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Anonymous Stars: Rewriting History from Below Nabaraj Dhungel 🛡

Assistant Professor of English, Bishwa Bhasa Campus, Tribhuvan University, Kathmandu, Nepal

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Abstract

The study entitled "Anonymous Stars (Gumnam Taraharu): Rewriting History from Below" explores how Raju Syangtan, contemporary indigenous poet of Tamang community, destabilizes the officially established history of the mainstream and establish the history of the common people rewriting it from the perspective of the margin through his poem "Anonymous Stars". It also shows how the poet defies the so-called civilized and superior system, culture, politics and language which excludes the voice of the common people and deifies the reality, culture, politics and language of the ethnic community. This research focuses on excavating the untold and unheard stories of the unvoiced people in order to redefine their local independent identity. This study employs textual analysis of Syangtan's poem using New Historicist concept of Michael Foucault, Stephen Greenblatt and Catherine Gallaghar. It is found that new Historicist Idea is a tool that the poet of the marginalized community uses to unearth untold and unheard Stories. The research concludes with the claim that the Raju Syangtan contributes in rewriting history from the perspective of the subaltern people highlighting on counter-discursivity, resistance, counter-storytelling and counter-hegemonic consciousness in his poem. This research can

be historically significant as it encourages the marginalized voiceless people to unearth the untold and unheard stories of the common people of the world in order to reestablish their identity and equality-based society challenging metanarrative using mininarratives. **Keywords**: anonymity, subaltern, rewriting, mininarratives, history, literature

Introduction: History, Literature and Subaltern Voice

We all believe that literature is a fictional expression and history is a collection of facts. In other words, literature is the expression of inner feelings and the result of human imagination, whereas history is the reflection of actual past events. Thus, literature is fictionally subjective while history is actually objective. This is the traditional historicist assertion and viewpoint. However, Michel Foucault, Stephen Greenblatt, and Catherine Gallagher, the new historicists, contradict the traditional historicists' assertions and beliefs. By advancing the idea of "historicization of the text and textuality of the history," they significantly undermine the hierarchical distinction between literature and history. Since history is written by the winners, ignoring the defeated and historicising the perspective in their own favour, they assert that "history is literature and literature is history." Literature, on the other hand, is history for the marginalised, who are unable to write their own history but instead fictionalise their realities. It demonstrates that "history is not written by pen but by gun," which makes it difficult to distinguish fact from fiction.

Since it uplifts the voiceless and defends the margin, new historicism rejects essentialism of any form. Jan R. Veenstra utters: "The New Historicism is characterized by a unanimous rejection of any form of essentialist humanism which regards man as an autonomous free transcendental essence. The human self is a construct, not an essence" (180). History is the result of the mainstream's interests rather than a chronicle of historical facts John Brannigan in *New Historicism and cultural materialism* explains "how New Historicism understands the stories of the past as society's way of constructing a narrative which unconsciously fits its own interests" (55 qtd. in Hickling). Because history depends on context, it self-destructs. Geoffrey Gait Harpham mentions: "History works insistently against the specificity of history" (74). New historicism redefines both history and literature. In *Poetics Today*, Sonja Laden claims: "It redefines both text and history while simultaneously redefining the relationship between a text and history" (1).

Through the writings, the contemporary Nepalese writers of marginalized community dare to challenge the official history of the winners and the power-holders who create identities and impose upon the common people. They dig up all the intentionally concealed stories of the particular persons of the marginalized community and glorify their capacities and contributions in the society. Creating a contrast of two worlds, they dismantle the center and center the margin. The litterateurs explode as a volcano in order

to remove all the discriminations, oppressions, pandemics and hierarchical structures for establishing humanitarian and just society. For achieving this goal, the indigenous writers of Nepal, including Raju Syangtan, raise the voice of the silenced and tell the untold stories of ethnic community. His poem, Anonymous Stars, brings forth the sidelined, unheard, unnoticed and ignored realities of the common people, and claims them to be the realities from the margin. The poem contributes in both the society and literature critiquing the officially established stars and attempting to establish the marginalized but real heroes' as the stars of this country.

In the same spotlight, Raju Syangtan develops courage to challenge the officially established history, identity and truth in order to rewrite history from the margin and thereby forming new identity and truth. This research centers on how Syangtan, the poet of ethnic community, decenters the center and recenters on the voice, reality and identity of the marginalized class and community. Moreover, the study focuses on the poet's counter-hegemonic consciousness to resist the racist structure telling the untold and unheard stories of the oppressed and downtrodden people of Nepalese society with the motive of defying the discrimination and establishing an equity-based harmonious society.

