

Bhupi's Selected Poems: A Portrayal of the Nation

Bhagabat Paudel¹

Article Information : Received : September 19, 2024 Revised : November 5, 2024 Accepted : December 7, 2024

Abstract

This article examines the role of literature in the creation, articulation, and rejection of national identities in Nepal, as inspired by Bhupi's poem that highlights the relationship between literature and nation-building. This article explores Bhupi Sherchan's overall viewpoint on the formation of a nation and the notion of a country. It will analyze the manner in which Bhupi Sherchan's poetry influences the nation. It examines his efforts in nation-building through the theoretical lenses of nationalistic philosophers in Nepal, as well as the viewpoints of Renan, Gellner, and Anderson. The topic of country is extensively debated, and the researcher is enthusiastic about conducting research on this subject within the framework of Nepali literature. The researcher's covering area includes the definition of the nation and the author's use of it in their writing. The primary objective of my inquiry is to ascertain the correlation between literature and poets, specifically in connection to their perception of nationhood.

Keywords: Nation, Nation-building, Representation, State, Politics.

Faculty, Department of English, Mahendra Multiple Campus, Nepalgunj, Banke

Corresponding Author: bhagabat.paudel@gmail.com

ISSN : 2091-2161

©The Author(s)



Published by Autar Dei Chaudharain Research Centre (ADCRC), Mahendra Multiple Campus, Nepalgunj, Banke

The open access article is distributed under a Creative Common Attribution (CC BY-NC 4.0) licence.

I. Introduction: Bhupi's Poetry; formation of Nation.

Bhupi Sherchan's poetry examines the concept of nationalism and the process of nation-building. Nepal will not deviate from other nations in terms of the broad discussion surrounding the concept of country. Aldous Huxley (15) asserts that poets and novelists play a significant role in the creation of nations. This thesis provides evidence to support Huxley's overall claim by examining how literature contributes to the formation, articulation, or challenge of national identities in Nepal. However, it acknowledges that Huxley may have exaggerated the extent to which nation-building and literature are interconnected by using the term 'invention'

Bhupi is a poet who holds a strong sense of love and devotion towards his country. He envisions his nation as being wealthy, harmonious, accepting, and thriving. This will serve as the central point of contention in my thesis. Bhupi's portrayal of satire expressed his discontent against leaders who fail to show respect for the sentiments of the sacrifices and their contributions to the nation. The essay will also be trustworthy in the current political landscape of Nepal, as Bhupi suggests that they resemble cunning and treacherous creatures, constantly poised to harm the nation. My research will investigate the notion of country as portrayed in the works of modern Nepalese poets, with a particular focus on the poetry of Bhupi. Additionally, it will elucidate the correlation between nation and literature. Thus, nations are the manifestation of the creative faculties of writers and artists. Should they desire, individuals have the ability to alter the fundamental structure of the country by representing these matters in their artistic endeavors. This text discusses the fundamental requirements for the establishment of a nation, such as land, a common history, and a history of heroic achievements. According to the interim constitution of Nepal in 2063, a nation is defined as an intangible, corporeal, stable, and sovereign institution that represents its people (3). Thus, in order for a political entity to be considered a nation, it must possess a clearly defined geographical area, a resident population, a governing body, full control over its own affairs, and recognition from other countries. A nation is formed by the presence of a substantial population and a governing body that is granted the power to rule over the people. The existence of a nation requires both sovereignty and international recognition.

I. Literature Review:

Every poet and scholar have their unique perspective on nation and nationalism, which is consistently grounded in their literary creations. The book titled "The life of Bhupi Sherchan: Poetry and Politics in Post-Rana Nepal" is a valuable resource for this subject. It has been expertly translated by Michael Hutt. This literature contains translations of several poems that provide the poet's comprehensive perspective on the nation. Bhupi is a distinguished Nepali poet who is mostly celebrated as a skilled satirist in the history of Nepali literature. Through

his work, he effectively expressed the thoughts and sentiments of the Nepali people. Several eminent scholars, including Renan, Gellner, Benedict Anderson, and others, have extensively discussed the notion of country and nationalism. It is often believed that each writer and poet have their own distinct understanding of nation, which is deeply ingrained in every piece of their writing. Nationalism is a prevalent occurrence throughout the era of decolonization.

