

**Creators' Creation of the Universe: An Ecological Implication in *Chait Mundhum*****Bed Prakash Kandangwa**

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<https://doi.org/10.3126/dristikon.v14i1.65987>**Abstract**

This article deals with the creators' creation of the universe as an ecologically interconnected world in Bairagi Kainla's *Chait Mundhum*. The whole ecosphere and its components—biotic and abiotic—are not good and beautiful until the earth and human being is created by Tagera Ningwaphu Mang and her successor, Porokmi Mang. In initial phase, Tagera Ningwaphu Mang perceives her creation not suitable. She creates five major abiotic substances: sky, sun, air, earth, and water to address this problem. The middle phase extends with the beautification of earth by Porokmi Mang creating several organisms and species such as forests, flowers, insects, animals and mammals. The creators also manage water to each biotic and abiotic factor. To sustain the created world, each organisms and species are afforded with food and shelter. The creators become satisfied only in their final creation of man. They evaluate their creation beautiful and perfect in complementary existence of other things. Everything is interconnected in the creation. Therefore, *Chait Mundhum* mentions these ecological features implicated in the creation of the universe. To back up this, Barry Commoner's principle of ecology has been used as a theoretical model. Subsequent *Mundhums* associated with this theme has also been used to support the claim. The article will be useful to those researchers and critics who want to study other *Mundhums* from the ecological perspective.

**Keywords:** creators' creation, ecological implication, organism, interconnection, abiotic factor

**Introduction**

*Chait Mundhum*, compiled, edited and written by former Vice Chancellor of Nepal Academy, Bairagi Kainla, describes the creators' creation of the universe from ecological perspective which is also one aspect of environmental studies. Several myths are found in the world about the origin of the universe including sky [Tangsang], sun [Naam], stars [Khese], earth [Iksa Khambe]), air [Kejong], water [Chafat], man [Yappmi], etc. and their environmental /ecological connection for the existence of the whole universe. Similarly, *Chait Mundhum*, written in Limbu and translated in Nepali language, has implicated ecological connection among the created organisms, species, populations and their physicochemical surroundings. It

recounts the “existence of elaborate network of interconnections in the ecosphere” (Commoner, 16). Both the biotic and abiotic factors interact to each other to exist in the ecosphere. Tagera Ningwaphu Mang and Porokmi Mang envisage, plan, and create organisms, species, biotic and abiotic factors to preserve and maintain the whole world for the betterment of organisms.

In the beginning, Tagera Ningwaphu Mang starts to create the universe from the void. She makes the sky from her will power. To make it beautiful and suitable, she creates sun, moon and stars alternatively. The creator is not satisfied and wonders how the world looks like if she creates the earth. The earth also comes in existence having its different layers. However, it is raw and not fertile in its inception phase for the survival of other organisms and species. Therefore, she begets Porokmi Mang from her will power and orders him to create the earth beautiful so that both living and non-living things will be sustained in the environment of the earth. Tagera Ningwaphu Mang incarnates herself as earthworm to dig and bind the earth (*Chait Mundhum* 18). She binds the raw soil and stones with bushy plant (p.22). The earth was somewhat beautiful, however, not completely suitable for the existence of other things.

In the command of Tagera Ningwaphu Mang, Porokmi Mang creates the forest to beautify and suit the earth. He brings seeds of sacred plants [Dubo] and bushes from Ti-bako-ti-on-nama and Cha-bako-cha-on-nama who are the guardians of plants in *Chait Mundhum*. He sows them in the earth (p.26). But, the seeds could not germinate due to the long years’ drought in the earth. The Almighty weeps and the seeds start to grow. To make the earth suitable, it needs further plantation. Therefore, Porokmi Mang hurls the stone which strikes eastern sky near Kongkonglung and Khongwa. The heavy rain comes with some natural calamities. Then, several types of trees germinate to beautify the earth. However, these trees are not themselves safe from natural hazards such as wind and hurricane. To protect them strongly, Porokmi Mang brings creepers. Now, the trees protect the land from sliding away. The forest looks sound and beautiful.

