सुरक्षा कायम गराउन अर्थात् जनताको जिउधनको सुरक्षा गर्नकै लागि भएको छ त्यसैले यिनी अनुकूल पात्र हुन् । उपन्यासमा यिनको सन्दर्भ आएका सबै ठाउँमा यिनी उही रूपमा चिनाइएका छन् त्यसकारण यिनी गतिहीन/स्थिर पात्रका रूपमा चिनिएका छन् । तल्लो स्तरका प्रहरी अधिकृतहरूलाई सामान्यतः गाउँमा खटाइने र त्यहाँ गएर शान्ति सुरक्षा गर्नुपर्दा उनीहरूले समाजसँग सहकार्य गर्नुपर्ने वास्तविक अवस्थाको प्रतिनिधित्व यिनले गरेका छन् त्यसैले यिनी यस उपन्यासमा वर्गीय पात्र हुन् । यिनी उपन्यासमा प्रत्यक्ष रूपमा उपस्थित गराइएकाले मञ्चीय पात्र हुन् । उपस्थित भएका ठाउँमा यिनको उपस्थिति सबैले छ तथापि यिनलाई उपन्यासबाट अलग गर्ने नै हो भने पनि उपन्यासको कथानकमा खास असर पर्दैन । यस अर्थमा यिनी मुक्त पात्र हुन् ।

विज्ञानराज शर्मा

बाह्य गुण तथा उनका शारीरिक विशेषता साथै अन्य कुराहरू समेत हेर्दा उपन्यासमा विज्ञानराज शर्मा पुरूष पात्र हुन् । यिनलाई धेरै ठाउँमा उपन्यासकारले महत्त्वपूर्ण पात्रका रूपमा उपस्थित गराएका छन् तथापि यिनी बढी र विशेष भूमिकामा छैनन् त्यसैले यिनी यहाँ सहायक पात्र हुन् । उपन्यासमा यिनको भूमिका निजामती स्तरको सहसचिव जस्तो माथिल्लो पदमा पुगेका र सी.डी.ओ.जस्तो महत्त्वपूर्ण प्रशासनिक जिम्मेवारीमा रहेका व्यक्ति भएर पनि अवकाश जीवन गाउँघरमै समाजसेवा गरेर बिताउने आदर्श व्यक्तिका रूपमा देखाइएको छ त्यसैले यिनी अनुकूल पात्र हुन् । उपन्यासमा यिनको भूमिका सबै ठाउँमा प्रायः एकनाशको छ अर्थात् कतै पनि भिन्न रूपमा वा बदलिएर आएको छैन त्यसैले यी गतिहीन/स्थिर पात्र हुन् । जीवनमा ठुलो जागिर खाएर, प्रशस्त धनसम्पत्ति कमाएर साथै प्रतिष्ठित भएर पनि सहर, बजार तथा सुविधा सम्पन्न ठाउँमा जाने सम्भावनालाई नकारी

अवकाश जीवन आफ्नै दुर्गम गाउँको सेवा गरी बिताउने मान्छे आम रूपमा हेर्दा एकदम कम पाइन्छन् तर यिनले उक्त आम प्रवृत्तिभन्दा भिन्न व्यवहार देखाएका छन् त्यसैले यिनी व्यक्तिगत पात्र हुन् । उनी यस उपन्यासमा प्रत्यक्ष रूपमा उपस्थित भएका नाताले मञ्चीय पात्र हुन् । यहाँ उनलाई जुन आदर्श स्थापनाका लागि उभ्याइएको छ उपन्यासबाट उनलाई भिक्कीदिने हो भने त्यो आदर्श प्रवाह गर्ने उद्देश्य पूरा हुन सक्दैन त्यसकारण यिनी बद्ध पात्र हुन् ।

धनञ्जय साहु

नाम, शारीरिक बनावट, बाह्य स्वरूप आदि विभिन्न आधारमा हेर्दा यिनी पुरूष पात्र हुन् । उपन्यासको मुख्य स्थानगत परिवेश धनपुरीमा बस्ती बसाउन वा त्यस ठाउँको विकास गर्नमा सकारात्मक भूमिका भए पनि समग्रमा यिनको भूमिका सहायक मात्र देखिन्छ त्यसकारण यिनी सहायक पात्र हुन् । उपन्यासमा यिनको उपस्थिति सकारात्मक व्यवहार प्रदर्शन गर्ने एकजना इमानदार पात्रका रूपमा गराइएको छ त्यसकारण यिनी यस उपन्यासभित्रका अनुकूल पात्र हुन् । यिनको चिनारी पाइने ठाउँहरूमा यिनी एउटै व्यवहार तथा स्वरूपमा उपस्थित छन् त्यसैले यिनी गतिहीन/स्थिर पात्र हुन् । धनञ्जय साहु जीविकोपार्जन गर्न सानातिना चोकबजारमा सानोतिनो लगानीले चिया नास्ता पसल खोली आफ्नो र उक्त ठाउँको विकास गर्ने व्यक्तिहरूका प्रतिनिधि हुन सक्ने पात्र भएकाले वर्गीय पात्र हुन् । उपन्यासमा यिनको उपस्थित प्रत्यक्ष रूपमा भएकाले यिनी मञ्चीय पात्र हुन् । उपन्यासमा सबै पात्रको आआफ्नो ठाउँमा विशेष भूमिका भएजस्तै यिनको पनि छ तथा यिनलाई भिक्कीदिने हो भने पनि उपन्यासको कथानकमा खास भिन्नता आउँदैन त्यसैले यिनी मुक्त पात्र हुन् ।

मञ्जुरकुमार मगर

शारीरिक संरचना अर्थात् बाह्य बनावट, विशेषता आदिलाई हेर्दा मञ्जुरकुमार मगर यस उपन्यासका पुरूष पात्र हुन् । यस उपन्यासमा उनले

एउटा शिक्षित तथा सचेत विद्यार्थी नेताका रूपमा भूमिका निर्वाह गरेका छन् तथापि ज्यादा र विशेष भूमिका निर्वाह गरेका छैनन् । त्यसैले यिनी सहायक पात्र हुन् । यिनी सुरूमा वाक्पटु र अत्यन्त सकारात्मक विद्यार्थी नेता तथा अनुकूल पात्रका रूपमा देखिन्छन् तर पछि सहपाठी फूलसरी चौधरीसँग विवाह गरेपछि राजनीतिक जीवनको उचाइ बचाउन नसक्नु, सिद्धान्तको राजनीतिबाट विचलित देखिनु अर्थात् अवसरवादी बन्नु, श्रीमतीसँग मिलेर बस्न नसक्नु, श्रीमतीले लोग्नेको अनुपस्थितिमा सहनु परेका पीडा र भोग्नु परेका अपमानका क्षणहरूमा समेत सहयोग गर्न नसक्नु, आफ्नो अन्तर्जातीय विवाहलाई आदर्श रूप दिन नसक्नु जस्ता कारणहरूले उनी अनुकूल रहन सकेनन्; त्यसैले उनी प्रतिकूल पात्र हुन् । मञ्जुरकुमार मगर सुरूमा जुन रूपमा चिनिएका थिए पछि यिनको चिनारी बदलिएर अर्कै रूपमा भयो अर्थात् यिनी उही रूपमा रहन सकेनन् । सुरूमा अनुकूल र पछि प्रतिकूल हुन पुगे त्यसैले यिनी गतिशील (अस्थिर) पात्र हुन् । यहाँ मञ्जुरकुमार मगरको प्रवृत्ति सुरूमा एउटा इमानदार र उदीयमान विद्यार्थी नेताका रूपमा सकारात्मक छ भने पछि क्रमशः खस्किँदै यसभन्दा विपरीत भएको छ । यो नेपाली राजनीतिमा सक्रिय व्यक्तिहरूमा देखिने आम प्रवृत्ति हो त्यसैले यिनी वर्गीय पात्र हुन् । मञ्जुरकुमार यस उपन्यासमा प्रत्यक्ष देखिएका हुनाले उनी मञ्चीय पात्रका रूपमा परिचित हुन पुगेका छन् । उनको सुरूको भूमिका सकारात्मक र मुख्य नै भए पनि साथै पछि आम नेपाली राजनीतिज्ञहरूको प्रतिनिधित्व गरेको भए पनि समग्रमा यस उपन्यासमा उनी नहुँदा खास फरक पर्दैन त्यसैले उनी मुक्त पात्र हुन् ।

फूलसरी चौधरी

नाम, बाह्य रूप तथा शारीरिक बनावट आदिलाई आधार मान्दा फूलसरी यस उपन्यासकी स्त्रीपात्र हुन् । उपन्यासका सुरूदेखि लगभग अन्तिमसम्मै निकै प्रमुख भूमिकामा आएकी भए पनि अन्तिमतिरका यिनका नकारात्मक कार्यहरूका कारण

यिनी प्रमुख पात्र हुन सकेकी छैनन् अर्थात् यिनी सहायक पात्र हुन् । फूलसरी चौधरी सुरूमा एकदम इमानदार, सोभी तथा पढाइमा निरन्तर लागि रहने पात्रका रूपमा उपस्थित थिइन् भने पछि यिनको चिनारी सञ्चित घेराभित्रको राजनीति गर्ने र राजनीतिमा गुण्डा संस्कार भित्त्याउने व्यक्तिका रूपमा बदलियो त्यसैले यिनी गतिशील (अस्थिर) पात्र हुन् । फूलसरीले पढाइ, विवाह, राजनीतिलगायतका कुराहरूमा जेजस्तो धारणा राखेकी वा व्यवहार प्रदर्शन गरेकी छन्, तिनमा उनको पुस्ताका (हालका) युवायुवतीको बानी, व्यवहार, सोचाइ आदिको प्रतिनिधित्व भएको छ त्यसैले यिनी वर्गीय पात्र हुन् । उपन्यासमा प्रत्यक्ष रूपमा उपस्थित भएका कारण मञ्चीय देखिएकी उनी उपन्यासको सुरुदेखि अन्तिमसम्म नै उपस्थित छन् । यिनलाई भिकीदिने हो भने उपन्यास यो रूपमा रहन सक्तैन त्यसकारण यिनी बद्ध पात्र हुन् ।

होमनाथ शर्मा

सत्यमतीका श्रीमान्, पुष्कर, सुरक्षा र दुहिताका पिता होमनाथ शर्मा यस उपन्यासका पुरूष पात्र हुन् । उनी उपन्यासको सुरुदेखि नै उपस्थित भए पनि उनले प्रमुख पात्रको भूमिका निर्वाह गर्न सकेका छैनन् त्यसैले यिनी सहायक पात्र हुन् । यिनी पहाडमा हुँदा जाँडरक्सी खाने, रातदिन हाटबजार डुल्ने जस्ता कामसँगै स्त्रीवात् लागेर तराई (धनपुरी)मा बसाइँ सरेका हुन् । तराईमा आएपछि त्यसरी प्रत्यक्ष केही गरेको नदेखिए पनि रहस्यमय मृत्युवरण गरेको र त्यसका कारणका रूपमा उही स्त्रीवात अर्थात् महिलामाथिको हातपात नै रहेको र त्यही कारण कसैले हत्या गरेको देखाइएको छ । त्यसैले, होमनाथ यहाँ प्रतिकूल पात्रका रूपमा उपस्थित भएका छन् । होमनाथ सुरूमा जाँडरक्सी खाने तथा असामाजिक अन्य कामहरूमा लागेका थिए । पछि तराईमा भरेपछि त्यो विवादास्पद छविलाई गुपचुप राखे । मृत्युपश्चात खुलेको रहस्यमा यिनले कसैकी श्रीमतीमाथि हातपात गरेको धाक दिएका कारण

