
DOI: <https://doi.org/10.3126/jodem.v15i1.68919>

Discourse of Marginality: Constructing the Identity of Indigenous Limbu Community in Parajit Pomu's *Ma Dwaaraa Mero Nirmaana* [My Creation by Me]

Jiwan Kumar Rai, PhD

Lecturer of English

Mahendra Multiple Campus, Dharan

email: jiwan2032@gmail.com

Abstract

Writing from the margin, in Nepali poetry, has been dominant after 2010s. The poets, particularly belonging to marginalized indigenous groups, started articulating the day-to-day life-experiences, myths, and images of indigenous community to construct the discourse of marginalized people. Then, what distinct cultural myths and images they use and why they do so in their writing. Basing on these problems, this article tries to analyze the anthology *Ma Dwaaraa Mero Nirmaana* composed by Parajit Pomu. In this analysis, only seven poems – “Ma Dwaaraa Mero Nirmaana”, “Shaalika”, “Naayumaa”, “Yupparung”, “Helukwaa”, “Philingo Phool”, “Maatoko Geeta”, and “Dhunwaako Aakriti” – have been selected aiming to explore cultural myths, symbols and images of indigenous community, specifically, of Yakthung Limbu people. The selected poems have been interpreted from the theoretical perspective of Cultural Studies, particularly applying Michel Foucault's concept of discourse, ‘unthought in cogito’ – a discourse of minorities or marginalized groups. Arguing on the notion of discourse, Foucault defines the discourse as a systematic expression that produces specific body of knowledge. Applying the same idea, on the one hand, the articulation of myths and images in the selected poems construct the discourse of the marginalized Limbus, on the other hand, this discourse of marginality defines and produces outshined body of knowledge about the culture of Limbus intending to claim their cultural identity. This article gives insights and opens new avenues to see and understand the distinct cultural world and knowledge about indigenous Limbu people and their cultures that have been hidden behind the mainstream literary works.

Keywords: Cultural Studies, discourse, identity, images, indigenous, marginality, myths

Introduction

In the literary tradition, the word ‘discourse’ suggests spoken or written forms of ideas or body of knowledge that are expressed on particular subjects in a specific

Department of English, Mahendra Multiple Campus, Dharan, Tribhuvan University, Nepal

context. This term is associated with French philosopher and critic Michel Foucault who defines it as a systematic way of expressions and “practices that systematically form the objects of which they speak” (*Archaeology* 49). As Foucault’s notion of discourse, all the articulations, compositions of signs, and day-to-day practices of language that are made to produce certain meaning or specific body of knowledge, can be defined as discourse. Connecting to Foucauldian concept of discourse, Sabine Selchow further elucidates that discourse means all those concrete forms of historical statements aiming to produce certain knowledge and meaning (72). In this respect, discourse refers to the statements that are expressed in a systematic way on a particular topic in a certain context in order to produce and define specific knowledge.

The discourses that have been constructed in certain historical contexts are not independent ones; rather they are products of power relations that exist and struggle in specific socio-cultural and political contexts. In such power relations, the dominant power exposes one side of knowledge by excluding other ones which lack power. This very subjugated and excluded body of knowledge is known as “unthought in cogito” – the truth or body of knowledge hidden behind the dominant and mainstream discourses (Foucault, *The Order* 326). The making of discourse aiming to explore this over shadowed knowledge is called discourse of marginality. In other words, the discourses which are constructed from the perspective of marginalized groups with the purposes of exposing the day-to-day life experiences of those people or community that are kept at the margin, are considered to be literary discourses of the margin. These discourses explore and exhibit hidden ways of life of those marginalized groups who have been deprived of equal participation and joys in the mainstream state power. The world of marginalized people gets focused at the center since the discourse of marginality are constructed in the favor to those marginalized “individuals” who are prevented “from full participation in social, economic, and political life enjoyed by the wider society” (Alakhunov et al. 10). Thus, they unfold day-to-day lives, cultures and histories of excluded people that are hidden behind the mainstream literary works.

In the context of Nepali literary tradition, making the discourse of marginality strongly appeared after the decade of 2010s though some earlier writers have been giving a little space to the marginalized people in their writings. Particularly, in poetry, the writers belonging to indigenous community have played a significant role to bring paradigm change in writing. In this shifting of literary creation, the poets have written from the margin by constructing the discourses in the favor of marginalized people. Regarding to this point, Abhi Subedi argues that a new trend appeared in Nepali literature after political transformation in the 2010s. A strange mixture of pains, sufferings, anger and celebration of marginalized groups appeared in literature (27). The

writers belonging to indigenous community such as Shrawan Mukarung, Rajan Mukarung, Bhupal Rai, Upendra Subba, and Hangyug Aghyat have changed the trend of making literary discourses. They started writing from the margin depicting the everyday life experiences of common people, mainly indigenous Rai and Limbu people. In this regard, Subedi further expresses that the indigenous writers represent the achievement of the political changes of the 2000s such as racial and cultural consciousness of indigenous communities by exploring the issues of ethnic identity and quest of cultural diversity (4-5). The indigenous writers have explored the marginalized people's day-to-day lives and experiences that have been ignored in the mainstream literary discourses.

