

Plights of Marginalised Limbu Community in Subba's "Laato Pahaada" [Dumb Hill]*

Jiwan Kumar Rai

Lecturer of English

Mahendra Multiple Campus, Dharan

jiwan2032@gmail.com

Abstract

The title story "Laato Pahaada" ["Dumb Hill"] selected from Upendra Subba's anthology of stories Laato Pahaada [Dumb Hill] represents plights – pains, sufferings, tortures and difficulties – of ethnic Limbu community at the margin under the dominance of mainstream culture and various forms of repressive and ideological state apparatuses. So, this study aims to find out the responsible factors that compel the ethnic Limbu community to remain illiterate and go through numerous pains, sufferings, tortures and humiliation. Similarly, it aims to analyse how the illiterate and poor Limbu people suffer and get tortured by the cultural practices and apparatuses of the state power. In order to achieve the designed objectives and reach to a conclusion, Cultural Studies has been used as an overall theoretical approach. Particularly, Althusser's concepts of ideology – repressive and ideological state apparatuses, and Michel Foucault's idea of discourse and power have been used as theoretical tools for the analysis of the text. This study provides a new insight to see and understand the plights of the people at the margin from a new perspective; and to realize about the importance of marginalized cultures. Innocent Limbu people go through sufferings of illiteracy, poverty and difficulties due to the mono-cultural values and mono-lingual education system of state power which are effectively practiced by the means of both repressive and ideological apparatuses.

Keywords: Cultural studies, discourse, ideology, state apparatuses, domination.

* Received: March 20, 2020

Peer Reviewed: July 3, 2020

Accepted: September 2, 2020

Shift in the Trends of Nepali Literary Writings

The paradigm of writing literary artifact has changed and challenged the traditional canon of mainstream literary culture. The paradigm of writing has shifted from the culture of glorifying lives and history of elite ruling class to the culture of representing everyday lives and experiences of common people at the margin – representing the world of marginalized people aiming to “give voice to the culture of marginalized groups” (Culler 44). Since all cultural artifacts are the products of power relations, the shifting of power to the margin has brought common people and their experiences at the center. In other words, the writing from the margin is concerned to the ordinary people at the bottom and their socio-cultural conditions. Mainly, this changing paradigm of writing focuses on exploring the problems, hardships, struggles, pains and sufferings of marginalized community.

In the case of Nepali literature, the writers from indigenous community and some literary activists from the margin have played significant role to change the paradigm of writing. In this context, Abhi Subedi opines that a new trend appeared in Nepali literature after political transformation in 2010s. A strange mixture of pains, sufferings, anger and celebration of marginalised groups appeared in literature (27). The writers like Shrawan Mukarung, Rajan Mukarung, Bhupal Rai and Upendra Subba are leading figures who have really changed the trend of writing in the tradition of Nepali literature which has been always in the service of elite class (Giri 23). Similarly, the literary campaigners from the margin such as Raj Manglak and Puspa Thamsuhang came with a literary campaign which is known as *Uttarvarty Sonch* [Post-Oriented Thought]. In the same way, Rajan Mukarung, Upendra Subba and Hangyug Aghyat changed and challenged the mainstream culture of writing through their literary movement *Shrijanshil Araajakataa* [Creative Anarchy]. These writers are concerned to the representation of marginalized myths, culture, history and language which have been ignored, for long, in the cultural discourses of the ruling groups. They have turned to the representation of marginalized groups as Amar Giri opines: Nepali literature has to turn to large rural area and explore pains and dreams of marginalized community. It needs to unfold painful experiences under the racial, lingual, cultural and social discrimination and exploitation (25). In the same line, Madhusadan Giri explains that after 2010s, the trend of writing entered into another phase in which aspirations and desires of exploited and oppressed marginalized people appeared in Nepali literature (144). The writers who write from the margin have provided central space to such marginalized people, their aspirations and desires. They have unfolded aspirations of life in spite of having their unlimited pains and sufferings.