उनको हत्या भएको देखिन्छ । यस आधारमा हेर्दा यिनको छवि बदलिइरहने अर्थात् गतिशील (अस्थिर) छ अर्थात् यिनी गतिशील पात्र हुन् । यहाँ होमनाथले भोगेको जीवन आम मानिसले भोग्ने खालको छैन । सामान्यतः पहाडमा क्षत्री, ब्राह्मण परिवारका मानिसहरू खुलेर हाटबजार जाने तथा जाँड रक्सी खाएर रातमा जाग्राम बस्ने वा नाचगान र रसरड जस्ता कार्य गर्दैनन् अर्थात् त्यस्तो चलन छैन तर यिनले त्यस्तो कार्य गरेका छन् । सामान्यतः लतमा परेको मानिसले त्यति सहजै चटककै छाड्न सक्दैन तर यिनले छाडेका छन् । साँच्चै सुधिनै खोजेको हो भने त्यस मानिसले गलत काम गर्दैन तर यिनले महिलामाथि हातपातको काम गरेर मृत्युवरण गर्न पुगेका छन् । यी विशेषता हेर्दा यिनी व्यक्तिगत पात्र हुन् । यिनी प्रस्तुत उपन्यासमा प्रत्यक्ष रूपमा उपस्थित भएका छन् त्यसैले यिनी मञ्चीय पात्र हुन् । होमनाथको भूमिका यस उपन्यासमा सबभन्दा बढी नभए पनि घटी पनि छैन । यिनलाई उपन्यासबाट हटाइदिने हो भने उपन्यास यो रूपमा रहन सक्तैन त्यसैले यिनी यस उपन्यासका बद्ध पात्र हुन् ।

पुष्कर

सत्यमती र होमनाथ शर्माका छोराका रूपमा उभ्याइएका पुष्कर यस उपन्यासका पुरूष पात्र हुन् । प्रमुख पात्रको भन्दा कम र गौण पात्रको भन्दा बढी भूमिका निर्वाह गरेका हुनाले पुष्कर यस उपन्यासका सहायक पात्र हुन् । यस उपन्यासमा पुष्करले खेलेको भूमिका तराईदेखि पहाडसम्मका सम्पूर्ण कार्यकलाप तथा आफ्नो व्यक्तिगत जीवनमा समेत नकारात्मक नदेखिने भएकाले यी अनुकूल पात्र हुन् । पुष्करले यस उपन्यासमा खेलेको भूमिका सुरुदेखि अन्त्यसम्म खास फरक वा परिवर्तनशील छैन त्यसैले यिनी गतिहीन (स्थिर) पात्र हुन् । यिनी यहाँ वर्गीय पात्रका रूपमा उपस्थित भएका छन् किनभने पहाडबाट बसाइँ सरी तराईतिर आएका व्यक्तिहरूका आफन्त पहाड तराई दुवैतिर उत्तिकै हुने र तिनका केटाकेटीहरू आफ्नो पुर्ख्यौली थलो खोज्दै जान रूचाउने साथै त्यहाँ

तिनलाई सबैले माया ममता दिनेलगायतका कुराहरूमा यिनले खास उमेर समूहका व्यक्तिहरूको प्रतिनिधित्व गरेका छन् । पुष्कर यस उपन्यासका मञ्चीय पात्र हुन् किनभने यिनी उपन्यासमा प्रत्यक्ष अर्थात् देखिने रूपमा प्रस्तुत भएका छन् । उनी यस उपन्यासका मुक्त पात्र नै हुन् भन्दा पनि फरक नपर्ने हो तर यिनी पहाड जाँदा यिनैलाई केन्द्रमा राखेर खाह प्रसङ्गमा थुप्रै रहस्यहरू सतहमा ल्याइएका छन् अर्थात् यिनलाई हटाउने हो भने ती रहस्यहरू बाहिर आउँदैनन् र उपन्यास पनि यो स्तरमा कायम रहन सक्तैन त्यसैले उपन्यासमा यिनको उपस्थिति अनिवार्य देखिन्छ अर्थात् यिनी बद्ध पात्र हुन् ।

सुयशा उपाध्याय

उपन्यासमा यिनको उपस्थिति प्रस्ट रूपमा स्त्री पात्रका रूपमा भएको देखिन्छ । यिनको उपस्थितिको मात्रा मात्र हेर्ने हो भने गौण नै मान्न सकिने भए पनि खासमा यिनका उपस्थितिमा उपन्यासभित्र अनेक रहस्यका गाँठाहरू खोतल्दै प्रमुख सन्देशहरू पनि दिइएकाले यिनलाई सहायक चरित्र मान्नुपर्ने देखिन्छ । उपन्यासमा यिनको भूमिकाले नकारात्मक छनक कहीं कतै नदिएकाले यिनी अनुकूल पात्र हुन् । यिनको उपस्थिति भएका घटना तथा सन्दर्भहरूमा यिनी अपरिवर्तित रूपमा प्रस्तुत भएकी छन् त्यसैले यिनी गतिहीन (स्थिर) पात्रका रूपमा देखिन्छन् । वर्गीय पात्र मान्न सकिने विभिन्न आधारहरू हुँदाहुँदै पनि समग्रमा चाहिँ यिनी व्यक्तिगत पात्रका रूपमा देखिन्छन् किनभने यिनी उच्च शिक्षित, सम्पन्न साथै निकै शिष्टाचारयुक्त छिन् तर पहाडको अति दुर्गम गाउँमा बसेकी छन् । यसरी यिनी बस्ने नहुने भन्ने त होइन तर त्यो स्तरका आम मानिसहरू त्यस प्रकारको जीवन सन्तुष्ट भई भोग्न चाहँदैनन्/सक्दैनन् । सुयशा उपाध्याय मञ्चमै प्रस्तुत भएकी छन् अर्थात् प्रत्यक्ष रूपमा उपस्थित छन् । त्यसैले यिनी मञ्चीय पात्र हुन् । उपन्यासबाट यिनको भूमिकालाई भ्रिकिदिने हो भने उपन्यास निकै खण्डहर

हुन सक्छ किनभने कतिपय रहस्यहरू र औपन्यासिक सारवस्तु यिनैमार्फत् प्रस्तुत गरिएको छ ।

सदानन्द शर्मा

उपन्यासमा सिरानघरे काकाका नामले चिनाइएका यी पुरुष पात्र हुन् । उपन्यासमा धेरै भूमिका नभए पनि निश्चित तर महत्त्वपूर्ण भूमिका दिएर उपन्यासकारले यिनलाई प्रस्तुत गरेकाले यिनी सहायक पात्र हुन् । उपन्यासमा यिनको भूमिका सकारात्मक छ त्यसैले यिनी अनुकूल पात्र हुन् । यी पात्रको भूमिका उपन्यासका सबै ठाउँमा एकै खालको छ त्यसैले यिनी गतिहीन/स्थिर पात्र हुन् । समाजमा पढेलेखेका र क्षमतावान् हुँदाहुँदै पनि परिबन्धमा परेर र आफन्तहरूबाट असहयोग भएर पनि कतिपय मानिसहरू प्रगति गर्न सक्दैनन् भन्ने पाटाबाट हेर्दा यी वर्गीय पात्र हुन् तथापि यी जस्ता व्यक्तिले पहाडमा बसेर जुन दुखिया जीवन भोगिरहेका छन् आम नेपालीहरूलाई हेर्दा एकदम कमले मात्र त्यसरी चित्त बुझाएर जीवन निर्वाह गरेका छन् । यस आधारमा भने यिनी व्यक्तिगत देखिन्छन् । सदानन्द शर्मा उपन्यासमा प्रत्यक्ष रूपमा उपस्थित भएका नाताले मञ्चीय पात्र हुन् । यिनमा मुक्त पात्रमा हुन सक्ने विशेषताहरू पनि नभएका होइनन् तथापि विकट पहाडी गाउँमा रहेर पनि संस्कृत र अङ्ग्रेजी दुवैको ज्ञान लिएका तथा त्यति भएर पनि सामान्य रूपमा गोठालो बनी दैनिकी गुजारेर र त्यसमा समेत सन्तुष्ट भएका यी आदर्श पात्र र यिनका विशेषता हेर्दा यिनी बद्ध पात्रका रूपमा देखिन्छन् ।

जबरबहादुर बिजुवा

यस उपन्यासमा जबरबहादुर बिजुवा पुरुष पात्रका रूपमा उपस्थित देखिन्छन् । हुन त यी व्यक्ति गौण भूमिकाका हुन् तथापि यिनैमार्फत् उपन्यासकारले उपन्यासमा विभिन्न रहस्यका गाँठाहरू फुकाएका छन् त्यसैले यिनलाई सहायक पात्रको स्थान दिँदा फरक नपर्ने देखिन्छ । उपन्यासकारले यी पात्रमार्फत् बिजुवावादलाई प्रश्रय दिन खोजेका छन् । बिजुवाको

भूमिका पनि त्यस्तै छ तथापि यिनको भूमिका पूरा नकारात्मक तथा समाज विरोधी छैन त्यसैले यिनी अनुकूल पात्र हुन् । यस उपन्यासमा यी पात्र गतिहीन (स्थिर) देखिन्छन् किनभने यिनको भूमिका उपन्यासमा एकै खालको छ । यिनी यस उपन्यासमा वर्गीय पात्र हुन् किनभने पहाडतिरका धामी भाँक्री प्रथा र अभ्र भन्ने हो भने राईहरूमा प्रचलित बिजुवा संस्कृति फैलाउने व्यक्तिका रूपमा भूमिका खेलेका छन् । यिनी उपन्यासमा प्रत्यक्ष रूपमा उपस्थित छन् त्यसैले मञ्चीय पात्र हुन् । मुक्त पात्रमा हुने विशेषताहरू सबल हुँदाहुँदै पनि यिनी बद्ध पात्र नै हुन् किनभने उपन्यासकारले यिनका माध्यमबाट पहाडको जुन सामाजिक सांस्कृतिक पक्ष समेट्न खोजेका छन् त्यो उपन्यासमा ज्यादै महत्त्वपूर्ण छ यसर्थ यिनी बद्ध पात्र हुन् ।