Depiction of the myths, culture, history, pains, struggles, and sufferings of marginalized ethnic people has become the main focus of the indigenous writers which have been always ignored in the cultural discourses of the ruling groups. Supporting to this idea, Amar Giri opines that Nepali literature has to turn to large rural area and explore pains and dreams of marginalized community. This turn of literary writing unfolds painful experiences under the racial, lingual, cultural and social discrimination and exploitation (25). Connecting to this idea, Madhusadan Giri further expresses his opinion 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 indigenous writers who write from the perspective of marginalized indigenous community have explored cultural myths, images, traditions, aspirations, struggles, and experiences of the indigenous groups.

Following the same trend of constructing literary discourse of the marginality, Parajit Pomu, one of the indigenous poets belonging to Limbu community, published *Ma Dwaaraa Mero Nirmaana* [My Creation by Me], a collection of poems in 2022 (2079 BS). As Pomu himself is one of leading figures of *Itar Abhiyaana* [Other Campaign] – a literary revolution that raises the voices of marginalized community that has been excluded and remained unheard by the state power (Pomu, par. 9) – the poems collected in this anthology address the voices of marginalized people, mainly Limbus. The poet has articulated indigenous cultural images, myths, symbols, and socio-cultural values of Limbu people. Regarding to the 'Other Movement' and the collection of poems *My Creation by Me*, Sanjit Phalana evaluates that Parajit Pomu, a campaigner of 'Other Literary movement', makes the issue of identity more strong by articulating the voices of marginalized groups. He advocates for the equality and co-existence standing on the ground of human values (par. 2). The anthology itself has become a discourse of the margin that explores the overshadowed world of indigenous people.

Critically examining Pomu's anthology, Pradip Menyangbo expresses his view that in Pomu's collection of poems *My Creation by Me*, the poet has articulated cultural aesthetics, co-existence, and identity of the contemporary society through the use of

Mundhum images (par. 2). In the same line, Rajan Mukarung highlights the thematic issues that the poets belonging to ‘Other Movement’ raise saying that the poets focusing on the marginalized voices have made strong claim for the rights, identity and parallel existence (par. 4). Connecting to the same idea, Raj Kumar Dikpal states that the specific excellence that Pomu has shown in his poems is the articulation of cultural images related to *Mundhum* in Limbu community (par. 4). The views and critical evaluation of the aforementioned critics show that Pomu’s poems collected in the anthology represent the distinct world of indigenous people, mainly Limbus.

Though various critics and scholars have observed the poems and expressed their critical opinions on them, no previous research have been done in detail yet. Their evaluations are just surficial reading to the poems. Thus, the researcher has found some problematic issues in the poems. The poet has used distinct cultural images, myths, and symbols in the poems. Basing on this problem, the researcher attempts to answer the research questions: What distinct cultural images, myths, language, and symbols are articulated in the poems? How does the poet construct discourse of margin particularly the discourse of the indigenous Limbu people? And, why does the poet make such discourse of the marginality? This study aims to analyze the selected poems as the discourses of the marginality in general. Particularly, the researcher intends to explore the distinct myths, images, and symbols that are articulated in the poems. Similarly, this study tries to analyze how the poet constructs the discourses of marginality and interpret the logical reason behind making such discourses of the marginalized people.

In order to achieve the set objectives and derive to conclusion of this article, this study critically interpret the selected poems - “Ma Dwaaraa Mero Nirmaana” (“My Creation by Me”), “Shaalika” (“Statue”), “Naayumaa” (“Beautiful Young Girl”), “Yupparung”, “Helukwaa” (Hiccup), “Philingo Phool” (“Spark Flower”), “Maatoko Geeta” (“Song of Land”), and “Dhunwaako Aakriti” (“Figure of Smoke”) from the perspective of Cultural Studies. Particularly, Michel Foucault’s notion of discourse has been uses as a theoretical tool to substantiate the arguments that are made in the analysis. As Foucault argues, all the forms of expressions that are made in a systematic way in a specific historical context are known to be discourse. Discourses are not independent entities; rather they are products of power relations (*Discipline 27*). Power constructs discourses that produce and define specific meanings. The researcher has critically interpreted the selected pomes on the basis of thematic issues by applying textual analysis method. Since the poems are in Nepali language, transliteration and free translation method has been used to cite the examples and evidences from the specific poems.

