

**(Mis)representation of Nepali Culture in
*The Guru of Love***

Bhanu Bhakta Sharma Kandel

Department of English, Prithvi Narayan Campus, TU, Pokhara

Corresponding Author: Bhanu Bhakta Sharma Kandel, Email: anubhlednak@gmail.com

DOI: <https://doi.org/10.3126/ojes.v11i0.36312>

Abstract

Samrat Upadhyay's The Guru of Love has (mis)represented Nepali culture, society and thoughts from Western perspective. The writer has applied Western standards of life to represent Orient culture and society where he seems to have misguided somewhere. He has mentioned in the novel that Easterners have suffered from inferior thoughts and practices, the society has slavish mind-set regarding gender issues and sexual psychology, the society is poverty-stricken and it is full of the people with corrupt mind. The novel explains that females have been victimized from males' domination practicing sexual violence, harassment and gender discrimination and dominance. Upadhyay has discussed about his birth place, cultures, society, language, religion, relatives, illicit sexual relation and political chaos which has helped to create a 'discourse' about Nepali society. The article argues how the novelist has (mis) represented the Nepai culture by discussing socio-cultural practices and it analyzes how it has tried to serve the palate of the Western readership.

Keywords: Corruption, gender, (mis)representation, politics, poverty

Introduction

The discourse of representation of the Orient as "Other" is a system of representation framed by a whole set of forces that bring the non-west in to Western learning and Western consciousness according to their understanding and interpretation of the East. So, the representation of Oriental people, geography, culture religion and language cannot be matched with the essence of real Orient. The representation is distortion of facts and it has become the fact or nature of the Orient that does not remain static but the Western knowledge about it becomes static and unchangeable.

Regarding power and truth Foucault writes in *Truth D Power*, “Problem doesn’t consist in drawing the line between that in a discourse which falls under the category of truth and that which comes under the same other category, but in seeing historically how effects of truth are produced within discourse which on themselves are neither true nor false” (1139). Foucault identifies the creation of truth in society. Individuals would do well to recognize the ultimate truth. ‘Truth’ is the construct of the politico-economic forces that commanded by the majority of the power within the social web. There is no only universal truth but it is by creating discourse and knowledge with the help of power it is (mis)represented as a truth.

Ideology is not baseless illusion, but a social reality, an active material for which might help to organize the particular lives of the human beings. He writes, “Ideology has nothing to do with the illusion, with a mistake, distorted representation of its social content” (Foucault 7). Ideological statements may be true at present but false for blocking of the possibility of transformed state of affairs. It is important to note that one apprehends reality through representation of reality through discourse and images. But because of one can see reality only through representation it does not follow that one does not see reality at all. Reality is always more extensive and complicated than any system of representation can possibly compare. Consequently, throughout the history of human culture, people have become dissatisfied with language’s ability to represent reality and as a result they have developed new modes of representation. It is necessary to construct new ways of showing reality as people only know reality through representation.

Edward Said examines the process by which this discursive formation emerges; he holds the belief that the discourse of Orientalism has been functioning from the ancient times. There were the lenses through which the Orient was seen and experienced and they shaped the language, perception and form of the encounter between West and non-west. And the representation of the Orient, until now, has remained always the same because the West inherited and articulated the same images of the Orient as ‘barbaric’, ‘uncivilized’, ‘sensual’, ‘enigmatic’ that needed ‘our project of civilizing them’ (Said 34). Such types of patronizing and didactic qualities of the oriental representation were self-containing, self-reinforcing character of a closed system having no empirical base of analyzing the ‘other’. The Orientals are always represented as outsiders in the rhetoric of *Orientalism*. By manipulating certain images of the Orient, the Westerners legitimated the vocabulary which could help them control and dominate the Orient. Said further expresses his idea:

Imaginative geography, from the varied portraits to be found in the inferno... legitimate a vocabulary, a universe of representative discourse peculiar to the discussion and understanding of the Islam and the Orient . . . the vocabulary employed whenever the Orient is spoken or written about asserts of representative figures or tropes. (36)

In this way we need not look for correspondence between the language used to depict the Orient and these figures are like stylized character. A discourse of Orientalism has survived and been able to reproduce itself for centuries, resulting in catastrophic consequences for the victims, the Orientals. This discourse says that the West stands for rationality and modernity, while the Orient stands for religiousness and tradition, backwardness, superstition, evil practices. Orientalism is a way of thinking about Asia and Asian people as strange, servile, exotic, dark, mysterious, erotic, irrational, impenetrable and dangerous, and has helped the West to define itself through this contrasting and dichotomous image.