अमरनाथ

मधेसवादी दलका केन्द्रीय सभापतिका रूपमा परिचित यिनी यस उपन्यासमा पुरूष पात्र हुन् । भूमिकाको मात्राका हिसाबले यिनी गौण पात्र भए पनि भूमिकाको महत्त्वका हिसाबले चाहिँ सहायक स्तरका पात्रका रूपमा उपस्थित छन् । यिनले खेलेको भूमिका उद्देश्यगत रूपमा ठिक भए पनि व्यवहारमा भने सबैलाई समेट्न सकेको अवस्था छैन । सारा हानाहान र मारामार भएर समाजमा आतङ्क फैलिएको छ । यस आधारमा यिनी प्रतिकूल पात्रका रूपमा चित्रित छन् । अमरनाथ यस उपन्यासमा विवादास्पद र प्रारम्भमा एउटा चरित्रका र पछि अरू चरित्रका रूपमा उपस्थित छन् । त्यसैले यिनी गतिशील पात्र हुन् । उपन्यासमा अमरनाथले समसामयिक नेपाली राजनीतिमा देखिएको गुटगत स्वार्थी प्रवृत्तिको प्रतिनिधित्व गरेका छन् । त्यसैले यिनी वर्गीय पात्र हुन् । थोरै समयका लागि भए पनि यिनी प्रत्यक्ष रूपमा उपस्थित भएका कारण मञ्चीय पात्र हुन् । अमरनाथ यस उपन्यासका बद्ध पात्र हुन् किनभने समसामयिक राजनीतिको वास्तविकता प्रदर्शन गर्नमा यिनको उपस्थिति निकै महत्त्वपूर्ण छ । यिनको

उपस्थितिबिना उपन्यास शीर्षक तथा कथ्य आदि रूपमा सबल बन्न नसक्ने देखिन्छ ।

उमाभद्र पोखेल

प्रहरीका डी.एस.पी.का रूपमा चिनाइएका उमाभद्र पोखेल यहाँ पुरूष पात्र हुन् । उपन्यासमा यिनको भूमिका प्रमुख तथा सहायक पात्रहरूको भन्दा पनि कम छ त्यसैले यिनी गौण पात्र हुन् । उपन्यासमा यिनी समाजसेवी, जनउत्तरदायी तथा शान्ति सुरक्षा कायम गर्ने कुराप्रति सचेत प्रहरी अधिकृत (डी.एस.पी.) का रूपमा उपस्थित छन् त्यसैले यिनी अनुकूल पात्र हुन् । यिनको उपस्थिति जहाँ जहाँ छ त्यहाँ त्यहाँ यिनी एउटै चारित्रिक गुण लिएर उपस्थित छन् त्यसैले यिनी गतिहीन (स्थिर) पात्र हुन् । यी पात्रले जिल्लास्तरको एउटा जिम्मेवार प्रहरी प्रमुख हुनुका नाताले जिल्लाभित्रका विभिन्न ठाउँहरूमा शान्ति सुरक्षा स्थापना गर्न यिनले खेलेको भूमिका वर्गीय प्रकृतिको भएकाले यिनी वर्गीय पात्र हुन् । यिनले उपन्यासभित्र प्रत्यक्ष रूपमा उपस्थित भएर भूमिका खेलेका छन् त्यसकारण यहाँ यिनी मञ्चीय पात्र हुन् । यिनको भूमिका बद्ध पात्रका रूपमा छ किनभने उपन्यासको मुख्य स्थानगत परिवेशका रूपमा देखाइएको धनपुरी बजारलाई विकसित पार्ने मुख्य पक्ष शान्ति सुरक्षाका लागि प्रहरी चौकी स्थापना गर्न मुख्य भूमिका खेलेका छन् । यिनलाई भिकिदिने हो भने उपन्यासको स्वरूपमा केही नकारात्मक प्रभाव पर्न सक्छ त्यसैले यिनी यस उपन्यासका बद्ध पात्र हुन् ।

आसामे (गडुलबहादुर राई)

बाहिरी स्वरूप, नाम, बानी व्यवहार, अरूले गरेको सम्बोधन आदिलाई हेर्दा यिनी पुरूष पात्र हुन् । उपन्यासमा उल्लेख हुने सम्पूर्ण पात्रहरूको भूमिका आ-आफना स्थानमा महत्त्वपूर्ण हुन्छ र यिनको पनि छ तथापि प्रमुख र सहायक पात्रहरूको जति छैन । त्यसैले यिनी गौण पात्र हुन् । प्रसङ्गले कतिपय ठाउँमा अलिक सन्काहा जस्ता लागे पनि समष्टिमा चाहिँ आसामे (गडुलबहादुर राई) अनुकूल पात्रका

रूपमा प्रस्तुत भएका छन् । यस उपन्यासमा आसामे राईको भूमिका सबै ठाउँमा एकै नासको छ । त्यसैले यिनी गतिहीन पात्र हुन् । यिनमा वर्गीय पात्रमा हुने पनि थुप्रै विशेषताहरू छन् तथापि लाहुरमा पेन्सन हुन्जेलसम्म पनि अविवाहित रहनु, राईपुत्र भएर नेवारपुत्रीसँग वैवाहिक सम्बन्ध जोड्नु, दशकौँ एउटै ठाउँ (धनपुरी) मा बसेर पनि खास सामाजिक हुन नसक्नु जस्ता पक्षहरू हेर्दा यिनी व्यक्तिगत पात्र नै हुन् । यिनी उपन्यासमा प्रत्यक्ष उपस्थित छन् त्यसैले मञ्चीय पात्र हुन् । यिनी जहाँ उपस्थित भएका छन् त्यहाँकतिपय महत्त्वपूर्ण भूमिका निर्वाह गरेका छन् तथापि यिनको उपस्थिति उपन्यासमा नभई नहुने (अनिवार्य) छैन त्यसैले यिनी मुक्त पात्र हुन् ।

जगदीश साह

एकै पटक पृ.१८९ देखि उपन्यासमा देखिएका यी पात्र नाम, शारीरिक बनावट आदि रूपले हेर्दा पुरुष पात्र हुन् । उपन्यासमा यिनको भूमिका प्रमुख र सहायक पात्रका स्तरको छैन, निकै कम छ त्यसैले यिनी गौण पात्र हुन् । यिनको परिचय हेपिएका मधेसीहरूको स्तर उकास्न वा उनीहरूको स्वाभिमान कायम गर्न लागिपरेका मधेसवादी नेताका रूपमा गराइएको छ । यस कोणबाट हेर्दा यिनी अनुकूल देखिन्छन् तथापि राज्य तथा पहाडे मूलका मानिसहरूप्रति लगाएका आरोपहरूको पुष्टि हुने गरी समाजलाई समेटेर लैजान वा समाज विभाजित हुन क्षेत्रीयता र जातीयताको घेराभन्दा बाहिर निस्केर तटस्थ भूमिका खेल्न सकेका छैनन् त्यसैले यिनी यस उपन्यासका प्रतिकूल पात्र हुन् । उपन्यासभित्र थोरै ठाउँमा उपस्थित भए पनि यिनको चरित्र स्थिर छैन । यिनी बदलिँदो व्यवहारसँगै केही विवादित पनि देखिएका छन् त्यसैले यिनी गतिशील/अस्थिर पात्र हुन् । यस उपन्यासमा जगदीश साहले वर्तमानका क्षेत्रीयतावादी (विशेष गरी मधेसवादी) नेताहरूका चरित्रको प्रतिनिधित्व गरेका छन् । मधेसका नाममा नेताहरूले जे जस्तो बाटो पछ्याएर राजनीति गरे त्यसको सकारात्मक परिणाम आउन सकेको छैन ।

बसोँदेखि मिलेर बसेका मधेसी र पहाडीका बिचमा शत्रुता कायम गरेर पहाडीहरूलाई विस्थापित गराउन भूमिका खेले । नागरिकतालगायतका मुद्दाहरू अघि सारे तर ती सबैमा उनीहरूले मधेस र मधेसीहरूका भन्दा पनि आना व्यक्तिगत स्वार्थ पूरा गर्नमा विशेष जोड दिए । यही प्रवृत्तिको प्रतिनिधित्व गर्ने भएकाले यिनी वर्गीय पात्र हुन् । यिनी यस उपन्यासमा प्रत्यक्ष रूपमा उपस्थित भएका कारण मञ्चीय पात्र हुन् । उपन्यासबाट यिनलाई भिकिदिने हो भने पनि उपन्यासको कथानक तथा स्वरूपमा खास परिवर्तन आउँदैन त्यसैले यिनी यहाँ मुक्त पात्र हुन् ।

निष्कर्ष

विभाजित समय बहुपात्रीय उपन्यास हो । यसमा भएका पात्रलाई नियाल्दा स्त्री र पुरुष पात्रहरू बराबरीका सङ्ख्यामा (सन्दर्भले आएका केही पात्रहरूलाई समेट्दा थोरै सङ्ख्या तलमाथि हुन सक्ने) देखिन्छ । यहाँ सत्यमती शर्मा प्रमुख पात्रका रूपमा उपस्थित भएकी छन् । सहायक पात्रका रूपमा धनपाल चौधरी, धनबहादुर क्याप्लाकी, धनुषधारी याक्खा, वृन्दामाया बुढाथोकीलगायतका पात्रहरू उपस्थित छन् । बाँकी पात्रहरू सहायक तथा गौण मिश्रित भूमिकामा आएका छन् । यहाँ छोटो भूमिकामा देखिँदादेखिँदै पनि अथवा साना र थोरै भूमिका हुँदाहुँदै पनि अजयानन्द कट्टेल, उमाभद्र पोखेल, सुरक्षा, तिमिसना वकिल, आसामे राई, जगदीश साह महत्त्वपूर्ण भूमिकामा महत्त्वपूर्ण सन्देश लिएर आएका छन् । यी पात्रहरूले त्यस्तै भूमिकाको निर्वाह गर्दै समाजसुधारका सन्देशहरू साथै सतर्कताका सङ्केतहरू दिएका छन् । यस उपन्यासमा मञ्चीय, स्थिर, बद्ध, वर्गीय, अनुकूल र सहायक पात्रको बहुलता छ । यहाँ चरित्रचित्रण गरिएका पात्रहरूमध्ये गौण र मुक्त पात्रको सङ्ख्या कम छ । उपन्यासमा नेपथ्य पात्रहरूको सङ्ख्या प्रशस्त भए पनि यहाँ चरित्रचित्रण गरिएको छैन । यस उपन्यासका पात्रहरूको विश्लेषणबाट प्रमुख पात्र सत्यमती शर्मासमर्पित भिन्न भूगोल, जातीयता, वर्ग, राजनीति आदिका आधारमा

समाजलाई एकीकृत बनाइराख्ने इमानदार व्यक्तिहरू समाजमा आवश्यक रहेको सन्देश प्रस्तुत गरिएको छ । मञ्जुरकुमार मगर, फूलसरी चौधरी, होमनाथ शर्मा, जगदीश शाह, अमरनाथ जस्ता पात्रहरूका अधिकार प्राप्तिका नाममा हुने कतिपय अराजक गतिविधिहरूका कारण विभिन्न आधारमा विभाजित हुन खोजेको नेपाली समाज र समयलाई धनपाल

चौधरी, धनुषधारी याक्खा, धनबहादुर क्याप्ल्याकी, रामलाल विश्वास, विज्ञानराज शर्मा, प्रतिष्ठा पुलामी जस्ता व्यक्तिहरूले समेटेर लैजान हर प्रयत्न गरेको देखाइएको छ । यी घटनाहरूमार्फत् सामाजिक यथार्थलाई प्रस्तुत गर्दै आफूले चाहेको सन्देश प्रत्येक पात्रमार्फत् प्रवाह गर्न उपन्यासकार सफल रहेका छन् ।

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साहित्यिक समाजशास्त्रीय अध्ययन पद्धति: सैद्धान्तिक परिचर्चा¹