Gayatri Spivak argues that "subaltern people are not heard" ("Can Subaltern Speak?" 28). It means that the people of the margin neither have their own language nor the mainstream people are ready to listen to their stories of life. They are thrown into the corner dehumanizing them.

Italian Marxist, Antonio Gramsci characterizes "subaltern people as those who have no access to power of state. The subaltern classes remain under the will of "the dominant class" and take part in the hegemony created and controlled by the very class" (qtd. in Ghafoor and Farooq 30). The identity of the subaltern is created and imposed upon them the ruling class people. In the hierarchy, they are at the bottom from where there voice is unheard which results into the condition in which they are hegemonized and totally controlled by the power-holders. Seeing the pathetic condition of the subaltern people caused by the rulers, Syangtan, through his poem "Anonymous Stars", decides and dares to speak about them countering the dominant class and attempting to develop consciousness and spirit of resistance within the downtrodden people.

Raju Syangtan, a prominent Nepali poet and journalist from the Tamang community, uses his poetry to amplify the voices of the marginalized, oppressed, and voiceless, drawing from his personal experiences and cultural heritage. His work critiques systemic inequalities, cultural hegemony, and the erasure of indigenous identities while celebrating the resilience of the downtrodden. Syangtan's poetry centers on those sidelined by societal power structures, including indigenous groups, the poor, and the dispossessed.

His poem poignantly captures the plight of the oppressed, portraying a speaker trapped by systemic and self-imposed constraints. In *Gumnaam Taaraaharu* (Anonymous Stars), Syangtan addresses the erasure of indigenous artists and cultural figures, critiquing the bias toward "mainstream" narratives. Through his poem, the poet dares to challenge the official history of the winners and the power-holders who create identities and impose upon the common people. He digs up all the intentionally concealed stories of the particular persons of the marginalized community and glorifies their capacities and contributions in the society. Creating a contrast of two worlds, he dismantles the center and centers the margin. The poet explodes as a volcano in order to remove all the discriminations, oppressions, pandemics and hierarchical structures for establishing humanitarian and just society.

Theoretical Methodology

This study is a library-based literary research and therefore, textual analysis method has been used here. Raju Syngtan's poem 'Anonymous Stars' is the basic text for analysis. In the poem, the poet uses six different common people from marginalized community-Juth Bahadur Damai, Aite Singh Tamang, Bir Bahadur Limbu, Padam Bahadur Majhi, Laxmi Budha and Natthuram Chamar- as the stars instead of the conventional ones. He writes their stories and sufferings glorifying their qualities and thoughts as heroes of the contemporary Nepalese society. The poem dismantles the traditional history of the kings and rulers falsely written by power. Through their power, they used to declare their admirers as the stars or heroes that Syangtan indirectly, without using their names, destabilizes. The so-called history of the country-Nepal is well-off, united, symphonic and glorious, rulers are saviours, monarchy is the symbol of national unity, it is the land of national heroes and martyrs, it is religiously and culturally rich, Nepali people are brave and patriotic - is nothing more than a lie for the poet.

"The objective of subaltern study is to study the history of the nations or histories of such groups who were previously excluded" (Chakrabarty 15). The writers of subaltern studies endeavour to dismantle the hierarchy of inclusion and exclusion centering on the excluded and their voices, stories or histories. The people of the margin cannot represent themselves, and so they are misrepresented by the mainstream structure. Therefore, they need support from someone for their true representation. "Subaltern cannot represent themselves; they must be represented" (Spivak, Can Subaltern Speak? 29). When they are not truly represented, they lose their identity. And, again their voices are repressed by power, and then they are untold and unheard. "Subalternity is a position without identity" (Spivak, Scattered Speculations 476). Therefore, the writers, like Syangtan, and the theorists, like new historicists and theorists of subaltern studies, stand in their side to

make their voices heard that may lead to rewriting the history bringing forth their real stories.

The new-historicist theories of Michel Foucault, Stephen Greenblatt, and Catherine Gallagher have been used in the research as it aims to investigate how the contemporary Nepalese poets of indigenous community urge to rewrite history from the margin in order to establish the equality-based humanitarian just society through their poems. This involves dismantling the power-written history using literature as a weapon to combat the discourse created by the oppressors and to depict the realities of the people.