Discursive Articulation of Distinct Indigenous Myths, Images and Language

In the selected poems – “Ma Dwaaraa Mero Nirmaana”, “Shaalika”, “Naayumaa”, “Yupparung”, “Helukwaa”, “Philingo Phool”, “Maatoko Geeta”, and “Dhunwaako Aakriti” – the poet has articulated distinct cultural myths, images, and symbols associated to indigenous people, particularly Mundhum in Limbu community. In the poem “Ma Dwaaraa Mero Nirmaana” (“My Creation by Me”), the title poem of the anthology, the poet has constructed the discourse of marginalized Limbu through discursive articulation of cultural myths and images. For instance, *dumsiko kaada* (line 14), *waasang* (line 18) *jharke thaala* (19), *amlisokaa pattaa* (line 21) and so on (Puma 18) are some objects that have cultural values in indigenous Limbu community in their day-to-day life. *Waasang*, a cultural image, looks like an ornamented crown made of clothes that grooms and *phedangba* (priest) put on their head in cultural rituals. Similarly, *dumsiko kaada* (pointed spines of porcupine), *jharke thaala* (bronze plate), and *amlisokaa pattaa* (leaves of tiger grass or broom grass) are not simply the objects; rather they have cultural value in Limbu community as *Phedangba* (shaman) uses these objects in cultural rituals. The articulation of these images are not independent and autonomous; rather discursive ones, “a group of statements which provide a language for talking about . . . a particular kind of knowledge about a topic” (Hall 291). This discursive expression unfolds the world of indigenous Limbu people and their way of life which is based on animism and shamanism.

Similarly, the poet has used *Mundhum* myths, images, and typical languages that are found in indigenous Limbu community. The mythical characters such as *Yumasammang* (line 17) and *Porokmi Yambhami* (line 34) are presented in the poem “Shaalika”. The mythical character *Yumasammang* is described as the goddess of knowledge, education, war, and beauty in *Mundhum* (Pomu 60). In the same way, the mythical character *Porokmi Yambhami* is depicted as the creator of human beings. According to Yakthung *Mundhum*, the supreme God *Tagera Nigwabhu* order *Porokmi Yambhabhi* for the creation of human beings after the God created land, sky, sun, moon, water, jungle, animals and other creatures. When *Porokmi Yambhami* created human beings the world became complete and beautiful (Pomu 60). The poet has constructed discourse of the marginalized through the articulation of these cultural myths. These expressions are “discursive practices” that “produce knowledge” (Hall 62) about indigenous people and their culture that has been excluded in the mainstream literary discourses.

In the poem “Shaalika”, cultural images and the typical Limbu language has been used that provides not only knowledge about Limbu language but also gives aesthetics of indigenous literary discourses. For instance, *Paamnaa bhaasa* (Sanskrit language) (line 6), *mikphula bhasa* (English language) (line 8), *yaaksa* (house/cottage) (line 15), and a

cultural image *lewaasen* (line 33) (a kind of flower – a symbol of prime youth and passion) are the typical Limbu language and cultural images that become the discourse of marginality as it unveils typical languages of marginalized indigenous people. This discursive uses of Limbu language and cultural symbols, on the one hand gives the indigenous flavor and aesthetics and on the other hand, such expressions unveils the hidden knowledge about indigenous people and their typical language.

The poem “Nayuma” is replete with cultural images, myths, language, and aesthetics of Limbu community. In fact, the speaker in the poem expresses his love to his beloved as he is compelled to live abroad in far away. He wishes to go for hunting together with his beloved carrying bow and arrow in his shoulder. He expresses his wish to have roast meat of bore roasted on the stone and take *Tinpane Raksi* (homemade wine) (line 19), then climb up at the summit of *Menchhyayem* Hill (line 20). The hill situated in Tinjure Milke, the meet-point of Terahathum, Sankhuwasabha and Taplung, the districts of eastern Nepal, is called *Menchhyaayem* Hill. In Limbu language, *Menchhyaayem* means ‘young girl’. So, *Menchhyaayem* Hill means the hill where a young girl has stood up. According to Mundhum, the goddess *Yuma* appears in the form of a beautiful young girl in the hill where a cowherd boy gets attracted to her. She asks him to throw big stones of Tamor River reaching to the top of the hill, and then she disappears. Then, the hill is called *Menchhyaayem* (Pomu 68-69). This discursive articulation provides knowledge about lifestyles and myths of indigenous Limbu people.

