

DECENTERING THE SPIRITUAL IN B. P. KOIRALA'S "A TALE": A DECONSTRUCTIVE READING

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ABSTRACT

This paper attempts to explore and examine how B. P. Koirala subverts the hierarchy of spiritual superiority and material inferiority decentering the spiritual and recentering the material in order to glorify the physical and the earthly as the heavenly. It also endeavours to depict the satisfaction from material prosperity as the ultimate satisfaction even though the material riches are considered to be ephemeral and transitory whereas the spiritual as the permanent, timeless and spaceless. Through the story, Koirala challenges the politics of elevating the spiritual enlightenment, godly greatness and intellectual beauty bringing the earthly enlightenment, humanly greatness and bodily beauty at the center. This study also shows how Koirala brings the upside down through the godly and humanly characters and the qualities. Koirala's strong question upon the so-called superior, sacrificial, open hearted, all-loving, all-protecting and all- inspiring god, who gets threatened by the power of a human being and conspires to destroy saintly life of the man, exposes the god's lust for power and thirst for intellectual superiority. Though Koirala's tale seems to be highlighting and supporting Bishwamitra-Menaka myth, it actually challenges the myth of god's grandeur, human rationality, age boundary in marriage, male superiority and female selfishness uplifting the margin. Koirala asserts that the terrestrial pleasure is worthier than the celestial one as it contributes to continue human race and humanity. This research excavates Koirala's effort to dismantle the traditionally established notion of heavenly grandness and earthly littleness, mind rationality and body emotionality, rational superiority and emotional inferiority, male supremacy and female submissiveness, ruling males and ruled females, godly positivity and humanly negativity, and godly selflessness and manly selfishness. To justify the decentering and recentering politics of Koirala through the story, the deconstructive ideas of Jacques Derrida have been taken. The major motive of the study is to display how conventionally established structures of thought and practice can be deconstructed and new structures can be formulated exalting the concept of multiple meanings, centers and truths.

KEYWORDS: *Decentering, Politics, Spirituality, Materiality, Multiplicity*

INTRODUCTION

Decentering is a political approach of looking at the hierarchically established conventional aspects and questioning them in order to dismantle them and create new equality-based structures in the politically divided society. The French philosopher Jacques Derrida (1930-2004) coins the term 'difference' with the motive of hitting at the center and highlight on the concept of multiple centers which is a decentering and recentering at the same time. Wherever he notices the fixed

centers, he attacks upon stressing on fluidity, endlessness, multiplicity and centerlessness. Literary texts reflect such decentering concepts to represent the social reality and change it for demolishing the hierarchies. Similarly, another French Philosopher Rolands Barthes (1915-1980) uses the term 'Death of the Author' to subvert the center- margin hierarchy decentering the author and recentering the reader.

Deconstruction is a post-structural philosophy which attempts to dismantle the conventionally established structures, closures, fixities, ideas and philosophies. The propounder and promoter of the term is French philosopher Jacques Derrida. "The name of the French philosopher Jacques Derrida is synonymous with deconstruction" (Vincent Leitch *The Norton Anthology of Theory and Criticism* 1815). Mainly, Derrida challenges the logocentric philosophy of Western Metaphysics. "Derridean deconstruction thus makes use of and at the same time puts in question the toolbox of classical western philosophy" (1815). In the same line, Lois Tyson in *Critical Theory Today* (2006) asserts: "Derrida decentered western philosophy just as Copernicus decentered the earth in the 1600s by asserting that the universe does not revolve around it. For Derrida, this is western philosophy's greatest illusion" (256). Derrida highlights the notion that center nothing more than an illusion. "There is no center to our understanding of existence" (256). The notions and understandings of human existence are multiple and thereby lacking central fact. It means we create our own multidimensional identities inclined to recreation. "If we have invented our identity, we can reinvent it" (258). The deconstructive notion is that the defined and interpreted can be redefined and reinterpreted. The major motive of Derrida in promoting deconstruction is to destabilize and denaturalize the established and the naturalized by convention. In all of his writings, he decenters the center creating space for continuity of decentering all times. "Derrida's writings analyze, make visible, and denaturalize the assumptions that have gone into the formation of what counts as clarity in the first place" (Leitch 1819).