Upendra Subba’s collection of stories *Laato Pahaada* [*Dumb Hill*] includes the tales of common Limbu people who have remained untold and unheard in the mainstream writing culture of Nepali literature. Subba has unraveled those hidden tales of Limbu people who live in the

remote village Aangsarang situated in hilly district of Panchthar in eastern Nepal. The stories collected in the anthology unfold everyday lives and experiences of poor, illiterate and innocent Limbu people. Mainly, the title story “Laato Pahaada” [“Dumb Hill”] selected from the anthology depicts distinctive life styles and culture of Limbu people. Moreover, the story unfolds miserable and helpless condition of illiterate and poor Limbu community. In spite of their innocence, hardworking and honesty, they have to go through numerous pains and sufferings such as illiteracy, poverty, humiliation, physical tortures and imprisonment. So, this study intends to deal with the causes and consequences of poverty and illiteracy of Limbu people who do not have access to the power structures of the state. This article concentrates on the exploring of difficulties, problems, pains and sufferings of common Limbu people. In other words, this research article explores the plights of ethnic Limbu people by analyzing the major factors that bring numerous pains and sufferings in the everyday lives of innocent Limbu people in the selected story “Laato Pahaada” [“Dumb Hill”].

Problem, Objectives and Methodology

In the story “Laato Pahaada” [“Dumb Hill”], not a single character from Limbu community does have participation and integration to the power structures and mechanisms of the state. Rather, they are alienated from the state power and they go through sufferings – illiteracy, poverty, tortures, humiliation and cheating – the society where they live. In addition, Limbu children are much weaker in the performance of academic activities, whereas Aryans are excellent. Limbu children do have apathy to learning activities as well as they are school drop outs. Based on these problems, this study e attempts to answer the following research questions:

- What are the responsible factors that lead ethnic Limbu characters in the text to remain illiterate and poor; and to go through numerous difficulties and sufferings?
- Why are these characters tortured, humiliated and cheated in their society?

The specific objectives of this study are to find out the responsible factors that compel the ethnic Limbu community to remain illiterate and poor. It unfolds the causes of their numerous difficulties, pains and sufferings. Similarly, it aims to analyze various sufferings and tortures that the poor and illiterate characters have to face in spite of being innocent.

In order to achieve its designed objectives and derive the logical conclusion, the researcher focuses on the major argument of this article: the innocent Limbu people are compelled to remain illiterate and poor and; go through numerous difficulties, pains and sufferings because of the cultural and ideological domination of ruling class. They get tortured, humiliated and cheated due to the effective exercise and circulation of both repressive and ideological apparatuses of the mono-cultural state power. This argument is substantiated by Michel Foucault’s concept of power discourse and Louis Althusser’s concept of ideology and its governing means i.e.

ideological and repressive state apparatuses from the theoretical perspective of Cultural Studies. In addition to the theoretical concepts of Foucault and Althusser, relevant ideas and arguments of other cultural critics have also been taken to support analytical aspects of the textual analysis.

Althusser's concept of ideology is defined as "a system of representation (images, myths, ideas or concepts, depending on the cases) endowed with a historical existence and role within a given society" (Althusser 231). For Althusser, ideology is the systematic representation of beliefs, ideas or concepts; and "ruling ideas always correspond to ruling class positions" (Hall 127). The ruling class rules or dominates subordinate people through ideology which "always exists in an apparatus and in the practice or practices of that apparatus. This existence is material" (Althusser 184). Althusser claims that "ideology works through material practices and institutions, what he called Ideological State Apparatuses (ISAs): the family, religious organizations, the media" (Procter 45). In short, Althusser argues that the ruling class rules over the subordinate groups through the means of two apparatuses – "the repressive state apparatus functions by 'violence' [and] the ideological state apparatuses function 'by ideology'" (Althusser 145). This concept of Althusser has been used to analyze how innocent Limbu characters get dominated and ruled by the practice of both repressive forces (police, army and court) and ideological apparatuses such as cultural rituals, religion, festival, and education system.

