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Constructed Masculinity in Jagdish Ghimire's *Lilaam*

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Abstract

This article focuses on gendered construction of masculinity in Jagdish Ghimire's Lilaam. The main argument of this article is that masculinity is constructed entity; so, male characters of this novel constituted their masculinity through their performances. Moreover, the male characters of this novel confirm the socially accepted universal truths about being a woman or man; consequently, their exhibition of masculinity cause problems not only to them but also to the female characters. To support this argument, Connell's and Kimmel's idea of masculinity have been used as major theoretical parameters to analyze the text under scrutiny. They have claimed that conventional masculinity harms both women and men who are caught up in a systematic constructed limitation due to their prescribed gender roles. According to Connell, men are not born, they are made; in fact, men make themselves, actively constructing their masculinities within a social and historical context. Consequently, males undergo repression while exhibiting masculinity. The significance of this article is to analyze the condition of males residing in Manthali village that is situated on the bank of Tamakoshi river. The article concludes that the male characters of Lilaam cannot live happily and peacefully because snatching happiness and peace from their life, patriarchy buries them under the unbearable burden of masculinity.

Keywords: Gender, gender stereotype, gender roles, femininity, masculinity, performance.

Introduction: Jagdish Ghimire's *Lilaam*

The Nepali novels of 1970s focused on the male characters because plot of those novels based on the conflict between the protagonist and antagonist who are obviously male (Pandey 30). So, following the trend, Ghimire centralizes the story of the novel *Lilaam* to a male character and his painful condition. Ghimire's *Lilaam* is a story of Nepali males, residing in a remote Nepali village. In this novel, the novelist presents the sagas of the men who are engaged in their daily routines. They have witnessed the changes in the social system after the commencement of Panchayat system. Likewise, this novel reveals the prevailed disparities

and wrong practices such as exploitation, oppression, child marriage, and casteism in the villages situated on the bank of Tamakoshi river. Apart from this, in *Lilaam*, the novelist depicts the feudal class people as oppressors of the poor/low-class people to fulfill their vested interest. *Lilaam* is, in fact, a story of cheat and fraud people who spoil the life of poor, innocent, uneducated and gullible villagers. Nevertheless, either the novel tells the tales of swindle or innocent, the plot revolves around the male characters.

Since its publication, critics have evaluated various aspects of *Lilaam*. In his review, Narayan Dhakal finds *Lilaam* as a powerful piece of literature because the novel depicts a lively inter-conflict among the characters; likewise, it portrays the realistic picture of Nepali society. Dhakal claims that in his literary creations, using his inner insights, Ghimire reflects the dynamic reality of Nepali society (101). He further apprises the realistic aspects of this novel and argues that Ghimire establishes the genre of realism in this novel. For him, *Lilaam* is certainly a true story of Nepali people and it is a live historical document. Similarly, Khem Koirala Bandhu appreciates Ghimire's specialty on using progressive ideology through the medium of realistic depiction of events, places and people. Bandhu argues that Ghimire has presented minor details of village life in interesting way. Likewise, he praises the novelist's skill of adding local flavor in the novel through setting, characters, and language (113). According to Bandhu, *Lilaam*, portrays vivid aspects of life of Manthali and its nearby villages through the characters Bahadure, Seti, Pamphi, Maaaili, Saainli, Maheshwar and Dalbir.

In the same vein, Indra Bahadur Rai unravels that to depict realistic picture of hilly region situated on the bank of the Koshi River is the main agenda of this novel. Apart from that, depicting stirring psychology of a family, whose land and house is going to be auctioned, Ghimire explores human psyche as a theme in *Lilaam* (281). Likewise, presenting similar view to that of Rai, T.R. Bishwakarma views that *Lilaam* has captured the realistic picture of social development of this region. In his view, the novel reveals that there is still injustice and oppression in the society. Nevertheless, people are uniting against the injustice; in fact, rage is emerging on the exploited and oppressed (115). He rates this novel as Ghimire's superb literary creation because the author has fearlessly revealed the fact and reality of the then Nepali society.