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लेखसार

यस लेखमा रचनाको समाजशास्त्रीय आयतन र समाजशास्त्रको वस्तुगत आयतन खोज्ने उद्देश्यले कृतिको वस्तुता र समाजशास्त्रको वस्तुताको समवेत र अलग सिंहावलोकन गरिएको छ । समाज र जीवनको विविधता नै साहित्यको कच्चा पदार्थ हो । व्यक्ति सामाजिक हुनको नाताले उसका स्रष्टा र द्रष्टा दुबै व्यक्तित्व पनि यसैबाट निर्माण हुन्छन् । स्रष्टाले सिर्जना गरेको कृतिभित्र प्रत्यक्ष रूपमा समाजशास्त्र हुन्छ । जसरी तोरी प्रत्यक्ष हो तर तोरी तोरीमात्र होइन त्यसले आफूभरि तेल बोकेको हुन्छ जो पेलेपछिमात्र हामी पाउँछौं यसै गरी यस लेखमा साहित्यमा सन्निहित समाजशास्त्रको खोज गर्ने विधि वा पद्धति प्रस्तुत छ । यसमा ऐतिहासिक, तुलनात्मक एवम् प्रकार्यात्मक पद्धतिको परिचय र चर्चा गरिएको छ । समाजशास्त्रीय अध्ययनका मापदण्ड र मूल्यहरूको चर्चा गर्ने सन्दर्भमा समाज, जीवन र मनोविज्ञान कृतिमा खोज्न सकिने र कृतिबाट फेरि समाजशास्त्र खोज्न सकिने सैद्धान्तिक धरातलको चर्चा गरिएको छ । रचनाकारले साहित्यका विभिन्न विधामा आफ्ना अनुभूतिको प्रकटीकरण गर्छ । यस सन्दर्भमा उसले आफू बाँचेको युग, भोगेको जीवन र उसका अनुभूति समाजका आर्थिक, सामाजिक, सांस्कृतिक, राजनीतिक, धार्मिक, यथार्थ र मनोविज्ञान उसका रचनामा सुषुप्त वा प्रकट रूपमा पनि रहन्छ । कृतिबाट समाजको यही अन्तर्सम्बन्धको खोजी नै साहित्यको समाजशास्त्र हो । अझ स्पष्ट शब्दमा भन्दा साहित्यिक कृतिभित्रबाट समाजशास्त्रको खोजी गर्नु नै साहित्यको समाजशास्त्र हो । साहित्यको समाजशास्त्र खोज्ने क्रममा साहित्यभित्र रहेको प्रजाति, युग र पर्यावरण, संस्कृति, संरचना र भाषिक शृङ्खला, विश्वदृष्टि, स्रष्टा र द्रष्टाबीचको अनुभूतिको संरचना र भाषिक अवस्थाको खोज अनुसन्धान साहित्यमा गरिन्छ । यो खोज र अनुसन्धान नै साहित्यको समाजशास्त्रीय अध्ययन हो । साहित्यको समाजशास्त्रीय अध्ययनका लागि ऐतिहासिक, तुलनात्मक र प्रकार्यात्मक पद्धतिको प्रयोग मूलभूत रूपमा गर्न सकिन्छ । साहित्यको समाजशास्त्रीय अध्ययनका लागि 'साहित्य समाजको ऐना हो' भन्ने दर्पण सिद्धान्त र 'साहित्य समाजको समीक्षा हो' भन्ने समीक्षा सिद्धान्तका पक्षपाती दुई शाखा छन् । यसका मूल अभियन्ता मेडम डे स्टेल, इपिली तेन, रबर्ट स्कार्पिट, लियो लावेन्थल, लुसिए गोलडम्यान र रेमन्ड विलियम्स हुन् ।

शब्दकुञ्जी : अनुभूति, संरचना, प्रजाति, विश्वदृष्टि, दर्पण सिद्धान्त, समीक्षा सिद्धान्त

परिचय

मानिस सामाजिक प्राणी हो । समाज आर्थिक, नैतिक, सामाजिक, भौतिक आदि विषयको अन्तर्सम्बन्धमा निर्मित हुन्छ । अर्थात् समाज सामाजिक अन्तर्सम्बन्धको जालो हो । मानिसको समाजसितको साहचर्य, समाज विकासमा उसको सम्बन्धले सिर्जना गरेको परिणति एवम् त्यसबाट विकास भएको समाजविकास प्रक्रियाको अध्ययन गर्नु समाजशास्त्रको अभीष्ट हो । समाजशास्त्रले मानवीय

आचार-व्यवहारको समग्र क्रियाकलापको अध्ययन गर्छ । यसरी समाजशास्त्रलाई समाजमा विद्यमान आर्थिक, भौतिक, नैतिक, धार्मिक, मनोवैज्ञानिक आदि विषयको समग्रमा वैज्ञानिक अध्ययन गर्ने विषय मानिन्छ ।

समाजशास्त्रका जन्मदाता अगस्त कोम्ट (August Comte) हुन् । उनले ल्याटिन शब्द 'सोसाइटस' (Soietus) र 'लोगोस' (Logos)को अन्वय गरी सोसियोलोजी (Sociology) शब्दको जन्म दिएका हुन् ।

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ल्याटिन शब्द सोसाइटीको अर्थ 'समाज' र लोगोसको अर्थ 'विज्ञान' भन्ने हुन्छ । सोसियोलोजीको नेपाली रूपान्तर समाजशास्त्र हो । समाजशास्त्र मानवीय सामाजिक क्रियाकलापसँग सम्बन्धित रहेकाले यसको सामाजिक संरचनाका विभिन्न शाखाहरूसित घनिष्ठ सम्बन्ध रहनु स्वाभाविक हुन्छ । समाजमा अर्थशास्त्र, राजनीतिशास्त्र, नीतिशास्त्र एवम् अन्य भौतिक शास्त्रहरूसमेत आ-आफ्नै किसिमले आफ्ना विषयक्षेत्रभित्र अध्ययन गरिरहेका हुन्छन् । यी सम्पूर्ण शाखाहरूको समन्वय गरी एकै ठाउँमा राखेर अध्ययन अनुसन्धान गर्ने कार्य समाजशास्त्रले गर्छ भने साहित्यसित समाजशास्त्रका यिनै विषयहरूको अन्वय गरी गरिने वैज्ञानिक अध्ययन पद्धति साहित्यको समाजशास्त्र हो ।

साहित्यको समाजशास्त्रको मुख्य उद्देश्य समाजसित साहित्यको सम्बन्धको खोजी गर्नु र त्यसको व्याख्या-विश्लेषण गर्नु हो । समाजसित साहित्यको सम्बन्ध सरल हुँदैन । यसका आफ्नै खाले विधागत विशेषता र प्रवृत्तिहरू हुन्छन् । व्यक्ति-व्यक्तिको मेलबाट परिवार र परिवार-परिवारको समूहबाट समाजको निर्माण हुने गर्छ । त्यही समाजभित्रको व्यक्ति स्रष्टा वा सर्जक हुन्छ । स्रष्टा वा सर्जक आफू जन्मिएको वा हुर्किएको समाज तथा वातावरणको विरोधी नै भए पनि उसमा रहेको विरोधको आयाम खोज्न समेत समाजबाहिर जानु पर्दैन । डी. आर सचदेवले समाजशास्त्रद्वारा नै समाजको वास्तविक र वैज्ञानिक अध्ययन सम्भव हुने बताएका छन् (सचदेव, १९७९, पृ. ३०) यस आधारमा साहित्यमा कृतिको वैज्ञानिक अध्ययन साहित्यको समाजशास्त्रले मात्र गर्न सक्छ भन्न सकिन्छ ।

एकातिर समाजकै उत्पादनका रूपमा व्यक्ति स्रष्टा वा द्रष्टा हुन्छ भने अर्कोतिर व्यक्ति समूहले निर्माण गरेको समाज हुन्छ । कला-साहित्य, ज्ञान-विज्ञान सम्पूर्ण मानवीय चिन्तनका उपज हुन् र मानवीय चिन्तनलाई अनुकूलन वा प्रतिकूलन गर्ने संस्था समाज हो । पाण्डे (१९८९)को रायअनुसार साहित्यिक रचना एक सामाजिक कर्म हो, कृति एक सामाजिक उत्पादन । तर साहित्यको रचना व्यक्तिले गर्छ । यसकारण समाजसित साहित्यको सम्बन्ध बुझ्नका लागि व्यक्तित्वको ठोस ऐतिहासिक सम्बन्धको ज्ञान आवश्यक हुन्छ । जो साहित्यलाई

असामाजिक वा वैयक्तिक ठान्छन् तिनीहरूको समेत समाजसित एक प्रकारको सम्बन्ध हुन्छ । समाजको आलोचना गर्ने वा समाजबाट विद्रोह गर्ने साहित्यको समेत समाजसँग आफ्नै किसिमको सम्बन्ध हुन्छ (पृ. १३) । समाज र साहित्य एक अर्कामा अन्तर्सम्बन्धित छन् । साहित्यबिनाको समाज हुन सक्ला तर समाजबिनाको साहित्य हुन सक्दैन । त्यसैले समाज र साहित्यलाई नबुझी र त्यसको सतह पहिचान नगरी साहित्यको अध्ययन विश्लेषणबाट समाजको वास्तविकता खुट्ट्याउन सकिन्न । त्यसैले सामाजिक यथार्थबाट साहित्य र समाजको अध्ययन राम्रोसित हुन सक्छ । साहित्य र समाजशास्त्रको अध्ययन गर्न साहित्य एवम् समाजका अन्तर्सम्बन्धको महत्त्वलाई ध्यानमा राख्नु जरूरी हुन्छ ।

साहित्यको समाजशास्त्र साहित्य र समाजशास्त्रको अन्वयबाट बनेको छ (गुप्ता, १८२, पृ. ६०) । साहित्य जीवनको अभिव्यक्ति हो जो द्रष्टाको मस्तिष्कमा निर्मित संरचनाभित्रको स्वरूपमा आधारित हुन्छ । साहित्यमा अभिव्यक्त विषयहरू समाजकै मानवजीवनको घात-प्रतिघात, विश्वास, आस्थाजस्ता अनगिन्ती विषयहरूको आयतनभित्र रहन्छन् । जुन समयमा समाजशास्त्रीहरूको जन्म भएको थिएन, त्यस युगका समाजशास्त्रीहरू वास्तवमा साहित्यकारहरू नै थिए (गौतम, २०५०, पृ. ३६) । समाजशास्त्रमा समाज नै अध्ययनको केन्द्रविन्दु हुन्छ । व्यक्तिले समाजका लागि जति दिइरहेको हुन्छ, समाजबाट उसले त्योभन्दा बढी नै पाएको हुन्छ । यसरी समाजशास्त्रले व्यक्ति मूल्यलाई भन्दा समाजिक मूल्यलाई सुदृढ देखाउँछ । समाजमा प्रचलित राजनीतिक, सांस्कृतिक, आर्थिक, भौतिक, सांस्कृतिक एवम् वातावरणले व्यक्तिलाई कसरी खास दिशा दिएर अनुकूलन गर्छन् भन्ने कुरा समाजशास्त्रबाट बुझेर साहित्यमा त्यसको रूपरेखा खोजिन्छ । नगेन्द्र (१९८२)को भनाइमा साहित्य व्यक्त रूपमा हुन्छ, तर अव्यक्त रूपमा कृतिका पछाडि कृतिकारको सामाजिक व्यक्तित्व र समाजिक व्यक्तित्वका पछाडि कृतिकार व्यक्तित्वको निर्माण गर्ने सामाजिक परिवेश आएको हुन्छ (पृ. ४) । साहित्यको समाजशास्त्रको लक्ष्य कृतिको व्याख्या गर्नु मात्र होइन, कृतिको व्याख्या अन्य समालोचना पद्धतिमा पनि हुन्छ । पाण्डेय (१९८९)को मान्यतानुसार साहित्यको