Similarly, the poet has articulated language, myths, cultural rituals of indigenous Limbu people such as *Tututumyaang* (expert and honorable persons) (line 22), *Saawa Yethang* (ancestor of Limbu people) (line 22), *Tangsing* (line 23) (a cultural ritual conducted for three days and nights to get accomplishment of life), and *Maangena* (line 24) (a ritual for raising the honor and dignity of a person). Likewise, in the poem “Yupparung”, the poet has presented the mythical character *Imetnaa* and typical Limbu cultural world *Yupparung* that give original taste of Limbu culture. As described in *Mundhum*, the mythical character *Imetnaa* is the goddess who scripts the fate of human beings. *Yupparung*, a silver coin, the groom ties in the shawl of bride as a symbol of life and bondage of love or strong bond of conjugal life (Pomu 73). The articulation of cultural myths, images and rituals form a discourse of marginality that uncovers and defines the way of life and typical world of indigenous Limbu people.

The poet has used the language, images, symbols which are associated to Yakthung *Mundhum* and belief system of indigenous Limbu people in the poem “Helukwaa”. The cultural images and symbols such as *Chomolungmaa* (line 1) (Mt. Everest), *Paramsing* (line 3) (a kind of tree which is described in *Mundhum* as an inauspicious one and dead spirit exists in it), *amlaari Phung* (Orchid flower) (line 5) – a

symbol love, and fern have significant cultural values in Limbu community. The depiction of these distinct *Mundhum* images constructs a discourse that unfolds specific body of knowledge hidden behind the mainstream literary texts. In the same way, the poem “Philingo Phool” contains mythical characters and places, and cultural images. For instance, *Sawa Yethang Pangbhe* (line 13) and *Lahadangna* (line 18), are the mythical place and character that are mentioned in *Mundhum*. According to *Mundhum*, *Sawa Yethang Pangbhe* is a mythical place where *Lahagdagna* lives with her eight children after separating with *Suhampheba* (Pomu 100-1). *Lahadangna* and *Suhampheba* were sister and brother. They had incest relation and had seventeen children. *Lahadangan* divided the children, and then *Suhampheba* lived in *Sodhungen Lepmuhang Pangbhe* with his nine children. It is believed that Limbu people are the children (*Santans*) of their same ancestors *Lahadangna* and *Suhampheba*.

In order to construct the discourse of marginality, the poet expresses the history, myths, beliefs, and cultural rituals of Limbu people in the poem “Maatoko Geeta”. The representation of the words like *aambe pajoma* (line 16), *sumhaatlung* (line 17), and *simanggadha* (line 23) displays the historical events and deeds of Limbu community. As described in the history, *aambe Pajoma* is believed to be the present hill that is situated in Phidim, one of the villages of Pachthar district, the eastern part of Nepal where Limbu captains rebelled against the then eight kings in the 6th century for the establishment of ten different republic states. For this, they did assembly by erecting three stones under the mango tree that is in the hill (Pomu 104). Similarly, the myths, images and symbols of cultural rituals – *timberak* (line 18), *samsing mukto* (line 20), *sekmuri phool* (line 26), and *Namsami* (line 28) – are articulated to form a discourse and define the distinct life experiences of indigenous Limbu people. *Timberak* is a pond described in *Mundhum*. Likewise, *samsing mukto* is a kind of small sized bamboo that is used in every religious ritual. *Sekmuri Phool*, a kind of flower, symbols of life. According to *Mundhum*, *Namsami*, a mythical character who got victory of human beings over the bestiality killing his own twins elder brother, the tiger (Pomu 106). All these myths and images are the discursive expressions that unfold the original world of indigenous community.

In the poem “Dhunwaako Aakriti”, there are manifestations of cultural myths, images, and symbols that shape a form of discourse to unveil the outshined body of knowledge that has been always kept at the margin. The mythical characters such as *Yuma Maharani* (line 5), *Pajaiba* (13), *Tayama Khiyama* (15), and *Khokchilikpa* (16) reminds the *Mundhum* myths that are believed in Kirant community. *Yuma Maharani* as described in *Mundhum*, is a mythical character who is worshiped as the goddess of knowledge and skills of war. In the same way, *Pajaiba* is a mythical character who built a house first time in the human world. The supreme God *Tagera Ningwabhumang* gave him knowledge to perform *Chyabrung* dance around the main pillar of the house to terminate the termites when his house was destroyed by termites (Pomu 118-19).

Tayama Khiyama, the two sisters who are believed to be the ancestors of indigenous Rai people, and *Khokchilikpa* is their younger brother. The depiction of these *Mundhum* myths, a discourse of marginalized community, provides distinct knowledge about indigenous community, particularly people – about their cultural myths, belief systems, and language.