On the contrary, instead of focusing on the theme, Narayan Bahadur Singh concentrates his criticism on the technicality of the novel. He admires *Lilaam* for the powerful presentation of the plots. He claims that the novelist has made the novel fascinating for the readers by adding sub plots to the main plot (119). Apart from that, he praises Ghimire's skill of depicting the central character as a man next-door; consequently, reader gets connected to the protagonist Bahadure. Singh declares *Lilaam* as a tale of every Nepali citizen. Likewise, he applauds the novelist for using local language. In his perception, use of local language has

added local flavor to the novel. Hence, critics have reviewed *Lilaam* mainly from the perspectives of social realism. Likewise, they have concentrated their reviews on illustration of the form of the novel, narrative technique, the stylistic powers of description and characterization but they have not analyzed internal as well as external problems faced by the male characters caused by the imposition of stereotyped gender roles. Therefore, this research tries to fill the gap.

Problem, Objectives and Methodology

In Jagdish Ghimire's *Lilaam*, while constructing their masculinity, the male characters restrict themselves to the stereotyped gender roles. They also try to exhibit attributes such as capability, independency and ferociousness. Since the male characters' gender roles are socially scripted, they cannot escape from the roles of a responsible father/husband, winning competitor, scam oppressor, and brutal individual. Confined into the traditional gender roles, the male characters of this novel go through despair, despondence, frustration, and suffocation. For them, to shoulder the burden of their family members and to maintain the social status is not easy, mainly, when they have been exploited and oppressed by the feudal class of the society. Based on this fact, the purpose of this article is to analyze:

- the problems the female characters face while the male characters perform the traditional gender roles,
- the factors that impose the traditional gender roles to the male characters, and
- whether stereotypes gender roles are harmful to men or not.

To examine and analyze the above-mentioned objectives are the major focus of this study. For that, the researcher has analyzed the factors that imposed the traditional gender roles to characters. Likewise, characters' behavior, attitude, thought and motif have been analyzed in detail in light of the concept of Masculinity theory that is mentioned below.

Men and Masculinities

Men's Studies appears with the intention of negating the patriarchal ideology that rests on the idea that men exhibit their manliness because their manliness is biologically inherent; therefore, they have to maintain it in all circumstances. So, Men's Studies introduces the idea that masculinity is constructed by society through socio-cultural script which restricts people to the conventional gender roles. Rocco L. Capraro explains the reason behind the emergence of Men's Studies: "Men's Studies was engaged primarily in consciousness rising about the perils of the male role and critical thinking about how men are socialized" (534). The masculinist theorists reject traditional gender roles for men as they find it contradictory, inconsistent, and unattainable.

Men's Studies form the idea that gender is a socially constructed phenomenon that is instituted and controlled through social and cultural norms. Gender theorists Micheal Kimmel and Robert Connell claim that masculinity is socially instituted. For these theorists, masculinity is not a natural state but a socially constructed, fluid, collective gender identity. Kimmel argues, "Manhood does not bubble up to consciousness from our biological constitution: it is created in our culture" (3). Similarly, Connell claims that the so-called 'masculine' and 'feminine' attributes are human qualities and they are not automatically associated to men or women. Connell stresses that masculinity is not fixed character types but configurations of practice generated in particular situations in a changing structure of relationships (*Masculinities* 81). He suggests that masculinity is not the manifestation of an inner essence; it is socially constructed. Based on this idea, this article shows that the male characters of Ghimire's novel perform the traditional gender roles. Consequently, they go through innumerable problems. Likewise, while exhibiting their manliness, they make the life of their female counterparts problematic.

Constructed Masculinity of the Male Characters in *Lilaam*

In *Lilaam* gender is a performance which becomes evident throughout the plot. In the novel, the central character Bahadure is in the struggle to maintain his masculinity. In fact, Bahadure ascertains his manhood in his every deed and action, confirming that "man and woman is a becoming, a condition actively under construction" (*Genderin* 5). Through Bahadure, Ghimire unravels that masculinity is an unending, lifelong process. Therefore, he puts diligent efforts to protect the shelter of his family. Actually, Bahadure is desperate to become a family head in his childhood days because he wants to become an authoritative person by reaching at the top of family hierarchy. Connell writes: "the power of men and the authority of masculinity are relatively connected" (*Gender and Power* 109). Therefore, Bahadure desires to reach at the top of the hierarchical structure in order to acclaim power/authority over the family members. The narrator reports: "*Baalakha chhaunjela usalaai gharako mukhiya huna mana laageko thiyo. Gharakaa maanchhelaai arhaauna parhaauna mana laageko thiyo* [in his childhood days, he wanted to become a family head. He wanted to give order to the family members]" (Ghimire 80). So, when he reaches his dream of becoming a family-head, he tries intensely to bear the responsibility of his family. For that, he works as a labor in the farm of his master, he works hard in the field, he takes the profession of oarsman, he works as a loader, and he goes abroad in search of employment because by doing so, he intends to showcase his masculine self.

