

Exploring Psyche of the Gurkha Soldier in Koirala's *Soldier*, Rai's *The Murderer* and Bista's *The Andhikhola*

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Abstract

*Lahure, 'Gurkha soldier' has a unique image and personage in the World; people around the world characterise and praise the braveness and honesty of Gurkha soldiers. But no one describes and contemplates about the psyche and personality of the lahure outside the barracks and battlefields, and treat accordingly them. This research paper explored psyche, motives and mentality of lahures ("Gurkha soldiers") in Koirala's *Soldier*, Rai's *The Murderer* and Bista's *The Anthi Khola*. This paper exposed the pre-service, in-service and post-service conditions, thoughts and experiences of lahures, and unveils the psychological motives, intentions and personality of lahure in the stories selected. This research has exploited interpretative qualitative approach and utilised psychoanalysis theory to interpret the data from the stories; this theory exposed the mindset and mentality of a person like a lahure. Three stories of different writers are purposively selected to truly exhibit the psyche, persona and mind of lahures in the pre-service, in-service and post-service. The findings are that Koirala manifests the nature and mind sets of a lahure who is on leave and returns to the cantonment; the self of the soldier is 'other' to show people, and he also displays his own provocative character. Rai discloses the temperament and perception of ex-lahure in his village; circumstantial evidences and his subconscious forces him to slander and calumniate the accidental act. Likewise, Bista demonstrates the motivation, rationale and intention of lahure and village boys who wish to join army forces; their paramount intention is to pay off debts and earn for bread and butter as well as social status in the village. Rai also exemplifies how the beloveds are psychologically devastated by the lost lahure in wars. They divulged the psychic conditions, individuals' unique thoughts and experiences of Gurkha soldiers to the particular problems outside the cantonments and battlefields. This research significantly unveils thoughts, provocation, psyche and motives of lahures to the (academic) publics who have heard and described the braveness and honesty of the Gurkha soldiers in the battle fields.*

Key-words: Psyche, lahure, unconscious, self, mentality

Introduction

If I become a lahure, my life will be; if I cannot be a lahure, my body will be strong, soltee. One day, I have to tell my parents and friends, 'I became a lahure.' I am looking

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forward to the day people call me lahure. One of my friends, who has been a Gurkha soldier in Britain, uttered these lines to me. These lines characterise the dream, thought and mindsets of Nepali youths to be *lahures* ‘soldiers’. Nepali youths have been attracted to the career of *lahure* because of socioeconomic status earnings. They cross the various hardships for the recruitment of *lahure*, particularly abroad countries like Britain, India. *Lahures* demonstrate their attitudes, perception and psyche in their behaviours, conducted in the Nepali society. Some writers pick up those types of performances of lahure, and create literary works adding imagination to the real manners happening in the society. They “paint an authentic picture of rural society or point out some undesirable feature of it, and stories in which events simply happen to take place in a village context” (Hutt, *Himalayan* 177). Bishweshwar Prasad Koirala portrays soldier’s mindset, subconscious and thinking in *Sipahi* (“Soldier”), Shivkumar Rai in *Jyanamara?* (“The Murderer”) and Daulat Bikram Bista in *Andhi Khola* (“The Andhi Khola”). Bishweshwar Prasad Koirala (1915-1982) is a great Nepali fiction writer, a prominent politician and also Nepal’s first elected prime minister. Koirala depicts Nepali social issues and relationships between men and women in his short stories and novels. His short stories are collected in *Doshi Chashma* (1949). Koirala characterises the psychological motives and personality of rural people in his fiction, “He tries to correlate the psychological problems of the individual with that person’s immediate environment and social conditions” (214); he describes psychological individual’s personality, sexual problems and the poor’s life. He also presents the conflicts of ‘self’, conscious and unconscious mind of the characters, sexual psyche and psychological problems in characters of his stories (Sharma 36-43). Shivkumar Rai (b. 1916-) is a Nepali short story writer from Darjeeling and a politician associated with the Gorkha League. His short stories are published in *Frontier* (1951), *Yatri* (1956) and *Kahare* (1976). His short stories carry the social issues of tribal and marginalised Gorkha communities, and the lives of lower classes. Rai sketches lively social livelihood, poverty of villagers and optimistic perspectives in his stories (Gautam and Adhikari 62). Daulata Bikram Bista (1926-2002), one of the Nepali fiction writers, has some novels and short stories; his short stories are published in *Pradarshini* (1996), *Galako Lali* (1968), *Chhaya* (1974) and *Gaunka Satra Chakka* (1978). Bista received many renowned Nepali awards like *Mahendra Pragma Puraskar* (in 2030 B.S. for the novel *Chapaiyaka Anuharharu*), *Madan Puraskar* (in 2045 B.S. for the novel *Jyoti jyoti Mahajyoti*), *Sajha Puraskar* (for *Ansu Tesai Tesai Chhachalkincha*). His first novel is *Manjari* published in 2015 B.S. He raises social issues in his writings, and realistically describes the rural circumstances (87-88). These three renowned Nepali fiction writers described social issues in the writings; they picked up a character lahure ‘soldier’ from Nepali society and describes into their writings. Lahure has had its own influence, uniqueness, status and personality on Nepali society. Lahures are characterised in Koirala’s *Sipahi*, Rai’s *Jyanamara* and Bista’s *Andhi Khola*. Hence, this research exposes lahure’s leitmotifs, temperaments, outlooks and interests to the societies in these stories. The braveness and honesty of soldiers in the cantonments and