Derrida refers to Edmund Husserl, Martin Heidegger and Sigmund Freud to talk about decentering ideas. Hazard Adams in *Critical Theory Since Plato* (1971) acclaims: "in series of studies, Derrida deconstructed toward similar aporias the notion of the transcendental ego in the philosophy of Edmund Husserl" (1116). The notion of transcendental center is central issue of Derrida's attack. "Deconstruction attacks all notions of center, origin, closure, and totalization" (1116). For Derrida, structurality, decidability, fixity and totality are hierarchical creating center and margin everywhere leading to disparity in the human society. In "Structure, Sign and Play in the Discourse of the Human Sciences" (1966), Derrida projects:

The center, which is by definition unique, constituted that very thing within a structure which while governing the structure, escapes structurality. The center is, paradoxically, within the structure and outside it. The center is at the center of the totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality has its center elsewhere. The center is not the center. (Adams 1117)

Derrida, to decenter the center, creates confusion through outside and inside strategy. The center cannot be the center whether it is inside or outside the structure. "It is a question of explicitly and systematically posing the problem of the status of a discourse which borrows from a heritage the resources necessary for the deconstruction of that heritage itself. A problem of economy and strategy" (1119). For Derrida, center is only a discourse which holds decentering idea within itself.

Center is only a myth for Derrida. Bringing the reference of bricoleur and engineer, Derrida mentions: "Bricolage is mythopoetic, the odds are that the engineer is a myth produced by the bricoleur"(1121). Myth is fictionally created discourse. "Everything begins with structure, configuration, or relationship. The discourse on the acentric structure that myth itself is, cannot have an absolute subject or an absolute center"(1122). The center cannot hold the center as it is a mythical discourse. "The absence of a center is here the absence of a subject and the absence of an author. [...] If it is now asked where the real center of work is to be found, the answer is that this is impossible to determine"(1122). As center can be created, dismantled and recreated, there is no real center for Derrida. "Center appears as mythological, as a historical illusion"(1122). "One cannot determine the center"(1123). The so-called center determined and practiced is mythological and illusive, not real. The word totalization is also associated with center. Derrida claims, "totalization is sometimes defined as useless, and sometimes as impossible"(1123). Talking about play, history and presence, Derrida presents: "Play is disruption of presence"(1125). Whatever is claimed to be total and center, Derrida disrupts it creating further multiple possible centers. Bringing the reference of Nietzschean notion of affirmation, Derrida depicts: "this affirmation then determines the non-center otherwise than as loss of the center"(1125). Affirmation itself denies its affirming structural centrality.

With many other critics of deconstruction, Derrida himself comments on deconstruction. "What is deconstruction? Nothing, of course" (275). Deconstruction is nothing, he simply answers. But, there is a great meaning in that simple answer that it is everything, everywhere and every time. He further opines: "deconstruction doesn't consist in a set of theorems, axioms, tools, rules, techniques, methods... there is no deconstruction, deconstruction has no specific object..."(218 qtd. in Gary 274). His saying itself is deconstructive. Gayatri C Spivak gives her opinion about Derrida's deconstruction in her 'Translator's Preface' to *Of Grammatology* (1976) : "to locate the promising marginal text, to disclose the undecidable moment, to pry it loose with the positive lever of the signifier; to reverse the resident hierarchy, only to displace it; to dismantle in order to reconstitute what is always already inscribed. Deconstruction in a nutshell. (lxxvii qtd. in Gary 275). In gist, deconstruction is dismantling of hierarchy in order to reconstitute. "Deconstruction consists in putting this authority out of joint" (Derrida 25). Deconstruction acts to disjoint the joint of the so-called center. "Deconstruction is the enemy of the authorized/authoritarian text, the text that tries to tell it like it is, including this one"(Gary 275). It stands as a strong enemy of the authoritarian philosophy. 'Deconstruction is the active antithesis of everything that criticism ought to be if one accepts its traditional values and concepts' (Norris xi qtd. in Gary 275). Deconstruction is antithesis of the thesis for synthetic recreation.