While new historicism concentrates on the howness of the events, old historicism emphasizes the whatness. Lui Tyson in *Critical Theory Today: A User-Friendly Guide* writes: "Traditional historians ask, what has happened? And what does the event tell us about history? In contrast, new historicists ask, how has the event been interpreted? And what do the interpretations tell us about the interpreters?" (282). History is an interpretation of interpretation, according to new historicism. Unlike traditional historians, contemporary historians question the historical accuracy and veracity. Tyson adds:

Traditional historians generally believe that history is progressive, that the human species is improving over the course of time, advancing in its moral, cultural, and technological accomplishments. For new historicists, history is strictly a matter of interpretation, not fact. There is no such thing as a presentation of facts; there is only interpretation and reliable interpretations are difficult to produce. History cannot be understood simply as a linear progression of events. At any given point in history, any given culture may be progressing in some areas and regressing in others. (283)

History is not the matter of progression and regression, it is the matter of interpretation and reinterpretation. It is not fact-based as history is written by the power centers. When a person writes history, all the information is the understanding of himself /herself. When perception differs, fact also differs. Therefore, history itself is subjective rather than objective. History is about interpretation and reinterpretation, not about advancement and regression. Since the power centres write history, it is not fact-based. When someone writes history, whatever they write is based on their own understanding. Different perceptions lead to different facts. As a result, history is not objective but rather subjective.

Culture and the event are intertwined and interdependent. The event affects itself since it arises from the culture. Tyson, in her book, acclaims: "Any given event is a product of its culture, but it also affects that culture in return. All events are shaped by and shape the culture in which they emerge" (284). In fact, Michel Foucault has suggested that

"all definitions of insanity, crime, and sexual perversion are social constructs by means of which ruling powers maintain their control" (Tyson 286). The conventional division between literature and history is invariably undermined by new historicism. Literature is history, and history is literature. History is literature as it is written by power or subjectively recorded by the historians affected by the socio-politico-cultural circumstances; literature is history as the defeated and marginalized people write their history in literature having no power to write their own history.

New historicism stands with the historical narratives of the marginalized people presented in literature. As both history and literature tell stories of their own kind, they are matters of interpretation. But, the fact is that we need to challenge the so-called factual and realistic history discursified by the power holders. This is what new historicism dares to do. Tyson depicts:

New historicists consider both primary and secondary sources of historical information forms of narrative. Both tell some kind of story, and therefore those stories can be analyzed using the tools of literary criticism. Indeed, we might say that in bringing to the foreground the suppressed historical narratives of marginalized groups. A focus on the historical narratives of marginalized peoples has been an important feature of new historicism. (287)

Through discourses and counter-discourses, New Historicism aims to bring the unwritten and erased history of the oppressed and marginalised to the forefront. Tyson projects:

On the whole, human beings are never merely victims of an oppressive society, for they can find various ways to oppose authority in their personal and public lives. No discourse is permanent. Discourses wield power for those in charge, but they also stimulate the opposition to that power. (285)

Despite being produced by power itself, discourses are the sources of power. Text and context are interconnected. It means text is the outcome of certain context. Therefore, context is not only context, it is co-text. In this regard, Tyson asserts: "Like the dynamic interplay between individual identity and society, literary texts shape and are shaped by their historical contexts" (292). In spite of being the result of the social context itself, literary texts have the power to both create and change historical contexts. Additionally, history is written within a certain context, influenced by politics, society, and culture in addition to the writer's subjectivity and perspective.

Literature Review

Literature of the margin refers to works produced by voices from marginalized groups—those pushed to the societal edges due to race, ethnicity, gender, sexuality, class, disability, or other factors. These narratives often challenge dominant cultural norms,

offering perspectives that critique systemic oppression, reclaim identity, or explore the complexities of living on the periphery. The term can also encompass experimental or non-canonical forms of writing that resist mainstream literary conventions. Key characteristics of such literature include: Authenticity of voice which reflects lived experiences of exclusion or resistance, Subversion which questions or dismantles power structures, Intersectionality which often explores overlapping identities, and Reclamation which rewrites history or culture from the marginalized perspective. The key issues of the subaltern literature include: identity and belonging which means navigating fractured or hybrid identities, resistance and agency which refers to defying stereotypes or reclaiming narratives, trauma and survival addressing historical and ongoing violence, and language and form which focuses on using vernacular, non-standard dialects, or experimental styles to reflect cultural specificity.