What Stuart Hall says about representation is:

‘System of representation,’ we should observe that what we have just said is a very simple version of a rather complex process. It is simple enough to see how we might form concepts for things we can perceive – people or material objects, like chairs, tables and desks. But we also form concepts of rather obscure and abstract things, which we can’t in any simple way see, feel or touch. (3)

The main issue of representation is how power has important role to make discourse that we create by interpretation and we justify this in relation with representation into Western world as well as around the world. It makes clear that how the truth is distorted or how the discourse is (mis)created. Thus, the discourse is a system of representation framed by a whole set of forces that bring the Eastern into Western learning and Western consciousness. So, the representation of Oriental people, geography, culture, religion and language cannot be matched with the essence of real Orient. The representation is distortion of fact because the fact or nature of the Orient does not remain static but the Western knowledge about it becomes static and unchangeable.

Culture can be defined as all the way of life including arts, beliefs, and institution of population that is passed down from generation to generation. Culture has been called the way of life for an entire society. As such, it includes codes of manners, dress, language, religion, rituals, norms of behaviours such as law and morality and systems of belief as well as the art. A culture, after all, is by definition at least, a set of cultural objects. Culture is manifested in human activities such as music, literature, lifestyle, food, painting and sculpture. Although some people identify culture in terms of consumption and consumer goods, anthropologists understand culture to refer not only to consumption goods, but to the general processes of cultural production and giving them meaning, and to the social relationship and practices in which such objects and process become embedded. For them, culture includes art, science, as well as moral systems. Chris Barker views culture as:

The concept of culture does not represent an entire culture in an independent object world. It is best thought of as a mobile signifier that enables distinct ways of talking about human activity. The concept of culture is thus political and

contingent. In so far as a cultural study has a distinguishing take on the concept of culture, it is one that stresses the intersection of power and meaning. (477)

This a culture is like a signifier in language that signifies different things in different cultures and it defers in the course of time and it depends on the play of power because the dominant is the one who creates discourse and give meaning to the cultural practices.

In the essay “Cultural Diversity and Cultural Differences” Homi K. Bhabha views:

The enunciation of cultural differences problematizes the division of past and present, tradition and modernity, at the level of cultural representation and its authoritative address. It is the problem of how, in signifying the present something comes to be repeated, relocated and translated in the name of tradition, in the guise of past ness that is not necessarily a faithful sign. (156)

In practice, culture referred to elite activities such as museum, caliber art and classical music, and the “cultured” described people who knew about, and took part in, these activities. They are often called “high culture” namely the culture of the ruling social group to distinguish them from mass culture or popular culture. The novel depicts, in a way, social problems, people’s thoughts, political unrest, social conflict and typical lifestyle the people in the country.

The Guru of Love: A Representation of Nepali Culture

The Guru of Love focuses more on three major characters Ramchandra, Goma and Malati where Ramchandra is presented as sexually corrupt person. The novel tells the story of Ramchandra, a math teacher earning a low wage and living in a small apartment in Kathmandu with his wife and two children. Everything seems favorable and well going, until the day, when Ramchandra engages in an illicit relationship with one of his tutees, Malati, a beautiful young woman. Malati evokes in him sensational feeling of love and desire, which he never had towards his wife, who comes from a privileged social background. The other side of the story depicts the political scenario of Kathmandu and its denizens’ reeling under the shadows of modernization and traditional aspect.