Glenn argues that the concept of nation is relevant in this context. A nation refers to a society located in a certain territory that is independent from external influence. It is governed by a unified government, and its inhabitants adhere to its laws. Additionally, he articulates the process of nation-building with great clarity, similar to other individuals. We can identify common notions among all critics who discuss the concept of nation.

Bhupi's poems serve as a medium for him to articulate his distress regarding exploitation, as well as social and cultural prejudice, distortion, and paradoxes. He characterises his poetry as the manifestation of his emotions that surge forth from his innermost being, like to the rivers and streams that descend from the Himalayas as the snow melts under the influence of terrestrial warmth. The way he portrays such emotions in his poetry is significant. The ambiance of his environment and the occurrences in society, carried out under the guise of social and cultural customs, served as inspiration for his contemplation, which manifested in the shape of poetry. Thus, societal occurrences and prevailing customs play a crucial role in shaping his formation and engender a sense of discontentment inside him towards it.

He articulates his discontent with the society and cultural norms inside it due to his perception that the society and nation he envisions are markedly distinct from the current prevailing society. Consequently, he portrays his exasperation with society and its lack of inclusivity. He believes that society and the country should be inclusive, ensuring equal rights for all individuals. The creator's work is imbued with strong patriotic and progressive political sentiments. They have vigorously advocated for the rights, interests, and fair treatment of the general population, and have launched a determined campaign against the prevalent exploitation, injustice, and discrimination in Nepalese society. The inherent theme in poetry is the final triumph of justice and truth, and the prevailing power of individuals.

The translation of Bhupi's Poetry by Michael Hutt has generated significant feedback and critique from scholars, who have analysed it within various theoretical frameworks. Michael Hutt argues that Bhupi's poetry should be disseminated outside the confines of the literary realm due to its greater potential for effecting political and social transformation. His primary focus was on poverty and the distortion of historical events. Bhupi also addressed the concept of alienation in relation to the lahure, or migrants, and commented on the bravery but lack of wisdom among Nepalis. He additionally states, "This type of writing required to be

disseminated beyond the realm of literature due to its significance and capacity to bring about social and political enlightenment" (4). Therefore, he emphasises the significance of Bhupi's poems. Bhupi articulates his profound discontent with both society and politicians who are incapable of effecting positive change but instead contribute to the deterioration of the nation.

Bhuwan Thapliya asserts that Bhupi's poetry, such as 'We', 'A Blind Man on the Revolving Chair', and other poems, are of utmost importance in this particular setting. In addition, he states:

Bhupi was a modest poet, an exceptional advocate for mankind, and a genuine patriot. His utmost devotion was to his country and fellow citizens. The expression of his profound Himalayan nationalism is evident in his timeless poem. Moreover, his profound affection for the nation and benevolence are evident in his poetic tributes to the martyrs of Nepal. (4)

Thapliya observes that Bhupi's poetry evokes patriotic sentiments and provokes distinctive perspectives on the nation. Bhupi created the most significant poetry of his professional life, which was simultaneously challenging and distinctive in Nepalese literature.

Ghataraj Bhattraï, another critic, highlights Bhupi's poetry as a prime illustration of satire across several domains such as politics, society, government, and individuals, leaving no aspect unaddressed. Additionally, he states:

Bhupi's poems exemplify the satirical style. He eloquently conveyed his experience through his poetry. He had highlighted the preconceptions, biases, repression, and disparities prevalent in our era. The poet effectively employs several poetic elements in his poetry. He seemed to be preparing to rebel against the prejudice that exists in society. (15)

He has selected sarcastic poems as a means to address and rectify societal inequalities. His defiance of the self-proclaimed elite class is commendable in this context. Yuba Nath Lamsal is acknowledged in *The Rising Nepal* for his significant contribution to the advancement of Nepali poetry, particularly in the genre of prose poetry. He keenly observed the hardships and struggles of impoverished individuals who had to toil tirelessly from sunrise to sunset only to sustain themselves. The severe meteorological and geographical conditions exacerbated the hardships faced by the population.