Subaltern literature amplifies silenced voices, enriches cultural understanding, and challenges readers to confront uncomfortable truths. It often serves as both art and activism, fostering empathy and inspiring social change. Regarding indigenous literature, Kul Bahadur Khadka utters:

Indigenous literatures expose the stories indigenous people tell and the stories others tell about them. Thus, the stories heal or hurt. . . . These stories speak of the historical contexts. These people's lives are in the process of restoring and retelling. Their literatures deal with their sense of belonging and wonder; they communicate how the indigenous peoples are kept silent and broken and they further indicate possibilities for hopes. (13)

Indigenous literatures tell the real stories from generation to generation showing hope for better life with meaningful identity. These types of writings stand as the voice of the voiceless. Abhi Subedi opines that "indigenous consciousness, political resistance and aesthetic consciousness can be found in indigenous poetry" (26).

In A Peer Reviewed Journal of Interdisciplinary Studies published by Research Management Cell (RMC), Diktel Multiple Campus, Bhim Nath Regmi makes research on Syangtan's poem collection, *Oh Pengdorje*. In the article, *Oh Pengdorje*: The Voice of Margin for Liberation, he affirms:

Oh Pengdorje, viewed as a politico-cultural text, encompasses its objective structures, including the historical context of its forms and content, the linguistic possibilities emerging at its historical inception, the situation-specific function of its aesthetics, or other elements that establish the interpretive categories guiding our understanding of the text. As a component of cultural studies, it consistently directs its attention to its subject, dynamically shifting its significance to foster a

vibrant interaction between the poet and the Tamang people. The larger historical context of the poems strengthens the voices of marginal people. (82)

Regmi claims that Syngtan, being a writer from Tamang community, raises the voice of the Tamang people for their liberation. The collection is his attempt to promote Tamang culture for their identity.

Literature is the reflection of social reality through the characters and their life styles. It is also the outcome of author's social and cultural background. The indigenous poetry stands as the mirror reflecting the real images of the society. The major issue of such poetry is the marginalization of the indigenous people due to social, cultural and class discriminations. The poets of the ethnic community are freedom fighters involving in the campaign for social transformation. They always attempt to write about the oppressed and deprived people of the society. The critics have raised the issues of identity, representation and voicing the voiceless. However, they have untouched the issue of rewriting history from the below which is a new issue of study essential for holistic identification and representation of the indigenous people and community.

Textual Analysis/ Discussion

History, as officially written with power and authority, excludes the losers and makes them voiceless. They are thrown into the margin with a great hierarchy in between. Their voices are unheard; stories are untold; issues and realities are unrecorded. They are made non-existent preventing their access to the mainstream system. Therefore, literature is the best tool to raise voice for rewriting history from the perspective of the margin. In Nepal, the official history has sidelined the histories of the indigenous community with denial of representation of voice in the center. Thus, the contemporary poets of indigenous society, like Raju Syangtan, have attempted to rewrite their history by highlighting their own culture and philosophy, and by dismantling the officially established exclusive history. They are fighting to remake and revitalize their history by writing.

Raju Syangtan, a young revolutionary poet from Tamang Community, through his poem 'Anonymous Stars', attempts to bombard the officially established history, truths and knowledge as they are nothing but the discourses by power. For him, all the national stars on the frontline are not real stars rather they are made by power. Therefore, his stars are different. He explores and brings forth the unnamed and unknown stars from the margins of the nation. Juth Bahadur Damai, Aite Singh Tamang, Bir Bahadur Limbu, Padam Bahadur Majhi, Laxmi Budha and Natthuram Chamar, the anonymous persons, are the real stars for Syangtan.

Mainstream Mis/representation

The mainstream representation is misrepresentation for the poet. The official history establishes the powerful and the admirers of the rulers as stars sidelining the real capable stars from the real ground. The monarchs and the rulers declare their devotees as first poet, great poet, crest jewel poet, king and queen of voice, national poet and the patriots. When the so-called stars speak, write and communicate in the public glorifying the rulers' contribution and capacity in nation building, they announce them as stars. While doing so, they never think about the real stars or heroes hidden in the corners of the nation. Rather, the rulers try to exclude and marginalize them.