Upadhyay exploits the setting of Kathmandu and characters from Nepali society, however, some figures seem to be strange to exist in real situation of Nepal. Goma, Ramchandra’s wife, accepts her husband’s immoral relationship with his student Malati. It is a rare incident even in a largely orthodox society, where females are supposedly irresistible to the idea of having a co-wife in the life of their husband. By presenting such unconventional and unacceptable relationship, the novel has tried to highlight the traditional aspects of love and family relationship in orthodox traditional Nepali society.

The Guru of Love has drawn a lot of critical attentions. The book has been

variously criticized and interpreted and the body of criticism has done much to highlight the author praising his the craft of real depiction. John H. Clarks in New York Review opines that Upadhyay's work is an exposure to earn international fraternity of artist, who assemble through their writing to earn them international brotherhood. He writes:

There is an international fraternity of artist of the middle class exposure in the work of Upadhyay. What animates these artists moral vision are above all the compassion and love of humanity and the entire mankind. The universality of these themes is demonstrated in Upadhyay's first novel, *The Guru of Love*. (32)

The novel has been taken as a universal representation of fundamental human character. Social class determines level and social prestige as it is mentioned in the novel. In the same way, another critic John C. Housley in contemporary writers in South Asia takes Upadhyay's writing as one of the inspirations to the people of the Eastern world and he further asserts that the novel has many interpretations as it narrates the east and west in a scale. According to Housley:

As an exciting horn of plenty *The Guru of Love* has given rise to a great number of interpretations. Reviews focus on the sheet breadth of Upadhyay erudition, his treatment of the past; his skill in balancing genre such as the Romance the Fairy tale, the campus-novel, the defective story and quest; his ideas about contemporary literary criticism and the evocation of the rich tradition of Kathmandu valley. (86)

Upadhyay is described as a craftsman of fiction writing who can make use of various techniques at a time. He focuses on author's reminiscence as writer reveals himself through his writing. The novel set against the background of political upheavals is viewed from psychological historical and social cultural presentation. Pointing to the middle class people of Kathmandu, Suketo Mehta comments:

The Guru of Love, which considers the middle class in a place one would not normally look for it, in the city of Kathmandu, Nepal. Not the Kathmandu of Western seekers of salvation or hashish not the Nepal that exists in the Western imagination principally as a land of mountains to test one's manhood against.

This book brings us back to congested, smoggy valley of Kathmandu. (8)

Upadhyay's portrayal of Kathmandu in this novel remains realistic to some extent for the Nepali readers who are familiar with culture and tradition before democracy but Upadhyay is charged that he has largely sketches social practices, targeting his publisher and Western readers to serve their palate. Some sections of Nepali readers find the novel shocking as it shows the women as merely sexual objects by exposing women sometimes awesomely dedicated as Goma and sometimes projecting women as no more than a sexual object. Goma allowing her husband to bring his mistress, the novelist has made sweeping generalization of Nepali men and women. Anagha Neelakantan, a writer based in Kathmandu comments:

This is not to suggest that Upadhyay tells the ‘truth’ about a certain period of Kathmandu life or “exposes” it. This realism doesn’t simply reflect reality that would render much of his work ineffective if only because it might have to be hard to believe the people in them and the things they do. Instead, Upadhyay shows how one understanding of a society or a city can be used to illuminate few of the many possibilities for life and behavior that it throws up. (7)

The novelist has tried to attract the attention of his target readers and has tried his best to serve the palate of the Western readers who want read bad about the Eastern people and society. Even though the events described are not all false, its generalization is oversimplification, which is not in real practice in Nepali society. *The Guru of Love* is an Orientalist portrayal of Eastern cultural practices as they remind the writer of while living in Western society but the presentation of one’s culture has been made a means for the Westerners to create discourse, knowledge and truth about the Easterners.

