

## Representations of The Gurkhas (Lahures) in Modernist Narratives

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### Abstract

*The representation Gurkha soldier or Lahures in British military writings and Nepali modernist narratives vary drastically. The British writings expose their martial skill and strength with high degree of integrity and loyalty in different wars including the First and Second World Wars. For instances, Brian Houghton Hodgson's "Origin and Classification of the Military Tribes of Nepal", J. P. Cross's In Gurkha Company: The British Army Gurkhas and John Pemble's British Gurkha War reflect their gallantry and unconditional loyalty. On the contrary, Nepali modernist narratives unravel their personal loss, separation, unpatriotic feeling and irresponsibility. Such unpleasant connotations in Nepali literature appears in 'Aamali Sodhlin ni' (Mother May Ask), a song of Jhalak Man Gandharva, "Sipahi" (Soldier), a story of Bishweshwar Prasad Koirala, Sisirko Phul (Blue Mimosa), a novel of Bishnu Kumari Baiba 'Parijat' and poems of Bhupi Sherchan. This article explores drastically different types of the representation of the Gurkhas (Lahures) in British military writings and Nepali narratives, and the socio-political contexts of their representation. The social, cultural and political contexts of representation and the motives of the writers render variations*

*in their representations. This article unfolds the connection between the representation of the Gurkhas (Lahures) and the condition under which they are represented. While doing so, this paper supports an instance of the representation of Gurkha soldiers as an ideological construct on ground of political and sociological phenomena.*

**Keywords:** Gurkhas, representation, modernist narratives, ideological act, soldier

### Introduction

The Nepali citizens who have been recruited in British and Indian armies are commonly addressed as "Lahure" by Nepalies and "Gurkha" soldiers by foreigners. The term 'Lahure' with its similarity in pronunciation and spelling has its connection with the ancient Sikh capital of Lahore (India). The Sikhs rulers formed regiments of army with Nepali soldiers in the early nineteenth century. Since then, these Nepali citizens in foreign army have been called 'Lahure'. Later on, the term broadens its meaning by encompassing all Nepali going for foreign employment. In the past, the recruitment of Nepali citizens in foreign armies in larger scale started after Anglo-Nepal war (1814 -1816 A.D.). During the war the British commanders were impressed by the courage and gallantry of the Nepali warriors and began to call them

as martial race. They called the martial race as “Gorkhas” or “Goorkhali” with multiple variations of the spelling. This term links to a hilly district of Nepal Gorkha from where the then King Prithvi Narayan Shah initiated the unification campaign of Nepal during the mid eighteenth century. In the aftermath of the Anglo-Nepal war, the British began to recruit the Nepali citizens and called them as “Gurkha” (Bellamy, 2011, p. 14). There is no tribe as “Gurkha” or “Gorkha” in Nepal. However, the British preferred to recruit Gurungs, Margars, Limbus, Rais and Chhetris in their army. Such practices of recruiting Nepali citizens in British and Indian armies are still in practice. In this article, I refer the Nepali citizens serving in the Indian and British army as “Gurkha” and “Lahure. Their representation in British military writings and Nepali literature differ drastically. British narratives portray their martiality and loyalty whereas Nepali modernist narratives reflect their personal loss, separation, irresponsibility and unpatriotic feelings. In this article, I make a brief survey about the representation of the Gurkha soldiers in British military narratives and analyze the representation of the Lahures in some of the selected texts of different genres of Nepali literature. From Nepali literature, I have selected ‘*Aamali Sodhlin ni*’ (Mother May Ask), a song of Jhalak Man Gandharva, “*Aage aage topaiko gola*” (Cannon balls in front me), a duet song of Danny Denzongpa and Asha Bhosle “*Titara, Battai, Bhakku ko Rango ka Shantna haru patri*” (To the Children of Partridges, Quails and Sacrificial Oxen), a poem of Bhupi Sherchan and “*Babale Bhanthe ni*” (Father would say...), a song of Ramesh Shrestha and Manjua. Similarly, I have also analyzed the representation of Lahures in “*Sipahi*” (Soldier), a story of Bishweshwar Prasad Koirala and *Sisirko Phul* (*Blue Mimosa*), a novel of Bishnu

Kumari Baiba ‘Parijat’. After the analysis of these selected texts, the article explores the reasons of diverse representations of Gurkhas (Lahures) in British military narratives and Nepali literature with their specific historical and social context.