समाजशास्त्रको लक्ष्य साहित्यिक कृतिको सामाजिक अस्मिता रचनाको सामाजिक सन्दर्भ तथा सामाजिक अस्तित्वबाट निर्मित हुन्छ । (पृ. xii) रचना पाठकसम्म पुग्दा यसले एउटा लामो आर्थिक, सांस्कृतिक प्रक्रियामा गुञ्जनुपर्ने भएकाले बिचमा आउने उतारचढाव पार गरेपछि मात्र कृतिले साहित्यको रूप धारण गर्छ भन्ने उनको धारणा छ । लेखनलाई साहित्य बनाउने यो प्रक्रियाको विश्लेषण अन्य आलोचना पद्धतिमा नभई साहित्यको समाजशास्त्रमा मात्र हुन्छ भन्ने उनको धारणा छ (पाण्डेय, १९८९, पृ. xii) । यसरी कृतिबाट सामाजिक अवस्थाको अध्ययन र सामाजिक व्यवस्थाभित्रबाट कृतिको अध्ययन गर्ने दोहोरो सम्बन्धलाई समाजशास्त्रीय अध्ययनको मूल कसी मानिन्छ । समाजबाट लेखकले कच्चापदार्थ लिने र पुनः समाजलाई प्रशोधित वस्तु दिने कार्य साहित्यमार्फत् गरिन्छ । साहित्यकारले समाजमा के देख्यो ? समाजबाट लिएर आफ्नो प्रतिभाले के कति प्रतिभालाई के कति प्रशोधन गर्‍यो र उसले समाजलाई के दियो ? आदि विषय साहित्यको समाजशास्त्रले नै अवगत गराउँछ । लरेन्स र उड (ई. १९७२)का विचारमा समाजशास्त्री र साहित्यकार एउटै कुरा लेख्दछन् । तर लेखनका ढाँचामा मात्र फरक हो (पृ. ११)। त्यस्तै त्रिपाठी (२०३६) साहित्यको समाजशास्त्रीय विश्लेषणले रूप र मूल्यलाई भन्दा कृतिमा अन्तर्निहित समाजको विश्लेषण गर्ने व्याख्यात्मक र विश्लेषणात्मक प्रयोजनमा केन्द्रित ठान्दछन् (पृ. १५२) ।

साहित्यको समाजशास्त्र मार्क्सवाद, फ्रायडवाद तथा संरचनावादका कतिपय मूल्य र मान्यताहरूप्रति निकटता राख्छ । बराल (२०५६)को तर्कअनुसार साहित्यको समाजशास्त्रको केही कुरा मार्क्सवादबाट, केही कुरा फ्रायडवादबाट र केही कुरा संरचनावादबाट लिएर नयाँ किसिमको साहित्यिक समाजशास्त्रको विकास गर्ने प्रयत्न गरेको पाइन्छ । तर पनि साहित्यको समाजशास्त्र मूलतः प्रत्यक्षवादी, विधेयवादी र मीमांसावादी धारामा विभाजित भएको छ (पृ. ६५-६६) । साहित्यको समाजशास्त्रको वर्तमान सन्दर्भमा स्कार्पिटले विधेयवादको प्रतिनिधित्व गर्छन् भने रेमन्ड विलियम, एडमन्ड विल्सन, लियो लावेन्थल, जेन अफ उल्फ तथा गोल्डम्यान प्रवृत्तिले मीमांसावादी समाजशास्त्रको प्रतिनिधित्व गर्छन् । लियो

लावेन्थल फ्रायडीय दृष्टिकोण लगाएर संस्कृतिको विश्लेषण गर्छन् भने उनमा फ्रायडवादका अतिरिक्त मार्क्सवाद, संरचनावाद तथा शैलीविज्ञानको प्रभाव पनि न्यूनाधिक रूपमा विद्यमान छ ।

साहित्यको समाजशास्त्रको अध्ययनको पूर्वचेष्टा भिको (Vico) बाट भएको पाइन्छ । उनले होमरका महाकाव्यहरू इलियड र ओडिसी लाई सामाजिक एवं भौतिक पर्यावरणसित जोडेर हेर्ने प्रयत्न गरेका छन् । एलिजावेथ तथा टाम्बर्न्सलले साहित्यको समाजशास्त्रीय अध्ययनको प्रारम्भ फ्रान्सेली लेखिका मेडम स्टेल्बाट भएको जनाएका छन् (गुप्ता, १९८२, पृ. ३८) । तेनले भौगोलिक एवम् ऐतिहासिक सन्दर्भमा साहित्यको समाजशास्त्रीय अध्ययनको परम्परा स्थापित गरेका छन् । यसरी तेनबाट प्रारम्भ भएको संस्थागत अध्ययन पद्धतिले लावेन्थल, गोल्डम्यान, रेमन्ड विलियमसम्म पुग्दा विभिन्न नवीन मान्यताहरूका साथ साहित्यको समाजशास्त्रले सुसङ्गत एवम् व्यवस्थित रूप धारण गर्न पुगेको पाइन्छ ।

यस लेखमा साहित्यको अध्ययन गरेपछि त्यसबाट उक्त कृतिमा समाजशास्त्रको कसरी प्रवेश भएको छ र कस्तो समाजशास्त्र त्यसमा पाइन्छ भन्ने कुराको समाधानको प्रयासस्वरूप सैद्धान्तिक विषयको चर्चा गर्ने प्रयत्न गरिएको छ । यसको उल्लिखित समस्याको निरूपण यसप्रकार खोज्न सकिन्छ :

क) समाजशास्त्र र साहित्यको समाजशास्त्रमा के फरक छ ?

ख) साहित्यको समाजशास्त्रको खोजी कुन पद्धतिबाट गर्न सकिन्छ ?

सैद्धान्तिक विषय भएकाले यस अध्ययनको सीमा साहित्यको समाजशास्त्रीय मानदण्ड नै हो । साहित्यमा पाइने समाजशास्त्र त्यसको वैज्ञानिक, मनोवैज्ञानिक, अनुभूतिजन्य सामाजिक विश्लेषण नै यस लेखको सीमा हो । जसलाई विभिन्न विद्वान्हरूका स्थापित विचारका आधारमा परिपाकसम्म सीमाङ्कन गरिएको छ ।

अध्ययन तथा विश्लेषण विधि

यस अध्ययनका लागि सैद्धान्तिक संश्लेषणात्मक

पद्धतिको प्रयोग गरिएको छ । विभिन्न विद्वान्हरूका विचारहरू नै यस अध्ययन र विश्लेषणका आधार हुन् । समाजशास्त्रीय आधारको खोजीका लागि साहित्यिक तथ्य, कृति, लेखक र पाठकबिच हुने अन्तरक्रिया र साहित्यिक समाजको उत्पत्ति, निर्माण एवम् इतिहासको अध्ययन आवश्यक छ । यसमा साहित्यको समाजशास्त्रका विशिष्ट, जटिल साहित्यिक प्रक्रियाको वैज्ञानिक अध्ययन गर्नुपर्ने हुन्छ । यस लेखनको अभीष्ट यी पक्षहरूको सप्रमाण विश्लेषणभन्दा पनि अध्ययन सिद्धान्तको निरूपणमा केन्द्रित छ ।

साहित्यसँग समाजको अनुलोम र विलोम दुबै प्रकारको सम्बन्ध रहन्छ । अनुलोम सम्बन्धअन्तर्गत साहित्यलाई समाजको दर्पण मान्ने दर्पण सिद्धान्त र साहित्यलाई समाजको समीक्षा मान्ने दुई शाखा छन् भने यस सिद्धान्तमा केन्द्रित रहेर मेडम डे स्तेल, इपिली तेन, रबई स्कार्पिट, लियो लावेन्थल, लुसिए गोल्डम्यान र रेमन्ड विलियम्सका विचारमा केन्द्रित रहेर मुख्य रूपमा यस सिद्धान्तलाई प्राण दिइएको छ । अध्ययनका क्रममा हिन्दी र अङ्ग्रेजीका पुस्तकहरूलाई नै मुख्य आधार बनाइएको छ । मेनेजर पान्डे, डीबी गुप्ता, निर्मला जैनका हिन्दी भाषाका पुस्तकहरू तथा डायना लरेन्स र एलन स्विड् उड तथा लुसिए गोल्डम्यानको अङ्ग्रेजी भाषाका पुस्तक तथा नेपाली पत्रपत्रिका र पुस्तकहरूका आलेखहरू छन् । मुख्य रूपमा साहित्यको समाजशास्त्रीय अध्ययन गर्ने ऐतिहासिक पद्धति, तुलनात्मक पद्धति र संरचनात्मक प्रकार्यात्मक पद्धति नै मूल कसी हुन् भन्ने विषयलाई सैद्धान्तिक र तार्किक एवम् संश्लेषणात्मक निरूपण गरिएको छ । प्रस्तुत अध्ययनमा विभिन्न विद्वान्हरूका पुस्तक, लेखहरूलाई द्वितीयक स्रोतको रूपमा प्रयोग गरिएको छ ।

विश्लेषण

साहित्यको समाजशास्त्र : पद्धति

साहित्य र समाजका अन्तर्सम्बन्धको वैज्ञानिक अध्ययन गर्ने विधि साहित्यको समाजशास्त्र हो । विज्ञानका आफ्नै सुसङ्गत एवम् व्यवस्थित नियम र मान्यताहरू हुन्छन् । विज्ञानले विभिन्न उपकरण र सूत्रहरूमार्फत यथार्थको खोजी गर्दछ । त्यसरी नै साहित्यका विभिन्न

विधाहरूको सामाजिक वस्तुस्थितिको अध्ययन-अन्वेषण साहित्यको समाजशास्त्रमार्फत गरिन्छ । साहित्य मानवीय अनुभव र अनुभूतिको भावनात्मक एवम् रागात्मक अभिव्यक्ति हो । यसमा सामाजिक, सांस्कृतिक, आर्थिक, राजनैतिक, मनोवैज्ञानिक आदिजस्ता वैयक्तिक संरचनाको अन्तर्संरचना र अन्तर्सम्बन्ध संश्लेषण भएर रहेका हुन्छन् । यस्तो विविधताले बनेको जटिल संरचनाको सम्मिश्रणभित्रबाट वैज्ञानिक रूपले सामाजिक व्यवस्था, समाज एवम् मानव व्यवहार खोज्ने कार्य सैद्धान्तिक पद्धतिको अभावमा कठिन छ । साहित्यको समाजशास्त्रीय अध्ययन एउटा वैज्ञानिक पद्धति हो, जसका लागि निश्चित मूल्य र मानक निर्धारण गर्ने सैद्धान्तिक ढाँचा खोज्नु अनिवार्य देखिन्छ ।