Representation of Fashion and Language

The novelist has made a typical representation of Nepali culture. Language and fashion are the most important features of human identity. Therefore, representation of language and fashion reveals cultural characteristics. The writer creates a mental picture of typical a Nepali culture in his novel. He has heavily used fragmented sentences and words which can be matter for representing social class, consciousness, cultural performance etc. Upadhyay, exploits his Nepali language in order to make a representation in the novel. He frequently uses a word ‘*khattam*’. The following extract explains” The word buzzing through the city was *khattam* (finished) or stopped or gone and after a while it acquired a special currency, rolling off citizens’ tongues like a mantra. The country’s situation is *khattam*, the prime minister, appointed by the king is *khattam*” (37). This kind of language usage (mis)represents social conditions as well. It could be used by certain persons in the society but it does not represent Nepali society as a whole.

Similarly, Upadhyay, projects a typical cultural fashion or cultural clothes in the novel. The women’s morality and behaviours are observed in terms of their dresses and physical appearances. Typical Nepali *Sari* and *Cholo* are socially accepted women dress code. The author creates an image of Nepali woman, “wearing the same sari to several weddings” (41). This means Sari is a formal dress for women in public but it is not always true that Nepali women never changed their dress.

Gender Representation

In the novel, *Guru of Love* describes woman character Goma who is victimized by patriarchal society in order to represent that women are living in a miserable condition in the society. Goma represents the gender position in Nepal, who is an innocent woman and a submissive character. Patriarchy has left no room for women to

practise their freedom and to life and their choice. Women have been systematically deprived of human rights. Patriarchal society has marginalized women in every walk of life in the name of culture, religion, ethnicity, caste, class, duty and morality. The novel describes her condition, “Their lack of a servant was another of the in-laws’ issues. My daughter is slaving away in your house, son in-law. Goma’s mother has remarked a few times. How about someone just to help with the cooking and laundry? They had even offered to send their own servant to help” (50). This line explains the condition of Nepali women in the society that the husband neither hires a servant nor does he allow a servant from the wife’s family. It seems like they are condemned to feel comfortable under patriarchy. Submission of a wife is represented as Hindu culture in which women do not have right to speak. Goma as Ramchandra’s wife has to serve him unconditionally. Ramchandra goes outside for earning but Goma has to stay within four walls. Women do not have freedom to go out who have to remain under patriarchal veil. This explanation represents an image of Nepali women:

Through half open eyes he looked at her face. Goma was a small, chubby woman only a few months younger than he, and he was reaching forty-two. On her forehead was the small red tika she got every morning at the Ganeshtan Temple in the neighborhood. Before the sun’s rays fell upon the streets, she would go to the temple with a plate of rice and with flowers she had picked in the courtyard garden. She had returned home just as the sun’s rays lit the window of the house on the opposite side of the courtyard. A large mole sat right below the bridge of her nose, her beauty spot, Ramchandra called it. (10)

That having a mole somewhere on the chick, or dimple and wearing a red tika is taken as beauty that a Nepali woman can crave for and visiting a temple every day and worshipping is a good ‘cultured’ habit. But it is not true about only Nepali society because there was it was the socio-cultural condition of the women all over the world except few cases of the aristocrats in both the parts of the globe.

When Goma finds out about the affair between Ramchandra and his tutee, she has a unique solution--she asks her baby daughter to move into her apartment. Goma sleeps with the children and instructs the adulterous couple to share the master bedroom. She insists, “Why don’t you two go inside the bedroom, and I’ll bring you some food.” This license sits uneasily upon Ramchandra, much as democratic liberation sits uneasily upon the old city of Katmandu. *The Guru of Love* is ultimately a sweet, sad look at an indestructible family. It also gives us, in Ramchandra’s wife Goma, a surprising, cunning, and altogether charming heroine. Goma’s behavior seems a deep and acute satire on Nepali culture and irrationality of patriarchal domination but it can rarely happen that a woman tolerates this kind of situation quiet and as easily as it has been described in the novel.

