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Limbu Poetry as Ekphrastic Poetry: Representing Indigenous Identities

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Abstract
The Limbu poets Prakash Thamsuhang, Upendra Subba, Ranjana Limbu, Sundar Kurup and Man Prasad Subba display their indigenous identities through their ekphrastic poetry. They capture visual dimensions of Limbu body conveying distinctive poetic experimentation from the margin, making a rupture with the mainstream literary trends and modes. At the back of their poetic rhetoric lies the pulsating rhythm of cultural psychology and the praxis of distinct Limbu indigenous identity. In doing so, the poets invite a critical approach to discover the significance of Limbu's psycho-cultural indigeneity. In this backdrop, this paper assesses internalized cultural psychology forming Limbu identity in the poems. It also scrutinizes poet's indigenous aesthetics and cultural politics of identity expressed in a visual body form. Supplemented by the insights on the major aspects of Limbu culture, ethnicity, identity and marginality, I have approached the poems from the theoretical lens of Cultural Psychology, which considers a work of art as the representation of embeddedness between culture and psychology. The paper claims that the cultural politics underlying poetic works centering upon the Limbu indigenous principle, has an undertone of the valorization of voice from the margin. The psycho-cultural underpinnings on which the rhetoric of ekphrasis draw are attributable to the marginal discourse of renunciation and resistance against dominant power bloc.
Keywords: Ekphrasis, body, culture, *Mundhum*, identity, dissidence

Introduction
The term 'ekphrasis' in poetry denotes a rhetorical strategy used for visually describing object, event or a situation. Rooted from Greek words 'ek' and 'phrasis' the term 'ekhphrasis' refers to 'out speaking' about the subjects beyond the universe of words. Literally associated with a vivid description of a scene or painting, it engages the readers "to believe in the verisimilitude of a textual reality" (D'Angelo 443). The classic definition of ekphrasis delimits it in the aura of "painterly poem" or "a poem about

painting" (Davidson 72) or in other words, "the verbal representation of graphic representation" (Heffernan 299). The rhetorical strategy in Charles Baldwin's word is "an account in detail, visible as they say, bringing before one's eyes what is to be shown" (66). Hence, ekphrasis captures more the graphic attention of the readers. In the rhetorical discourse of poetry, it is a unique technique of persuasion engaging visual faculty of the readers "to view the thing being set forth" (Nadeau 279). With a display of graphic accounts of the subject as the same manner of painting, it articulates the emotions in an equally vivid way. In the similar vein, Shadi Bartsch and Jas Elsner also associate two qualities of style in ekphrasis, providing "the reader with a vivid visual image" and as the function of vividness, having "ability to move the hearer" (111). In the ekphrastic tradition of poetry, vividness and clarity become the means by which the poets enable the audience to absorb the work of art into the mind. These two means help the poets create an illusion of reality eliciting an imaginative response from the readers. In the ekphrastic technique, a visual description and narration of the referent subject or event go simultaneously.

However, a contemporary definition of the term goes beyond the classic rudimentary consideration. For instance, John Hollander classifies ekphrastic poems into 'actual' and 'notional' types. He describes the former as "genuine artwork is being described or addressed" and the latter consists of "the object which is purely conceptual that is indeed brought into being by the poetic language itself" (qtd. in Barry 155). Peter Barry further elucidates Holander's classification into the 'closed' and 'open' variants. In its 'closed' category, the poem explicitly identifies and reframes what is visible of the work of art, mostly of the painting. By contrast, in the 'open' type, a poem implicitly captures an unframed description of actual scene rather than a pictographic representation (156). The poems discussed in the paper configure with the latter category. In tune to the Hollander and Barry's notion of ekphrasis, I also assert that the culture itself is a sole painting of human significance and representation of such human values in poetry that entails an ekphrastic quality. Limbu poets apply the rhetoric of ekphrasis in the word form to portray their cultural body dimensions and ethnic identity stemmed from the belief system called *Mundhum*. *Mundhum*, the master structure of Limbu culture encompasses "scripture, sacred narrative, mythology, legend, proto and pre-historic accounts, and folk literature and has various forms of cosmological, spiritual, genealogical, philosophical and sociological deliberations, speculations and rationalizations" (Subba 13). The poets visually render their indigenous body aesthetics supplied by the dimensions of *Mundhum*, and hence maintain Limbu ways of seeing and being. The poetic politics in their valorization of culture fosters the uplifting of communal identities from the margin. An ekphrastic display of Limbuness in Limbu poems reinforces as a survival source of cultural identity. Poets manifest the vigor of cultural aesthetics into the artistic form to boost the very spirit of marginal identity. In this venture, they not only reflect an essential quality of their culture, but also they create it.