Deconstruction is liberation from authoritarianism. "Deconstruction works to deregulate controlled dissemination and celebrate misreading. Therefore, the theory of deconstruction seeks to liberate the text"(Leitch 122). According to Derrida "the aim of deconstruction is to overthrow the hierarchy of dualism which is at the foundation of philosophy" (41 qtd. in Guney and Guney 224). "But undoing, decomposing and de-sedimenting of structures was not a negative operation" (Derrida 85-87). Deconstruction is not destruction, in other words, but rather the dismantling of cultural, philosophical, institutional structures that starts from textual. Every system is a social construction, something that has been assembled, and construction entails exclusions. "Deconstruction seeks out those points or cracks in the system, where it disguises the fact of its incompleteness, its failure to cohere as a self-contained whole. In locating these points and applying a kind of authority to them, one is able to deconstruct the system" (Derrida 151). "Deconstruction distrusts all systems"(Hendricks 2). All the conventionally established systems are prone to subversion. Derrida insists that "Deconstruction has nothing to do with destruction" (Abrams 59).

Roland Barthes challenges the supremacy of the author upon the text claiming that the birth of the reader is death of the author as multiple readers interpret the same text differently. He decenters the mythical center of authorship created conventionally in his essay “Death of the Author” compiled in *Critical Theory Since Plato* (1971) by Hazard Adams. “We must reverse the myth: the birth of the reader must be required by the death of the author”(1133). Reader is more decisive in meaning of the text than the author. “Writing is that neuter, that composite, that obliquity into which our subject flees, the black-and-white where all identity is lost, beginning with the very identity of the body that writes” (1130-1131). For Barthes, people write to gain the identity of the author but with writing, they lose their identity. There is always a gap between what is said and what is understood. “This gap appears, the voice loses its origin, the author enters into his own death, writing begins” (1131). “To assign an author to a text is to impose a brake on it, to furnish it with a final signified, to close writing” (1132). Authorship doesn’t open the writing rather it closes the writing as it destroys the possible meanings. Barthes highlights on decentering philosophy focusing on the idea that the author dies when the reader is born- the center gets decentered.

B. P. Koirala (1915-1982) depicts the established social reality, questions it and ascertains the new reality subverting the center-margin pecking order in his short stories. In ‘A Tale’, he challenges the godly superiority, spiritual enlightenment and blissfulness, heavenly greatness and male supremacy bringing the margin at the center and thereby acclaiming the physical, not the spiritual, as the ultimate.

Politics of decentering and recentering seems to be the greatest tool for Koirala to cast the negative conventional aspects of the society, dismantle them and create new practical, material and real philosophies in the human world. He brings the heavenly down to the earth, center to the margin, myth to the reality and spiritual to the material in order to make people live in the reality leaving all the abstract groundless beliefs and philosophies. Glorifying the physical beauty of the nymph, ecstasy of material life, thrill of sexual pleasure and greatness of earthly realities, Koirala stands for the margin, the physical, the ephemeral and the weak which supports his politics for equality based on humanity. This study attempts to portray how Koirala defies the politics of uplifting the spiritual illumination, godly enormity and rational splendor taking the earthly enlightenment, humanly greatness and bodily beauty at the core. About Koirala, UC Press E-Books Collection writes 1982-2004: “the most common theme of his stories and novels was the relationship between men and women, but a significant number of stories also dealt with social issues. The subject of politics, which dominated Koirala’s life, is conspicuous by its absence in his writings” (197). As the story is read highlighting only on the themes like life and death, over ambition, lust and sexual passion, god’s power, spirituality, human weakness and woman as source of human fall, the deconstructive reading decentering the spiritual is totally a new issue to be researched.

OBJECTIVE OF THE STUDY

This study aims at investigating how Koirala challenges the conventional hierarchal structure of heavenly magnificence and earthly miniature, mind supremacy and body lowliness, male dominance and female compliance, males as rulers and females as ruled, godly affirmation and humanly negativity, and godly selflessness and manly selfishness. Its major motive is to find out Koirala’s politics of decentering the spiritual and recentering the material through his ‘A Tale’ in order to make people live in the earthly reality.

THEORETICAL METHODOLOGY

This paper explores how and why Koirala highlights the politics of decentering the spiritual and recentering the material in his 'A Tale'. To prove Koirala's politics of deconstruction and reconstruction, Derridian and Barthesian ideas of Deconstruction have been used where Derrida subverts the hierarchy of speech vs. writing, presence vs. absence, and center vs. margin and, Barthes questions the notion of author as center and myth as natural and historical through their texts respectively.