Hindu women are shown religious who are engaged in religious activities. It means society is traditional and conservative. The novel describes:

As the day of the wedding approached, the girl, Mandakini, became sadder and sadder. She went to the local temple and prayed to Lord Shiva to save her from marrying a man of her father's age. She visited the local palm reader, and he traced the lines on her hand and told her that she would be very rich but very unhappy. She climbed a mountain and from the top, looked down on the thin, milky white river that ran between two steep gorges, and she closed her eyes and asked the deity who resided there to make something happen to that she would not have to marry that old merchant with the glinting eyes. (83)

Hindu religion prescribes that great *dharma* for a married woman is to serve her husband. But there is no religious provision for male to serve female. There is little number of women who are involved in any profession. Financially too, women are dependent on males. History is also written from male's perspective. Culturally, the image of women in society is portrayed as subordinated to male. A woman can never be free and independent from her birth to death according to Hindu culture. Women's plights, problems, pains and pangs, fears, tears, joys, happiness and life-experiences are universal but all these feelings depend on the prescriptions made by the culture in Nepali society, that is what the author has presented as. Hindu women can be best understood within Hindu culture which is so important in defining how women perceive the world and their proper place in it, and how they are perceived by others.

It is presented in the novel that despite the fact that women are said to be legally equal, it is an irony that dozens of legal provisions are still discriminatory against women. In practice, gender discrimination and violence against women is rampant in Nepal. It is more severe in Hindu society and there is restricted to the private sphere. Women's representation is very low in the public events. The authority over household and property management rests on the male member in the family. Women's economic dependence on men and their lack of educational, political, social opportunities are represented in this novel. He shows the nature of Nepali women who are like slaves as they are moved by male self-interest. Ramchandra flirts with his tutee because she is fascinated by him:

Every day he gave her ride and eventually she stopped going to school. They roamed the city all day in his taxi. He took her sightseeing in the valley: the top of the Swayambhunath temple, the woods of Gokarna, even all the way to the Dakshinkali Temple, when they stood in front of the goddess and proclaimed their love for each other. Then they started making love in the jungles of Balaju, a few hundred yards up from the very place where they would come first time she had gotten into with him. (99)

It is interesting to know that giving a ride on a motorbike or a drive in a taxi still lure a girl in Nepal that makes most of the women feel privileged that she has a rich and caring boyfriend or a husband. By depicting Goma's, the author represents a typical plight of a woman in Hindu culture that a girl is under the control of her father

before marriage and after her marriage she comes under the control of her husband. A woman's husband is her lord, and it is her religious duty to see that he is happy, satisfied and comfortable by yielding to every wish of him. The woman is defined primarily in relation to her husband and her household, and her interest and active participation in domestic matters is expected of her.

Representation of Religion

Upadhyay has explored religion and religious practices of Nepali people. Mostly Nepali people adhere to religious beliefs, they spend in performing religious rites and rituals and they spend for festivals. Not only the so-called rural and uneducated people but even educated, urban people equally respect god and religion. The frequent uses of image of god and descriptions of religious beliefs convince and project Nepalese society. "A yellowed poster of Goddess Laxmi her many hands clasping her trident, conch shell, and lotus, was posted on a door in the corner" (21). The following lines explain the condition:

All the people in city were praying to the goddess to make them wealthy, Ramchandra prayed to the small picture of Laxmi in his kitchen and lit a few sticks of incense. Every year he had prayed to Laxmi, asking her to do something about his financial situation. As he stood, his palms joined in front of her, he would picture a house, just a small house, with enough room for his small family. (151)

This line discloses a social reality of Nepali society, wherein all people have deep respects toward gods. Ramchandra is a teacher, an educated person, however, he believes in god and spends his time praying to Him. People can get rid of this kind of social thought whereas they are being slaved. In addition to be an adherent of religious rites and rituals, an ideal Hindu woman is supposed to be the one who finds her highest good taking her husband as a god, is devoted to him with a religious zeal and is chaste. Woman's place is primarily confined within home; her role limited to procreation and upbringing of children and catering to the needs of her husband.