### Representation of Gurkhas in British Military Narratives

The majority of the foreign writers who write about Gurkha soldiers are British officers, or former officers who have worked with the Gurkhas. Most of them have written biographies, autobiographies, war diaries, or simply accounts of their experiences in the Gurkha regiments. Some of them also have written ethnographic handbooks on the ethnic or tribal groups which comprise the Gurkhas. Besides these officers, some professional journalists and writers also have written about Gurkhas using the writings of the military officers as their primary sources of the information (Caplan, 1991, p. 572). In these writings, the Gurkha soldiers are often appreciated for their bravery in the war and unconditional loyalty to their boss.

The most important feature of the representation of Gurkha soldiers in British writing is their natural propensity to the war. Brian Hodgson, who worked as a Resident officer of British government in Kathmandu during the third and fourth decades of the nineteenth century, was probably the first person rechristening the Gurkhas as ‘martial classes’ for their outstanding courage and bravery in the war (Caplan, 1991, p. 581). He urged the East India Company to recruit Nepali into their army describing them the best soldiers with military spirit. He made a distinction between the ‘masculine energy of character and love of enterprise’ of the Tibeto-Burman Khas, Magar, and Gurung tribes

and the Hindu from the Indian plains. The people of plains regions were superstitious and more preoccupied with their religious practices than warfare. Unlike them, the Tibeto-Burmans were not much indulged in superstitions and religious traditions, and endowed with gallant spirit and courage. The Gurkha soldiers are presented inherently inclined towards military occupations.

Along with natural inheritance, the martial attitudes of Gorkha soldiers are also associated with climatic condition of the region in which they are born and brought up. This perception rests upon the belief that people living in cooler places are more war like than the people of hot and flat regions. The military writer Duncan Forbes (1965) further broadens this concept and asserts that the cold climate along with common occupation as 'freehold yeoman farmers' bred a physical and mental sturdiness which was not found in the plainsman ( p. 55). In the same way, the hills of Nepal is characterized as having a culture of independence that influenced the characters of its inhabitants whereas the open plains of India have belonged to multiple Empires and masters leaving common people with hopeless slave mentality (p. 55). Such representations rest upon the belief that both inherited features and geo-cultural factors shape martiality of Gurkha soldiers.

British narratives feature the Gurkha soldiers' natural propensity to wars and martiality. They are depicted as inheriting "the war like qualities of their forefathers...and is imbued with and cherishes the military spirit" (Pemble 2009, p. 65). R. G. Leonard, in *Nepal and the Gurkhas* (1965) which was written for Ministry of Defence notes that Nepali youths look down on a man without military experience. In the same way, J. P. Cross (1986) insists that soldiering is seen

as the one honourable profession open to the Gurkhas of Nepal, especially under the British Crown (p. 7). Moreover, they are depicted as possessing an inherent and subtle chemistry which allow[s] them to become good soldiers (p. 12). They are also inspired with the motto: "Better to die than be a coward" (Smith. 1973, p. 175). These narratives reinforce the stereotypical image of Gorkha depicting their "toughness, strength, ferocity, courage and bravery" (Caplan, 1991, p. 585). Caplan further elaborates:

All 'militaria' and regimental histories are full of the fierce fighting qualities of the Gurkhas. They perform miraculous feats of daring. They fear no one, while their opponents are terrified of them. When they heard the war-cry 'Ayo Gurkhali' ('the Gurkhas are coming') the Japanese and Germans froze with fear (Bishop 1976: 112). Their presence is said to have 'played a significant part' in the decision of the Argentineans to surrender during the Falklands war. (1991, p. 585)

The military writings are full of stories about bravery of Gorkha soldiers in different wars. They can create miraculous result in most challenging and daring moments in the war. Besides, these writings also narrate how the presence of Gurkha soldiers in the war field renders terrors and fears to their enemies. Along with their bravery, these hilly warriors of Nepal are also praised for their honesty and faithfulness.