battlefields have been more discussion in various contexts, but there is no discussion of psyche and thinking of lahures outside the cantonments and battlefields. The research gap is to psychoanalyse the leitmotifs, psyche, and personality of lahures outside the barracks and wars.

Statement of the Problem

Nepali youths have passion to join armed forces, particularly British and Indian army; the youths expect to be called as *lahure*. Some get opportunities to be lahure, but many cannot procure the status of *lahure* and call themselves *chaure*, ‘scrawny’ because they could not enlist in lahure to earn money, social status. Some lahure come to villages on sojourn and some live at villages being retired from the job. Nepali fiction writers Koirala, Rai and Bista have picked up a character soldier from the society, and portrayed the soldier in their short stories. The research problem is what motives, thinking and mentality of the soldiers are delineated in the selected stories.

Objective of the study

The objective of the study is to expose psychological motives and mentality of soldiers in Koirala’s *Soldier*, Rai’s *The Murderer* and Bista’s *The Andhi Khola*

Research questions

The following research questions help the researcher to accomplish the objective of the study:

1. What are the soldiers’ main traits?
2. What does the narrator reveal about the soldiers?
3. How do the soldiers view themselves and how are they observed by others?
4. Are there overt and covert selves of the soldiers?
5. What similarities are found of the soldiers sketched in the selected stories?

Scope of the study

This research paper limits to the psychological discussion of motives and mentality of soldiers extending with themes, but not to other elements of story.

Significance of the study

This paper will introduce the psyches, dispositions and leitmotifs of Gurkha soldiers to the readers of Nepali literature translated in English. It accelerates to cross boundaries, and brings Nepali literature to international readers.

Research methodology

This study has used an interpretative qualitative research. “Qualitative research begins with assumptions and the use of interpretive/theoretical frameworks that inform the study of research problems addressing the meaning individuals or groups ascribe to a social or human problem” (Creswell 44). In literary works characters are the ‘individuals’ having ‘social or human problems’, and a theory “provides a lens that shapes what is looked at and the questions asked” (Creswell and Creswell 58). It is a library research that “consider the range of books, journal articles, and other resources you need to find both in and through ... library” (Rys, et al. 373). This research work has used a textual analysis tool to analyse the selected stories; analyses of texts “involve studying literary texts” (390). Primary sources are Koirala’s *Soldier*, Rai’s *The Murderer* and Bista’s *The Andhi Khola* translated by Michael James Hutt, and secondary sources are books and journal articles related to the writings of Koiral, Rai, Bista and psychoanalysis theory. “The materials of literary research are manuscripts and printed books” (Sinha 11). The data collection method used here is documentation; a note-taking technique is used to collect the required information and data from the selected stories. “In interpretative research a theory is applied to a text” (Deshpande 19); “it analyses, interprets and evaluates a literary text of an author by applying the principles of a particular theory” (Sinha 3). Interpretative research is an idea-centered approach that emphasises interpretation via specific fields of knowledge. In this study, psychoanalysis as a literary theory is exploited for the interpretation of the data collected. The discussion is centred on a character soldier presented in the selected stories. Freudian critics “give central importance, in literary interpretation, to the distinction between the conscious and the unconscious mind, [...] pay close attention to unconscious motives and feelings [...] of the characters depicted in the work, [...] and identify a psychic context” (Barry 100-01). Lacanian critics “pay close attention to unconscious motives and feelings [...] of the text” (110); explore the way that “the unconscious is structured like a language” (Tyson, *Critical* 29). The key concepts of psychoanalysis as the metrics are utilised to psychoanalyse the motives and personality of soldiers in the stories selected.