Questing and Claiming the Identity, Justice and Equality

In the selected poems “Ma Dwaaraa Mero Nirmaana”, “Shaalika”, “Philingo Phool”, “Maatoko Geeta”, and “Dhunwaako Aakritii”, the poet has raised the voices of marginalized indigenous people for their cultural identity, justice, and equality. In order to raise such voices, the poet has articulated cultural myths, images, and symbols to give the flavor of indigenous aesthetics. In the poem “Ma Dwaaraa Mero Nirmaana”, the speaker wants to dissolve all the history created by the ruling groups and wishes to create his own self by taking the ancient knowledge and wisdom of his ancestors. The speaker expresses his wish: ‘*Samayalai bighatan garera/Yugin bodhasita samanjasya gari/Swayam aafaile/Aafudwara aafno nirmana garnu chha*’, ‘Dissolving the time/Coordinating with ages knowledge/By own-self /Must create own creation by own-self’ (my trans., lines 24-27). This discursive expression of the speaker forms the discourse of the margin that constructs and claims the quest of ‘self’ and identity of marginalized indigenous people. As Barker argues, “discourse constructs, defines, and produces the object of knowledge in an intelligible way” (55), through this discursive articulation, the speaker constructs the self-identity by own self.

Similarly, the poet shows the difficulties, obstacles, and challenges that marginalized people have been facing in their day-to-day life. In order to break the obstacles and overcome the difficulties, a shaman conducts religious ritual in which he puts on *Vasang*, a crown on the head, makes promise three times by beating bronze plates. Here, the speaker announces, ‘*Vasang bhirera/Teen tiyaali teen vaachaa kaserai/Jharke thaalle chirnu chha, samyaauu chaa abarodhharu*’, ‘Putting on *Vasang* on the head/Making promise three times/By beating bronze plates, must break and make the obstacles plane’ (my trans., lines 17-20). These expressions are the form of discourses that “take up a subject position” to construct specific meanings (Barker and Galasinski 13). This very discourse from the margin gives voice to the marginalized people to claim their justice, equality, and freedom.

The speaker raises the issue of cultural identity in the poem “Shaalika” in which he sketches a complete picture of originality by deconstructing previous one. So, he describes how he creates original picture: ‘*bichaaraka aneka ranga gholera/Binirmit purna chitra koriraheka chhau – mauliktako*’, ‘mixing various colors of

ideas/Sketching deconstructed whole picture of originality' (my trans., lines 12-13). In this expression, the poet makes a strong claim for identity to the indigenous people. In the same tone, the speaker further quests the identity of indigenous community that has been lost in this nation. Here, the speaker makes rebel to quest the lost identity:

'*Kasailai nasunaunu bhaneko aamako dantya kathama/Bidroha gardaichhu – ma/Khojchhu, samayale chapaeko barajuko bangara/Bhugolbhitra haraeko bajeko kurkuchaa*', 'That Mother's folk tale, forbidden to tell anyone/ I rebel and search/My great grandfather's teeth, chewed by time/My grandfather's heel, lost in this land' (my trans., lines 18-22). The speaker rebels against the mainstream discourse that has ever restricted him to unveil the hidden histories. This rebel is a counter discourse from the margin that produces "a discourse of resistance" (Spencer 99). The speaker revolts against the dominant discourses and constructs the discourse from the margin in order to claim the lost history and identity of indigenous community.

In the same way, the poet expresses *Mundhum* myths, images, and symbols in order to construct the discourse of margin through which the cultural identity has been claimed. He wants to decorate the garden of creator God *Porokmi Yambhabhi* – the human world with the flower of *Lewasen* – the symbol of life, and erect the statue of new creation. This is how the speaker articulates his claim: '*Aadim lewasen phooharu phoolaera/Porokmi yambhabhiko bagaicha sajaunu chha/Tehi ubhaunu chha/Kavitako euta shalika*', 'Flowering the ancient *Lawasen* flowers/Must decorate the garden of *Porokni Yambhabhi*/In the same place/Must erect a statue of poem' (my trans., lines 34-37). The poet has constructed discourse of marginality by which he asserts the claim indigenous people for cultural identity.

In the poem "Dhunwako Aakriti", the poet has raised the issues of cultural identity, justice, and equality. He may be indicating to the movement of indigenous community for their cultural identity and equality that have been rising in every parts of Nepal. As the movement of identity has begun in the nation, there appear various forms of conscious rebel and rebellious figures. The poet may be mentioning the movement in eastern part: '*Purvi aakashma – 'Dhanukan tankairaheko dekhinchha naamsami/Taan buniraheki chin ek kshitjama Yuma maharani*', 'in the eastern sky – /Seems Namsami stretching the bow/Yuma Queen, in a horizon, knitting clothes (my trans., lines 3-5). Metaphorically, *Namsami*, a mythical character who gets victory over bestiality, stands for those marginalized indigenous people who are fighting for their identity. The representation of Dhannach and Chyabrung dance also shows the cultural awareness of indigenous Limbu people. The poet depicts young boys and girls performing their cultural dance: '*Naligen thanben ra sisagen menchhyamharu/Haata samatera dhaannacha naachi rahechhan/Shristikai jetho gharma chyabrung nachera /Dhamira jhariraheko aakriti pani chha pajaibako*', 'The young Limbu boys and girls/Dancing *Dhannach* holding their hands/At the first house of the human world/Seems a figure of

Pajaiba, terminating termites by dancing *Chyabrung*' (my trans., lines 10-13). Through these expressions of cultural performances, the poet claims distinct cultural identity of indigenous Limbu people.