Similarly, Foucault's concept of discourse is defined as a "system of knowledge" produced by the authorities who possess power (Nayar 52). Nayar further elaborates the argument: "certain authorities who possess power in society produce knowledge about those who lack power. Such system of knowledge is called 'discourse'. The arts, religion, science and the law are the discourses that 'produce' particular subjects" (52). The ruling class or the authorities possessing power in a particular society constructs a body of knowledge that governs those marginalized groups who lack power and knowledge. So, Foucault claims that "Discourses produce knowledge and knowledge is always a weapon of power" (318). Foucault's idea of discourse helps to analyze the text with its focus on different forms of discourses the ruling class uses as weapons to govern and dominate over the marginalized community in the story "Laato Pahaada" ["Dumb Hill"].

Dumb Hill as a Tale of common People: A Review of Literature

Upendra Subba's *Laato Pahaada* [*Dumb Hill*], a collection of stories, was published in 2015. The anthology became successful to draw the attention of research scholars, critics and readers after its publication as the writer has woven a tale of common ethnic Limbu people – a voiceless group at the margin. The stories of this collection have represented the sufferings, psychology and lives of downtrodden people, particularly, the lives and experiences of indigenous Limbu community of eastern Nepal. The opinions and comments which are made on the text by some scholars and critics have been reviewed in his section.

Shekhar Kharel, C. P. Aryal, Swapnil Smriti and Jhalak Subedi have presented their different critical views on the anthology *Laato Pahaada* which are incorporated in preliminary pages of the anthology. Kharel finds that Subba has depicted the psychology of Limbu community in the stories. Kharel's evaluation shows that the stories in the anthology have presented the miserable, helpless and painful psychology of poor and illiterate ethnic Limbu people who are prevented from the participation and joys of state power. In the same way, Aryal presents his view that the anthology attempts to challenge the central politics of ruling groups by writing about Limbu culture and its socio-cultural and political cannons. Aryal has pointed out how the writer has attempted to deconstruct the central politics of the mainstream Nepali literature. For this, the writer has presented distinctive cultural and socio-political values of ethnic Limbu people.

Similarly, Smriti opines that none of the stories in the collection demand for Limbuwan (Limbuwan state) rather they have expressed affection to the cultural magnitudes and historical places of Limbu community. In fact, the stories collected in the anthology present the typical life styles and cultural practices of common people at the margin. There is expression of historical places, myths, cultures and everyday experiences of ethnic Limbu people in the stories. In the same way, Subedi presents his view that the writer has represented the life of common and simple characters in the village and different sides of struggles in their life. The characters in the stories and their struggles really depict the lives and experiences of village dwelling common people.

The above mentioned reviews made by different critics and scholars have just attempted to trace out different issues that the anthology is laden with. The critics and scholars have just unfolded the representation of cultural magnitudes and historical places of Limbu community. They have commented on all the stories of the anthology. They have not done in-depth study on the stories collected in the anthology, mainly the title story "Dumb Hill". Moreover, they have not analysed the domination of mainstream culture to the marginalized ethnic Limbu people, and have not dealt with how the dominant culture and its practices oppress the poor and illiterate Limbu people, and how the marginalized common people go through various pains and sufferings. So, this study tries to fill this research gap in the following section of textual analysis.

Pains and Sufferings of the Marginalized People

The story "Dumb Hill" represents the miserable and helpless condition of marginalized ethnic Limbu people under the domination of mainstream culture and its various forms of discourses and apparatuses. The innocent, poor and illiterate Limbu people go through various types of pains, sufferings and hardships due to the monolithic cultural discourses and governing apparatuses of the ruling class. In the story, common Limbu people are victimized by cultural

values and ideologies which are exercised and circulated through the practices of both repressive and ideological apparatuses of the mono-cultural state power.

The story has presented difficulties, hardships and sufferings of ethnic Limbus through a representative character Phangjung, a student from Limbu community – the son of Kokma Thule who faces humiliations and physical tortures as he cannot perform well in the classroom. Since he is from Limbu culture and language, Limbu language, his mother tongue, interfere learning Nepali language. All the Aryan students perform very well in the class room, but he even cannot correctly pronounce the Nepali letters. The writer depicts the helpless condition of Phangjung:

Teacher: (Asks to Phangjung) ‘*cha*’ for?

Phangjung: (stands up and replies) *Jasmaa*.