Cultural Psychology as an Approach

The present paper is based on the qualitative study that delves into the intensive study of the primary texts to gather in-depth understanding of poets, sticking to the cultural exuberance and body aesthetics with a *Mundhum* spirit. In the primary texts, it examines the poets' response to Limbu body dynamics shaping their distinctive ethnic identities. To meet aforementioned objectives, I use a theoretical concept of cultural psychology as the framework of interpretation in the study. Besides, to supplement the theoretical framework of the study insights on the major aspects of Limbu culture,

ethnicity, identity and marginality collected from various sources. Notably, I have translated the primary texts and the secondary sources in Nepali into English for citations.

As a methodological approach, cultural psychology considers human culture and mind as mutually constituted in which human experience and action are shaped through their participation in the symbolic systems of culture. In Steven J. Heine's notion, it "views mind and culture to be ultimately inseparable. Our thoughts, actions, and feelings are shaped by cultural information that gives them meaning" (31). The constitution of human psychology involves the internalization of abstract ethnic divergences, identity and emotions. The literary taste and sense of beauty cultivated in indigenous literature reveal the underlying aesthetic motivations and sensibilities of its people and culture. The symbolic representation of literature by indigenous writers invites a critical approach to discover the notion of beauty of art forms comprising people's worldview, sensibilities, spirituality, behaviors, orientations and value systems.

Cultural psychology as a perspective finds a community member's particular way of life as culturally favored and flavored practices and manifestations. It studies "the way the human mind can be transformed, given shape and definition, and made functional in a number of different ways . . . across communities around the world" (Shweder 68). It reveals the ethno-cultural and aesthetic milieu of indigenous art cemented with the facets of their folklore, myths and rituals representing uniqueness of indigenous people's cultural performances. It regards symbolic states of individuals as part and parcel of a particular cultural conception acquired and in return manifested by means of different customary practices. It engages in an observation of and reflection upon the activities ontologically activated and historically reproduced cultural conceptions in the form of arts like literature. It believes in reciprocity and mutual embeddedness of culture and human psyche. However, cultural psychology is not a subfield of abstract psychology but it is an interdisciplinary field. It views that the process of becoming a self is contingent on people interacting with and seizing meanings from their cultural environments in which mind and culture are ultimately inseparable. Human is culturally constituted. Cultural factors give meanings to our thoughts, actions and feelings.

Cultural psychology tunes ear for the voices arising from the depths of ethnic origins displayed in the art form, and rigorously engages its keen eyes on discovering the cultural eccentricity. It helps reveal the incredible amounts of ethnic knowledge of particular indigenous people, their conflicting values and cultural hierarchies within the paradigm of the society. In regard to the discourse of indigenous art forms, it appreciates the reflection of ethnicity and identity in expressive forms of art with its lasting effects. At its best, the endeavor of cultural psychology engaged in indigenous art forms discovers literature as a vehicle of representing indigenous identities.

Ekphrastic Body in Limbu Poems

The Limbu poets channelize ekphrastic rhetoric to visually render their indigenous body aesthetics supplied by the dimensions of *Mundhum* and thus maintain the Limbu ways of seeing and being. Body aesthetics as a signature of culture represents the collective identity of the members belonging to the culture as Eric Mullis admits that "bodies are conditioned by culture" (63). The poets subscribe to a profound sense of cultural pride of the vivid representation of myths, legends, terrestrial and celestial repositories and rites, and rituals and the taproots of Limbu indigenous aesthetics. While celebrating his cultural identity equated with nature, Prakash Thamsuhang, in his poem "Human of Green Planet," elaborately records the genealogical details of his people configured with nature. As Richard A. Shweder affirms, "culture and the mind can be

said to be mutually constituted" (qtd. in Heine 1423), Thamsuhang qualifies common Limbu psychology on the body type while supplying it to a prototype character to magnify the aesthetics of cultural identity. Indigenous Limbus, who claim themselves as the descendent of the earliest known inhabitants of nature, continue the characteristics of aboriginal indigeneity to uphold their identity. The body aesthetics excelled by Thamsuhang in the following excerpt parallels more or less with indigenous people in general:

> The aroma of wild flowers
> fragranced from your body
> you must have come through the trail of woods
> your pedigree, your culture, your aesthetic cognizance
> you must be of different country
> yam like forearms
> sturdy hands as *saal* trees
> you must be of different earth
> daisy flowers thrust in ears
> bangles of thorns worn in wrists
> you must be the primitive humans of the universe.
> Oh! Humans of green planet! (52; Trans. is mine)

Thamsuhang portrays a vivid picture of "you" addressee as an epitome of Limbu people with distinct biological propensities inherited from both nature and ancestors akin to the same origin. He interacts with the addressee and decodes in him unprecedented indigeneity. He then celebrates the ethnic aesthetics of the Limbuness that the addressee possesses. The somatotype that the addressee embodies functions as a site of the poet's indigenous agency and persistent cultural pride given that "the body has very specific cultural, historical, and ideological roots" (Segal and Tillett ix). The poet romanticizes the Limbu body with "yam like forearms" and "sturdy hands as *saal* trees" as his identity trope. Foregrounding a specific body type as a reclaimed agency of his identity, he confronts against the imposition of dominant groups' discriminatory legacy based on body binaries, namely, the civilized and mongoloid body. In an epiphanic expression, the poet retrieves his indigenous body memories. In doing so, he reframes the Limbu body within a political framework to reclaim an indigenous agency.

The imageries of nature, i.e., "green planet," "aroma of wild flowers fragranced," "trail of woods," "yam like forearms," "sturdy hands as saal trees," "daisy flowers thrust in ears" and "bangles of thorns worn in wrists" supplied to the formation of addressee's body evocate his identity descended from nature. Thamsuhang in his disposition smears the philosophical colors of *Mundhum*, which views both human being and its surrounding nature as part of an extended ecological family sharing common ancestry and origins. The poet reinforces the idea that Limbu people are an integral part and parcel of nature and the composition of human-nature cohesion, thus creating a unique art. The addressee maintaining "the integrity, stability, and beauty of the biotic community" (Leopold 46) affirms his Limbu identity as profoundly attached and comprehended with the lineage of nature. Thamsuhang, showing addressee's deep attachment to the place, retains the idea that Limbus as the people of nature hold a special relation to their ancestral land with fundamental values, aspirations and aesthetic cognizance.

Music and dance, the fundamental assets of culture pertaining to particular community, evoke a cultural identity. Specific ties to these art forms, hence, reflect one's existence. Upendra Subba in the following excerpt from his poem "Singhkhyale" reverberates a particular dance popular in the Limbu community. With an ekhprastic

invocation "an expository speech, distinctly presenting to view the thing" (D'Angelo 440), he attempts to establish a distinct cultural identity. He reflects a vivid action of *Singhkhyale* dance and bridges its inherent Limbu aesthetics with an emotional temperament of the readers. Here, Subba expresses:

> Come on chaps with your strength full
> let's clash in *singhkhyale*
> scuffle our fists
> chanting, squealing and blaring
> *chhui khyap khyap*
> *chhui khyap khyap*
> rival I'm searching for
> provoking a quarrel
> prancing I'm in the mid of fair
> let's compare appetite
> and energy saved for years
> how much maneuvered are you? (43; Trans. is mine)

Singhkhyle, Limbu's typical dancing game of tussle, voluntarily takes place in public gatherings such as in local fairs and festivals. It involves the participation of muscular adults chanting in rhythm, tussling their hand, shoulder, elbow and hips against each other at their best to outsmart the rivals. Subba dramatizes the game in which participants' "embodied expressions that are developed in the practice of the performance . . . transform the human body into an aesthetically expressive medium" (Mullis 62). As a rule of the game, the winner receives communal admiration, an aesthetic return for his masculinity. The losers suffer a psychological disgust. Associated with a carnival "appetite," the occasion involves "chanting," "squealing" and "blaring," drinking, dancing, singing, merrymaking and animalistic behaviors, the typical part and parcel of Limbu indigeneity transmitted from the distant past. Limbu people inherit a bundle of cultural performances and therefore repute "music, dance, or visual arts, as the celebration of human continuity with the earth and identity" (Morris and Morris 31). Recapturing the communal ritual in the poetic form, Subba exposes a vivacity of the Limbu indigenous body and its aesthetic impulses. Repetition of the line *chhui khyap khyap* involves both verbal and bodily actions. While the game takes its process, the participants rhythmically chant *chhui* in a sustained and loud note followed by *khyap khyap* an onomatopoeic mimicry used by the poet to resemble the rhythmic beat of "prancing" together.