Exploring Motives and Mentality of the *Lahure* in B P Koirala’s ‘Soldier’

Lahure ‘soldier’ has a distinct prominent status in Nepali society of Nepal and other Nepali lingual societies outside Nepal. Ordinary people perceive the unique characteristics of lahure when they see a lahure and/or hear the word lahure. People figure out a lahure’s actions, motives and personality. Human psychology forces to act in our everyday lives; so does a lahure. “Many Nepali writers ... investigates the mental process of the unconscious and the subconscious mind” (Hutt, *Himalayan* 175) of village people. B. P. Koirala portrays the lively description of the distinctive nature or traits of a soldier in *Soldier*, Shivkumar Rai in *The Murderer* and Bista in *The Andhi Khola*. In *Soldier*, Koirala uses the first-person narration and portrays the psyche of an in-service lahure who is on leave. Carl Jung describes that past shared ‘personal conscious’ and ‘personal unconscious’ come under

‘collective unconscious’, and accordingly people make an opinion to the people. As the sense of Jung’s collective unconsciousness, the narrator young man has preoccupied the demeanour of the soldier –“the rough, cruel nature of military men”, and revealed about the features of the soldier who “rudely” called the narrator “young man” on the way to the hills in “a familiar tone”- “Hey, young man, where are you headed?” (197). Soldiers are normally frank, straightforward, and friendly even to unfamiliar persons. This trait of the soldier comes under Jung’s concept “persona archetype” –“The persona is the image that we show to others. It is the mask that we put on for the external world; it may not be at all what we think ourselves to be inside” (Dobie 63). People usually perceive the personality and mentality of soldiers by considering their ‘persona’. That may not be their real ‘self’. “The ‘self’ is always manufactured by the mistaken acceptance of an external image for an internal identity. Lacan refers to it as the ‘other’ because it is not the actual self, only an image outside of the self” (Dobie 70). It is not the soldier’s actual personality, but he just made a familiar tone to the narrator to eschew the tedious journey through the hills; he informally spoke, “I’m on my way there too. Now we shall keep each other company all day, shall we not, my brother?” (198). The soldier shows his external self.

The main character (soldier) views himself as a shrewd one in knowing people, and surmises people who they are: “I can always tell who a person is, what he does, from the clothes he wears and the way he speaks. I swear I’ve never been mistaken, at least in this” (198). Jung asserts, “The psychic life is the mind of our ancient ancestors, the way in which they thought and felt, the way in which they conceived of life and the world, of gods and human beings” (cited in Dobie 62). Here, the soldier also presupposes about the narrator; he has the shared images of students in his mind as collective unconscious. Both the narrator and the soldier view each other as stereotypes based on their conception inherited from the precursors who conceived of people’s life in particular ways. The next trait of lahure is to talk about himself and call even unfamiliar persons on the ways just for pleasure: “he spoke with familiarity to everyone we met on the path, saying, ‘Where are you off to then?’”, calls unfamiliar older women *sasu* (“mother-in-law”) and asks about their young daughters. The soldier tries to balance his instinctual passions shifting into socially acceptable manners. There is little unconscious id drive even in socially acceptable actions. In the story, lahure indirectly and playfully expresses his sexual desires in socially endurable ways: “Mother-in-law, [...] how is your little girl? Tell me, won’t you, oh mother-in-law of whom I’m so fond?” (198).