The Gurkha soldiers are represented as "apolitical and unquestioningly loyal" (Caplan, 1991, p. 587). They embody an image of the most faithful soldiers who follow the commands of their officers without any questions. J. P. Cross (1986) points out that the Gurkhas are always ready to do the battle with any enemy of Britain. As loyal soldiers,

they are considered automatically to support the political projects and share the attitudes of the British authorities. So, they have been used in most of British military operations:

Regimental histories depict their every campaign: the Sipoy mutiny, where they stood loyal to the Company, Gallipoli (where 40 percent of the Gurkhas were killed); the Boxer Rebellion in China; Afghanistan; Waziristan; in virtually every theatre of battle during both world wars; in the post-Second World War insurgencies in South East Asia; and, most recently, in the Falklands. (Caplan, 1991, p. 588)

The unconditional loyalty of these Gurkha soldiers led the British officers to include them in the forefront of every military operation in their different colonies. In the recent time, the British government included the Gurkha soldiers in the US led anti-terrorist joint military operations in Iraq and Afghanistan also. Thus, British military narratives represent the Gurkha soldiers as brave and loyal warriors. However, the representation of these Gurkha soldiers in Nepali modernist narratives features their personal suffering and hardship in the war, and their escapist attitude from their familial and social responsibilities.

### Representation in Nepali Literature

The Nepali novels, short stories, poems, and songs about Gurkha soldiers (Lahures) explores hardship and suffering of the both Lahures and their relatives unlike the British narratives of their bravery and loyalty. The Lahures fighting in the war in the foreign land, their possible death and its repercussion on their family members are some features of Nepali representation of Lahures. Besides, they are also represented as unpatriotic

for their involvement in the foreign army, irresponsible for their indifference to their family members and morally corrupted for their licentious attitude to females. In this article, I am discussing the representation of Lahures in the selected texts of different genres of Nepali literature which are carefully selected to represent diverse attitudes.

#### *Loss and Separation*

A popular ballad singer Jhalak Man Gandharva's "*Aamali Sodhlin ni*" (Mother May Ask) underscores the pathetic reality of Lahure's life and his relatives. This song highlights the consequences of the untimely death of Lahure upon the family members.

#### *Hey barai*

Mother, don't weep over me If I live, I will send you a photo. Look what fate has in store for me.

My karma is dark ... In the markets of Batauli. There isn't a stamp worth four paisa. The household head is dead. But no one at home knows. (as cited in Pun, 2016, p. 2)

This song presents a sense of grief and sadness through both the music and lyrics about the life of Lahures fighting in a war in the foreign land. The Lahure envisions his possible death in the war and the reactions of his family members on his death. The song resonates with pathos and miseries of Lahures dying in the foreign land whose death news may take months to reach to his family members living in the remote hills.

During the 1970s the Indian actor cum singer Danny Denzongpa and famous singer Asha Bhosle sang a song "*Aage aage topaiko gola*" (Cannon balls in front me) which also portrays a horrific picture of the war that the Gorkha soldiers undergo in their service in the foreign army.

Cannon balls in front me. Machine gunfire behind me. Don't give me a cigarette – I am a bidi smoker. Don't give your love to me – I am someone who leaves. (as cited in Pun, 2016, p. 1)

The duet reflects the horror and violence of the war with juxtaposition of the cannon balls and gunfire amidst which the Lahures are risking their lives. Such songs “downplay the horrors of war and violence ...in the voice of soldiers who accept the reality that love might not be for them since they could be here dancing and singing today, and a casualty in a war tomorrow” (Pun, 2016, p. 1). Besides, such personal grief, the modern Nepali literature also criticizes Lahures for rendering their service in the foreign country.

#### *Mercenary Nature*

The service of Lahures for the sake of money to the foreign governments draws criticism especially from the writers with the leftist inclination. The poets like Bhupi Serchan denounce the mercenary nature of Lahures. Sherchan's poem “*Titara, Battai, Bhakku ko Rango ka Shantna haru patri*” (To the Children of Partridges, Quails and Sacrificial Oxen) critiques the mercenary nature of the Lahures comparing them with “oxen offering themselves in a pointless sacrifice: he puns Gorkhah with goru khali “mere oxen” (Hutt, 1989, p. 27). Sherchan condemns:

Unselfishly they died,  
 Meaninglessly, quite pointlessly,  
 Partridges, quails, oxen to slaughter,  
 Adding their yes to strangers' agreements,  
 Awakening to strangers' applause and slogans,  
 Drunk on the dregs of strangers' beer,  
 Crying “the Gorkhalis have come”  
 But becoming merely oxen,  
 Tumbling headfirst into war. (Sherchan, 1983, p. 62)

Although the Lahures sacrifice their lives, their death is meaningless and worthless as they die neither for their country nor for their people. Rather, they give up their lives fighting for the foreigners for the sake of money so they are merely like oxen faithfully serving their masters. Moreover, the leftist artists also appeal Nepali youths not to join the foreign army as mercenary soldiers.