Subba, reenacting the body momentum in dance, does not only display exuberant cultural aesthetics but simultaneously expresses his implied sense of resistance against the elite class. In his readiness to contest against the opponent, the active body temperament is explicit as he avers, "rival I'm searching for/ provoking a quarrel" (43). In his fuming expression, Subba makes a sense of revolt against the dominant power explicit. Crystal McKinnon regards indigenous music and cultural performance as the site of resistance. Here, she describes this phenomenon: "the places they performed, and the spaces they and their audience created when they performed would generate critical sites of indigenous resistance" (255). *Singhkhyle* comprises an active participation of both dancers and audiences. Subba plugs a communal space of aesthetic perception of the performance with the collective resistance force. In his flamboyant expression, "compare appetite and energy saved for years," he indicates a years-long assertive power and its ambitious craving of dominance for his newly emerged ethnic consciousness and resistance force. In his question, "how much maneuvered are you?" Subba interrogates the suzerainty of rulers that relegated the Limbu community from their *Limbuwan* home.

In doing so, the mimicry of *sinkhyale* dance and its aesthetics in the poem manifest into a resisting performance.

Some female Limbu poets though few in numbers stick to the cultural context to explore its unique aesthetic realms beyond the gender discourse. For instance, Ranjana Limbu in the following excerpt from her poem "Dissatisfied Poem" uses the emblems flavored by Limbu places, rituals, myths, ancestral treasures and music to sketch the lively picture of her Limbu identity. She embeds her ethnic identity with the terrestrial and celestial body agencies parceled from the *Mundhumi* convention from time immemorial:

> What I'm, from this nature I'm
> from this nature, received all what I have
> worshipped *simebhume* dwelling around here
> asked for power with the deities residing here
> arranged *mangena* in *kakphewa* and *sisekpa*
> and raised the honour of *Chotlung*
> made the flute piercing holes on bamboo from here
> danced with *chyabrung* made of *khamari* tree from here
> and created distinct indigenous melody of own
> echoes still these melodies in my ears
> *chyabrung dhum chyabrung dhum chyabrung dhum*. (630; Trans. is mine)

With the ample supply of paintings like cultural images, Limbu constructs a visual art gallery of distinctive Limbuness. In her ekphrastic way of recapturing art like cultural facets, which seem as really and lively as they are, she illuminates rhetorical vividness to the cultural existence of Limbu in general. In her ekphrastic enterprise of "speaking out or telling in full" (Heffernan 302), *Mundhum* guided aesthetics appears apparently visible. Moreover, she brings forth the Limbu people's profound attachment to nature as she avers, "What I'm, from this nature I'm/ from this nature, received all what I have" (630). In her assertion, she applies the *Mundhumi* view of human beings and nature as part of an extended ecological family sharing embedded, interacted, interdependent and interconnected ancestry and origins. Bairagi Kaila asserts: "nature has provided Limbu's survival needs, aspirations and accomplishment and in return they have strong reverence to nature. It is intrinsic interconnectivity between human being and nature" (22:23-23:45; Trans. is mine). Worshipping of *simebhume*, the spiritual agents, and "deities residing" in nature, the formation of "flute piercing holes on bamboo" and *chyabrung* from *khamari* tree display the Limbu people's spiritual, psychological and aesthetic attachment to nature. The tripartite bond among body, soul and nature, that of terrestrial and celestial agencies, constitutes Limbu indigenous identities.

Limbu's cultural mode of agricultural practices such as *kakphewa* and *sisekpa* respectively that denote the month of January and June follow specific rituals of planting and harvesting. In these images, the poet recaptures the aesthetic art of ritualistic performance in which the community sings and dances, and shares happiness showing harmony with nature. Her reference to *mangena*, a shamanistic ritual aimed at raising honor and dignity of person and *Chotlung* (stone pillar) that symbolizes a heavenly place evoke connectivity of human life with spiritual power affecting their life. Foregrounding these rituals, she creates an impression of different body movements of the community engaged in performances. The occasion of *kakphewa* and *sisekpa* follows *palams* and *khyali*, the popular folksong for the community members to sing and dance with proper body gestures. Her reference to *Mangena* evokes an impression of *Phedangwa* (Limbu shaman) quivering his body in the tune of a brass plate reciting *Mundhum* mantras and connecting to spiritual agencies. She illuminates a flute and *chyabrung* as the faculty of