The Almighty observes the earth and finds it still not suitable because it lacks flowers in the forest. To beautify the forest, Porokmi Mang puts different types of flowers there. He puts Sillary—the flower of men, Singjango—the flower of adolescent boys and girls, Chungwa—the flowers of Gods, and Jatamasi—the flower of pregnant woman (p.62, 63). He also manages Babari there for the animals—which is the flower of animal, typically Tiger (p.65). He further manages water—Singdum Pakwa [water collected in tree trunk] and Lungdhum Pakwa [water collected in stone ditch] to beautify the forests (p.67). Thus, the creators create and put streams, rivers and oceans in the forest for the plants, animals, soil and species. Every type of animals, birds, insects, and mammals are managed in the earth, forest and water respectably.

The creators create everything in sequential order. First, the basic five elements: sky, earth, water, air and sun/light are created. On the bases of these five substances, creation moves

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ahead. To make the organisms survive, the habitats are created and managed. After that, food ecology is created for each and every organisms and species. From grass to plants, from insects to animals, from flower to fruits—are managed sometimes intercepting them between and among the organisms and food items. Ecologists claim that one organism can be consumed by another organisms, a habitat for some species can be food for still another species. This organism-habitat-food relationship is totally interconnected in the ecosystem.

Finally, Tagera Ningwaphu Mang instructs Porokmi Mang to create the man to beautify the earth yet the earth is still not suitable. So, the latter one creates the man from ashes of Malingo and Deo Ningalo [a type of bamboo plant] by mixing it with the shits of Lophophorus/Monal. He further mixes frozen water and rain water into the mixture. When the creation of man is successful, he is blessed to consume and protect the earth (p.99). This creation order and system, plan and vision of the creator implicates an ecological connection. In the Mundhum, the creators create different substances and organisms to maintain ecological harmony among human beings, nature and individual species by displaying interconnections among them. This ecological and environmental harmony might be disturbed in the absence of co-existence among them and if human being interfere it for their personal sake. Therefore, creators maintain ecological harmony in their created world through their vision and action.

In *Chait Mundhum*, everything—biotic and abiotic—is created in sequential order and on the basis of ecological motive of the creator. The creators find the universe not beautiful, suitable and perfect until the man is created. They find everything perfect in association to each other only. Therefore, the creators' plan and vision of creation is problematic.

### **Research Problems**

These research questions can be raised about this problem:

- Why do the creators create several things and organisms in the universe?
- What is their vision behind the creation? Is it ecological one?
- How do they maintain ecological harmony among organisms and abiotic factors?

### **Research Objectives**

On the bases of above research problems and questions, these major research objectives have been set to prove:

- The creators' creation of things and organisms as an ecological motive
- The interconnection of everything for their existence
- If the chain of interconnection is broken, ecological disaster may result

### **Literature Review**

Mundhum is primarily considered a collection of religious, cultural, ethical and environmental issues which guides the Kirant people in general and Limbus in particular in

their way of life and thinking patterns towards the world. Most of the Mundhums are found in ‘written’ and ‘oral’ forms. They are also called Pesap Mundhum and Thungsap Mundhum respectably. The Mundhum scholar, Imansing Chemjong, mentions four types of Mundhum as in Vedas: Soksok Mundhum, Yehang Mundhum, Samjik Mundhum and Sap Mundhum (p.18). The Sap Mundhum is the written type of Mundhum. Therefore, *Chait Mundhum* belongs to the Sap Mundhum though it has also excessive oral features. Regarding the Mundhums, some scholars and writers have compiled information and written on its many forms and contents. This includes mainly Imansing Chemjong, Ranadhoj Shreng Limbu, Bairagi Kainla, Phalgunanda Lingden, Ranadhoj Nembang, Birahi Kainla, Manjul Yakthungba, Tej Bahadur Fago, Chandra Kumar Sherma and Arjun Babu Mabohang though many are still left to be mentioned. These experts have not, however, reviewed on the concerned topic except some have a few discussions. It is still assumed lacking authentic review on the content—creation myth. Therefore, the comments and the views given by some scholars on the umbrella term Mundhum will be presented to accomplish the task. Chemjong comments Mundhum as “the power of great strength and the Kirat People of the east Nepal take it to be true, holy and a powerful scripture” (p.18). He seems to say that Mundhum is the document of knowledge and power of the God. According to Chaitnya Subba (1995), “Mundhums are the source of inspiration, information, and enlightenment for Limbus and the way of life, customs, and rites-de-passages are guided by it” (Preface). Here, Subba links the Mundhum with the source of knowledge, social and cultural life of Limbus. Similarly, for Bairagi Kainla (2079 B.S.), “Mundhum occupies great social and cultural importance in the Limbu tribe. It gives a superb expression to the development of religious, moral, and social beliefs and assumptions in many mythological legends and folk tales (p.1). The Mundhum, however, deals not only with social, cultural and religious aspects of particular tribe, it also contains the higher level of knowledge—philosophy (Subba, 1998). Nawaraj Subba links the creation of human being in Mundhum with the Greek creation myth (p.24).