The soldier tries to forget about his sickly wife and children and has married a young healthy girl in Quetta where he works. He wants to suppress and his suppression goes to the unconscious, “we tend to repress our most distressing experiences, push them into the unconscious, which is a psychological storehouse of painful experiences we don’t want to remember” (Tyson, *Using* 103). He subdues his unfavourable experiences of his unhealthy wife in the unconscious; he cannot handle his ill wife and sons, and chose a

girl as next spouse. He slips his tongue, "I do have a wife, but she's back here in the hills, and she's sickly and good for nothing. But we've had two children, all the same. I haven't been home for ages, and I don't even want to go either. She'll have gone off with someone else by now, and my sons will have turned into rogues" (103). The soldier do practice of avoidance of ill wife and children's burden on him, therefore he has stayed away from his family and put repressed experiences into the unconscious. He replaced his sexual desire with the next healthy girl because his first wife is "sickly and good for nothing." His motive is to fulfil his sexual desire and avoid conflict with his first wife, so he has not been home for years. He hangs on his guilty desires and unresolved conflicts.

The military life is strict in the camp and rules concerning behaviour are obeyed and observed. Soldier are not allowed to behave as they wish, and they do not meet their wives and beloveds to express their sexual desires. This lahure expresses his repressed desires, i.e. unconscious on the ways of home leave. His desires are verbally displaced from his wife to unfamiliar village girls. He makes fun and attempts to provoke village girls in playful ways, and "they all clucked with their tongues in disgust and hurried away, but one [...] cursed him roundly and showed him her teeth." The soldier laughed at her. His intention and thinking is to enjoy with girls; his desire of flirting with girls may be repressed in barrack life and performs here. He also reveals about his true love with a beautiful girl that deceives him and eloped with a captain: "I spent a lot of time laughing and playing with her. I found myself beginning to love her.... It got dark I hurried to her house. That day, she was wearing a blue gown, the wretch. She looked very pretty, that day. But that girl really deceived me. She went off with a captain." The word "dark" symbolizes his erotic love with the girl. The girl has pretended to love the lahure but eloped with a captain. Lahure assumes her "blue gown" indicates to purity and sanctity, but she is not virtuous woman: "she won't stick with that old captain. She enjoys flitting around, that pretty girl." Lahure's desire to have that pretty girl is in his unconscious mind. He may be searching that beautiful face in other girls, so he looks girls and teases them on the ways. He may wish to psychologically replace that beautiful girl whom he decided to marry with.

In the evening, they have to rest and spend the night somewhere. Lahure assures the narrator for bed and food. The narrator follows the lahure to an old woman's shop. Lahure stays there not because of the old woman and facilities, but because of her young daughter: "nowadays no one even casts [woman] a glance from a blind eye. I swear to you, if it wasn't for her daughter, I wouldn't go there now either." The lahure is inclined to her young daughter. The room has been smoky and dimmer light with an oil lamp: "we went inside. The smoke that filled the room made the pale light of a solitary oil lamp even dimmer" (200). Pale light and smoke in the room stand for opposed responses: little hope, expectation and despair, anguish of the lahure, the narrator and young girl. The smoke and dark imply his dark side of heart and desperate condition of the young girl, and dim light indicates little expectation and hope of fulfilling their desires. The lahure does not inquire

about the room for staying there, but directly asks the fat old woman about her daughter: “where is that daughter of yours?” This saying stands for the nature of the lahure and he attracts a young girl. The woman replies, “She’s out, but she’s due home soon. I thought you had forgotten us.” At that time, her pretty daughter comes into the room and says, “Let him forget! Why should anyone spare a thought for us?” The narrator comments that the young daughter is “plumpish” and has “the natural attractiveness of youth” although she is not pretty and has not neat and fine clothes. When the lahure sees her, he hangs on her and hurries to her room. He ignores the old woman and the narrator. The lahure tries to assure the young girl about how much his love and affection is to her, “it’s you that draws me here again. Who could possibly forget you? As soon as I arrived, I asked your mother about you? And then you turned up in person. Tell me, what oath should I swear?” The lahure unconsciously exposes his erotic desires that he could not experience in his barrack life. He was attracted to the natural young body of the girl, “Sexual behaviour is also a product of our culture because our culture sets down the rules of proper sexual conduct and the definitions of normal and abnormal sexual behaviour” (Tyson, *Critical* 25). The lahure and the girl talk long time at night; they perform proper and normal sexual conduct in the shop. She demands an Indian framed mirror next time, and he consents to bring a *phariya* (“a twelve hands long cotton cloth like sari”) with a mirror when he returns next time.