साहित्यलाई अध्यात्मवादी र भौतिकवादी दुई दृष्टिकोणबाट हेर्ने गरिएको पाइन्छ । अध्यात्मवादीहरू आत्मालाई प्राथमिकता दिन्छन् । भौतिकवादीहरू प्रकृतिसित तादात्म्य स्थापित गर्ने प्रयत्न गर्छन् । साहित्यमा यी दुवै विचार र चिन्तनको प्रतिच्छाया पाइन्छ । साहित्यको वैज्ञानिक अध्ययनको उद्देश्य पनि यही विचार र चिन्तनको प्रभाव लेखक, कृति र पाठकमा कसरी प्रतिस्थापित भएको छ भन्ने नै हो । साहित्यलाई काव्यशास्त्रीय आधारमा विश्लेषण गर्ने परम्परा पनि साहित्यिक इतिहासमा पाइन्छ । उनीहरूले काव्यको आत्माका रूपमा रस, ध्वनि, अलङ्कार आदिलाई लिएका छन् भने साहित्यको प्रयोजन स्वान्तःसुख तथा जनहितलाई स्विकारेका छन् । काव्यशास्त्रीय मान्यताले प्रत्यक्ष रूपमा काव्यलाई सामाजिक प्रयोजन मानेको छैन । साहित्यिक फाँटमा मनोविज्ञानलाई उपयोग गरेर साहित्यलाई विश्लेषण गर्ने परिपाटी पनि जीवन्त छ । लेखकको मानसिक धरातललाई उछिनेर साहित्यमा व्यक्तिका कुण्ठा, सन्त्रास, अतृप्त एवम् दमित इच्छा र आकाङ्क्षा प्रकट भएका हुन्छन् भन्ने मान्यतालाई मनोवैज्ञानिक पद्धतिका समर्थकहरूले अघि बढाएका छन् । परिवार, विवाह, संस्कार, सामाजिक सङ्घ-संस्था आदिले ल्याएका सुधार र विकासका प्रसङ्गहरू, साहित्यमा प्रतिविम्बित सामाजिक झलक आदिको ज्ञान सामाजिक अध्ययनविधिबाट लिइन्छ (घिमिरे, २०५८, पृ. ३३)। संस्कृति र तत्सम्बन्धी मान्यता र त्यसले पारेको प्रभावको विषय संस्कृतिको अध्ययनबाट

खोज्ने गरिएको पाइन्छ । साहित्यलाई विगतबाट वर्तमानसम्म जोड्ने कार्य ऐतिहासिक पद्धतिबाट गरिएको पाइन्छ । साहित्यको आलोचना वा विश्लेषणमा यी विभिन्न विधिहरू उचित देखिए पनि यी मान्यताहरू व्यक्तिनिष्ठ एवम् वस्तुनिष्ठ रूपमा प्रतिस्थापित भएकाले यस आधारमा समाजवैज्ञानिक अध्ययन सम्भव देखिँदैन । यी मान्यताहरूमा साहित्यिक अध्ययनका सार्वभौम प्रणाली एवम् मान्यता छैनन् । साहित्यिक तथ्यको निरूपणका लागि क्रमबद्ध अध्ययन र प्रयोगसिद्ध आधार आवश्यक छ, तर यी कुनै पनि विधिहरू ठोस आधार प्रस्तुत गर्न सक्षम छैनन् । यी मान्यताहरूले दृष्टिकोण मात्र प्रस्तुत गरेका छन्, वैज्ञानिक पद्धतिको विकास गर्न सकेका छैनन् । त्यही अभावपूर्तिका लागि समाजशास्त्रीय पद्धतिको विकास भएको पाइन्छ ।

समाजशास्त्रका जनक अगस्त कोम्टले प्रत्यक्षवादी दृष्टिकोणको प्रयोग गर्दै सामाजिक अध्ययन गरेका छन् । कुनै व्यवस्था वा घटनालाई वैज्ञानिक अध्ययन, अवलोकन, प्रयोग, परीक्षणको आवश्यकतामा जोड दिँदै उनले धार्मिक वा तात्त्विक आधारबाट गरिने अध्ययन तथ्यात्मक नहुने धारणा प्रस्तुत गरेका छन् । उनको यो धारणा साहित्यका समाजशास्त्रीहरूको प्रेरणास्रोत बनेको छ । बी. डी. गुप्ताको धारणाअनुसार साहित्यिक समाजशास्त्रीहरूले कोम्टको प्रेरणाबाट साहित्यिक रचनाका विभिन्न एकाइहरूका सम्पूर्ण व्यवस्थाको अङ्गका रूपमा अध्ययन गरेका छन्, जसबाट साहित्यको विकास, प्रगति र निरन्तरताको अध्ययनद्वारा सत्यसम्म पुग्न सकिन्छ (गुप्ता, १९८२, पृ. ८४) । फ्रान्सेली विद्वान् इमाइल दुर्खिमले 'सामाजिक तथ्य र त्यसको विश्लेषण पद्धति' शीर्षकमा एक सुसङ्गत सैद्धान्तिक मान्यता प्रतिस्थापन गरेका छन् । उनको उक्त मान्यता 'द रूल्स अफ सोसियोलजिकल मेथड' नामक पुस्तकमा पाइन्छ (गुप्ता, १९८२, पृ. ८४) । उनले तुलनात्मक पद्धतिलाई महत्त्व दिँदै घटना वा व्यवस्थाभित्र कार्यकारण सम्बन्ध हुन्छ भन्ने कुरालाई जोड दिएका छन् । बी. डी. गुप्ताको धारणाअनुसार दुर्खिमद्वारा प्रस्तुत तुलनात्मक अध्ययन-पद्धतिले साहित्यको स्वरूप, प्रभाव एवम् परिणामको अध्ययन गर्न वस्तुनिष्ठ आधार प्रदान गरेको छ (गुप्ता, १९८२, पृ. ८६) । वैयक्तिक परिवेश र सामाजिक

परिवेशको पारस्परिक प्रभावलाई तुलना र प्रतितुलनाकै आधारमा छुट्ट्याउन सकिन्छ भन्ने उनको धारणा वैज्ञानिक एवम् सुसङ्गत देखिन्छ । कार्ल मार्क्सले सामाजिक घटनाहरूलाई द्वन्द्वात्मक भौतिकवादी मान्यताका आधारमा विश्लेषण गरेका छन् । मार्क्सवादीहरू भौतिक वस्तु एक-अर्कामा समन्वय र सङ्घर्षका आधारमा जीवन्त रहने धारणा राख्छन् । समाज र साहित्यको सम्बन्ध पनि द्वन्द्वात्मकतामा अडिएको हुन्छ भन्ने उनीहरूको मान्यता छ । एक वस्तु वा घटनालाई अर्को वस्तु वा घटनाले प्रभावित पार्छ । मार्क्सको विचारअनुसार कुनै पनि मानसिक चेतनाको कला समेत निर्धारण गर्छ । कला साहित्यको विकासमा समाजको आर्थिक व्यवस्था र त्यसमा समयसमयमा आउने परिवर्तनको नियन्त्रण हुन्छ । मार्क्सको उक्त अवधारणाले साहित्यकारको वर्गीय स्थिति, त्यसबाट उत्पन्न हुने वैचारिक तथा सामाजिक सोचहरू आदिको विश्लेषणमा आर्थिक पक्ष एवम् वर्गीय मान्यतालाई अघि सारेको छ । यसका अतिरिक्त उनको सो मान्यताबाट कृतिको उत्पादन, वितरण तथा उपभोग प्रक्रियाजस्ता जटिल संरचनाहरूको विश्लेषणमा महत्त्वपूर्ण सहयोग पुगेको छ ।

साहित्यको समाजशास्त्रमा साहित्यका विभिन्न विधामा रहेको सत्यको खोजी गरिन्छ । साहित्यको प्रकृति गुणात्मक परिवर्तनशील तथा जटिल हुन्छ । साहित्य मानव अनुभूतिको रागात्मक पक्ष पनि हो जसको निर्माण साहित्यिक मूल्य, आदर्श र राजनीतिक मान्यताका उत्प्रेरकहरूका माध्यमबाट हुन्छ । यसको संरचना लेखक, पाठक, प्रकाशक आदिको अन्तरक्रिया, अन्तर्सम्बन्ध र सामाजिक संरचनाको अन्तर्सम्बन्धका आधारमा निर्धारित हुन्छ । यही विविध पक्षको वस्तुनिष्ठ एवम् निष्पक्ष अध्ययन साहित्यको समाजशास्त्रमा गरिन्छ । साहित्यको समाजशास्त्रीय अध्ययनका लागि निश्चित पद्धतिहरूको प्रयोग गरिन्छ, जसको चर्चा यहाँ गरिएको छ ।

ऐतिहासिक पद्धति

समाजको वर्तमान अवस्था एवम् स्वरूपको आधार

अतीत नै हो । क्रमिक विकासका विभिन्न पक्षहरू इतिहाससित जोडिएका हुन्छन् । विगतका सामाजिक सङ्घ-संस्थाहरूको अवस्था, उत्पत्ति, विकास र रूपान्तरणका विभिन्न प्रक्रियागत वस्तुस्थितिको ज्ञान लिन इतिहासको सहयोग लिन वाञ्छनीय हुन्छ । यसरी सामाजिक संस्थाहरू, तिनको विकास-प्रक्रिया र मानव सभ्यताबारे अध्ययन गर्न इतिहासको सहयोग आवश्यक हुन्छ । वस्तुतः इतिहासको सहयोगबाट कुनै विषयको अध्ययन, विश्लेषण र मूल्याङ्कन ऐतिहासिक पद्धतिमा हुन्छ । ऐतिहासिक पद्धतिको परिभाषाका क्रममा गुप्ता (१९८२)ले भनेका छन् : विगतका महत्त्वपूर्ण घटनाहरू सामाजिक सम्बन्ध, समाज तथा संस्कृतिको सूक्ष्म एवम् विस्तृत अध्ययनका लागि प्रयोग गरिने पद्धति ऐतिहासिक पद्धति हो (पृ. ८९) ।

साहित्य एक संस्था हो । यसको उत्पत्ति विकास र परिवर्तनको अध्ययन ऐतिहासिक पद्धतिका आधारमा गर्न सकिन्छ । यस पद्धतिका माध्यमबाट साहित्य संस्था, त्यसको उत्पत्तिको कारण संरचना एवम् ऐतिहासिक परिवर्तनका कारक तत्वहरू आदिको आँकलन गर्न सकिन्छ । साहित्यको इतिहास नै मानवीय सामाजिक संस्कृतिको उत्थान, पतन, परिवर्तन तथा सामाजिक संस्थाको उत्पत्ति एवम् विकासको इतिहास हो । साहित्य सामाजिक दस्तावेज भएकाले यसबाट विगत र वर्तमानको मूल्याङ्कन र भविष्यको रेखाङ्कन गर्न सकिन्छ । मूलतः ऐतिहासिक पद्धतिका माध्यमबाट निम्नलिखित उद्देश्यहरू प्राप्त गर्न सकिन्छ ।