Michael Hutt conducted an analysis of Bhupi's poems and provided remarks. The collection of Nepali verse titled "Blind Man on a Revolving Chair" continues to be highly referenced, influential, and renowned, maybe even holding the distinction of being the most well recognised

in its field. According to him, it was indeed the final significant achievement in the evolution of Nepali poetry. Furthermore, no subsequent poet has surpassed or enhanced it. Regarding Bhupi's poetry, he observes that there is a slight consistency in both the tone and subject matter. It is challenging to accept that the collection contains poems that are both sarcastic, satirical, gloomy, angry, and nostalgic. Contrary to his modernist peers, Bhupi's poems do not necessitate the reader to possess an academic qualification in order to comprehend them. A significant number of Bhupi's poems in *A Blind Man on a Revolving Chair* strongly adhere to the principles of critical realism.

Regarding this matter, Ernest Renan states:

The nation, akin to an individual, is the culmination of a lengthy history of efforts, sacrifices, and dedications from various groups; among them, the reverence for our ancestors holds the most legitimacy, since they have shaped our current identity. A history filled with acts of heroism, remarkable individuals, and a legacy of greatness (20).

A nation is a collective entity characterized by a strong sense of unity and mutual support, formed through the recognition and appreciation of the sacrifices made in the past and the willingness to make future sacrifices. The concept assumes a previous period of time; yet, it is condensed in the current moment through a concrete reality, specifically the agreement and explicit wish to sustain a shared existence. Thus, a substantial gathering of individuals, possessing sound mental faculties and strong emotional capacity, forms a collective sense of ethical responsibility, commonly referred to as a nation. A nation is commonly defined as a collective of individuals who possess a tangible or perceived shared history, culture, language, or ethnic background, and normally reside inside a certain country or territory. The concept of country has proven to be one of the most powerful instruments in the struggle against imperial domination in colonial countries. Benedict Anderson refers to the concept of shared community as the basis.

Appadurai emphasizes the complexity and significance of naming, particularly in relation to the socialization of space and time. The literature on techniques for naming places and using imagery serves as a documentation of the production of locality. When we name things and places, it is usually because we have ownership or some form of control over them. Over time, the continued use of place names can create historical associations that hold special meanings for those who use them. In the context of praise and greetings, poets may mention specific events or achievements, but the overall content tends to be generic.

According to Anderson, despite the lack of familiarity among the individuals residing in a certain region, they exhibit unity due to their common tradition, ethnicity, and language. Furthermore, they both possess a mutual sense of nationalism. Willber Zelinsky defines;

“a nation as an actual or perceived community characterized by a common heritage, shared ideas, and cultural disposition. Therefore, sacrifice is the paramount element in the establishment of a nation-state. A nation is a tangible or perceived collective of individuals who hold the conviction that they possess distinct and shared customs, values, and cultural perspectives. (46)

He concentrates on the common characteristics, values, culture, and tradition. Thus, a nation might be defined as a designated human society residing in a specific territory, characterized by collective legends and a shared past, and bound by a mutual entitlement and responsibility among all its constituents. David Mill holds a similar viewpoint on nationalism. A nation is a group that is formed by a common set of beliefs and a mutual dedication to each other. It has a long history, is characterized by its active nature, is associated with a specific region, and is distinguished from other communities by its own public culture. National culture reveals individuals' authentic essence. It accurately depicts the experiences and circumstances of individuals. Within this particular framework, Fanon articulates, “[...] endeavors undertaken by a collective in the realm of intellectual pursuits to articulate, validate, and extol the actions through which said collective has forged its identity and perpetuates its existence” (155).

Nepalese nationalism, like other complex historical manifestations of linguistic categories and their outcomes, is likewise ephemeral. In order for a group of people to be considered a nation, they must possess a defined territory or geographical area, as well as a collective history that is shared among its inhabitants. Richard Burghart provides his perspective on this particular situation:

“Starting in 1814, the territorial aspirations of the Nepalese government clashed openly with those of the East India Company. Several battles took place in the lower regions of the Himalayas, ultimately leading to the Nepalese government agreeing to end hostilities on the terms proposed by the Company”. (227)

During the Panchyat period, the king wielded significant authority, and Nepali nationalism emerged in alignment with their own interests. The king was revered as a deity, and opposing him was tantamount to defying divine authority. During this era, there was a strong inclination towards Hinduism. What are the fundamental principles or beliefs that are considered sacred in Hinduism? Furthermore, what is the significance of Hinduism in Nepal? In order to circumvent the myriad challenges associated with identifying a religion, it could prove advantageous to focus on the endorsement of signs and symbols rather than abstract notions, ideals, or principles.