The aforementioned writers, scholars and reviewers have examined the Mundhums from traditional perspectives such as religious, cultural, anthropological, and philosophical aspects. Yet, they have still left ample space for other researchers. Therefore, the present researcher will analyze *Chait Mundhum* of Bairagi Kainla focusing on the theme “creation” of the universe from the ecological perspective.

### Research Materials and Methods

To analyze the creation theme as ecological issue in *Chait Mundhum*, the researcher has adopted the qualitative research methodology. Here, this Mudhum text is the primary data. Similarly, to unravel the connection among various biotic and abiotic factors, organisms, species in nature as mentioned in the text, Barry Commoner’s principles of ecology have been applied as a theoretical tool particularly focusing on the “first law of ecology” which assumes

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“everything is connected to everything else” in the ecosphere (p.16). Hence, texts on the theory of ecology and reviews on the Mundhum have been used as the secondary data to support the analysis.

In the book *The Closing Circle: Nature, Man and Technology*, Barry Commoner talks about four laws of ecology/environment—everything is connected to everything, everything must go somewhere, nature knows best and there is no such thing as a free lunch. According to first law, there is “network like interconnection in ecosphere among different living and non-living organisms, populations, species, individual organisms and physicochemical surroundings” (p.16). Each component affects and effected to each other. The ecosphere functions in balance to other components. Disruption and destruction of this harmony can collapse even the whole ecosphere. This interdependence can be seen, for example, in the case of aquatic ecosystem in which fish depend on algae for food, the production of organic waste depends on fish, the production of inorganic nutrients depends on the organic wastes, and algae depends for their growth on inorganic nutrients (Commoner, 113).

## Results and Discussion

### Panchashakti and Their Ecological Implications

In *Chait Mundhum*, the Goddess Tagera Ningwaphu Mang creates five powers/substances [Namuksam]: earth/soil, sky, air, water and sun which are considered ultimate powers (Subba, 26). They are the foundations of the universe and life giving forces to all living and non-living entities. They are eternal and finite, but their forms and composite structures may be transient and infinite. The earth consists of infinite number of animate and inanimate entities and material and non-material substances. Every living and non-living organisms depend on earth/soil for their survival. It contains both organic and inorganic food energy to sustain life. These five elements created by the creator become the foundation stone for ecology and environment in the earth. They help organisms and species live and interact to each other. If modern people preserve and respect these elements, there would not be any ecological crises in the environment. The creator understands importance of these five elements in *Chait Mundhum*. She creates these entities in the initial phase of her scheduled plan. These five elements depend on to each other for their existence. They become not suitable in absence of another one as the creator declares, “sky not looked beautiful without the earth” (p.6). The sky is the layer or cover of our environment. It covers from every direction to our earth and is responsive factor to maintain weather in the environment. The creator creates sun in her next phase which symbolizes fire and light for the human and non-human organisms in ecosystem. Similarly, air and water is created to sustain forest trees, animals and insects. Water contains H<sub>2</sub>O—two hydrogen atom and one oxygen atom—so meaningful for the biotic and abiotic factors in the nature (Deeson, 494). Therefore, the creators first bring two types of water to

create the human being in the Mundhum: Lungdhum Pakwa [water collected in stone-ditch] and Singdum Pakwa [water collected in tree-hole] (p.67). Air is another life giving substance to the living and non-living things and the basic requirement of weather change system in the environment. The air becomes wind when changes comes in its form from natural and unnatural means and is the ecological provider and disturbance facilitator which influences trees and other organisms (Juyal, 33). When the creator blows the air to the mouth of the first created image of man, it starts to breathe and becomes alive. One of the major ecological crises in postmodern age is air pollution and its disturbance in the sky.