Through Bahadure's character, *Lilaam* reveals that process of construction of masculine image is influenced by various factors such as socio-cultural taboo, customary socio-cultural practices, and socio-cultural norms and rules. Since Nepali society is guided by the belief that "A drum, a rustic, outcasts, a beast and a woman, all these deserve beating"

(Tulsidas 820). As Bibek Paudel also justifies that in most of the society of our country, “women are being mistreated” (116). Belonging to such a social milieu, Bahadure often addresses his wife disrespectfully. The narrator reports that when one day, Bahadure observes that his wife is upset while calling him for dinner, he rebukes her: “*Thaskanchhes raandi ailyai? Thaala bhari bhaata paskana paaudai? Gu paskelis bholidekhi* [Do you show me your anger, now? When you still can fill the plate with rice? From tomorrow, you will serve excrete rather than food”] (Ghimire 9). Likewise, maintaining the image of a ruthless husband, which is a common social practice of Nepali society, Bahadure never proclaims his love to his wife neither publicly, nor privately. Rather, he hides his true feelings under the mask of a rude, angry, and indifferent husband.

In the novel, Bahadure, recurrently tries to construct the image of a responsible, protective, strong family-head. Since ‘masculinity’ is associated “with being bread-earner and the protector of the family” (Connell *Masculinities* 90), Bahadure also tries hard to perform that role but he fails as he cannot repay the loan and cannot secure a roof for his family. So, he wants to commit suicide; however, he is connected to the role of a provider of his family so deeply that he fails to detach from the assigned gender role. Consequently, he complains in a great frustration: could not he even die unless he reached the burden of his family to its proper end? Throughout his life he had to bear the burden of his family. Who would have taken the responsibility of his family members, if he would die (Ghimire 34)? Due to excessive attachment to the role of a provider and the protector of the family, even in a sheer frustration, he keeps on counting his responsibilities towards his family.

In *Lilaam*, male characters’ masculinity is constructed through socio-cultural practices. Male characters display masculine traits in fairs and carnivals. The narrator reports: in those carnivals, men stayed awake the whole night. There they played *juwari* or ‘duet song that comes as a verbal fight between men and women’, seduced the maidens, drank alcohol, exhibited their strength, involved in fighting and gambling (Ghimire 73). In fact, for the males of this village, carnivals appear as an opportunity to convert the anger, tiredness, frustration caused by monotonous life that buries them within toil, responsibilities, and hunger to happiness and enthusiasm. Therefore, Bahadure attains every carnival in order to revitalize his masculinity. Not only that, in such fairs, guided by the aphorism *Mardaki saatawati* or ‘a real man owns seven wives’ despite having a wife at home, he plans to marry a young maiden Kanchi Tamangni. Bahadure’s deeds and thoughts affirm that “the social environment is the key factor in shaping individual’s gender” (Mary Holmes 173). Holmes suggests that every society has different social practices, and norms and values; therefore, the society constitutes individual’s gender differently. (173). Similarly, Connell views that “Masculinities are defined in culture and sustained in institution”. (*Gender and Power* 183). That society regards polygamy as masculine deeds; therefore, Bahadure tries to ascertain his manliness by involving in

polygamy. Moreover, in the fair and carnivals, he exhibits his weapon, and fights with his rivals.

Bahadure is conscious about keeping his masculine image intact. Since “masculinity is treated as synonymous with an identity that is broadly considered to be macho, assertive, aggressive, courageous, almost invulnerable to threats and problems, and stoic in the face of adversity” (McVittie et al 122), Bahadure attentively tries to uphold the image of a strong, unyielding protector/provider of his family. Therefore, he conceals the truth about the auction to his family. He even lies to his wife and daughters when they ask him about the auction:

Lilaam hunchha ki jasto chha bhanyaa po ta bholi naai bhaihaalchha bhanyaa ho ra?... tyasai khyaalakhyaala garidieko ta, gaamaa rina nabhaeko ko chha? Rina khaanebittikai lilaama hunchha ra? [I have just said that our property might have been auctioned but have I told you that it would happen tomorrow? ... I was just kidding, is there even a single person in the village who doesn't have loan? Does the property get auctioned immediately after taking the loan]? (Ghimire 70)