Limbu musical art of "distinct indigenous melody" in order to disseminate inherent relation of music with indigenous identity of the group. The onomatopoeic rhythm, "chyabrung dhum chyabrung dhum chyabrung dhum" (Limbu 630) of chyabrung ushers them to her denouncement for cultural awakening. The photographs of cultural art recaptured and reflected vividly in the poem render intrinsic aesthetics of Limbu indigeneity.

Whereas Ranjana Limbu illustrates the Limbu bodies evident in different cultural performances, Sundar Kurup particularly depicts the stunning body posture of *Kangsore*, the legendary figure in the Limbu history. The Limbu community iterates and reiterates the heroic status of the legend in different contexts. The communal hero *Kangsore* occupies an honorary space in the Limbu political discourses celebrated as a cultural icon of the freedom fighter, a savior of the Limbu territory and victorious against Gorkha enemies. Victory in multiple wars he fought against the troops of Prithvi Narayan Shah made him a hero, earning a reputation of the Limbu warrior. The historian Imansingh Chemjong recounts: "*Kangsore* was the chief of Limbu warrior at the time Limbuwan was defending their territory against the Gorkha attack. In his leadership, the Limbu soldiers safeguarding political boundary of Arun River, defeated the Gorkha troops for seventeen times in different hill ports. Later on, *Kangsore* was killed in a deceitful way" (92; Trans. is mine). In the following extract from his poem "Phoolkumar Chowk," Kurup uses *Kangsore's* marvelous body posture as a trope to support his idea as to why the contemporary time demands for the necessity of yet another decisive war:

> In Kangsore Chowk
> is standing *Kangsore*, the commander in chief
> furling in his wrist
> the sword and bow and arrow basket
> he is looking at his ancient palace
> beyond the horizon
> he looks as if for years
> he is waiting for ultimate horrendous war. (39; Trans. is mine)

Kangsore's vigour of bravery has become an ultimate desirable force at the present context as the Limbu people have been waging a cultural movement against the ideological structure of state power. In the "rhetorical mode of praising and describing people and places" (Alpers 196), Kurup portrays a lively posture of *Kangsore*; romanticizes the past bravery of the legend to extrapolate his heroism and foregrounds his victorious personality. Unlike a classic style of populating the poem with lengthy description of bravery, the poet invests an economic use of images to exhibit the warrior's body movements. The subtle image of "*Kangsore* Chowk" represents the Limbuwan territory once safeguarded by the legend. Robyn Longhurst outlines that "the body can be seen as the geography closest in" (qtd. in Jackson 292). Safeguarding the territory, *Kangsore,* revitalizes the same place identity once again. Moreover, his body posture as suggested by action verbs in the gerund forms: "standing" and "looking at his ancient place," "furling," and "looking" echo his continuous presence as the protector of the communal land. The expression "sword and bow and arrow basket furling in his wrist" reinforces the emotions of bravery vibrant in his body where "sword" and "bow and arrow" epitomize his ceaselessly active war temperament. His gesture of "looking at ancient palace" implies his spatial attachment to the Limbuwan.

In his final imagery "waiting for ultimate horrendous war," the poet magnifies the revolutionary zeal of *Kangsore*. He reveals his home invaded by the enemies and thus he must strike back with a decisive war to regain the land. *Kangsore* adheres to Limbu cultural psychology as "culturally constituted human" (Cole 439). In this way,

Kurup exclusively uses the disposition of legendary figure to show dissidence against long rooted invasion of their territory. By dramatizing communal figure in the poem, he attempts to represent cultural psychology of the community oriented against homogeneity of one culture, one language and one religion of the ruling class. The way he embellishes legendary character *Kansore,* Man Prasad Subba in his poem "My Kirati Mother," draws a nurturing body of Limbu mother epitomized as the benevolent mythical character *Tigenjongna*. Subba constructs her body composite of different *Mundhum* ranging from the myth to the indigenous knowledge system:

> My mother, the granddaughter of *Tigenjongna*
> examined the endless conflict between
> manhood and animality
> she put infant me on the cradle
> and sang *Perengwa Samlo* lullaby in melodious tune
> of the millet grown on own field she fermented exhilarating jaand
> and surpassed her maternity period with its gumbo.
> I grew up breastfed with such drink of valour!
> She cured my future feeding me
> *chimphing* and *khanakpa* and a bit of *bikhuma*. (48 Trans. is mine)

Nostalgic in tone, Subba's poem captures the body of his mother nurturing and mothering him in a typical *Mundhumi* way. In valorizing her mother as the descendent of *Tigenjongna*, the poet brings an allusion from *Namsami-Keshami Mundhum.* It recounts *Tigenjongna*, the mythical mother giving birth to two sons, *Namsami and Keshami*, the elder and the younger respectively. *Namsami* happened to metamorphose into a tiger and frequently attempted to kill *Keshami*. In a tricky way, *Keshami* killed *Namsami.* With reference to the allusion, the poet reveals a Limbu identity as primordially hardwired with both human and animal instincts. The myth parallels with the scientific belief that humans genetically share animal instincts. Subba epitomizes the body of *Tigenjongna* as a common source of humanness and animality.

The Limbu community has sustained its distinctive folksongs, food and drinking habits and ethnobotanical knowledge as their cultural heritage and thus has maintained their culture alive. *Perengwa Samlo* denotes cradlesong, which follows a soothing refrain in unique melody. Although the lullaby is common in every culture, *Perengwa Samlo* is a different Limbu genre as it contains *Mundhumi* allusions. Besides, the Limbu people have peculiar food and drinking habits, marking their indigenous identities. Food and drinks used in rituals and as subsistence means function as an identity signature of community in general. For instance, the poet's reference to *jaand* i.e. millet beverage in Limbu community, is essentially prototypical. Cramer et al. assert: "the ways that we eat and dine with others can be categorized as ritualistic because they involve repetition, expected behaviors, and roles for both participants and the food" (xi). The indigenous foods and drinking transgress a gustatory significance for they signify their cultural identity. Daily life, rituals, festivals, public ceremonies or any performative occasions of Limbu community follow the convention of *jaand.* The poet associates the drink as a significant marker of Limbu ethnic identity.

In addition, the Limbu indigenous people possess ethnomedical knowledge and traditional ways of healing their body passed down from one generation to another. Such cultural heritages have helped them recognize themselves as a distinct community. *Chimphing*, *khanakpa* and *bikhuma* used in different ailments are medicinal plants that are already recognized and practiced by the Limbu ancestors. The legacy of knowledge and practice prevails at present, too. It also indicates the community's affinity to the surrounding nature, which has bestowed the survival sources upon them. Distinct

lifestyles, cultural activities and behaviors mark the Limbu community, which in turn help them shape and reshape their ethnic identities. Stephen J. Heine asserts: “Cultural psychology views mind and culture to be ultimately inseparable. Our thoughts, actions, and feelings are shaped by cultural information that gives them meaning” (31). The poet recaptures the cultural activities that Limbu people acquire, practice and rehearse shaping their identities. Moreover, Subba views his culture as an art and in his ekphrastic display of the aesthetic dimension of his culture; he establishes his distinct ethnic identity.

Conclusion

In ekphrastic rhetoric of rendering vivid images, the poets display the Limbu body in tune to the aesthetic dimensions of indigenous culture. Beyond physiological propensities of body, they weave their Limbu self, identity and subjectivity as a contested site constitutive of folklores, ritualistic performances, terrestrial and celestial significances, food habits, language, songs and musical repositories subscribed by the fundamentals of *Mundhum*. In common, their portrayal of ekphrastic body functions as a trope of Limbu identities. They also assess the Limbu body conversely influenced by the ideological and socio-historical forces pertaining to their role reversal from the rulers to the ruled. In doing so, they revisualize the body as a dissident agency confronting the dominant structure of the country. In other words, the visual poems as a contingent search for self and identity interact with and seize meanings from their indigenous cultural settings as they exhibit body conversely influenced by ideological and socio-historical forces. Moreover, the poets interwove the essence of *Mundhumi* cultural aesthetics with a western poetic trend to supply a new taste to Nepali literature. The cultural politics underlying the poetic works centering upon the indigenous principle has an undertone of the valorization of voice from the margin, that is, the oppressed people. The psycho-cultural underpinnings on which poems draw are attributable to the marginal discourse of renunciation and resistance.

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