The leftist singers Ramesh Shrestha and Manjul emphasizes on staying in their own country and fighting for their right and social justice. In their famous song ‘*Babale Bhanthe ni...*’ (Father would say...), they promise:

We will sweat and plant seeds in our own fields

If we have to die, we will die in our mother's lap

There are sinners who gave us this pain

To annihilate the murders, come back to your village. (as cited in Pun, 2016, p. 2)

They appeal all the youths to stay in their own country and fight for social justice and equality. They also request all the Lahures to get back to their villages. There is no use for fighting with the enemies of others since their enemies have been exploiting their own people in their country. The leftists are of the opinion that it is the game plan of the rulers to send the productive and rebellious young people in the foreign soil so that they would not create any hindrance in the perpetuation of their hegemony. So, these poets and singers demand to ban the mercenary recruitment in the foreign army and appeal all the youths to stay in their own country in order to fight for their rights. Besides such unpatriotic nature, the Lahures are also depicted as socially irresponsible in some modern Nepali literature.

### *Irresponsible Person*

B. P. Koirala presents rather a demoralizing portrait of Lahure in his short story “*Sipahi*” (Soldier) which centers on the conversation between the soldier who is coming to Nepal in the process of recruiting Nepali youths in the foreign army and a student returning home. The soldier seems to be very much carefree and quite unconcerned about his familial and social responsibility (Hutt, 1989, p. 29). He reveals about his family:

I’m stationed at Quetta. I’ve been there for a long time. I do have a wife, but 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 want to go either. She’ll have gone off with someone else by now, and my sons will have turned into rogues. Well, the little one seemed bright enough and I really hoped to educate him. But who could be bothered? My father didn’t have me educated, and I’m content. I found myself a wife in Quetta too. Wherever you go you should have what you want. (Koirala, 1993, p. 197)

The soldier seems quite irresponsible and negligent who ignores his two children and “sickly and good-for-nothing” wife. Moreover, he even does not care about the future of his two children who need a proper parental guardianship in their childhood. The expression “who could be bothered?” about the future of the children is quite unthinkable remark of a father in Nepali social and cultural context which emphasizes on constant parental care and familial interdependence. Moreover, he does not hesitate to sexually harass women and girls whom he meets on the way.

He often teases females and girl whom he meets of his journey. On encountering an older woman, he addresses her as “mother-in-law” and enquires: “How is your little girl? Tell me won’t you, oh mother-in-law of whom I’m so fond?” (Koirala, 1938, p. 94). Such unsolicitous and sexually harassing manner becomes further evident when he sees a group of girls carrying load of grass:

Some girls were on their way home from cutting fodder, and they were coming toward us. The soldier winked and said, “Wait now, I’ll tease them.” He went ahead and greeted them and then said something to them that I couldn’t hear. They all clucked their tongues in disgust and hurried away, but one threw her load of grass down onto the ground right there. With her hands on her hips and her whole body shaking, she cursed him roundly and showed him her teeth. My soldier friend laughed, clutching his stomach, and turned to me and declared, “What a fearsome woman! I’m sure she curses her husband like this. I’d swear to it, you know!” (Koirala, 1993, p. 198)

The soldier must have made some kinds of verbal sexual harassment which trigger such responses of the girls. Some of them hurried way with disgust while one of them retaliates with curses to his verbal abuses. Such manner shows the soldier’s morally corrupted manner.

Juxtaposing the soldier with a timid student returning home, Koirala presents a rather negative portrait of the Lahure. The Lahure is rather boastful and manifests his arrogance even with the stranger. In matter of his familial responsibility, he is irresponsible father and, unfaithful and unloving husband who reminds quite indifferent to his children and wife. Rather, he leads carefree life showing

unsollicitous courtship with other ladies. He teases and makes sexual harassment to all the females whom he meets on his journey. Like Koirala, Parijata presents a gloomy portrait of Lahure in her *Shiris Ko Phul* (Blue Mimosa).