### **Creation of Organisms and their Ecological Implications**

An organism is living things that has organized structure, can react to stimuli, reproduce, grow, adapt, and maintain homeostasis (Oxford Dictionary of Biology, 2019). In fact, an organism refers to any biological living system that functions as an individual life form. It is an individual plant, animal, bird, insects etc. The three types of organisms are created by the creators in the text: producers, consumers and decomposers. The producer is such as plants and algae that create energy through photosynthesis are created with the creation of earth. The creator creates first “Dubo [sacred plant]” (p.22) to bind the earth and other individual trees in the development process which later forms the forest ecosystem. Next, the creator creates and puts different types of flowers (another producer) to suit the forest. In the meantime, the creator creates consumers in the forest such as birds, animals and mammals. Fishes are put in water finally. However, the lions, hawks, snakes, wolves are the secondary consumer as they usually eat meat and depend on the primary consumers. This second type of organism includes animals, birds, mammals and insects. The creation of man is the top level consumer group in the Mundhum. The third category of organisms are decomposers which decompose the dead plants and animals to return nutrients in the soil such as fungi, insect, dung beetles, flies, maggots, earth worms, and bacteria. Where do they live to adopt and sustain them in the ecology?

### **The Earth as Ecological Habitat**

The earth is the major ecological habitat of organisms and species including the human beings. The creator creates different layers of earth to inhabit the organisms and species. In the middle of the ocean, Musekha Sekhanathen is formed after collection of sand and particles of stone. It is full of mud and swamp. On the top of Musekha Sekhanathen lie Muzingna Kheyangnathen, Murupli Kheruplithen, Murutlung Kherutlungthen and Muguplung Theguplungthen respectably. The different ranges of mountains and hills are attached in the Muguplung Theguplungthen. The creator thereafter gives an important focus to maintain, care and preserve the earth. Every layers of the earth is maintained through digging and binding. The raw and infertile soil is made ripen and fertile for other consumer organisms. Tagera Ningwaphu Mang commands Porokmi Mang to beautify the earth by creating other community

of habitats. Therefore, Porokmi Mang creates the forest—another ecological house for the organisms and species.

### **Forest and flowers as Ecological Habitat**

To beautify the earth, the creator imagines forest, and commands her successor to create the forest. The different types of forest are created to sustain individual and community life of organisms. From individual names of trees to their species and their connection to human being and ecology is very rich. Similar to earth, the forest is also the habitat for many insects, birds and animals. As a reader and researcher, these categories of forest are visualized in the text such as tropical forest, sub-tropical forest, subalpine forest, temperate forest and alpine forest. The speaker mentions the growth of “Sal [Shorea Robusta] tree in southern region” (p.45). Another tree is named as “Khair [Acacia Catechu] in tropical area of Nepal” (p.46). In sub-tropical forest, Chilaune [Schima Wallichii] and Katush [Kastanopsis] grows in complete lush. In temperate area, the forest comprises laurels such as Persia Duthiei and P. Odoratissima. Thus, the plants from the lowland to highland spread everywhere. After the growth of the forest, different creepers and climbers are brought to tie every tree and make them erect (p.57). It has also an environmental implication to stop land sliding in the earth (p.58). Similarly, creepers also help the trees against the blows of the wind. The forest looks now “sound and beautiful” (p.60). Then, Porokmi Mang observes again the earth and finds the forest still lacking another ecological factor. He declares his dissatisfaction, “the earth not looked beautiful without flower/though the forest made it a bit beautiful” (p.61). Therefore, he puts several types of flower in the forest:

(My Translation):

Sillary—a flower of man

Singjanggo—a flower of adolescent boys and girls

Chunwa—a flower of gods

Jatamasi—a flower of pregnant woman (p.63)

These flowers have special relationship with human beings in the Mundhum. The utility of flowers in Limbu community and their understanding is very intimate one with them—symbolically, culturally and ecologically. The Babury which is the “flower of animal/tiger” is also created and put in the forest (p.65). Thus, creation of different species of flower and putting them in the forest serves again same vision of god—to make the creation beautiful. In ecological language, creation and management of flowers in the forest justifies again the same habitat-and -food-chain relationship for the organisms to exist in the ecology.