In the eastern part, as the poet indicates, Limbu people are performing their cultural activities, i.e. *Dhaannaach* and *Chyabrung*. In the same way, from the western part of the nation, indigenous Rai people are performing their culture and raise their voice for cultural identity and justice. Here, the poet portrays: '*Pashchim aakashma – /Sili teepiraheka Tayama Khiyama dekhinchhan/Binayo khipireheka khokchilikpa pani chhan*', 'In the western sky – /Appears *Tayama Khiyama* performing the steps of *Silli/Khokchilikpa* is there making a *Binayo*' (my trans. lines 14-16). The representation of mythical characters *Tayama Khiyama* and *Khokchilikpa* (*Hetchhaakuppaa*), *Silli* – the steps of cultural dance *Sakela*, and *Binayo* – a cultural musical object is a discourse as they are expressed in specific context to construct and communicate certain meanings (Nayar 20). The poet has constructed this very discourse of marginality in order to unfold distinct way of life and assert the voice of indigenous people for their cultural identity.

Similarly, from the northern part of the nation, the indigenous Tamang people are also raising their voices as they have also become aware about their history and culture. The poet has shown the same Tamang consciousness in the lines: '*Uttari aakashma – /Lungdar pharpharairahachha gumba dandamathi/Dhunwako ghodama /Chamchamaundo tarwarsahit sawar dekhinchha Urgan*', 'in the northern sky – Flapping the *Lungdar* at the *Gumba* hill /Riding on the horse of smoke/Appears *Urgan* with a shining sword' (my trans., lines 17-20). The *Lungdar*, in Tamang community, symbolizes peace, wisdom, and strength. The flapping *Lungdar* suggests the strength and wisdom of Tamang people that is rising. So, the image of mythical character *Urgan*, a wise and brave warrior with a shining sword, reflects indigenous Tamang people's political and cultural movement for their identity and justice.

The poet has constructed discourse from the marginality through the articulation of cultural and political uprising that arises from all directions of the nation. It means, the poet indicates the rebellious movement in which different indigenous community involve and raise the voices for their identity, justice, and equality. The poet presents those various figures who are fighting against the discrimination: '*Dhuwale gati liyepachhi aneka aakriti bando rahechha/Daratima pakkai pani /Vibhedako aago dandani balireheko hunu parchha*', 'When smoke takes speed, it may form various figures/Surely, in the earth/May be burning the fire of discrimination' (my trans., lines 34-36). The image of burning fire and the various figures that smoke makes reflects the involvement of different indigenous people in political and cultural revolution. For this, as the poet depicts, they are not only aware about their culture and history, and do

perform their cultural activities, but also they are raising weapons to fight against the discrimination and asserting their identity, justice, and equality.

In the poem “Philingo Phool”, the poet has expressed rebellious consciousness of the speaker who claims himself as the children of fire and storm, and he wants to play with fire. The speaker expresses his rebellious character and desire: ‘*Tehi aagoko santan hun/Aandhiko santan hun/Aagosanga besura khelna man chha/Aagosanga bephwanka khelna man chha*’, ‘The children of that same fire/The children of storm/I want to play with the fire’ (my trans. lines 58-61). The images of ‘fire’ and ‘storm’ reflect the speaker’s passion for rebel as he himself claims that he is from the generation of rebellious ancestors. This discursive expression is “the forms of representation” (Brooker 78) that indicates the revolutionary consciousness of indigenous people who are fighting for their justice.

In the same way, the poet has depicted the culturally and politically conscious indigenous people in the “Maatoko Geeta”. The speaker in the poem makes appeal to his community for arranging *Chumlung* (assembly) and sitting together. The speaker appeals: ‘*Aau, aambe pojoma chumlung basaau/Suhaatlung gadera teen tiyali teen baacha garaau*’, ‘Come; let’s arrange the assembly in *Aambe Pajoma*/Let’s erect *Suhaatlung* and make promise three times’ (my trans., lines 16-17). It is an appeal for unity and making promise to fight against the discrimination and injustice that indigenous people have been facing. The speaker further makes a request: ‘*jagaunu chha sekmuri phoollai /Teen rate, saat rate tansing ubhyaera/Naamsamiko bajho haatle puna/Maatoko geeta gaaun/Samantako geeta gaaun*’, ‘Must awaken *Sekmuri* flower/Doing three and seven-night *Tansing*/Let’s sing the song of land/Sing the song of equality’ (my trans., lines 26-30). The symbols ‘*Sekmuri Phool*’ stands for life, and the mythical character *Namsami* symbolizes wise and brave warrior indigenous Limbu people who have to fight against cruel injustice. They have to bring awareness in the life of indigenous community and fight for claiming their rights and justice.