- साहित्यमा रहेको समाज, त्यसको उत्पत्ति एवम् विकास र वर्तमान स्वरूपको निरूपणका लागि तथ्यात्मक अध्ययन गर्न,
- साहित्य संस्थाको उत्पत्ति, विकास तथा ऐतिहासिक परिवर्तनको विश्लेषण गर्न,
- साहित्यिक संरचनाको निर्माण गर्ने एकाइ, तिनीहरूको आपसी सम्बन्ध तथा तिनीहरूको स्वरूप र सम्बन्धमा हुने परिवर्तन तथा साहित्य सिर्जनामा ती संरचनाहरूको स्थिति र भूमिकाको निरूपण गर्न,
- जनरुचिमा देखिने उतार-चढावको अध्ययन गर्न,

- साहित्य-सिर्जना गर्ने विभिन्न एकाइहरूको उतार-चढाउ र त्यसले पार्ने प्रभाव र परिवर्तनको अध्ययन गर्न,
- साहित्यको इतिहासलाई समाजशास्त्रीय आधारमा वर्गीकरण गर्न,
- साहित्यका विभिन्न विधाहरूको कालक्रमिक अध्ययन, उत्पत्ति र विकासका साथमा त्यसलाई अस्तित्ववान् बनाउने कारक एवम् परिस्थितिको खोजी गर्न,
- साहित्य समालोचनाको ऐतिहासिक विकासक्रमद्वारा साहित्यको समाजशास्त्रीय अध्ययन पद्धतिको स्थापना गर्न ।

तुलनात्मक पद्धति

तुलनात्मक पद्धति समाजशास्त्रीय अध्ययन पद्धतिको एक महत्त्वपूर्ण विधि हो । प्रारम्भमा मानवशास्त्रीहरूले यस पद्धतिको प्रयोग गरेका थिए । गुप्ता (१९८२)को धारणाअनुसार मानवशास्त्री हर्स कोबिट्सले यस पद्धतिको व्याख्या गर्दै व्यक्तिगत विशेषता आदिका आधारमा मानव विकास क्रम तथा मानवीय आस्था र विश्वासको बिजबिन्दुलाई स्थापित गर्ने प्रयत्न गरेका छन् (पृ. ९१) । यस सिद्धान्तको प्रयोग अगस्त कोम्त, स्पेन्सर, दुर्खिम, मेक्सबेबर आदिले समाजशास्त्रीय अध्ययनका क्रममा गरेका छन् । तुलनात्मक पद्धतिमा कुनै निश्चित उद्देश्य प्राप्तिका लागि विद्यमान तथ्यहरूको विश्लेषण गरिन्छ । यसमा घटनाक्रमको कारण खोजिन्छ र कारण र तथ्यका आधारमा घटनाको तुलनात्मक अध्ययन गरिन्छ । साहित्यको समाजशास्त्रीय अध्ययनका क्रममा यस पद्धतिको प्रयोगबाट निम्नलिखित उद्देश्यहरू प्राप्त गर्न सकिन्छ :

- साहित्यमा रहेका समानता र भिन्नताका आधार र स्वरूपको अध्ययन,
- साहित्यिक विधाहरूमा समय-समयमा आउने उतार-चढाउ, पाठक वा भावकको विरोध वा समर्थनको कारणको खोजी,
- मौखिक परम्परामा जीवन्त साहित्य र लिखित परम्परामा स्थापित साहित्य एवम् तिनमा सन्निहित विचार आदिको तुलनात्मक अध्ययन,

- समकालीन साहित्यका विविध विधाहरूको उद्गम स्रोत, विभिन्न विधाका बिचको पारस्परिक सम्बन्ध, लोकप्रियतामा आउने अन्तर र त्यसका कारणको खोजी,
- क्षेत्रीय तथा युगीन साहित्यको तुलनात्मक अध्ययनद्वारा साहित्यमा विद्यमान सामान्य प्रवृत्तिहरूको खोजी तथा त्यसको पृष्ठभूमिका कारकहरूको व्याख्या,
- स्रष्टा, द्रष्टा र भोक्ताको सामाजिक स्थिति, युगीन मान्यता, उतार-चढाउ र पारस्परिक सहयोग र सङ्घर्षको अध्ययन,
- साहित्यको प्रचलित आदर्श, त्यसको प्रारूपको वर्गीकरण र श्रेणी विभाजन गरी तथ्यात्मकताको खोजी,
- साहित्यको पारस्परिक प्रभाव र परिणामको तुलनात्मक अध्ययन, र
- तुलनात्मक साहित्यिक अध्ययनका आधारमा विश्वसाहित्य एवम् इतिहासको सार्वभौम आधारको खोजी ।

संरचनात्मक एवम् प्रकार्यात्मक पद्धति

यस पद्धतिले समाजशास्त्रीय अध्ययनमा कुनै सामाजिक एकाइहरूका बीचको पारस्परिक सामाजिक सम्बन्ध, उक्त सम्बन्धले समाजमा दिने योगदान तथा अन्तर्सम्बन्धमा समावेश वस्तु वा तत्त्वको क्रमबद्ध अध्ययन गर्दछ । संरचना अभिन्न व्यवस्था होइन, यसभित्र स्थायी प्रतिमानहरूको प्रकार्यात्मक सम्बन्धका आधारमा विभिन्न एकभन्दा बढी एकाइहरूको मिलन भएको हुन्छ । यसरी विभिन्न एकाइहरूको मेल भएर एक व्यवस्थाको निर्माण हुन्छ । यो एउटा जटिल, तर उपयोगी पद्धति हो । जोन्सनले संरचनात्मक पद्धतिको व्याख्या गर्दै भनेका छन् : कुनै पनि वस्तुको रचना त्यसको अङ्गका बीच विद्यमान अपेक्षाकृत स्थिर अन्तर्सम्बन्धबाट निर्माण हुन्छ (गुप्ता, १९८२, पृ. ९३) । 'अङ्ग' शब्दले कुनै वस्तु वा घटनाको अभिन्नता जाहेर गर्छ र कुनै निश्चित मात्रामा रहने स्थिर वस्तुका अवयवहरूको सङ्केत गर्छ । सामाजिक व्यवस्थाको निर्माण वैयक्तिक अन्तर्सम्बन्धका क्रिया-प्रतिक्रियाबाट हुन्छ । त्यसैले सामाजिक संरचनाको खोजी यिनै अन्तर्सम्बन्ध र अन्तरक्रियाको नियमित वा

पुनरावृत्त भएका कार्यहरूमा गर्नुपर्छ । प्रकार्य सामाजिक व्यवस्थालाई क्रियाशील बनाउने विशिष्ट सामाजिक प्रचलन तथा योगदान हो । प्रकार्यअन्तर्गत स्वतन्त्र ढङ्गले सामाजिक संरचना, तिनको स्थिति, भूमिका आदिको कारण र परिणामको अध्ययन गरिन्छ । एच. डी. डङ्कन, लुसिए गोल्डम्यान, एम. सी. अलब्रेख्त आदि विद्वानहरूले साहित्यमा संरचनात्मक-प्रकार्यात्मक पद्धतिको चर्चा एवम् प्रयोग गरेका छन् । मूलतः यस पद्धतिको सहयोगले साहित्यको समाजशास्त्रीय अध्ययनमा निम्न लिखित उद्देश्यहरू प्राप्त गर्न सकिन्छ :

- लेखक, पाठक, आलोचक, प्रकाशक आदिको स्थिति, तिनको स्थितिमा आउने परिवर्तन, सामाजिक, सांस्कृतिक प्रभाव र त्यसले पार्ने समानता र भिन्नताको विश्लेषण गर्न र
- संरचनात्मक एकाइमा भएको परिवर्तनको फलस्वरूप साहित्यमा स्थापना हुने दुर्बोध्य एवम् अर्थान्तरको सम्भावनालाई त्यसमा संरचनाको गहन विश्लेषण गरी समस्याको निरूपण गर्न ।
- मूलतः समाजशास्त्रीय हेराइमा साहित्यको स्वतन्त्र अस्तित्व हुँदैन । साहित्य समाजको अभिव्यक्ति हो, समाजको संरचना र साहित्यक प्रक्रियाका व्यक्तिगत संरचनाको रूप साहित्य हो । त्यो संश्लिष्ट रूपलाई छुट्टयाएर जीवन-जगत्का विभिन्न क्षेत्रसित यसको सम्बन्धको खोजी साहित्यको समाजशास्त्रीय अध्ययनमा हुन्छ । यी अवयवहरूको अध्ययन, विश्लेषण र मूल्याङ्कनका लागि ऐतिहासिक, तुलनात्मक एवम् संरचनात्मक-प्रकार्यात्मक पद्धतिको प्रयोग गरिन्छ ।

समाजशास्त्रीय अध्ययनको मानदण्ड

साहित्य वैयक्तिक सिर्जन हो तर व्यक्तिको व्यक्तित्व समाजले निर्माण गर्छ । सामाजिक चापबाट व्यक्तिको व्यक्तित्व निर्माण हुने भएकाले व्यक्तिले कृतिमा सामाजिक अनुभूतिलाई अभिव्यक्त गर्ने क्रममा साहित्यको सिर्जना गर्छ । त्यसैले साहित्य केवल व्यक्ति कलाकारको अभिव्यक्ति मात्र नभएर उसको देश, काल, वातावरण, संस्कृति, परम्परा र समग्र परिवेशको कलात्मक प्रस्तुति

पनि हो (त्रिपाठी, २०३६, पृ. ५६५) । साहित्यकारको मूल्याङ्कन सामाजिक सन्दर्भमा गर्ने र सामाजिक विकास र उन्नयनमा साहित्यको भूमिका खोज्ने परम्परा नवीन भए पनि यी दुवैका बिचको शाश्वत सम्बन्ध सूत्र ज्यादै पुरानो छ । साहित्य मानव-चेतनाको अभिव्यञ्जना पनि हो । साहित्यको समीक्षाको मानदण्ड खोज्न पनि यसैको विकासमा समाज निर्माणको प्रारम्भिक रूपरेखा तयार भएको मान्दा अत्युक्ति हुँदैन । शाश्वत तथा व्यापक सन्दर्भमा मानवीय अनुभूतिभित्र प्रथमतः अभिव्यक्त रूपमा नै साहित्यले गर्भधारण गरेको विषयमात्र मान्नु मूर्खता हुनेछ । त्यसकारण साहित्यकार सामाजिक संरचनाको प्रयोगशील वैज्ञानिक पनि हो । वरिष्ठ साहित्यिक समाजशास्त्री इपिली तेनले भने जस्तै साहित्य साहित्यकारको वैयक्तिक अभिव्यञ्जना मात्र नभएर सामाजिक परिवेशको अभिव्यक्ति पनि हो । उनका विचारमा साहित्य प्रजाति, क्षण र पर्यावरणको संयोजनबाट सिर्जना हुन्छ । प्रजातीयतालाई विशेष महत्त्व दिँदै तेनले प्रजातिअन्तर्गत व्यक्तिको सहज एवम् वंशानुगत विशेषता मानसिक बनावट तथा शारीरिक संरचना आदिको चर्चा गरेका छन् (पाण्डेय, १९८९, पृ. १२४) । प्रजातीय चेतनाको निर्माण उसको इतिहास, कला र दर्शनले गर्छ भन्ने तेनको मान्यतासित पनि अधिकतम सहमति राख्न सकिन्छ । साहित्यमा युगीन विचार वा चिन्तनको प्रतिबिम्ब झल्कन्छ, त्यसैले साहित्य सिर्जना गरिएको क्षण वा युगको भूमिकालाई न्यून गरियो भने मूल्याङ्कनले उचित निष्कर्षको परिपाक पस्कन सक्तैन । तेनले कुनै युगमा कुनै विचार प्रधान भएर रहेको हुन्छ, त्यसको कुनै बौद्धिक सच्चाइ हुने भएकाले सम्पूर्ण समाजलाई प्रभावित गर्न सक्छ (पाण्डेय, १९८९, पृ. १२५) भन्ने तर्क अगाडि सारेर युगीन पृष्ठभूमिको महत्त्वलाई औचित्यपूर्ण ठहर्‍याएका छन् । वस्तुतः कृतिभित्र समाजशास्त्रको अध्ययन गर्दा तेनले अघि सारेको प्रजाति, क्षण र पर्यावरणको खोज वा अध्ययन पनि अनिवार्य हुन आउँछ ।