(All the children laugh at Phangjung. He looks around and . . .)

Teacher: What?

Phangjung: (Fearfully) *Jasmaa*.

Teacher: (to Bishnu – an Aryan student) Bishnu, tell ‘*cha*’ for.

Bishnu: *Chasmaa*.

Teacher: (to Bishnu) Pull his ear and teach him to say ‘*Chasmaa*’.

(Bishnu pulls the ear of Phangjung and asks him to say ‘*chasmaa*’, but Phangjung says nothing. Phangjung sits down in his seat being flushed and bows down his head). (Subba 160-161)

In this dialogue in the story, the writer has shown that ethnic Limbu people have to suffer because of monolithic education system, the cultural discourse of ruling class or “system of knowledge” which is based on the lingual and cultural canons of ruling groups (Nayar 52). Phangjung cannot pronounce the word ‘*Chasmaa*’ because there is no initial consonant /tS/ sound in Limbu language. The initial consonant sound /tS/ turns into /d3/ when Limbu language speakers pronounce words that begin with the consonant /tS/. The same problem occurs in the case of Phangjung. Ultimately, he suffers. He gets his ear pulled, beaten and humiliated in the classroom. The cause of his suffering is not his personal weaknesses and fault, but the fault of the education system of the state which is mono-cultural. Consequently, it is incompatible for marginalized people who do not belong to mainstream culture.

The presentation of teaching learning activities in the classroom represents the painful and difficult condition of Limbu community who are under the lingual and cultural domination of the state. The education system is a discourse produced by the ruling power as “an instrument and an effect of power” that dominates and exploits ethnic people ((Lynch 18). As the Limbu child Phangjung belongs to the ethnic Limbu language and culture, he cannot perform well in Nepali language - the cultural discourse of the ruling class. He pronounces the word ‘*Jasmaa*’, instead of doing its correct pronunciation ‘*Chasmaa*’ (spectacle is called *Chasmaa* in Nepali language). He

fails to pronounce the word '*Chasmaa*'. Moreover, he gets punished, insulted and humiliated in the classroom. He suffers as Amar Giri points out: the cultural critics observe how the exploited and marginalised people survive between their own cultural values and the pressure of dominant culture; and what impacts occur upon them (238-239). The pressure and imposition of the dominant language and culture of the state power not only drag the ethnic community back in education, but also this monolithic cultural domination exploits the moral dignity and self-respect of the ethnic people at the margin.

Due to the unitary power structures and monolithic cultural values of the state, Phangjung is compelled to go through many difficulties and sufferings. As he is from his own ethnic cultural values and system of language, he understands nothing in the class; even he cannot express his problem in Nepali language to the teacher. The writer portrays his difficulty: "*Phaangjung kakshya kothaamaa pisaapale chyaapera araro parera baseko chha* [Phangjung is sitting uncomfortably in the classroom due to the pressure of urination]" (Subba 157). As the teacher asks him whether he wants to go out, he tells her that he wants to go for urination in Limbu language and runs out of the classroom. The writer has illustrated the difficulties faced by Limbu people due to the incompetence in Nepali language.

Phangjung goes on sufferings due to his innocence and incompatibility to the cultural values and mechanisms of dominant culture. Aryan students are dominant in the school because of compatible environment for them. As a result, Phangjung gets dominated, beaten and insulted for no reason because he is an outsider of the cultural mechanisms and system of knowledge. He is accused of stealing pencils and gets punished. He gets humiliated in the games and classroom. He faces all these things due to his innocence and ignorance; more than this, he understands nothing in the mono-lingual teaching learning activities. Ultimately, he is compelled to quit the school. He gives the reason why he leaves the school: "*Jaanna, jaantha. Baahun kuraa maatra bolchha* [No, I don't go. Only Baahun language is spoken in school]" (Subba 177). The existing education system is based on the canon of mainstream culture. Education culture is in the favor of ruling groups as "Culture is about power" (Nayar 7). Consequently, the ethnic Limbu people have to go through sufferings and tortures as cultural discourse is not favorable for them. Unfortunately, they are forced to quit their formal study and remain illiterate.