The cow serves as a symbol and plays a crucial function in fostering national unity and asserting authority over diverse ethnic communities. The 1990 constitution revised the characterization of Nepal from being solely an "independent, indivisible, and sovereign monarchical Hindu kingdom" to a more comprehensive description as a "multiethnic, multilingual, democratic, independent, indivisible, sovereign, Hindu, and constitutional monarchical kingdom".

The Maoist revolution lasting for a decade and the civil movement in 2006 against the monarchy led to the redefinition of the country as a sovereign, multi-ethnic, multiparty, secular, and federal democratic nation. Consequently, individuals who are non-Hindu and from lower castes have also gained recognition and importance in the country.

III. Research Methodology

Given that this article focusses on Bhupi Sherchan's selected poetry, its basis lies in the ethnographic technique of investigation. It gathers, evaluates, and interprets data in line with the principles of qualitative research. This study aims to collect data on the field of nationalistic studies, specifically focussing on the examination of nationalism in Nepal during the past few decades. Additionally, it seeks to examine how the concept of country is portrayed in Nepali literature, using an interpretative research paradigm. A comprehensive examination of relevant literature was conducted to provide a deep understanding of the issues related to national image, its ongoing development, and cultural interactions. The literature review was conducted using a range of academic databases, including JSTOR, Google Scholar, and Research Gate, as well as relevant sources such as books, journals, and articles. The main data source is The selected poetry of Bhupi Sherchan. Furthermore, experts in the field of nationalism were consulted to conduct a thorough evaluation of the text. The study article is expected to be highly beneficial for future studies on the analysis of various aspects of Nepali nationalism.

The article's foundation is the ethnographic method of investigation. It collects, analyses, and interprets data in accordance with the fundamentals of qualitative research. This study gathers information about ethnic studies, analysis of political development in Nepal since decades, and the contemporary theories on nationalism in the Nepali and global context.

A thorough analysis of pertinent literature was carried out in order to offer a thorough grasp of the problems pertaining to identity crisis, nation formation, representation of national identity, cultural encounters, and discourse formation. A variety of academic databases, such as JSTOR, Google Scholar, and Research Gate, along with additional pertinent sources such books, journals, and articles were used to conduct the literature review.

The goals of the study were achieved through the use of a qualitative research approach. The data was acquired by a comprehensive thematic analysis of the text.

III. Result and Discussion: Imagining the Nation in Bhupi's Poem

A nation is defined by the shared history and territory of its people, as exemplified in Bhupi Sherchan's poetry. Through his poems, Sherchan vividly portrays the history of Nepal, highlighting the courageous sacrifices made by our ancestors. The poet's profound love for the nation and his benevolent intentions are evident in his odes dedicated to the martyrs of Nepal. His renowned works, such as 'Ghumne Mech Mathi Andho Manche,' 'Sahid Ko Samjhana,' 'Main Batti Ko Sikha,' 'Ghantaghar,' and 'Hami,' can be analysed in the context of Nepali nationalism.

In his renowned poem, titled "My Country's History Seems Wrong to Me," the author pays tribute to the esteemed figures of Nepal who have made significant contributions to their nation in various domains. Through this gesture, he highlights the collective history of the country and elevates these individuals to an international level of recognition. The individuals mentioned, such as Amar Singh Thapa, Balabhadra Kunwar, Gautam Buddha, Araniko, and others, are all ordinary people whom we honour. The author expresses this sentiment in the following lines:

I have been informed that Amar Singh has progressed to Kangra.

I have heard that Tenjing successfully ascended Sagarmatha.

It is said that Buddha initiated the spread of peace on earth.

I have heard that Araniko's work captivated the entire world.