फ्रान्सेली अनुभववादी साहित्यिक समाजशास्त्री रबर्ट स्कार्पिट कृतिलाई त्रिभुजाकारमा कृति, पाठक र लेखक गरी वर्गीकरण गरेर विश्लेषण गर्नुपर्ने मान्यता राख्छन् (गुप्ता, १९८२, पृ. ७३) । वास्तवमा, पाठकको

रुचि र कृतिले पाठकमा पार्ने प्रभाव पनि उत्तिकै विवेच्य छन् । साहित्यकारको समसामयिक वातावरण भन्नु नै उसको समाज, संस्कृति, अतीतका अनुभूति र भविष्यका आकाङ्क्षा आदि पर्न आउँछन् । साहित्यकारले आफ्नो परम्परागत साहित्यिक प्रवृत्ति र प्रभावलाई पनि प्रेरणाका रूपमा ग्रहण गरेर साहित्य सिर्जना गर्छ । यसरी कुनै पनि साहित्यकारको आन्तरिक संस्कार र बाह्य वातावरणको चापभित्रै साहित्यिक व्यक्तित्व निर्माण हुने कुरा निसन्देह छ । यही संस्कार, संस्कृति र वातावरण कृतिमा प्रविष्ट हुने भएकाले युगीन सन्दर्भहरूको तुलनात्मक महत्त्व देखिन आउँछ ।

कृतिभित्र सांस्कृतिक मूल्यहरू जीवन्त रूपमा आएका हुन्छन् । साहित्यिक समाजशास्त्री लियो लावेन्थल आधुनिक समाजमा संस्कृतिको अध्ययन गर्ने भरपर्दो स्रोत नै साहित्यलाई मान्दछन् (पाण्डेय, १९८९, पृ. १२४) । कथाभित्र पनि जीवन सन्निहित हुन्छ । अर्का वरिष्ठ साहित्यिक समाजशास्त्री रेमन्ड विलियम्स संस्कृतिलाई जीवनको समग्र पद्धति मान्दछन् (पाण्डेय, १९८९, पृ. १७४) । समाज विभिन्न जात, वर्ग आदिमा विभाजित भएर रहने हुँदा त्यहाँ सांस्कृतिक प्रदायिकका पनि भिन्ना-भिन्नै व्यवस्थाहरू रहनु स्वाभाविक हुन्छ । लोबेन्थल लेखकले आफ्नो कृतिमा वस्तु, घटना तथा संस्थाहरूको यथार्थ रूपलाई मात्र होइन सांस्कृतिक चेतना, मानवीय अनुराग एवम् सामाजिक मान्यता र अनुभूति पनि व्यक्त गर्छ भन्ने धारणा राख्छन् (पाण्डेय, १९८९, पृ. १३६) । यसरी हेर्दा हामी के पाउँछौं भने लेखकको मान्यता वा अनुभूतिका निर्णायक तत्त्वहरूको खोजबिन समाजशास्त्रीय अध्ययनका क्रममा आवश्यक हुन्छ । सामाजिक-सांस्कृतिक परम्परा र वातावरण लेखकको मानसिक संरचनाका निर्णायक हुन् । यस अर्थमा कृतिभित्र युगको सांस्कृतिक पक्ष जीवन्त हुन्छ । अतः साहित्य कुनै युगविशेषको सांस्कृतिक सङ्ग्रहालय पनि हो । यसकारण साहित्यको समाजशास्त्रीय अध्ययन गर्ने सन्दर्भमा सांस्कृतिक पक्षलाई पनि कृति विश्लेषणको आधार मानिन्छ ।

कुनै घटना वा यथार्थ तथ्यहरूलाई सामाजिक कथाकारले वा साहित्यकारले आफ्नो कृतिमा काव्यात्मक धर्मद्वारा अनुबन्धित गरी प्रविष्ट गर्छ । लेखक समाजको चेतनशील व्यक्ति हुने भएकाले समकालीन युग,

वातावरण, संस्कृति वा परम्पराको विरोध वा समर्थन गर्छ, ऊ यथास्थितिको पक्षपोषण गर्दैन । समर्थन वा विरोधका पनि कारण हुन्छन् । यसरी साहित्यको समाजशास्त्रीय अध्ययन गर्ने सन्दर्भमा कार्य-कारण सम्बन्धको खोजी पनि अनिवार्य सर्तका रूपमा उपस्थित हुन पुग्छ ।

एउटा निश्चित भूगोलमा अवस्थित हुँदाहुँदै पनि एउटै क्षेत्रका मानिसहरूको विचार, चिन्तन अलग-अलग हुने र लामो भौगोलिक दूरीका अतिरिक्त पनि निश्चित वर्ग, समुदाय वा प्रदायभिन्न एकै प्रकारको सोचाइ, चिन्तन हुने गरेको पाइन्छ । यस्तो विशेषतालाई गोलडम्यानले विश्वदृष्टिका आधारमा निरूपण गर्ने प्रयत्न गरेका छन् । लेखकको विचार तथा समाजको विचारको अन्तरक्रिया स्वतः भइरहने र त्यसबाट एउटा औसत तर अमूर्त विचारको जन्म हुन्छ, त्यो विश्वदृष्टि हो भन्ने उनको मान्यता पाइन्छ । वर्गीय र सामाजिक चिन्तन तथा कृतिमा विचारको समानधर्मिता विश्वदृष्टिअन्तर्गत पर्न आउँछन् (घिमिरे, २०५८ 'क', पृ. ५७) । अतः साहित्यकार तथा समाजको कुनै वर्ग विशेषको चिन्तन औसत रूपमा कृतिभिन्न आउने भएकाले कृतिमा विश्वदृष्टिको खोजी गर्नु पनि साहित्यको समाजशास्त्रीय अध्ययनका लागि आवश्यक देखिन्छ ।

साहित्यको समाजशास्त्रमा साहित्य र समाजको दोहोरो अन्तरसम्बन्धको खोजी गरिन्छ । त्यसै गरी कृतिको अध्ययन गरेपछि पाठकले गर्ने अनुभूतिलाई पनि अध्ययनको सैद्धान्तिक मानदण्डका रूपमा लिने गरिन्छ । रेमन्ड विलियम्स कृतिको सिर्जना नै अनुभव वा अनुभूतिमा आधारित हुन्छ भन्ने मान्यता राख्दछन् । उनले कृति अनुभूतिको संरचना हो र अनुभूतिको संरचनाचाहिँ लेखकले गर्ने अनुभूति, पाठकले गर्ने अनुभूति तथा समाजका सम्पूर्ण वर्ग वा तहको अनुभूतिको उपजका रूपमा हुने बताएका छन् । वास्तवमा लेखक, पाठक वा आलोचकको मनोविज्ञान अनुभव वा अनुभूतिमार्फत आउने भएकाले उनको यो मान्यता पनि समाजशास्त्रीय अध्ययनका लागि महत्त्वपूर्ण देखिन्छ ।

निष्कर्ष

समाजशास्त्रीय सैद्धान्तिक आधार र तथ्यहरूलाई अगाडि सारेर समाज र साहित्यको पारस्परिक सम्बन्धको अध्ययन विश्लेषणमा प्रयुक्त गर्दा सामाजिक परम्परा, इतिहास, संस्कृति, धर्म, दर्शन, कला आदि सम्पूर्णलाई एउटै वृत्तभिन्न खोज्न सकिन्छ । त्यसैले साहित्यको इतिहास जाति वा समाजको इतिहास हो । समाजभिन्नको रीतिरिवाज, आचारविचार, चालचलन, मानवीय अभिलाषा, दुःख, सुख, ईर्ष्या, बिस्मात, हाँसो, आँसु तथा सांस्कृतिक परम्परा र प्रचलनका सङ्घटन र विघटन, आकर्षण र विकर्षण आदिलाई साहित्यले जति सूक्ष्म रूपमा देखाउन सक्छ, त्यति इतिहासले पनि देखाउन सक्तैन । यस आधारमा साहित्य सामाजिक दस्तावेज पनि हो । वस्तुतः साहित्यको समाजशास्त्रीय अध्ययनका लागि प्रजाति, युग र पर्यावरण, कार्य-कारण, विश्वदृष्टि, दोहोरो भूमिका (स्रष्टा र द्रष्टा वा भावक), अनुभूतिको संरचना, भाषा आदि सैद्धान्तिक मापदण्डहरू प्रयोग गर्न सकिन्छ ।

साहित्यको संसार केवल सौन्दर्य र प्रेमको एकान्त साधनामा मात्र चल्दैन, यो समाजको आर्थिक ढाँचा, राजनीतिक परिवेश, सामाजिक ढाँचा र सांस्कृतिक संस्थाद्वारा धेरै हदसम्म प्रभावित हुन्छ । यसमा आलोचकको वाग्विलास र बौद्धिक बहसका माध्यमबाट सार्थक एवम् प्रयोजनपरक समालोचना हुन्छ । समाज आर्थिक, भौतिक, नैतिक, सामाजिक, सांस्कृतिक र राजनीतिक अन्तरसम्बन्धको सन्जाल हो । लेखक, पाठक, भावक पनि यसै समाजको उत्पादन हो र समाजमा नै व्यक्ति अन्तरघुलित हुन्छ । समाजबाट कच्चा पदार्थ लिएर आफ्नो अनुभूति, अनुभव र कल्पनाको ऊर्जा लेखकले कृतिमा रोपेको हुन्छ । कृति पाठकसम्म पुग्छ, पाठक समाजमा लेखक पनि रहन्छ । यसै पृष्ठभूमिलाई उसले पुनः प्रशोधन गरी कृति परिस्कृत गर्दछ । यो प्रकृया कुमालेको चक्र जस्तै हुन्छ । यसकारण सिद्धान्ततः कृतिको समाजशास्त्रीय अध्ययनमा अनुभूतिको संरचनाले काम गर्दछ । यी यावत सन्दर्भमा कृतिको समाजशास्त्रीय विश्लेषणमा तथ्यहरूको निरूपण आवश्यक छ ।

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