The poet has constructed discourses of the marginality by articulating the cultural myths, images, languages, and history of the indigenous people. He has depicted various indigenous communities and their cultural performances in the selected poems. All these articulations form a discourse of marginality by which the poet unfolds the lost histories and cultures, and asserts the voices of marginalized indigenous people for their cultural identity, justice, and equality.

Conclusion

The poems “Ma Dwaaraa Mero Nirmaana”, “Shaalika”, “Naayumaa”, “Yupparung”, “Helukwaa”, “Philingo Phool”, “Maatoko Geeta”, and “Dhunwaako Aakriti” selected from the anthology *Ma Dwaaraa Mero Nirmaana* are the discourses of

the marginality. In the poems, the poet has articulated cultural myths, images, symbols, languages, and history that are associated to indigenous community, particularly to Limbu people. The depiction of mythical characters such as *Tagera Ningwabhumang*, *Porokmi Yambhami*, *Yuma Maharani*, *Namsami*, *Lahadangna*, *Tayama Khiyama* and so on has provided original taste of indigenous aesthetics. Similarly, the articulation of cultural images and symbols like *Sekmuri Phool*, *Lewasen Phool*, *Amlaari Fung*, *Vasang*, *Tansing*, *Mangena*, *Suhatlung*, and so on form a discourse of marginality that unfolds the hidden knowledge about indigenous people.

In the same way, the uses of typical Limbu languages for instance, *yaksa*, *tututumyang*, *paamna bhasa*, *mikphula bhasa*, *sawa yethang*, *menchyayam*, *nayuma*, *maang* etc. have really disseminated both knowledge and original flavor of indigenous Limbu culture. The poet has articulated all these distinct cultural myths and images in order to unveil the outshined body of knowledge that has been excluded in the mainstream literary discourses. The poet has constructed the discourse of marginality through the representation of these above-mentioned cultural myths, images, symbols, and languages. This very discursive articulation, on the one hand, constructs, produces, and defines the specific cultural meanings and body of knowledge associated to indigenous community that worship nature, believe shamanism and animism, and give high value on human dignity. On the other hand, this discourse of marginality asserts the voices of marginalized indigenous people, particularly Limbus for their cultural identity, justice, and equality. Due to the limitations of this research article and time constraints, this study has left other issues such as local color and ethnic studies by which perspectives upcoming researcher may do their research in future. Significantly, this study provides insights to see and understand indigenous people, their way of life, and body of knowledge hidden behind the mainstream literary discourses.

Woks Cited

- Alakhunova, Niyara et al. *Defining Marginalization: An Assessment Tool*. Elliott School of International Affair & the World Fair Trade Organization-Asia, 2015.
- Barker, Chris. *Cultural Studies: Theory and Practice*. 2nd ed., SAGE Publications, 2005.
- Barker, Chris and Dariusz Galasinski. *Cultural Studies and Discourse Analysis: A Dialogue on Language and Identity*. SAGE Publications, 2001.
- Brooker, Peter. *A Glossary of Cultural Theory*. 2nd ed. Arnold, 2003.