He lies to them because to let auction happen means to become a loser. He does not want the tag of a loser on him for failure is taken as a *namarda* or ‘an emasculate’ in that society. Moreover, the society condemns him for being deviated from the prescribed gender roles. As Diana Fuss claims that if people’s gender roles and identity do not match to the standardized social norms, they are socially punished. In Fuss’s perception, since ambiguous gender roles become object of disgust and derision in public, people constrain their actions to the socially prescribed gender roles (54). Likewise, Butler highlights the consequences when individual deviates from the prescribed gender identity: “if individual fails to be recognized as a viable subject, then his life will be impossible, illegible, unreal, and illegitimate” (*Gender* viii). As a protector of his family, to let his family become a homeless is to jeopardize his masculinity. So, in order to sustain his masculine image, Bahadure does not disclose the truth to his family.

Through Bahadure’s character, Ghimire exposes the fact that all men are not always in the position to assert their masculinity because “characteristics such as ‘womanly’, ‘manly’, ‘feminine’ and ‘masculine’, all of which can be seen as culturally variable and not necessarily associated with the sex of an individual” (Browne 1). Likewise, in Connell’s perception, “Masculinity is not inherent in the male body; it is a definition given socially” (76). So, despite his effort, Bahadure repeatedly fails to uphold the role of a provider of his family. He recalls: he never could buy good clothes for his wife. He never could fulfil even a single wish of his daughters. Moreover, he could not feed them properly (Ghimire 79). Likewise, though he leaves home for eight years and migrates to the foreign land for employment, he cannot bring home a single penny. He recounts his failure: He did not provide anything to his family except tears (Ghimire 79). He fails so badly that he even cannot arrange the marriage of his daughter

due to his poverty and therefore, wishes for her elopement. Besides that, he fails to keep his family safe in the village as they have to migrate to the unknown place after the auction. The condition is so worse that he even cannot manage for the boat-fare that they have to pay while leaving the village.

In *Lilaam*, unfolding Bahadure's situation, Ghimire discloses that it is not possible to maintain the masculine image by all men in every condition. The thought of auction makes Bahadure weak and coward. Bahadure persistently imagines the consequences caused by the auction and loses his appetite, he becomes restless, he cannot sleep at night. He even tries to commit suicide. His reactions to the conditions reflect his effeminate image affirming that masculinity does not "correspond closely to the lives of any actual men" (Connell and Messerschmidt 838). Since he cannot face to witness the crumbling down of his masculine image, he decides to commit suicide: "*Lilaama tardaina. Lilaama hunu marnu ho. Marnu mukti ho. Usale marnai bhalo chha, u sochchha, turuntai ajha dhilo garna samaya chhaina.* [auction does not postpone. To let the auction to happen is no less than death. To die is to get emancipation. He thinks, for him, it is better to die immediately as there is no time for delaying"] (Ghimire 33). Bahadure decides to commit suicide because he knows that in that society in order to maintain the masculinity, one needs to win the small battles of life. Therefore, Bahadure also tries very hard to maintain his manliness; however, he fails. The failure makes him weak. As Singh claims: "contradictory as it might seem, the skewered process of self-enhancement has debilitated men no less than women" (17). Masculinity appears as an unbearable burden to Bahadure. Consequently, he decides to commit suicide.

Bahadure fails the testing measure of his masculinity but patriarchal ideology chained him within the responsibility of his family in such a way that he cannot commit suicide. So, he gives up the idea of taking his life. Rather he thinks about murdering his money lender and escaping to the foreign land. As Connell points out that becoming a masculine male "follows many different paths and involves many tensions and ambiguities, and sometimes produces unstable results" (Connell, *Gender In* 6). By killing his enemy, Bahadure wants to take revenge on them who dragged him to that situation. When the day of auction comes nearer, he decides to pronounce his masculinity by sharpening *khukuri* or 'a typical Nepali knife' and making the stick shiny. Working on these weapons, he tries to repossess the might, enthusiasm, of his youthful days. In fact, he uses *Khukuri* or 'a typical Nepali knife' and the stick for enhancing his strength and courage that need him to deal with the most complicated and a huge problem of his life. Spinning the stick, Bahadure displays the traits such as courage, aggression, and eagerness. Though sometimes his manliness gets wobble; however, most of the time he ascertains his manliness affirming that "manhood means different things at different times" (Kimmel 3). Finally, overcoming his weakness, Bahadure gets mentally prepared for assaulting the people who put his masculinity in trouble.