### **Water as Ecological Habitat**

Water is the source of life for all biotic and abiotic factors in the ecosystem. The producers, consumers and decomposers need water as food and habitat in ecosystem. The

reason of creating water is mentioned to “suit the forest” (p.67). In the process of creation, the creator manages water to the plants, animals and fishes in the text. To give life to the “first forest” created in the Mundhum, water sources are brought and distributed to plants, insects and animals. The major five oceans and rivers are mentioned with different types of fishes living there happily including whales, dolphins, crabs, frogs etc. The God looks again. Beauty and existence of water is not possible without the creation of animals and mammals. Barry Commoner, therefore, highlights the importance of such organisms: “Without the actions of the plants, animals and microorganisms that live in water we could have no pure water in our lakes and rivers” (p.7).

### **Food ecology**

Food is the most important thing for the survival of every type of organisms in ecosystem. It is the life force for every living plants, animals, species and human beings. The creator manages every type of foods including flowers, fruits, small plants and insects. Even these abiotic factors—water, soil, light and air are managed to sustain organism’s life. Without consuming/eating something, the creation/ecology cannot exist properly. Consuming is very important for the living organisms, and it is afforded by non-living things and living things in the ecology to make organisms and species interact for their existence. The creator creates the earth for consummation by human being:

Iksa Kejaba Khambek Kejaba  
Menxam Mayega Namyappmi Maye  
Iksa Meghemdun  
Khambek Meghemdun:  
(My Translation):  
The man—without to consume  
The earth looked not suitable/beautiful (p.89)

Similarly, water and river is created to be consumed or drunk for human and non-human beings including plants, animals, fishes, frogs, birds and insects:

“Thaksa:Pusa:Sa:ha:re/Thakpu Kubere SikchoThabangre/Aangu  
MejimlaWamikMejimla/Yangvo:nji Hayang Hingmu Mela,ra [Cool and fresh water put there/To be consumed by creatures /Fishes, animals, frogs and insects/As they feel thirsty] (p.72). The creator creates insects such as bees, ant, wasps and hornets to eat and survive from the forests and fruits: “Tabu Fekkile Singse Fekkile/Tabu Kejaba Singse Kejaba/Yallugwa Kettu Ywama Ke:ttu/Salungwa Ke:ttu Sakwama Kettu[When the trees flowers/To consume it/Put there—bees, hornet, wasp and ants /The Lord created them all (p.74).

Further, the creator creates animals and birds to consume the fruits:“Singse Tumsele FungseTumsele/Singse Kejaba Fungse Kejaba/Thakpu Mayega Kubu Mayega/Iksa



Meghemdun Khambe:k Meghemdun[When the fruits hangs on each trees/Who would consume these?/The earth looks not beautiful/Without the birds to consume it] (p.78). In each quotation above, the creator worries about those consumers either they will eat or not the delicious fruits in the future. The creator wonders in the beauty and perfection in the creation of animals and birds:

(My Translation):

Oh! Now – See! The elephant neighing, tiger snarling

Subeu chirping, cuckoos weeping

And dove cooing

See! Every birds and animals crying and chirping

Bumblebee buzzing

Oh! How beautiful forest? How beautiful flowers? (p.79)