The French philosopher Jacques Derrida propounds the idea of deconstruction and highlights on multiple meanings and centers through the terms undecidability, open-endedness, aporias, fluidity, difference, dangerous supplement etc. and challenging the notion of finality, singularity, closure, fixity, logocentrism, phonocentrism, etc. Deconstruction is not destruction rather it is reconstruction as his major motive is not only to destroy the centers but also to establish multiple centers which seems to be a democratic practice. And, in the same way, B.P. Koirala boldly attempts to establish his idea of liberal democracy dismantling the autocratic Rana Rule and its single center.

Likewise, another French philosopher Roland Barthes, through his essay 'The Death of the Author' (1967), emphasizes on deconstructive ideas through his notion of the death of the author which presents the death of a single center and birth of the multiple centers. When the author completes the text and it goes to the readers, the reader is born and the author is dead as the text is interpreted and given meaning differently by the different readers. Therefore, the birth of the reader is the death of the author. It proves that there are multiple centers and meanings but not the single ones. In the same spotlight, Koirala attacks upon the single centeredness of spirituality, godliness, penance and rationality focusing on materiality, sexuality, earthliness and emotionality.

TEXTUAL ANALYSIS

The strategic deconstruction of conventionally established hierarchical beliefs, norms and values through 'A Tale' stands as Koirala's politics of subverting the center-margin hierarchy and establishing multiple centers from the so-called margins for practical equality based on reality. Generally, the society creates the discourses and makes them truth in the name of ultimate truth, completeness, perfection and godly greatness. But, such establishments create and promote the hierarchy belittling and inferiorizing the center-unworshipping notions and acts. There also exist some daring personalities who attempt to dismantle the center-seeking and preserving forces in the society. B. P. Koirala is one of such a daring personality who endeavours to challenge the traditionally set up hierarchies of dehumanizing values.

Koirala subverts the god vs. man hierarchy positioning the man as superior to the god. Human beings superiorizing spirituality worship god as omnipotent, omnipresent and omniscient having even the opposite qualities. He has all moral and good qualities that humans lack. However, according to Koirala, spiritually, the god is considered to be magnificent but, practically, man is great. God suffers from superiority complex and is jealous upon the human beings. Therefore, whenever humans attempt to achieve enlightenment, the ultimate power, the god stops them through conspiracies. Man always supports the god whenever he is in problem, but the god always tries to keep the man under him by preventing from different opportunities and distracting them which is the politics of god to remain superior forever. In 'A Tale', Koirala asserts:

The gods, ever fearful of defeat in their life-and-death struggle with the demons, did not hesitate to request the help of mere mortals like Dadhichi and Dasharath. But whenever these inferior mortals aspired to become gods through penance, the gods grew wary of their erstwhile allies. That is why the gods sought to destroy the penance of people who abandoned all worldly pleasures. Their most successful emissaries of destruction were celestial nymphs. (430)

By using the nymphs as weapons, the gods destroy the humans' path to enlightenment. Though the gods seek support from the humans if they need it, they can't see power in the humans. It shows that the superiorized god suffers from jealousy and makes conspiracies. The god is also lusty of power and superiority. Therefore, Koirala boldly presents the god as inferior for his evil heart of deceiving his own creation i.e. the human.

Koirala delimits the limitation of the humans imposed upon them by the god. Religiously, only god can sacrifice even his body for spiritual power and enlightenment and only the god can do the impossible tasks. But, for Koirala, even the humans can make the impossible possible through their sacrifice, courage and generosity. In 'A Tale', one man makes a deep meditative trance in the jungle in order to achieve the supreme knowledge sacrificing all the social obligations, love of family and friends. He successfully crosses so many human limitations. Koirala acclaims:

To triumph over the flesh, he squatted in front of seven-tongued fires in summer and plunged into ice-cold water in winter. He fasted for so many days. Eventually, after much labour, he conquered his flesh and mind achieving the state of unceasing meditative trance. (431)

The god-superiorizing attitude claims only god to cross the limitation and make impossible possible. However, Koirala in the story challenges such notion and highlights the contrary notion that more than god, the humans are capable of sacrificing and making the impossible possible. The man can cross the seven-tongued fires and ice cold water even in the opposite seasons respectively. Through this instance, Koirala decenters the godly superior attitude and recenters the manly power and quality.