Similarly, author speaks for Nepali cultural performances. He mostly elucidates the festival Tihar which is supposed as funniest and most fascinating festivals. He frequently describes about it. There are list of festivals in Hindu religions, among them Dashain and Tihar are greatest festivals. People celebrate these festivals with excitation. The author puts into words:

The city had brightened in anticipation of Tihar. Around the outer walls of their houses many inhabitants had already wrapped strings of lights that blinked and winked all evening long. Those people who were rich left them on all night, and the faint glow illuminated the street, sometimes revealing a roaming band of dogs. In Ranipokhari, the entire periphery of the pond was illuminated, and so was the bridge that led to the Shiva shrine in the center. The lights, reflected in

the water, seemed to be swaying when a breeze ruffled the surface. A couple of times in the evening Ramchandra stood by the back railings that surrounded the pond and watched. (149)

Dashain and Tihar are not only the biggest but national festivals in Nepal and Tihar is more entertained because while people worship goddess Laxmi, the provider of wealth and prosperity, is worshipped but people enjoy the festival as light and donation. The youths and children are found enjoying the festival the most.

Representation of Economic Condition

Samrat Upadhyay explains about Nepali society where many economic problems are drawn. He explains, "People from Kathmandu rarely asked each other that question. Only outsiders probed one another, searching for something that bonded them in city" (4). Even though Ramchandra is an individual character, he represents all the professionals from Nepali society. All the professionals of the country are represented by his character. Ramchandra is a teacher; he hardly runs his life by his profession. He lives under poverty. Having a reputed job as a teacher, he has to live lower life because he is not paid well. His lifestyle has been described as:

He and Goma and the children were living on the top floor of this old house, with its rickety stairs and cracked ceilings, its cramped, dank rooms that never got enough sunlight, this house controlled by a landlord who came rapping on the door if the rent wasn't paid on time, where deafening traffic from the street penetrated the thin walls, shook the rooms and made reasonable thinking impossible. (2)

This extract clearly explains his economic condition in the society. He cannot afford for comfortable life by his limited earning from the salary he draws, therefore he has taken a flat in old house even of which he cannot pay rent to his owner on time. This kind of life panics him time and again which compels him to take tuition. Neither he can celebrate any festival happily nor can he spend any holiday with his family. This kind of daily life troubles him. It is explained further; for years he had been harboring the dream of buying some land and building a house in the city, if only to silence his in-laws. For the past three years, he and Goma had been putting away five hundred rupees a month or at least trying to some months especially during the festivals, not only could they not save" (2). They have a dream of having their own home but cannot achieve it in reality on the one hand, and on the other, it shows that he works to show his in-laws because it is a matter for prestige to have one's house in the city.

Ramchandra stands as a representative character for all the professionals who are lower middle class families. What the author intends to show here is, how Nepali professionals suffer from poverty who have to either look for tuition or bribery for earning just enough for sustaining life. Economic crisis leads them to quarrel. This conversation shows:

With her worn out clothes, Goma indeed looked poor, unlike his only other tutee, Ashok, a merchant's son who arrived every morning in a shiny black car, with loud music thumping from the speakers. I do not have a father, Goma told him. "And my mother raises chickens to support the family." Then perhaps you should be working," Ramchandra said. Help your family. (3)

The extract explains that the teacher's life is poverty-stricken who cannot satisfy his family that invites hot discussions as well as quarrel in the family. This is again a false generalization because there are so many instances that the teachers have earned a respectful amount and made their economic status in the society, in fact the job of a teacher was envied by other people except the businessmen and bureaucrats who made money by unfair means.

Upadhyay has created an image of dire economic condition that people have been facing for years. As he mentions that Nepali people are struggling for living a low grade life, which is shown in his novel. He describes poverty in his words:

General store in a mud house perched dangerously on top of a hill; the biting cold in the morning; the haze that hung over the hills, and the clouds that rolled in and made the house in front of you disappear; the smell of sweet rice cooked in the mud over, the smoke stinging his mother's eyes and making water run down her nose. But, it was the memories of his early years in Kathmandu, the hardships he and his mother had endured. (5)

It is the urban society of Kathmandu where in poverty is killing people. In fact, this novel only projects numbers of problems by which people have been affected. Ramchandra says here, "Of course, sir, still this city can really make you suffer" (5). The novel represents the poor condition of Nepali people who cannot afford comfortable lives. Nepal is a county full of villages where people very hard but fight harder for sustaining their lives. The author mentions further:

That was imprinted on his mind like a religious text. For a long time he had been angry at the city for making their lives difficult. But he had grown to love the city, and although he understood what Malati was saying, he did not want to identify with her sense of helplessness. It has been so many years, he told her, that I consider myself a local of Kathmandu. (5)

It is a satire against the people who belong to the villages, have come to the city for livelihood and are fighting for their day-to-day living but feel good to snob that they belong to the city, they consider themselves as city dwellers which is a common complex among the people who pretend to be more civilized and intelligent.