In the dawn of the next morning, the lahure goes his own way leaving the narrator and others. The soldier internally has no fond of others-“he cared for no one.” The soldier acts in inconsistent ways. He shows that he has psychologically two ‘self’, internal and external. He sometimes unknowingly reveals his inner self, otherwise he just performs external self to others. The motive and intention of the lahure is just to pass the ways with the narrator, and enjoy with girls; the mentality and thoughts about his first wife and sons are also exposed. There are conflicts between his observable behaviours and mentality inside the soldier. There is no problem with good food and economic status because he has joined the army. The soldier discloses his different sides of self; according to Jung, it is necessary to become psychologically healthy individuation. His psychology forces to act accordingly and his actions and manners expose his mentality and shape his personality to others. A young student as the narrator describes the lahure’s leitmotifs, intentions, and mindsets; his manners forces the narrator to share the lahure’s motives and mentality to others because he has never met a live soldier, “many times I have seen stone memorials to soldiers killed in battle. But this was the only chance I ever had to meet a soldier in the flesh.” His behaviour surprises the narrator, therefore he feels constrained to expose the lahure, “The main characteristics the author attributes to the soldier is his complete freedom from responsibility, and his ultimate indifference to his relationship with other people which is clearly illustrated at the end of the story” (Hutt, *Modern* 9). The soldier manifests his suppressed thoughts and desires in the unconstrained free environments outside the controlled cantonment. His unconscious desires are released. The lahure is described as a realistic and accurate sense of self.

Psyche and Provocation of Lahure in Rai's *The Murderer*

Shivkumar Rai has straightforwardly characterised and described an ex-lahure in the village. Rai exposes the mind, thoughts, feelings and beliefs of the ex-lahure in *The Murderer*; the lahure embodies the unconscious portion of the psyche culturally deposited in the patriarchal society. As other lahures, the ex-lahure Ujirman talks about fights and wars in military life, and he says he has lost his little finger of the left hand in the battle during the Second World War, "it got cut off.... It was when we were facing the Japanese in the assault on Burma" (225). He described his emotions and thoughts on war his braveness in the battle: "we were advancing when they attacked with machine-gun fire, so we halted and quickly took over. ... I killed the lot of them" with the knives. He is quick and active even in his late thirties; he followed by other young boys usually go to jungle for hunting and has hunted either birds or animals like deer. A lahure had to spend his vigorous youthfulness (nearly the age 18-35) in the army barrack and battlefield with strict discipline. They could not spend much time with their family members and do not have enough time to settle the family; so happened in the life of Ujirman. Villagers have heard but did not know about his first marriage and no children from the first wife. Ujirman has repressed his desires to have a young beautiful wife and children at his home. "Ujirman felt the need of a young woman." His core conflict in his psyche is that he has no wife and children for his companion and the last rites of his death. He fears being alone even in the old age and not having a child to light his pyre when he die. His mentality is full of social and religious values. His sense of self is insecure because he cannot form his personal identity in the society. He has the fear of abandonment in the traditional social and religious activities; he is psychologically disturbed because of the fear of betrayal from his relatives and friends. He thinks people laugh at him behind his back. The 'gun' used by Ujirman symbolizes male imagery, penis and 'hunting birds or deer' may refer to having a beautiful woman in mentality of Ujirman. This distressing situation occurred in his late youth is repressed into unconsciousness. "Putali was pretty that he was attracted to her. Only he knew his motives [...] he felt he had to take a young woman for his wife, and so he did." In the course of time, he marries a pretty young girl Putali.

Young boys used to come to Ujirman's house and teased and made fun with Putali; they called her bhauju, 'sister-in-law' to make meeting easy. She also responded with smile. Perhaps the village boys also expressed their repressed desires in jokes and fun. He was open to those boys' jokes and teased with his wife. "Ujirman knew all about this, but he was a big-hearted soldier, and it caused him no concern. He saw no harm in simple fun." Ujirman has seen such things in many open societies outside the village. He trusts his wife and village lads.