'A Tale' illustrates the god's jealousy, conspiracy and superiority complex. When the man is about to achieve the ultimate power and enlightenment, after his great penance with full sacrifice, the king of heaven, Lord Indra, sends the nymph to destroy his penance and prevent him from supreme knowledge. His intension is to create and continue the gap between the human and the heaven which is his politics of hierarchy. Koirala depicts: "When the sage's penance started to threaten the seat of heaven, and while he was still immersed in his long trance, Indra, the king of the gods, sent the comliest and adroitest nymph of his court to the hermitage" (432). By sending the most beautiful lady, Lord Indra intends and conspires to destroy the penance of the sage. The god here seems to be threatened by the sacrifice and achievement of the man and so he shows his lowly behavior. But, the man has not done so. It shows that Koirala challenges the notion of godly grandeur and manly lowliness belittling the so-called grandness of the god and appreciating the sacrificial and forgiving quality of the sage.

Koirala's 'A Tale' subverts the Bishwamitra-Menaka myth by glorifying the sexual aspect and marginalizing the spiritual aspect. The myth keeps the rishi at the center and menaka at the margin. Bishwamitra's spiritual aspect- penance, meditative trance and spiritual practice- gets priority in the myth which overshadows the bodily beauty of Menuka. But, Koirala centers on the physical beauty of the nymph who comes down from heaven to the earth to destroy penance of the sage. Using the literary language, he superiorizes the lady's amorous beauty which shows Koirala's love of the physical rather than the spiritual. He claims:

The nymph stripped off her clothes and stepped into the river, playfully sprinkling its water. She looked as vibrant, as majestic and enchanting as a Himalayan Peak touched by the first rays of the sun. Knee-deep in the river, she stooped to fill her hands with water, appearing as pure and chaste as the rajanigandha flower. Loveliest of all were her breasts, pointing downwards towards the water like twin raptors ready to pounce on their prey. (432)

The lady's physical beauty has been compared to the beauty of the Himalayan peak touched by the first rays of the sun in the morning, purity and chastity of the rajanigandha flower and her breasts to the twin prey birds about to attack their prey. Here, the lady is the bird of prey and the sage is the prey itself. Glorifying the bodily beauty of the lady, Koirala highlights on the sexual aspect which questions the spiritual aspect. The writer decenters the beauty of the spirituality and focuses on the glamour and power of the material splendor. Koirala's such depiction doesn't create vulgarity and pornography rather it creates the beauty of the physical and the practical world.

In the story, the writer endeavours to blur the hierarchy between the inner peace and the outer beauty, celibacy and marriage, reason and emotion, and sainthood and manhood. Undermining the gap, Koirala brings the physical beauty of the lady, their married life, the saint's emotion and his manhood in the practical social life. The passion never dies though the reason may die according to the context. Inner beauty is abstract and inaccessible whereas the beauty of the amorous lady is concrete, moving and causing earthquake even the termite-covered sage. The glow of the lady's beauty is more dazzling and waking from the deep trance than the inner glow of the penance. Koirala explicates:

The sage perceived no disparity between his inner peace and the maiden who was now quivering like a willow sapling against the current. She was living image of his last stage of penance, or incarnation of his undying passion. Slowly, the sage rose. Still fully experiencing his inner state of bliss, he advanced towards the glistening maiden. Soon after, they married in the jungle and made preparations to return to society. (432)

The sage does not see the difference between the spiritual beauty he is going to achieve and the glistening beauty of the maiden who is quivering like a willow sapling against the current. The sage wakes from the deep penance after noticing the powerful beauty of the lady and both of them get married in the jungle. Then, they prepare for their return to the society from the jungle. It shows that Koirala strengthens the passion, outer beauty, married life and society sidelining the reason, spiritual enlightenment, celibacy and the jungle life with deep trance. Even for the continuity of the human race, passion and man-woman togetherness is necessary as an indispensable ground.

Koirala's story destabilizes the Bishwamitra-Menaka myth in which Menaka destroys the penance of Bishwamitra and ultimately returns to heaven deserting the sage alone in the earth. It shows that the women are only the weapons to destroy the male's life; they are selfish and can desert their life partners easily. But, in the story, the nymph lives with the sage forever marrying and begetting the children though she is taken negatively by the society. He presents:

The sage and his wife built a house in a village. Like their neighbours, they tilled the soil and led a simple domestic life. In the course of time they became the parents of two boys. They helped their neighbours in any way they could, nursing their sick, feeding their hungry, and bestowing upon them innumerable acts of kindness. (432)

The sage life is overshadowed by the married social life. The sage and the lady become normal human beings like other neighbours. They work in the field and also give birth to two sons. They always help their neighbours in their sickness, hunger and difficulties with many acts of kindness. Instead of diving into the spiritual world, they labour to live

in the practical material world continuing the human race showing the humanly qualities and nursing the physical world. They desert the spiritual world and irrigate the physical world with their full effort which proves that Koirala decenters the spiritual and recenters the material.