Representation of Politics

Upadhyay has represented political situation of Nepal to reveal that developing countries suffer from poor political system where conflict, crisis and agitation are common characters of their political problems. It is explained:

The afternoon newspapers, which Ramchandra had read during tea break at school, reported that an angry mob in the city of Biratnagar had burned two buses and hurled stones at the police, who had fired tear gas, then real bullets, killing two people. One newspaper had run a scathing criticism of the government for the shooting, and talk remembered through the city that the editor of the newspaper would be whisked away to an unknown destination. (37)

Being a developing country, Nepal has not been able to gain peace and political stability but has been facing political unrest and protests around the country and it has been almost a permanent character of Nepali politics. People are suffering from different kinds of problems and make them political agenda. The country is undergoing multiple problems, people are asking for their rights by going down to the streets.

Ramchandra and his wife find neighbors' lives are rich and prosperous which make them work like their slaves. Ramchandra thinks, "Many people were getting rich in Kathmandu. The country was poor, but in the capital, wealth was multiplying in the hands of those who had opened new business or those with government jobs who did not turn away from hefty bribes" (3). This explanation reveals the political system as well as people's thought about the country. Being a citizen of poor country, every man wants to be a rich man therefore they have to take an illegal way. This solemnly exposes a great problem of poor countries where people are compelled to be corrupt, corruption is compulsion and it has been our culture.

Conclusion

The fictional representation of Nepali society in *Guru of Love* has reinforced the preoccupied concept regarding the Eastern cultural inferiority. By depicting own cultural practices, representing human identities and showing communal problems in exaggeration and highlighting only some bad aspects of the social practices, the author has (mis) represented his community in global arena. The novel discusses political, economical, cultural and social problems at a time that cannot be generalized. Upadhyay has observed his own culture from Western ideologies and his influenced psyche. While depicting his birth place and culture in which he grew up he has misrepresented culture and people of his own motherland for the interest of Westerners, in order to serve the palate of the Western readers. He has considered the Western culture as mainstream and regarded Eastern culture and people as inferior or 'other' in comparison to the so-called main-stream culture of the West even though the problems he has discussed in Nepali background are almost common problems in the world except some exceptions.

Works Cited

- Barker, Chris. *Cultural Studies*. 3rd edition, Sage Publications, 2008.
- Bhabha, Homi K. "Postcolonial Criticism." *Redrawing the Boundaries: The Transformation of English and American Literary Studies*, edited by Stephen Greenblatt and Gills Gunn. MLA, 1992, Pp. 437-465.
- Clarke, John H. www.antoineonline.com › Livre_Buddhas_orphans_ by Samrat Upadhyay.
- Housley, John C. bookpage.com/reviews/2750-samrat-upadhyay-institution-adultery-fiction#.Xp11mkAzBMw.
- Foucault, Michel. "Truth Power and Discourse." *Critical Theory Since Plato*. New Harcourt, 1992, pp. 526-27.
- Hall, Stuart. *Representation*. Sage Publication, 1997.
- Mehta, Suketo. "The Guru of Love: A Middle Class Social Novel Set in Kathmandu." *New York Times*, Jan 12 2009.
- Neelakantan, Anagha. "The Guru of Love: For the Love of Guru." *The Nepali Times*, 132 (2003), pp. 7.
- Said, Edward. *Orientalism*. Routledge, 2002.
- Upadhyay, Samrat. *The Guru of Love*: New Delhi: Rupa & Co, 2003.