In the same way, the writer explores sufferings and helpless condition of the indigenous Limbu community through the depiction of innocent and poor Kokma Thule. He is accused of killing the cow and gets arrested though the cow falls off a steep slope itself to death. However, Kokma Thule becomes a victim of monolithic legal codes and conducts in which ideology of ruling class exists because "ideology always exists in an apparatus, and its practice, or practices" (Hall 131). In the legal practices based on Hinduism, killing a cow is supposed to be a great crime. Cow is worshiped as goddess Laxmi in the cultural discourse of the state. This legal

provision and cultural belief is constructed from the perspective of dominant ruling class and culture. Kokma Thule suffers; and he gets physical and mental tortures because of dominant culture and its values. These mono-cultural values are exercised and circulated through the repressive force, the police.

As Althusser claims: “the Repressive State Apparatus functions 'by violence', whereas the Ideological State Apparatuses' function 'by ideology’”, both apparatuses govern in the sufferings and tortures of Kokma Thule (244). He becomes criminal or guilty in the accusation of killing a cow. The legal practice is an ideological state apparatus. He is arrested and taken to police station. The police force and policemen are the forms of repressive state apparatuses. A group of policemen arrive at his home and one of them orders to arrest Kokma Thule: “*Oi ketaa ho, hatkadi laaide. choukimaa heend haamisanga. Tan saalaa gaai maareara chyabrung banaaune?* [Boys, put handcuff and arrest him. Move to police station. Do you want to make *Chyabrung* by killing a cow?]” (Subba 218). As he is arrested and being taken to police station, policeman replies to Naspate Budha: “*Gaai maareko ujurimaa pakrera laadai gareko* [We are arresting him in the accusation of killing a cow]” when he asks reason of arresting: “*Ke bhayo? Kina samaateko Kokmaa Thulelaai?* [What happened? Why have you arrested Kokma Thule?]” (Subba 219). Innocent Kokma Thule suffers due to the mono-cultural legal codes and practices of the state power. The ruling power exercises these legal codes or knowledge through “repressive state apparatuses, like the police and the army” (Hall 130). Kokma Thule becomes the victim of the dominant cultural values and practices of the state power in spite of his innocence.

Similarly, the helpless and miserable condition of the common indigenous people has been depicted through the representation of illiterate and innocent family of Kokma Thule and the villagers. Phangjungkumma, the wife of Kokma Thule, laments helplessly when her husband gets arrested and dragged to the police station. She is completely unknown what to do and how to defend against the case. Then, Kedang and Naspate Budha console her:

Kedang: *Narau bhaauju. Muddhhaamaameelaamaa jaanne, bujhnelaai sodhunlaa*
[Don't cry, sister-in-law. We will consult the legal experts for this case].

Naspate Budha: *Haamro gaaumaa ko chha ra testo janne, bujhne, padhelekheko maanchhe? . . . Narau teemi, tai khojulaa. kohi ta holaani haamro hochoarghelo bujhne maanchhe. haami jasto boli nahune laataaharuko kuraa boldine maanchhe*
[Who is educated, expert and intelligent in our village? . . . We will find out, anyway. Hope, there will be someone who understands injustice to us and speaks for subalterns like us]. (Subba 220)

The pictorial depiction of lamenting wife and helpless situation of the villagers represent miserable condition of innocent Limbu people. They do not have knowledge how to defend the case because of their illiteracy and inaccessibility to the power structures of the state. They are

compelled to remain illiterate due to mono-cultural education system. These pains and sufferings are the consequences of mono-cultural structure of the society and the nation as a whole.

In the village, there is no single educated person who can understand the existing legal provisions and advocate for them. The statement of Kedang and Naspate Budhaa – “We will consult the experts”, “who is educated in the village?”, “We will find out, anyway”, “Hope, there will be someone to speak for subalterns (*boli nahune laataaharu*) like us” represent the miserable condition of all those ethnic indigenous people who are at the periphery of political power structures and under the cultural domination of the state power. They understand nothing and cannot resist the domination and injustice because they lack “power and knowledge” which are joined together” (Foucault, qtd in Storey 130). Consequently, they are compelled to suffer in complex cultural and legal mechanisms because of their illiteracy and lack of knowledge. More than this, the cultural practices and legal codes are not in their favor since they are constructed from the perspective of ruling groups.