Koirala, through the story, deconstructs the Bishwamitra-Menuka myth of desertion of Bisahwamitra by Menuka eventually. In the myth, Menuka forsakes him and returns to heaven when her mission of destroying the sage's deep penance gets complete. Then, the sage is troubled, depressed and again decides to be the saint giving up all the aspects of the material world. However, in 'A Tale', the sage and the lady live together giving birth to the sons though the villagers look at them with suspicion and take the old man as a fallen man due to evil seduction of the young lady. Koirala writes: "They eyed with suspicion the erstwhile saint erecting a cowshed. At the sight of his wife carrying water from the well, they thought, "Is she an evil seductress who caused the saint's downfall?" (433) To run their daily life, the sage cares his cows and the lady carries water from the well. It means they have run their life jointly dividing their task that makes them happy and satisfied. Here, Koirala's motive is to highlight on the social, married and realistic material life challenging the so-called pure, happy and superior spiritual life.

Koirala counters the spiritual ecstasy emphasizing on the material blissfulness. Though the people believe that spiritual satisfaction is the ultimate one as spiritual things are timeless and spaceless and beyond decay and death, Koirala supports the material as the vital because of its practicality, concreteness and accessibility. In the story, the sage has already experienced the bliss in the jungle. But now he is in the society with his family members. He is now living a real material life. Yet, the happiness he experiences now is no less than the spiritual bliss he has got in the jungle during the penance. He mentions: "And yet the sage never ceased to experience the ecstasy and bliss he felt in the jungle" (433). It evidences that the sage experiences the greatest bliss in family life which he had not in his spiritual sage life in the jungle for supreme knowledge. Through this instance, Koirala questions the conventional notion of spiritual superiority.

CONCLUSIONS: DECENTERING OR RECENTERING?

Decentering is recentering. Mainly, the conventional center is decentered in order to create new center which is recentering. It is a political strategy to dismantle the politically constructed hierarchical centers and margins. Koirala's 'A Tale' destabilizes the politics of uplifting the spiritual enlightenment, godly greatness and spiritual beauty forcefully keeping the earthly enlightenment, humanly greatness and bodily beauty at the center. Koirala strongly questions upon the so-called superior, sacrificial, open hearted, all-loving, all-protecting and all- inspiring god, who gets threatened by the power of a human being and conspires to destroy saintly life of the man, exposes the god's lust for power and thirst for intellectual superiority.

Koirala deconstructs the conventionally established notions of center and margin. Spiritually, god is considered to have the sacrificial and supporting qualities but in the story he is jealous of the penance of the sage and makes conspiracy against him sending a beautiful lady. Likewise, the god takes support from human beings but cannot see the progress of the others. Bishawamitra-Menaka myth focuses on intellectuality and sacrificial penance of Bishwamitra presenting Menaka as a tool for god to destroy the humans as she deserts the sage deceiving him when the mission is over. But, in Koirala's story, the lady's amorous beauty of the body has been glorified instead of the penance of the sage. Moreover, the sage and the lady live together forever with complete happiness and satisfaction through the social and material life. The bliss that the sage achieves from the married and social life with the beautiful lady is no less than the bliss that he gets in the jungle.

To conclude, Koirala's endeavor to dismantle the conventionally constructed philosophy of heavenly grandness and earthly littleness, mind rationality and body emotionality, rational superiority and emotional inferiority, male chauvinism and female inferiority, decisive males and submissive females, holy positivity and humanly negativity, and godly selflessness and manly selfishness is contextually relevant as he contributes to challenge the Ranas' policy of making the Hindu religion strict to continue their autocratic rule. To highlight the politics of freedom and democracy, Koirala attempts to liberalize the Hindu religion taking the sexual and material beauty as the major issue in his story. His decentering and decentering politics is relevant even today as the societal norms and values are still hierarchical and discriminatory.

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