According to the mainstream official historical record, the first poet is Bhanubhakta Acharya, who has been considered to be the father of Nepali language and poetry. His contribution is highly promoted and praised. Similarly, the great poet is Laxmi Prasad Devkota, who has been hero of Nepali society and also literature for his contribution in education, society and literature. Likewise, Lekhnath Paudyal is recorded as the crest jewel poet of Nepal. He gets such honour from the monarch for his writing against Rana Regime. Also, the Voice Emperor is Narayan Gopal Guruwacharya, who has been awarded this title by the monarch of Nepal. According to Biograph Nepal, "Narayan Gopal (1939–1990) is widely regarded as one of Nepal's most iconic singers, often referred to as Swar Samrat (Voice Emperor) for his profound influence on Nepali music. Known for his deep, soulful voice, he made a lasting impact with timeless songs that continue to resonate with audiences today" (Para 1). Moreover, Madhav Prasad Ghimire is the national poet of Nepal as per the official record. He gets such reward form Late King Birendra Shah for his contribution in glorification of monarchy and the monarchs. Writing biohgraphy of Ghimire, Anish Kumar Tiwari asserts: "One of the last of the Nepali literary figures from the older generation, Madhav Prasad Ghimire was one of the greatest figures in Nepali literature. Ghimire was not only a playwright and essayist, but he was also known as Rastra Kavi, which is the national poet" (Para 1). He was awarded the title of Rashtrakavi (National Poet) by the Government of Nepal in 2003.

Voicing the Voiceless

Literature is the best weapon for the marginalized people to excavate their untold and unheard stories. It helps to dismantle the established structure and remake new structure standing with the voiceless people. Raju Syangtan, the revolutionary poet of marginalized community, writes to speak the voice of the voiceless. He attempts to bring forth the people of the corner who have been unknown, unnamed and anonymous. In his poem 'Anonymous Stars', Syngtan claims Juth Bahadur Damai, Aite Singh Tamang, Bir Bahadur Limbu, Padam Bahadur Majhi, Laxmi Budha and Natthuram Chamar as the real stars instead of Bhanubhakta Acharya, Laxmi Prasad Devkota, Lekhnath Paudyal, Narayan Gopal Guruwacharya and Madhav Prasad Ghimire.

For Daria Berg, "Truth becomes fiction when the fiction's true, real becomes not-real when unreal's real" (*Global Literary Theory* 380). She intends to blur the gap between fiction and history through her claim. In 'What the messenger of souls has to say: new historicism and the poetics of Chinese culture', she writes: "The new historicists reject any notion of history as an imitation of events in the world or a reflection of external reality and propose to treat both literature and history as forms of discourse" (Lane 386). In the same spotlight, Syangtan dares to bring the margin into the center by dismantling the established system. For him, Juth Bahadur Damai, not Bhanubhakta (who is officially recorded as first poet of Nepal), is the first poet of Nepal who decides to stitch the torn map of own nation by writing the stories of lacks. He utters:

Telephoning early morning today

The 'First Poet' Juth Bahadur Damai said-

How much to sew others' nation by thread of tears

Now I sew torn map of own nation

And I complete

The never-completed great story of lacks. (Self trans., 1-6)

It is the poet's revolutionary spirit to raise the voice of the voiceless and create a choice for the choiceless. He wants to rewrite the history of the margin through the first poet Juth Bahadur Damai. The marginalized people have to live in lacks and tears as they have no nation for their identity and space. Juth Bahadur is the first poet as he decides to write the downtrodden people's unwritten, incomplete, unheard and untold great stories of lacks. For the poet, he is the first poet of voiceless people in true sense.

Writing about resistance, Usha Bande in *Introduction to Writing Resistance* claims: "Literature, in this manner, plays a vital role in revealing an individual's resistance against the hegemony through his/her writing" (51). Syangtan expresses his desire to write a poem of liberation through Great Poet Aite Singh Tamang. Officially, Laxmi Prasad Devkota is the great poet of Nepal. But, the poet claims that Devkota cannot represent voice of the margin. Therefore, he argues that Aite Singh Tamang from the marginalized community, who has been imprisoned being accused of killing a cow, a national animal, is the real great poet of common people. He utters: "Great Poet Aite Singh Tamang had said-/Chyangba!/ [...]/ And I had to write / An epic of liberation/ Now I might die/ In this jail/ Promise/ I have not killed and eaten the cow/ The cow died and I ate" (Self trans., 10-20). In Nepal, the rulers used to keep the innocent Tamang people in jail accusing them of killing the national animal cow. But it was their tradition to eat the cow as meat after it is dead. It is due to their language problem that they used to be troubled. They call *maaryo* (killed) for *maryo* (died).