### *Morally Corrupted*

Parijat portrays irresponsible and gloomy life of a retired Gurkha in her novel *Shirish Ko Phul* (Blue Mimosa). The ex-Gurkha soldier Suyog Bir, the central character of the novel spends his life aimlessly and irresponsibly drinking in the bars of Kathmandu. Befriending with another drunkard Shivraj, Suyog Bir gets acquaintance with his sister Sakambari. Sakambari does not conform the traditional expectations of how a woman should behave and dress. Unlike other females, she smokes continually, takes cynical view of life and does not pay much attention on her hair style and dress up (Hutt, 1989, p. 24). Despite her cynical nature, Suyog Bir gets infatuated with her. However, Sakambari harbours a negative attitude to this ex- Gurkaha for his participation in the war.

Parijat presents miserable life of the retired Gurkhas through Sakambari's attitude to the war and to Suyog Bir. In her conversation, Sakmbari reveals her hatred:

As we talked, Shivraj turned to Sakambari and said, 'Have you noticed, Bari, how distracted Suyogji becomes when the subject of war comes up? How he tries to elude us!' Bari blew smoke from her mouth, perhaps he's afraid,' she said. What does a soldier fear?' retorted Shivraj, and then Bari said, War is a crime, Shiva. The war we fight on somebody's command is a crime one person has to perpetrate against another, a crime which every killer should have to write on his own forehead. The crime can't be seen from outside.' (Parijat,

1965, p. 25)

Sakambari associates war with criminal act that takes lives of innocent people. In her opinion, Suyog Bir suffers the sense of guilt and remorse for committing such crime of taking lives of innocent people and evades the subject of war in his retired life. Instead of praising his bravery and sacrifice in the war, she portrays him as a frail person living with psyche problem of remorse and guilt.

Sakambari judges war from humanistic perspectives which sharply contrasts from the ex-Gurkaha Suyog Bir's perception of the war. In his retrospection, he counters Sakambari's view of war:

In all the years that had passed since I came back from the war, no-one had judged me like this. I did not know what Bari meant - but what did she know, anyway? We die for the sake of heroism: we sacrifice and we are sacrificed. What crime is that? (Parijat, 1965, pp. 25-6)

He wonders why Sakambari considers war a crime. In the war, soldiers perform heroic act of sacrifice which needs to be appreciated. Apparently, he fails to understand the destruction, destroy and atrocities of the war from humanistic perspectives which Sakambari underlies in her evaluation of the war. In this sense, he seems to be devoid of human passion like kindness and sympathy to the innocent victims of the war.

Despite glorifying the war, he cannot get rid of the memories of the atrocities he has committed during the war. Once he recalls the sexual exploitation of the tribal women in Burma while he was serving in the British army:

The British captain comes to slap me on the back, but he doesn't know what a worthless man I am. In two days' time, Matinchi will be waiting for me, with a glass filled with liquor. The bruises on her breasts will still hurt her, but still she will love the boots her brave Gurkha wears. She will be waiting for the time when she can live in his house as his wife. But I will already be far from these orchid jungles, far from the longings of life, far from its very meaning. When Matinchi finds out that her Gurkha has fled, she can hang herself or take poison: a cheap, facile death. I felt like laughing - what had I done? I had plucked an orchid flower and crushed it under my boot. (Parijat, 1964, p. 60)

The memories of such betray and sexual exploitation which he has committed in his service in the army render psychological problem in his retired life. So, he evades the topic of the war in his conversation and indulges in drinking to forget his past.

Leading lustful and reckless life in the past, this ex-Gurkha seems incapable of leading passionate life with tender love and emotion. He fails to express his love in a passionate way although he loves Sakambari very much. Rather, he impulsively kisses her just once on her mouth when he finds her alone on the lawn of her house. She turns away and walks into her house. Then, they never met again. He hears that she falls sick and die. Through his impulsive manner Parijat shows that "he is a man who is polluted by death and exploitation, and that he is incapable of giving genuine love. The sole attempt he makes to express sincere emotion proves to be fatal for the object of his desire" (Hutt, 1989, p. 25). Suyog Bir thus involves in the act of sexual harassment and exploitation of

the female both in his service in British army and retired life.