Since the society of Manthali, values only the males who appear as a successful person, not only Bahadure but his father and his friend Dalbire also tries hard to bear the load of their family and to get success in their profession. Moreover, they sacrifice their lives while maintaining their masculinity. Anthony Synnot claims: “every society/culture value male differently. Warrior culture valued the warrior, religious cultures valued the ascetics, priests, mullahs, rabbis, monks etc. and trading nations valued smart businessmen. Agricultural societies valued successful farmers” (18). That society values a hardworking farmer; therefore, Bahadure’s father tries to appear as a successful and hard-working farmer. Therefore, he does not take rest even in his sickness. Rather, he works even harder and dies in the field while planting the paddy. Bahadure recalls:

ekadina baabu birami bhayo. Maasi paryo. Kaama harjaa garnu bhaena, dina bhari hilo, paani jharimaa kaama garera pharkyo. Ragata parechha... bihaanai pheri khetama gayo. Kehi berapachhi chhaadera bhuklukka chhadaimaathi ghopteko kailyai uthena [One day, father became sick. He had dysentery. Since he could not hamper the work, whole day he worked in the field. He suffered from dysentery. Moreover, blood appears in his stool ... in the morning, he again went to work. After some time, he vomited and fell down over the vomit; then never woke up]. (Ghimire 80)

Though Bahadure’s father dies while bearing the responsibility, he gets success to maintain his masculinity as Bahadure praises him for effectively overbearing the responsibility of a family-head. Bahadure’s father aptly keeps the arrangement to fulfill the needs of his family. Likewise, he never keeps his family in hunger. Moreover, he succeeds to preserve the family property for his offspring.

Like Bahadure’s father, Dalbire also loses his life while ascertaining his masculinity. In fact, he gets repressed in the burden of responsibilities of his family in such a way that he never can stand up. In that village, no one is ready to fetch load from the capital city/Kathmandu in monsoon because there is risk of overturning of boat and chances of sinking in rivers while people cross streams. However, Dalbire takes risk because being a responsible father, he has to arrange expenses for the treatment of his youngest daughter. Consequently, Dalbire gets swept in a river while protecting the loads that he is carrying for his employer Khadpule. Bahadure recalls that, while crossing the river, Dalbire slipped in a stone. Consequently, he lost the balance. So, the luggage he was carrying was swept in the river. Since he could not afford to let the stuff swept, he run towards it. Though Bahadure urged him to forget about the luggage and to save himself, Dalbire denied and ultimately was swept in the river (Ghimire 40). Dalbire’s death unfolds the fact that a man cannot step out from the risk because when an individual fails to sustain his gendered identity, “they are perceived by others as failed individual” (Davis 287). So, while arranging few rupees for the treatment of his daughter, Dalbire dies.

In fact, constructing their masculinity, the males keep aside the basic measures of humanity. Therefore, while sending Dalbire and Bahadure to fetch goods for his shop, Kadpule does not care about their life. Rather, he just thinks about the profit that he will make when his shop will be filled by the stuffs brought by Bahadure and Dalbire. Actually, Khadpule is eager to build an image of a successful businessman because he knows that the society applauds as well as rewards men “for being ‘real’ men” (Gardner 4). Khadpule is tempted to secure his masculine image; moreover, he understands that in such social environment he is labeled as an unviable individual in case he fails to run his business properly as Butler argues: “the viability of our individual personhood is fundamentally dependent on the social norms (*Undoing Gender* 2). Since in Nepali society, mainstream masculine norms articulate the role of a ‘successful’ achiever for the males (Yadav 143), the males involve in the race of making money. In fact, in Nepali society, to construct the masculine image, male should be economically prosperous. Therefore, Khadpule tries to benefit himself in that role.