The innocent indigenous Limbu people have to face many troubles and sufferings because, firstly, they are illiterate and secondly, the cultural practices and legal codes are not in their favor since they are constructed from the cultural perspective of ruling groups. It is very difficult for them to understand and deal with the changing legal codes and practices because even the education system is based on the cultural and social values of the state power. Kokma Thule gets victimized by the changing legal codes related to community forest. He gets charged when he cuts down a tree to make a new *Chyabrun* being sure that the forest is the property of indigenous community and they have rights over it. He claims: “*Mero baubaajeko jaggaako rukha kaateko hoo* [I have cut down the tree of my ancestors’ land]” when he is called at the office of community forest and charged to pay six thousand rupees as the fine (Subba 194). Naspate Budhaa clarifies him about the legal codes which have been changed:

Pahilaajasto jamaanaa chhaina ketaa, kaanuna ke ke aako chha . . . ahile tyo saamudaek ban banaako chhani. kan kanko taathaa baathaa baahun-chhetriharu sameeti banaayar baseko chha. Timro haamro saat nambar kaam nalaagne bhayo [Time has changed. The forest has been changed into community forest committee by the clever rulers (Brahmins and Kshetris). Our previous seven numbered form does not work now]. (Subba 194)

These pains and sufferings of Kokma Thule reflect the plight of innocent indigenous Limbu community whose rights on their land and natural resources have been seized by the rulers. But they are unknown about it as they are at the periphery of the power structures.

The portrayal of Kokma Thule and his sufferings shows that the ethnic Limbu people are deprived of using natural resources preserved by their ancestors. They get punished and

imprisoned instead. They are helpless in front of the legal codes and practices of the state. Instead of resisting to the injustice, Kokma Thule accepts to pay the charge: “*Je bhannuhunchha maanyajanharule* [I accept whatever the gentlemen decide]” (Subba 196). Kokma Thule is helpless. He accepts the charge over him though he is innocent; and he puts his thumb print on the paper. Thule’s helpless condition clarifies the powerlessness of Limbu people because of illiteracy and lack of knowledge. The condition of Kokma Thule is “discourse as a system of representation” that represents the entire indigenous Limbu people and their sufferings under the legal codes and practices constructed by the state power (Hall 44). They have to go through numerous difficulties and sufferings because of the cultural values and mechanisms which are constructed from the perspective of ruling class.

In the story, innocent Limbu community has been put at the center in order to unfold how the people in this community face troubles and sufferings due to the discriminated legal codes and cultural practices of the ruling power. They get easily cheated and exploited as they are under the cultural hegemony of the state. Althusser rightly asserts: “Ideology is the system of the ideas and representations which dominate the mind of a man or a social group” (158). They believe in their fate and cultural values imposed upon them. It has been presented through the representation of innocent and poor Kokma Thule who is cheated by Rijal Kanchha. Thule is cheated because of his belief in the words of astrologer Poudel. He innocently clarifies to Kedang why he does not want to sell the cow, yet it is sterile:

Kokmaa Thule: *Gaai ta bechdiana haau. Poudel jyotisile dasaagraha herdaa gaai paala, raamro hunchha bhaneko chha* [I don’t sell the cow because astrologer Poudel told me to keep it. He says that the cow brings good fortune to me].

Kedang: *Testo mulaang thaaro gaai. Tetro dhaan phalne khetasanga pani saatne ho? daaju pani khai ke jasto* [Why did you exchange your fertile land to a worthless sterile cow?]

Kokmaa Thule: *Ma laataa ho ra saatchhu, khetsaga gaai? paisaa jammaa puryauna sakena Rijaal Kaanchhaale ra gaai thapeko po ta* [I’m not so stupid to exchange the fertile land to a sterile cow. Rijal Kachha added the cow as he couldn’t have enough money to buy the land]. (Subba 199)

Thule is a representative character from innocent and illiterate Limbu community that gets cheated and exploited by the ideology of ruling class. They get culturally dominated because ruling ideology is a weapon which “works through material practices and institutions” (Procter 45) i.e. the practice of astrology that is internalized by common Limbu people.