One evening, he shoots Police Officer Bhalu by mistake. He confesses his crime with police sergeant Bir Bahadur, "I did something awful today. I killed Officer Bhalu by mistake. ... I thought I was firing at a bhalu but it was Officer Bhalu. Just look outside,

won't you? I'm here to report what happened." Ujirman has taken the dead body to the police station. He used to hunt animals and birds; he has seen a bear in the Magar cliff near his home and wanted to kill the bear. One evening, "he heard the sound of cracking branches and stones slithering down the hillside just below the path. ... He saw nothing in the darkness. Who's there? He cried, the noises stopped for a moment. But then he heard them again." There was no human reply. "Suddenly he remembered the bear he had seen the day before", and he shot the bear, but it was Officer Bhalu by mistake. His motive was not to kill Officer Bhalu, but it was accidentally happened.

Police took Ujirman at Court. Police collected evidences to prove Ujirman intentionally killed the Officer Bhalu and village people suspect the same. Ujirman listened at the court that the Officer Bhalu has frequently visited Ujirman's pretty wife Putali at home and fair on Maghe Sankranti Day, and exchanged presents like sweater, socks- "On Maghe Sankranti Day, many of the villagers saw Putali and Bhalu together at the fair. Ujirman was away at the time. The policeman opened a parcel, "My lord, this is a sweater that Putali knitted for Officer Bhalu. She knitted socks and scarves for him, too. Ujirman must have known that they were planning to run away together the following Wednesday. Office Bhalu has been granted one month's leave, and they intended to elope to the hills." Ujirman has discussed to kill a bear with Putali at home, but some villagers and police connected it with Officer Bhalu and Ujirman was described having "full of anger and jealousy." His wife Putali conceded the presents given to Officer Bhalu, and could not strongly defend to save Ujirman that he expected. After listening and seeing the villagers, the policeman and Putali, Ujirman was affected with psychological shock that he never thought; "Ujirman sat and listened in astonishment, burning with rage as he heard his wife slandered. He loved Putali and he trusted her, too. 'My wife is young', he thought to himself. 'She likes to have fun. But she would never behave like that. If she has disgraced herself as he says she did, I'd have strangled her myself'". Putali did plan to elope with Officer Bhalu, but Ujirman did not know. In Nepali society, if a wife loves and plans to elope with another male, it cannot be bearable for a husband; this thought is in the unconscious mind of Ujirman.

After revelation of a surprising and previously unknown facts of Putali and Officer Bhalu to Ujirman in the court, "Ujirman's eyes blazed like a lion's, and he clenched his fists. All at once he stood up and bellowed, 'I am guilty, my lord. I did put an end to that adulterer. I did fire the gun simply to kill that wretch. What! I am prepared to go to prison.' ... I certainly did kill him, what, and I have no regrets! Ha ha ha. He began to laugh out loud." As the narrator's view on him, he did not intentionally murder Officer Bhalu, Ujirman slandered about himself. The divulged relationship of Putali and Bhalu forced Ujirman for dysfunctional behaviour that means he put himself into more trouble. He thought he assuaged himself by unknowingly killing the adulterer Bhalu. His unconscious state of mentality released and that made him satisfied; although his motive was not to kill Officer Bhalu, the motive of making false and damaging statements about himself in the

court is psychologically to convey his manliness and content on his act, “On the basis of circumstantial evidence an ex-Gurkha is convicted of the murder of his young wife’s lover” (Hutt, *Himalayan* 186). Rai exploits many symbols that enrich the understanding of the soldier; some symbols are “summer downpour to an end” (Ujirman’s emotion/sexuality), evening clouds, shadows, water the cardamom field, hunting, one evening, dark, smoke, dim lamplight, the time of the night, blood, duck, forest, the poor man (lahure), lion’s eyes, unconscious motives and mind sets, etc. These symbols represent the conditions of lahure in Rai’s *The Murderer*.