- Dikpal, Raj Kumar. “Pomuko Kavutama Mundhumi Bimba Niyalda” (“Observing the Mundhum Images in Pomu’s Poems”). *Sahitya Post*, 25 Chaitra, 2079, <https://sahityapost.com/top-news/142241/>
- Foucault, Michel. *The Archaeology of Knowledge and the Discourse on Language*, translated by A.M. Sheridan Smith, Pantheon Books, 1972.
- . *Discipline and Punish: The Birth of the Clinic*, translated by Alan Sheridan. Penguin Books, 1991.
- . *The Order of Things: An Archaeology of the Human Science*. Vintage Books, 1970. Giri,
- Giri, Amar. “Samakaaleenn Nepaali Kabitaamaa Bhumandalikarana” (“Globalisation in Contemporary Nepali poetry”). *Pragya Samakaaleen Nepaali Kabitaa Bimarsha* [Academy Contemporary Nepali Poetic Discourse]. Edited by Amar Giri et al., Nepal Pragya Pratisthan, 2072 BS, pp. 71-132.
- Giri, Madhu Sudan. (2015). “Samakaalina Kavutamaa Raajnitik Chetanaa” (“Political Consciousness in Contemporary Poetry”). *Kaabya Bimarsha – 2073* [Poetic Discourse – 2015]. Edited by Amar Giri, Nepal Pragya Pratisthaan, 2015, pp. 134-168.
- Hall, Stuart. “The West and the Rest”. *Formation of Modernity*. Edited by Stuart Hall and Bram Gieben, Blackwell Publishers, 1992, p. 291.
- Lidchi, Henrietta. “The Politics and the Politics of Exhibiting Other Cultures.” *Representation: Cultural Representations and Signifying Practices*. Edited by Stuart Hall, SAGE Publications, 1997, pp. 151-222.
- Menyangbo, Pradip. “Mundhumi Bimbale Sajieko ‘Ma Dwara Mero Nirmana’” (“My Creation by Myself: Ornamented with Mundhum Images”). *Kantipur Daily*, 2 Shrawan, 2080, https://ekantipur.com/literature/2023/07/18/168968924701784397.html?fbclid=IwZXh0bgNhZW0CMTEAAR2oCcfufTKojrIRf95MyAY8TiqViYIXxxfaiO4fmM6ufWm893asSBIBnJg_aem_AYgz1OjJIAXfbePtz9vdx3OFXbpyG0xbe3I5oXLra3VPG2CIFIeHPs5ssIS_SocSRx9HVB8GdIvBobt7-pK7BJz
- Nayar, Pramod K. *An Introduction to Cultural Studies*. 2nd ed. Viva Books, 2016.
- Phalana, Sanjit. “Swanirmanama Parajit Pomu” (“Parajit Pomu in Self-Creation”). *Nepal Press*, 1 Baishakh, 2080, https://www.nepalpress.com/2023/04/22/317636/?fbclid=IwZXh0bgNhZW0CMTEAAR13mRDM_HO04pnGTpII69A6SQ6XcaIQ04xOUwXjakzOdSczz9t8

- uyxE48_aem_AYg8yVlgSSsUMSkeu5Wsa3URnLfEPFiziBG3q2_S-RCE9WE9VDzOOq_giX6StkJVe_ode9x3nf4ghyIDLsTII7U4
- Pomu, Parajit. *Ma Dwara Mero Nirmana* [My Creation by Myself]. Phoenix Books, 2079.
- - -. “Kabyatmak Klista Samrachana Kavita ho” (“Poetry: A Poetic Complex Structure”). *Blast Khabar*, 6 Shrawan, 2080, https://www.blastkhabar.com/news/2023/07/22/140064.html?fbclid=IwZXh0bgNhZW0CMTAAAR3iJWpzPRV_S9DiDr4ZYZlcltdYZUQvifBv8eAlg92H9W1Q6JTNCXbJHYg_aem_AYhEyK97OprPdYtuPOIMGbxLK9p5KkzWQQxG29fADp_FWxUWmc6AbhrEc6inj7Olyp-H-84MqNW1zmq05CfkS2DF
- Mukarung, Rajan. “Samanantarama Itara Awaja” (“Voices of Other in Parallel”). *Jhan Naya Patrika Daily*, 17 Falgun, 2076, <https://jhannaya.nayapatrikadaily.com/news-details/864/2020-02-29>
- Selchow, Sabine. *Negotiations of the New World: The Omnipresence of Global as a Political Phenomenon*. Transcript Verlag, 2017.
- Spencer, Stephen. *Race and Ethnicity: Culture, Identity and Representation*. Routledge, 2006.
- Subba, Thamsunghang. “Uttarvarti Soacha Ra Bartamaan Sandarbha” (“Post-Oriented Thought and Present Context”). *Bimarsha Saahitik* [Literary Discourse]. Edited by Laxmihang Angbo, vol.1, no. 1, 2011, pp. 49-57.
- Subedi, Abhi. “Samakaaleen Nepaali Kabitaamaa Janajaatiya Chetanaa” (“Indigenous Consciousness in the Contemporary Nepali Poetry”). *Pragya Samakaaleen Nepaali Kabitaa Bimarsha* [Academy Contemporary Nepali Poetic Discourse]. Edited by Amar Giri et al., Nepal Pragya Pratisthan, 2072 BS, pp. 15-70.
- Subedi, Abhi. “Aajako yuwa Limbu Kaabyamaa Nijattwa ra Pahichaanko Shrijanaatmak Dwandha” (“The Self and Creative Conflict of Identity in the Poetry of the Present Youth Limbu”). *Bimarsha Saahitik* [Literary Discourse]. Edited by Laxmihang Aangbo, vol. 1, no. 1, 2011, pp. 3-9.