Kokma Thule keeps a sterile cow which gives him no benefit at all. He does not want to sell it because of his belief – keeping a cow brings betterment in his life. The astrologer Poudel

convinces him: “*gaai paala, raamro hunchha* [Keep a cow, it is good for you]” (Subba 199). The condition of Kokma Thule represents the innocent indigenous people who are under the cultural hegemony of the state. It reveals the mental set of the common people. They are trapped in the cultural “discourse” of state which “is not just a way of speaking or writing, but the whole 'mental set' and ideology which encloses the thinking of all members of a given society” (Barry 170). They are under the domination of cultural values and belief systems of the state power.

Similarly, the comic episode of exchanging a fertile land to a sterile cow represents the innocent nature and behavior of indigenous Limbu people. Naive Kokma Thule is so innocent that he does not realize that he has been cheated by cunning Rijal Kanchha. The cheating gets success because of ideology which is seen “as a material practice – rituals, customs, patterns of behavior, ways of thinking taking practical form” (Storey 78). Kokma Thule innocently says that Rijal Kanchha couldn't have enough money to buy the land; so he added the cow. He thinks that he is not so stupid who can be easily cheated. But, he does not realize that he has been already cheated by clever Rijal Kanchha. This humorous but pitiable condition of Kokma Thule is one of the designated “forms of representation” constructed from the margin (Brooker 78). It has been constructed in order to produce and define the plight of common people which are caused by the dominant culture. This form of representation unfolds and documents the specific historical situation of marginalized people. It represents the way how difficult life the common people really live and experience under the socio-cultural and political domination of the state power.

In fact, ethnic Limbu people have been suffering from cultural and ideological domination of the mono-cultural state. They have been not only deprived of having well education in a compatible environment, but also they have been imprisoned and tortured by the state when they raise voice for equal education and freedom of opening schools for teaching and learning of Limbu language. Limbu people have suffered and got tortured in the prisons. Moreover, many lives have been ruined in the struggles. This terrible condition of common Limbus has been presented through the representation of Naspate Budha who gets imprisoned in the case of raising the voice for opening school and having education in their own Limbu language. Naspate Budha tells his terrible experience with his anger:

Maile jernel nadekheko ho? 2034 saalmaa aaphnai bhaasaamaa padhna lekhna paaunuparchha, eskul kholna paaunuparchha bhandaa raajdrohako muddaa khepeko maanchhe ho ma pani. tettikhera maile mero paltanmaa haajira huna paaena [Have I not seen the jail? I was accused of being an anti-nationalist and imprisoned as I demanded to have the provision of opening school and having education in our own language. Then, I couldn't attend in my camp]. (Subba 195)

The painful experience of Naspate Budhaa reveals the bitter reality of marginalized Limbu people who have become the victim of repressive state apparatuses (police administration and prisons) and ideological state apparatuses (legal codes and conducts; cultural rituals and traditions) constructed by the ruling class. Since all the discourses (systems of knowledge) are produced in the interest of ruling class, the marginalized ethnic Limbu people have to go through series of pains, sufferings, hardships and difficulties.

Conclusion

The story “Dumb Hill” selected from the collection of stories *Laato Pahaada [Dumb Hill]* has presented the plights of marginalized ethnic Limbu people who live in hilly district of Pacnhar in eastern Nepal. The writer has provided central space to the common Limbu people and their lively but miserable everyday experiences and struggles. The depiction of poor, illiterate and helpless condition of this marginalized community unfolds the factors that bring pains and sufferings in the life of ethnic Limbu people. All the discourses or systems of knowledge are based on the monolithic culture of the state power. The education system, legal codes and conducts, socio-cultural values and practices are constructed in the favor of ruling groups. The marginalized groups like ethnic Limbu community are entrapped in the monolithic power structures and cultural discourses of the state power. Consequently, they are compelled to quit school and remain illiterate. Since they are from their own socio-cultural and lingual set up (Limbu language as mother tongue), they cannot perform well in the monolithic education system which is based on mainstream cultural canon of the ruling class.