We perceive in these verse lines eco-beauty and sound-beauty. Being the vision of the creator to create beautiful eco-friendly world, she/he maintains it also in the “forest-flower-food-chain”. The attractive forest with beautiful insects, birds, and animal living there in complete harmony with their natural crying, whistling and chirping sounds makes the creator happy. Another food-chain can be perceived in creating different types of yams and vegetables such as potatoes, sweet potatoes, Bhyagur [Cushcush], pointed yams, thorny yams etc. in the earth and forest which creates a network of food and habitat chain simultaneously in the text. Now, the creator again observes the earth and finds the forest still lacking an ecological factor. He declares his dissatisfaction, “the earth not looked beautiful without flower/though the forest made it a bit beautiful” (p.61). He puts several types of flower in the forest:

(My Translation):

Sillary—a flower of man

Singjanggo—a flower of adolescent boys and girls

Chunwa—a flower of gods

Jatamasi—a flower of pregnant woman (p.63)

Thus, creation of different species of flower and putting them in the forest serves again same vision of god—to make the creation beautiful. In ecological language, the creation and management of flower in the forest maintains the food-chain for the consumers to exist once more in the text.

### **Ecological Beauty**

*Chait Mundhum* presents ecological beauty as imagined by the goddess Tagera Ningwaphu Mang. What is ecological beauty? What types of ecological beauties are presented in the text? What are the implications of such beauty? She creates universe, sky, sun, water and air, then, orders her son-image-god Porokmi Mang to create the earth and rest of the world.

After that, forests, flowers, animals, and birds are created. The creator creates, maintains, and cares her/his creation. He observes beauty of sky, earth, water and every organism. He is never satisfied until creating man in his own image or son. He accomplishes his ecological creation-chain after creating man and his couple—female. He perceives beauty in completion of every job which exists in connection to each other. Thus, ecological beauty imagined by the creator is the interdependence of every created thing. One entity is never beautiful unless another entity must be there. Therefore, ecological beauty lies in the holistic concept in *Chait Mundhum*.

### **Ecological Balance, Message and Crises**

What ecological balance, message and crises are implicated in the text? How is it maintained? Perfect and beautiful interconnection among the organisms and species for the sake of ecological existence is an environmental message of the text. The balance is maintained in the ecosphere through the reciprocal relationship among biotic and abiotic factors. The creation of diverse organisms (flora and fauna), the food-chain-relationship, caring and maintenance of every created thing keeps the ecology intact and surviving continuously. The water crisis due to the drought and management of it by Porokmi Mang for the germination of the plants in the text through the shut-put also implicates an environmental crisis and solution in the present world. The initial phase of plantation starts from the Tagera Ningwaphu Mang. She plants Dubo [sacred plant] in the soil and makes soil fertile incarnating herself as earthworm. Then, she suggests Porokmi Mang to sow the seeds by bringing it from Ti-bakoTi-on-nama and Cha-bako-cha-on-mama—the preservers of seeds. But, these seeds cannot grow due to the heavy drought everywhere. Porokmi Mang throws the stones and breaks the “sky-pot” of Kongkonglung implying disturbance on the weather and pours down rain, flooding everywhere. Similar case of Deluge is also mentioned by I. S. Chemjong in his *Kiratko Veda* in which due to the human crime and sin in the earth, environmental disasters results (p.42). It is an implication to human being also to understand an environmental crisis in postmodern age. In postmodern time, human beings have misused nature and ecology without paying attention to the beauty and harmony inherent in environment. Exploiting natural resources, organisms and species for the human economic, personal and developmental projects have destroyed the link of human beings with other species in the ecosystem. Man is being highlighted than nature. This anthropocentric attitude and action has “broken the ecological cycle in ecosphere” (Commoner, 17).

### **Nature-Human Relationship: Flora and Fauna**

The nature-human relationship is very intimate in *Chait Mundhum*. It appears first in the creation of man. The Porokmi Mang, first, tries to create the man from the precious metals but it cannot speak. Second, he creates man from the soil but cannot survive more than one day. Finally, therefore, he creates the man from the ashes of plants (reed and cane) and shits of birds (Lophophprus and Monal) mixed with the dew. Red-black fruits are attached in his eyes,

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tongue of fish in his mouth and branches of trees as his hands and legs. Now, he speaks with the creator. However, the created male friend is alone. Therefore, the creator creates female friend also as he has done for the former one. Thus, human being is indebted to nature even from their inception period. At last, creation is successful. Man is the part and parcel of nature (Tumbahang, 2013).