In *Lilaam*, not only Khadpule, but most of the male characters such as Dhanaprasad Paadheya and Mangledhwaj Kshetri display their thrust to acclaim masculine image. The social arena is a primary masculine testing ground for them because in that social milieu, one needs to possess acres of land to ascertain his manliness. Apart from that, to ascertain masculinity, they have to defeat their rival. Therefore, both Dhanaprasad and Mangledhwaj try to hold possession to a same piece of land. Likewise, they regularly engage in fighting while harvesting crops and cultivating the land. Besides that, they make plots and plans to defame each other so that they win over the rival. For that, Dhanaprasad persuades Pampha’s father, a man from a so-called low caste, by bribing him a buffalo to put blame of the pregnancy of his daughter on Mangledhwaj. Similarly, Mangledhwaj also tries the same technique to insult Dhanaprasad. They do so because in that society, if the person from the so-called high caste involves in such sort of activity, he loses his honor.

In *Lilaam*, male characters are so much eager to exhibit their masculinity that they cannot permit even a small success of other males. In that village to get the ownership of buffalo is a status marker. In fact, the one who possess buffalo/buffalos is taken as rich and successful person or a ‘real man’. Since, people “measure masculinity by the size of your pay check, wealth, power, status, things like that” (youtu.be), the males of that village exhibit masculinity through their property and belongings such as livestock, among them buffalo is the prominent one. So, when Mangaldhwaj sees a buffalo in Bijule’s hut, he cannot tolerate it because he takes it as a challenge to his masculinity. Therefore, he makes up a story about the buffalo. He convinces Bijule that the buffalo is ominous. Consequently, intimidated by Mangledhwaj’s words, he secretly takes buffalo to Dhanaprasad’s shed, from whom he gets it as a gift. Hence, Mangledhwaj knocks Bijule as well as Dhanaprasad down in the race of masculinity. Later, Dhanaprasad uses the same technique to bit Mangledhwaj. Involving in the

masculine contest of outdoing each other, both Mangledhwaj and Dhanaprasad use Bijule as their pawn. As a result, innocent Bijule gets the label of thief. However, confirming that masculinity is ‘constructed’ and therefore, only the “tiniest fraction of men” possesses the so-called masculine attributes (Kimmel 535), Bijule fail to assert his innocence.

The novel discloses that masculinity harms both men and women. The female characters Seti, Saili, and Pampha are recurrently abused by the males of that village. When Bahadure leaves the village and disappears for several years, the males of that village abuse his wife Seti physically and mentally. Similarly, they use Pampha as an object of satisfying their carnal desire. In fact, they involve in the competition in possessing her body. Consequently, she gets pregnant but they deny to take the responsibility of her pregnancy. This resulted in the social boycotting of her and ultimately, it ends up with her migration from the village. Similarly, Karbir uses Saili to cover up his crime. He exchanges her to a fake medical certificate, which is provided to him by a doctor that is needed to him to save himself from legal punishment. In order to ascertain his masculinity, he needs to win the battle with his rival Ram Bahadur. So, he exploits Saili to fulfil his vested interest. Through such examples, the novel helps the reader to know that while exhibiting masculinity, the males not only abandon their virtuous and naïve self, but also disclose the cunning and scam side of their personality due to which females as well as marginalized males get victimized.

Conclusion

The novel divulges that since masculinity is a social construct that is molded through performances and relationships with others, the male characters of *Lilaam* appear in traditional image of masculinity. Since patriarchal ideology legitimizes competitive, responsible, strong definition of masculinity, the central character Bahadure tries to exhibit those attributes. Likewise, Bahadure’s friend Dalbire and his father even lose their life while performing the masculine roles. In fact, under the burden of masculinity, these characters get suffocated, harassed, frustrated, and ultimately perished. The male characters of this novel try to befit in the rigid masculine norms, and for the same reason the characters such as Khadpule, Dhanaprasad, and Mangledhwaj act rudely and inhumanly. Ascertaining their manliness, they ruin Bijule’s life as they put the blame of the theft of their buffalo to him. Consequently, he has to face the court case forever as a victim. Since the society reinforces the normative masculine standards for men, these male characters exhibit the traits such as ruthlessness, assertiveness, and stubbornness that conform the masculine standard in them. Nevertheless, it does not prove to be fruitful neither to them, nor to other males and females. Exhibiting his manliness Bahadure appears rudely to his wife. He insults and rebukes her. Likewise, while constructing the image of a rich and successful trader, Kadpule offers dreadful job for Bahadure and Dalbire that results in Dalbire’s death. *Lilaam* portrays that following the socially constructed norms,

these characters perform the traditional gender roles. I have analyzed this novel from the perspective of masculinity study. The potential researchers can analyze *Lilaam* from the perspectives of feminist study, Marxist study and psychoanalytic theory.

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