Since they lack power and knowledge, they are unable to understand and resist the injustice and domination. Kokma Thule gets arrested and taken to police station in the accusation of killing a cow though he is innocent. Similarly, Phangjung gets beaten and humiliated in the school as he cannot perform well. He is compelled to leave school. In the same way, Naspate Budha gets arrested and imprisoned as he demands freedom for opening school in Limbu language. He is accused of being an anti-nationalist and sent to the jail. As a result, he is unable to attend in time in his camp and loses his job. These are representative characters from Limbu community who have to go through series of pains and sufferings caused by the dominance of mainstream culture and various forms of repressive and ideological state apparatuses. The writer has, therefore, made claim for cultural and lingual identity of marginalized ethnic groups. Due to the constraints of time and limitations, many other issues have been left in this study. For example, the title story “Dumb Hill” and the whole anthology *Dumb Hill* can be further studied from different perspectives such as local color literature, psychoanalysis to explore the psyche of marginalized people and even from the perspective of the representation of marginalized culture.

Works Cited

- Althusser, Louis. *Lenin and Philosophy: And Other Essays*. Translated by Ben Brewster. Monthly Review Press, 1971.
- . *On the Reproduction of Capitalism: Ideology and Ideological State Apparatus*. Translated by G. M. Goshgarian. Verso, 2014.
- . "The Analysis of Culture". *Cultural Theory and Popular Culture: A Reader*, edited by John Storey. 2nd ed. The U of Georgia P, 1998.
- . *For Marx*. Translated by Ben Brewster. Verso, 2005.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed. Viva Books, 2010.
- Brooker, Peter. *A Glossary of Cultural Theory*. 2nd ed. Arnold, 2003.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford UP, 1997.
- Foucault, Michel. "Method". *Cultural Theory and Popular Culture: A Reader*, edited by John Storey. 4th ed. Pearson Education, 2009.
- . *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, edited and translated by Colin Gordon et al. Pantheon Books, 1980.
- . *The History of Sexuality: An Introduction*, translated by Robert Hurley. Vol. I. Pantheon Books, 1978.
- Giri, Amar. *Bhumandalikarana Ra Saahitya [Globalisation and Literature]*. Bhrikuti Academy Publications, 2017.
- . *Samakaaleena Nepaali Kavitaako Baichaarik Paripreksha [Ideological Context of Contemporary Nepali Poetry]*. Sajha Prakashan, 2016.
- Giri, Madusudan. "Samakaaleena Kavitaamaa Raajanitik Chetanaa" ['Political Consciousness in Contemporary Poetry']. *Kaaya Bimarsha – 2073*, edited by Amar Giri. Nepal Pragma Pratisthan, 2016.
- Hall, Stuart. *Cultural Studies 1983: A Theoretical History*, edited by Jennifer Daryl Slack and Lawrence Grossberg. Duke UP, 2016.
- Lynch, Richard A. "Foucault's Theory of Power". *Michel Foucault: Key Concepts*, edited by Dianna Taylor. Acumen, 2011, p.18.
- Nayar, Pramod Kumar. *An Introduction to Cultural Studies*. 2nd ed. Viva Books, 2016.
- Procter, James. *Routledge Critical Thinkers: Stuart Hall*. Routledge, 2004.
- Storey, John, ed. *Cultural Theory and Popular Culture: A Reader*. 4th edition, Pearson Education, 2009.
- . *Cultural Theory and Popular Culture: An Introduction*. 5th ed. Pearson, 2009.
- Subba, Upendra. *Laato Pahaada [Dump Hill]*. 2nd ed. Phoenix Books, 2015.
- Subedi, Abhi. "Samakaaleena Nepaalee Kavitaamaa Janajaateeya Chetanaa" [Indigenous Consciousness in Contemporary Nepali Poetry]. *Pragyaa Samakaaleena Nepaali Kavitaabimarsha*, edited by Amar Giri, Hem Nath Poudel and Laxaman Prasad Gautam. Nepal Pragma Pratisthaan, 2015.