Precisely, Suyog Bir, the ex-Gurkha embodies negative aspects like irresponsibility, recklessness and lustful attitude. The author Parijat once admits her motive of such presentation of Gurkha in her novel:

Before I began the novel, I felt a small desire to give Gurkha soldiers a bad name, because I had heard many stories during my childhood about the terrors they inflicted. Such unpleasant things were always happening in Darjeeling that later it seemed to me that those Gurkhas who gave their lives so pointlessly for others must surely be rogues. Then I interviewed my brother and his friends, all experienced soldiers from the World War, and wrote the novel while I was at Kathmandu campus. (Parijat, 1987, p. 33)

The stories about Gurkhas which the writer Parijat heard during her childhood influence such presentation of ex-Gurkhas Suyog Bir in the novel. It is not simply fictional creation out of her imagination. Rather, it corresponds to the perception of the people in which the writer was grown up. Moreover, she considers the Gurkhas who fights for others by sacrificing their own lives and taking lives of other people as "rogues".

Briefly, the representations of Lahures in Nepali literature reveal rather grim tales of their in service and retired lives. The song of Gandharva captures the personal feeling of loss and separation of Lahure fighting in the foreign land and meditating on his possible death. Sherachan, Shrestha and Manjul view the practice of recruiting in foreign army in broader national and political dimension. In their representation, Lahures are unpatriotic

and selfish who run only after money. They denounce Lahures and appeal the Nepali youths to stay in their own country and fight for justice and equality. Moreover, Koirala presents Lahures as carefree and irresponsible person. Koirala's Lahure deserts his family for his personal happiness and harbours licentious attitudes to all females. In the same way, Parijata's ex-Gurkha leads irresponsible and morally corrupted life drinking in the bars of Kathmandu. He suffers sense of guilty for the crimes he has committed during his service in British army. Besides, he seems incapable of expressing affection and love, and kisses Sakambari inauspiciously which leads her to sickness and death. Thus, the representations of Gurkhas (Lahures) in these modern Nepali discourses unravel their personal and social dimensions with melancholic tone unlike in British narratives which praises their gallantry and honesty.

### Conclusion

In recapitulation, the British discourses about Gurkha soldiers value basically two characteristics: gallantry and faithfulness of these warriors with seldom discussion about their intellectual power and personal grievances. These discourses narrate various stories of daring performances of Gurkha in different war zones and their unquestioning loyalty to their authority. The qualities of Gurkhas are associated with their genetic inheritance and climatic condition. However, such representations have more political relevance than climatic condition and biological make up. The British narratives of Gurkhas are mostly written by military officers who produce the knowledge about their military subordinates. They produce stereotypical image of Gurkha setting a demarcation between 'us' with intellectual power and leadership quality and 'other'

suitable for serving the authority. Moreover, these discourses are produced as a strategy of the colonial extension of British Empire within unequal political, economic and social power relationship. The British needed a lot of brave and loyal warriors to sustain and expand their colonial enterprises. In the broader colonial project, the Gurkhas who were leading lives in adversity and poverty in the hills of Nepal without much knowledge about the external world were brainwashed by the constant circulation of the image of being brave and loyal. Such image provides the emotional and psychological recourses to the Gurkhas to meet the expectations of their officers. However, their image in Nepali literature bear a totally contrast picture of loss, sadness and guilt.

Unlike the representation in British discourses that bears the legacy of colonial project, Nepali discourse about the Lahures present grime tales of their personal loss, emotional turmoil, social and familial indifference and licentious nature. Such presentations also have social and political dimension in Nepali context. Death of many of the Gurkha soldiers in British army in different battles across the world during the First and Second World Wars have tragic repercussions to the family members in the hilly villages of Nepal. This tragic historical experience of Nepali folks has its resonance in "*Amaile Shodhli ni*" (Mother May Ask) of Jhalak Man Gandharva. The Gandharvas (singing tribes of Nepal) used to roam around these villages of Nepal singing the ballad which not only spellbound their audiences as it narrates the story of their own or their villagers but also increased their prospects of gaining more gifts from their audiences. In the same way, the representation of Lahures in Sherchan, Shrestha, Manjul and Parijat have been

influenced by their affiliation with leftist movements which have been interwoven with nationalist movements in Nepal. They considered recruitment of Nepali youths in any foreign army for money as anti-nationalist move. Moreover, such practices would keep the large portion of the youths away from leftist movements of justice and equality in their own country. In the same way, Koirala who fought against autocratic Rana and Panchayat system in Nepal understands very well about the value of youths in their own country. Such political and ideological affiliations of these writers influence their negative representation of Lahures. Thus, representation is not a neutral act of reflecting the reality. Rather, it is a political and ideological act of rendering meaning. With such different political and social contexts and motives, the representations of Gurkha soldiers or Lahures differ in British military narratives and modern Nepali literature.

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