Leitmotif and Mindset of Lahure in Bist’s *The Andhikhola*

Bist depicts the passion and enthusiasm of village boys to be lahure, a lost lahure in the battle field and his psychologically disturbed wife in the village, “Some young lads from the Andhi Khola are on their way down to Gorakhpur to enlist at the cantonment there. They follow the recruiting sergeant along the level path, singing as they come...: Mother, mother, do not weep so,/ My letters will come to you time after time,/ Just like the sentries patrolling” (231). The young village boys enthusiastically move to India to join the post of soldier. This story “addresses the subject of Nepalis leaving their homeland to serve in foreign armies as Gurkhas, ... [and] touches on the motives such men have for joining foreign armies' ” (Hutt, *Himalayan* 186). They do not worry about the hardship, but see money and social status after being lahure. “The young men are taking this chance to sell their lives and pay off their debts: the chance is born of the tension India and China.” The village boys exchange their youths and lives with a certain amount of money to manage their shortcomings.

By seeing those young boys, Gangi remembers her husband who was recruited “to join the war with the Germans” before twenty five years, and she has psychologically been disturbed due to his lost husband in the war. Gangi’s husband “was singing the same song when he crossed the pass and disappeared forever.” When she gazes on the way to the mountain peak, “a strange uneasy feeling persists” on her. It reveals how the family members suffer at home when a lahure gets lost in the war. Gangi dreams of her husband being returned and being with her. Although the village boys are honest and well-disciplined in the cantonment, their thought and psyche is not to protect the foreign country from the enemy, but to earn money to make their lives easier: “The young men are off to earn their rice abroad and may be to throw their lives away” (232). The Andhi Khola “land was in a rich man’s hands; [their] livestock were all mortgaged. [They were] not prepared to wrestle with poverty every day of [their] life.” They do not move away from hardship because the war pays the salary that feeds their stomachs and pays off loans. Gangi remembers all these that her husband told. As her husband, “gradually, the young men vanish. There is only the empty path twisting up that fearsome slope. ...Gangi goes on watching” (235). Gangi’s husband is not alone to vanish in the war. Many young Nepali boys have lost their lives in wars and their beloved family members like Gangi have been waiting for lahures and have

psychologically been tortured for years; Gangi represents “a touching picture of a faithful wife waiting for her husband to return” (Hutt, *Himalayan* 186). The third person narrator reveals the motives and mentality of village young boys who are enlisted in the Indian army. Their intention is to earn enough money to pay the loan and run their lives smoothly. The lahure sells his life for a well-paid salary. They have the life force, Jung says it *anima* that causes village boys to fight in ferocious wars.

Conclusion

Koirala, Rai and Bista depict different characterization of lahure: Koirala portrays an in-service lahure who is on the ways of the village on his leave; Rai represents an ex-lahure who lives at the village and is imprisoned due to murdering a police officer; and Bista presents the pre-service passions of village boys and the disappearance of lahures in wars. Although they sketch different nature of lahure, these three lahures represent the fundamental elements of human nature. As Jung describes archetypes, Koirala’s lahure represents persona that shows an image to others, Rai’s ex-lahure illustrates the shadow that is his darker side, and Bista’s (lost) lahure draws *anima*, the soul-image that is life-force causes young boys to fight in the battlefields. According to Jung, these three archetypes compose the self. The lahures of the three stories sketch a psychological self of lahure. These all lahures portray the collective unconscious that reveals the experience, knowledge and image of lahure in different stages- pre-recruiting (village boys), while recruiting (in-service lahure) and post-recruiting (ex-lahure)- of lahure. The narratives of lahure are like a classical myth; the way the understanding and characterizations of lahure has been in the mind of the past generations. The images and personalities of lahures are inherited to people. Therefore, like narrators, people presuppose the psyche, nature and personality of lahure.

As Freud’s concept of unconsciousness indicates, the lahure’s unconsciousness as a force determines his actions and beliefs, but according to Lacan’s conceptualization of ego, the egos of lahures proceed their destinies, and the ego cannot transfer the unconscious into acts because the ‘I’ self of lahure is only an illusion. The psyche of lahures cannot be grasped as the Saussure’s signified meaning of signifiers; it is shifting. Therefore, the motives and mentality of lahure is not the same in the stories discussed. Unconscious forces, whether Freudian or Lacanian, cause to produce literature like short stories in society for psychoanalysis lens. These three writers emphasise on the lahures’ unique ways of thinking to the issues to reach at the climax of the stories; they depict the psychic personality of lahures in their stories.

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