Limbu people's knowledge about nature and natural phenomena is very deep. The Mundhum chanter/speaker and Limbu community depicted in the text have better knowledge about flora-fauna and their attributes— knowledge of poisonous plants, the power to differentiate good plants and birds from bad one is count worthy. It indicates Limbu people's close contact with the nature and natural phenomena. For example, Khamari, a type of tree which is used to make Chyabrung, a Limbu cultural drum, is useful to kill the termite when playing, Warrekpa [ Cubeb] is an evil plant to bring termites in the house; Sekmuri [flower ] is the flower of human beings. But, Babury is the flower of animal.

Love and respect toward the earth/soil is another implicated ecological message in the text. It is man's duty to care and preserve the nature. The creators' blessing is to consume the earth by man means caring, protecting, and ploughing it for cultivation. Man's role of protection and preservation of the soil is also mentioned by I.S. Chemjong as "You should care and preserve the earth/soil, plants, fishes, insects and feed on fruits"(p.15). Here, the major duty of man is to preserve the earth, depend on the earth, and eat fruits for his living derived from the plants. In *Chait Mundhum*, the poet discloses very close relationship between flowers and human beings. Particular flowers are attached with Limbu people's identity. Sekmuri flower is regarded as the symbol of man. Similarly, Singjango flower is the flower of adolescent boys and girl. Every type of flowers is kept in the forest by the god. These flowers are the attraction center for human beings. They have thus ecological values.

### **Ecological Implications: Positive and Negative**

By establishing relationships among nature, natural flora and fauna, and human beings, the creators maintain ecological order and system in *Chait Mundhum*. What happens if external force/man interfere the ecosystem? The simple response may be that the relationship maintained in the system may breakdown. A case in point is that in Mundhum, man and nature relationship is very appreciable. Manjul Yakthungba, one of the researchers in Mundhum, notifies that Pazaiba, one of the major mythic characters in Mundhum gets knowledge to build house from birds and animals (p.157, 158). Swopnil Smriti also validates the cooperation of birds to humans: "Tella:ni La:nani [a type of bird] confers insights to build a permanent house for Pazaiba" (p.320). Pazaiba maintains good relationship with his wife. But, when he kills an owl and his sister for the sake of his personal benefits, the human-nature relationship is broken down (Yakthungba, 168). He is punished by the god and faces death and destruction. Similarly, the *Kirat Mundhum* (2003) depicts the Deluge [flooding] for destruction of everything by god

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as a symbolic rendering of penalties for human beings breaking the nature-human-species relationship due to his sin in the world. In *Namsami-Kesami Mundhum*, the major character, Namsami, kills one of the pair birds which results into isolation and death of human couple/wife (Kandangwa, 2018. P.42). Human beings and birds are organisms of nature. The couple bird is the symbol of ecological balance. The killing of white bird by Namsami symbolizes destroying the link of organisms in ecosystem.

### Conclusion

The creators have created the world including the earth in *Chait Mundhum* not only for human beings but also for animals, birds, and insects for ecological purpose. Indeed, they create the whole ecosphere for both biotic and abiotic elements. The Tagera Ningwaphu Mang creates everything through her vision and plan. To accomplish her vision, she appoints another male successor, Porokmi Mang. This creation is full of beauty and perfection. Every created thing is interrelated to each other for their existence. Each component is created for their reciprocal relationships. The creators create many components of ecosphere predominantly due to the two reasons: first, they are not satisfied with their own creation until creating everything. Second, each component does not look beautiful unless its relationship is matched with other components (or without creating and managing other component) reciprocally. They seem to be happy after creating the man finally. The relationship between human beings and natural flora and fauna creates ecological balances. Thus, the creators' creation has an ecological implication which is based on connection of every created organisms, species and things. All the biotic and abiotic factors are related to each other in *Chait Mundhum* for the co-operation and each other's existence. In fact, these interconnections maintain the created world as ecologically intact one. Human beings may destroy such ecological world in the pursuit of their personal pleasure and happiness. Even the postmodern people are damaging the ecological harmony.

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