I always see auditory stimuli, perpetually perceiving, exclusively perceiving. (109)

In his poem, the author asserts that Amar Singh Thapa, Tenjing, Buddha, and Araniko are revered figures in Nepal. These individuals inspire us to hold our heads high and proudly identify as Nepali. Tenjing's achievement of scaling Mount Everest, the tallest peak in the world, elevated the stature of our nation. Gautam Buddha, who hails from Nepal, is renowned worldwide for spreading a message of peace. By referencing these iconic Nepali figures, the poet aims to convey a shared belief held by all Nepalese.

Renan argues that suffering has a greater unifying effect than joy. He believes that the shared experience of pain brings people together more effectively than shared moments of happiness. Renan also emphasises the significance of a nation's glorious past, which provides a sense of energy and inspiration. He asserts that sacrificial acts play a crucial role in fostering national unity. Renan's statement, "Where national memories are concerned, griefs are of more value than triumphs, for they impose duties and require common efforts" (19), supports his belief that grief and hardship are more valuable than triumph in shaping a nation. Therefore, national symbols and memories hold great value as they impose responsibilities and necessitate

collective action. In the formation of a nation, grief holds greater importance than triumph.

In his poem "We," the author elaborates on the history of Nepal, portraying a scenario where numerous Nepalese individuals were manipulated and controlled by external forces. Despite being hailed as brave, they were exploited and subjected to inhumane treatment. The poet vehemently expresses his disapproval of this policy, shedding light on the harsh realities, inherent nature, and perpetual misfortune of the Nepalese people, who are constantly influenced and managed by others. As the poet articulates:

Indeed, we males possess the ability to count, to varying degrees.

We possess courage, however we lack intelligence.

We possess both foolishness and heroism.

Every time a new generation arises, Dornacharya consistently regards us with disdain.
(104)

It is challenging to possess both stupidity and bravery simultaneously, but we have the ability to do so. The connection between fools and heroes is evident, as demonstrated by our similarity to Ekalavya, who disrespected his supposed master, Dornacharya. The poet urges us not to emulate Ekalavya, who suffered at the hands of his own created Guru. On one hand, there is a profound love, respect, and expectation for our nation and nationality, while on the other hand, there is a genuine concern for the potential violation of national sovereignty and independent nationality.

Bhupi characterises his fellow citizens as courageous but misguided, repeatedly expressing his lament that many young people have no choice but to join foreign armies in order to improve their prospects. In his poems, Bhupi presents a distinct portrayal of the Lahures. He depicts them as scapegoats who willingly fight for other nations, misusing their strength. He also expresses dissatisfaction with the fact that they leave their own country for the sake of money and are willing to sacrifice for other nations.

In his poem "Always Always in My Dream," the poet depicts the deplorable circumstances faced by Lahures and their families. The mothers of Lahures exhibit a willingness to provide nourishment to their sons, while their fathers perpetually grieve over their sons' deaths and beseech them. The widowed wives of Lahures and their children also yearn for their presence and request their daily necessities. The poet further elaborates on the plight of the Lahures:

Consistently present in my dreams.

An huge ocean emerges.

The tears shed by the numerous individuals of Malaya;
Within each undulation onto that vast expanse of water
A deceased body resurrects.
A body descends,
Each lifeless body displays a visage of intense animosity.
In my fantasies, I am despised.
Throughout the chronicles of my conscious moments. (115)

Bhupi's poem depicts a dismal portrayal of Lahure, with a highly unfavourable perspective. He draws a parallel between Lahure and a lifeless body adrift in the sea, occasionally sinking. Consequently, he unequivocally expresses his disdain for the history of Lahure and his homeland. Furthermore, he likens retired soldiers to the Clock Tower, spending their days fishing and reminiscing about past triumphs.

Bhoopi's poem is rich in imagery, which effectively represents the true essence of the subject matter. Through the use of vivid images, he portrays and exalts the nation. His concept of the nation is clearly conveyed in his poems, where he consistently employs imagery and evokes emotions. He employs similes and metaphors to describe the nation, revealing its realities. It is important to note that the term "image" does not solely refer to visual representations of the object being described. In fact, imagery encompasses not only visual qualities, but also auditory, tactile, thermal, olfactory, gustatory, and kinaesthetic qualities. According to the glossary of literary terms, imagery is employed to provide specific and vivid descriptions of visual objects and scenes. It serves to enhance the description and encompasses figurative language, such as metaphors and similes.