The voiceless are daring to raise their voices through their poems. Hrishiraj Baral writes: "As a part of this growth, the last decade was the time of satire, rebellion, struggle, resistance and revolution" (373). He further states: "The growth of identity politics has created a new challenge for creators, too" (379). Spirit of resistance is a great challenge to the officially established center. Syangtan shows his strong will to rewrite the national anthem through Bir Bahadur Limbu. He mentions: "Crest-jewel Poet Bir Bahadur Limbu / who writes poem with tip of Tokma in Tamor bank/ He had said-/ Lunga! [...]/ When Sunkhari buds smile/ I have to complete the incomplete national anthem/ Writing on the Sunakhari leaves" (Self trans., 24-32). According to the mainstream structure, Lekhnath Paudyal is the crest Jewel poet of Nepal. But, Syangtan destabilizes the historical record and declares Bir Bahadur Limbu as the crest jewel poet as he promises to rewrite the national anthem which represents and includes the voices of the margin. Even though the indigenous people have no space in official structure, they can write their history on Sunakhari leaves. It shows the poet's rebellious voice from the margin.

Counter-storytelling as "a method of telling the stories of those people whose experiences are not often told" (Solorzano & Yosso qtd. in Ender 138). The untold stories are told through literature by the people of the margin. "The idea of storytelling comes from its powerful, persuasive, and explanatory ability to unlearn beliefs that are commonly believed to be true" (Hartlep 3). The made truth needs to be redefined and rewritten with counter-narrative. "The effect of a counter-narrative is to empower and give agency to those communities" (Mora 36). The meta-narrative or grand-narrative excludes the downtrodden people and so mini-narrative works as a counter-narrative to challenge it. "Counter-narratives provide marginalized individuals and groups with new spaces for dialogue" (Ender 122). Syangtan focuses on counter-narratives in his poem. Officially, Narayan Gopal Guruwacharya is recorded as the voice emperor. However, the official king and queen of voice are not the real representative voices of the marginalized people in Nepal. For the poet, Padam Bahadur Majhi and Laxmi Budha are the king and queen of voice as their voice is the voice of common people not of the elite class people. He writes: "King of Voice Padam Bahadur Majhi/ Who takes those who arrive with seven-coloured flag/ Across the river carrying on back/ He had said-/ One day I will go to the top of Sagarmatha/ And tell everyone/ The new song of freedom" (Self trans., 33-40). Majhi gets his tongue cut by the mainstream people as he declares to make all people listen to the song of freedom of the oppressed. Through Majhi, Syangtan reflects the real desire of subaltern to reach the top and sing a song. It is his challenge to grand-narratives and creating space to little narratives.

Regarding counter-narrative, Demoiny & Ferraras-Stone write that "Counternarrative texts challenge master narrative picture books in elementary settings (qtd. in Ender 139). Moreover, for Delgado, "Counter-stories facilitate social, political, and cultural cohesion, as well as survival and resistance among marginalized groups. Therefore, they need not be created only as a direct response to majoritarian stories" (qtd. in Hunn 6). "Because counter-narratives are grounded in racial knowledge, crossing the epistemological boundary is both premise and objective for the counter narrative" (6). Counter-narratives challenge the hegemony by grand-narratives. "Counter-stories can expose dominant beliefs that reinforce hegemony as ridiculous, self-serving, or cruel, show ... the way out of the trap of unjustified exclusion, and even show communities (of both dominant and minoritized people) "when it is time to reallocate power" (qtd. in Hunn 72). Furthermore, Chapman says: "The counter-stories, or unofficial stories challenge the master narrative of those in power" (qtd. in Kelly 40). Counter-narratives are deconstructive in nature. The official history records only the king of voice not the queen and so, for the poet, it is not inclusive; this history does not give space to females and so it is patriarchal. All the stars are from male side not any from the females. But the poet mentions: "Queen of voice Laxmi Budha/ Forcefully disappeared from cowshed across Karnali/And suddenly found dead/In the bank of river / She had said- /[...]//If the she-goat bears a he-goat this winter/ I will come to sing a song in Radio Nepal" (Self trans., 41-47). Laxmi Budha is found dead on the riverside as she had declared to sing the song of marginalized females. Therefore, the poet hints that the powerful people might have killed her. It keeps her dream unfulfilled. Here, the poet uses the symbol of the birth of female baby by she-goat, not the male baby, which is the counter to patriarchal structure. The poet focuses on the fact that Radio Nepal should speak the voice of the unheard not the over-heard.

"Counter-stories challenge the status quo, confront exclusion, highlight widely-held unjust beliefs, and call for a reallocation of power" (Delgado qtd. in Kelly 43). Counter-storytelling is the weapon for defense of marginalized community. Solórzano and Yosso state: "Counter-stories help minoritized groups to unify their communities, analyze the arguments made against these communities in the dominant narrative, and defend themselves from such claims" (23). These stories play a vital role in unifying all the otherized people for challenging the official stories and establishing own narratives. Syangtan argues that the national poet is not Madhav Prasad Ghimire but Natthuram Chamar if we look at from the margin. He claims that the unnamed, unheard, unnoticed and forcefully sidelined people are the real citizens of Nepal who fight for the sake of nation. He reveals: "National Poet Natthuram Chamar/ Who was killed in Kalapani/ With

a citizenship without the name of nation/ Had said outside the court-/ Now I will write a poem heavier than life/ And I will prove and show/ Who is the real citizen of this nation" (Self trans., 48-54). Through Natthuram Chamar, the poet claims that writing poems can challenge the court and the whole mainstream structure. For him, one who fights for the nation through gun and pen is the real citizen of the nation; others are pseudo-patriots. Through the poem, the poet asserts that the people made nameless and homeless have to dare to write their name and make their home within this nation.

Writing is talking back i.e. resistance. When suppression crosses the limitation, then the spirit of resistance comes/appears as a counter-hegemonic intent. The former US president from Democratic Party Woodrow T. Wilson in his 1912 election speech claims: "The history of liberty is a history of resistance" (n. p.). When human beings need freedom, they start resisting the mainstream ideology in order to establish their own identity at the center. Unwritten, unheard and untold stories should get space to establish a just human society which is possible by questioning the one which has covered the whole history throwing down the real indigenous people. The poet here questions the so-called superior civilized all-in all rulers of the nation. He questions:

In this way

Disappearing many stars of this earth

Setting off many moons of this earth

Who is this man

Always living in pages of the book?

And whose is this statue

Hurdling the way

On the main road of history? (Self trans., 55-62)

Syangtan questions the officially recorded book of history which excludes the real stars and frontlines their favourites, guilers and slaves. Therefore, the official history is unreal that needs to be challenged rewriting it from the perspective of the margin and clearing the hurdles by statues of Kings in the main road of history.

Conclusion

The writers of marginalized community, like Syangtan, a poet of Tamang community, try to challenge the discursively establized history of Nepal through counter-discourses in their poems. In 'Anonymous Stars', Syngtan claims that Juth Bahadur Damai, Aite Singh Tamang, Bir Bahadur Limbu, Padam Bahadur Majhi, Laxmi Budha and Natthuram Chamar, the personalities from the margin, are the real stars. For him, Juth Bahadur Damai is the first poet of Nepal; Aite Singh Tamang as the great poet, Bir Bahadur Limbu as crest-jewel poet, Padam Bahadur Majhi as king of voice, Laxmi Budh as queen of voice and Natthuram Chamar as the national poet of this nation. Declaring

such claim through the poem, the poet destabilizes the officially recorded history of Lekhnath Paudyal as the crest Jewel poet, Bhanubhakta Acharya as the first poet, Laxmi Prasad Devkota as the great poet, Narayan Gopal as the voice emperor and Madhav Prasad Ghimire as the national poet. It means Syangtan writes to name the unnamed, untold and unheard and thereby to rewrite history from below questioning the grand-narratives and uplifting the little narratives of the marginalized and downtrodden people of Nepal. Mainly, he dares to reverse the misrepresentation in order to make real representation of the people of the below. His poem can inspire and encourage the people and writer from below to bring the down up promoting counter-hegemonic consciousness through counterstorytelling in literature. This research can attract and engage the future researchers in exploring the unexplored and ignored stories of the marginalized community in order to lead the society to balance and harmony.

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