In the poem "Mero Chowk," the author explicitly expresses that everything is present in this place except for joy, although in a sarcastic manner. In this passage, the author draws a parallel between God and men, asserting that both entities experience abandonment. Here, he is categorising men as individuals belonging to a lower social class, lacking any sense of identity, and being marginalised by the government. Consequently, he endeavours to elevate the emotions and circumstances of the people, rather than merely defending or disposing of them. In addition, he writes:

There exist deities that have been created by humans.
God created mankind.
Here, there is a residence for both of them.

However, both are dismissed; both are devoid of hope.

The males are bitten.

Throughout the night, plagued by fleas, and during the day, consumed by the pursuit of wealth.

The gods are not worshipped here. One hundred. (124)

Within these verses, both divinity and humanity are filled with despair and devoid of any optimism. Men are bitten by fleas during the night and during the day, causing them to get infected with rupees. The poet's intention in doing so is to depict the impoverished state of the individuals. The visuals of 'fleas' and 'rupees' are portrayed as they are representative of common experiences faced by individuals, particularly men, who often find themselves being affected by these issues. The situation of both men and God is deteriorating, as there is no worship of God in this place. We lack significance due to our internal emptiness. Additionally, he states:

To endure the remainder of our lives decaying in that place,

Raising repulsive, cacophonous amphibians.

Interacting with harmless snakes.

No matter how high we ascend,

No matter how much we move back and forth,

We still lack substance internally. (129)

In such sentences, he vividly portrays the plight of Nepali individuals who lack influence or power, comparing them to venomless snakes. Images depicting non-venomous snakes and frogs emitting a hissing sound, resembling a burning stick with an empty inside, hold greater importance. Specific details about a particular family or village are often not mentioned, as the focus is primarily on welcoming the village itself. Therefore, the mention of the village holds more importance than what is actually said about it.

The Seti River meanders.

During the early hours of the day,

Gazes at its reflection in Fewa Lake,

The Himalayas, a majestic mountain range!

The river I am referring to is called Lete River. (135)

Bhupi mentions numerous names of places and objects, thereby acquainting us with these locations in the country. The continued usage of place names over time can give rise to historical associations, making such lists of names significant in the context of nation building. Naming also signifies the connection between a specific culture and a sense of belonging to the country. Bhupi goes on to describe our vulnerability and our inherent nature, highlighting our impoverished state.

We possess courage but lack intelligence.

We possess both foolish and heroic qualities.

Only those who possess intelligence may exhibit true courage.

Without establishing any idols,

We are incapable of becoming heroes. (104)

In this work, the author employs vivid imagery to depict humanity and our inherent characteristics. He delves into our transient nature and propensity for folly, raising the crucial inquiry of how and why we exhibit both bravery and foolishness. Furthermore, he delves into the harsh truth that without establishing certain ideals, we cannot attain heroism. While we may indeed possess heroic qualities, we attribute our transformation to individuals like Guru, whom we believe have greatly influenced us.

The author draws a parallel between the concept of 'Us' and 'Feet', representing our existence and its emptiness. While we are capable of accomplishing several tasks, the author attributes the credit to others. The author uses the image of Feet to illustrate this point, as Feet do not pass judgement on others. Additionally, the author continues to write:

We are utterly devoid of any existence or significance.

Therefore, it is possible that we exist, correct?

We currently exist in a state of nonexistence and insignificance.

Therefore, it is possible that we currently find ourselves in a certain location, correct?

(140)

The author draws a comparison between the concept of nothingness and the Nepali people. He argues that being nothing can actually signify being something, being nowhere can mean being somewhere, and not living can equate to surviving. Despite being physically distant, he expresses his unwavering desire to reside in his beloved nation. He articulates:

The Himalayas experience minimal downward movement.

Perpetually heating its posterior.

Amidst the radiant glow of unadulterated sunlight,

No matter the distance between us,

My homeland infiltrated my subconscious thoughts. (142)

The individual demonstrates a strong sense of closeness and personifies the object, Himalaya. Recognising the symbolic significance of Himalaya as representing the nation and purity, the individual expresses a desire to stay connected to it. Consequently, they assert that nature and their homeland are interconnected, expressing a hope to be reborn in this country if such a possibility exists.

Imagery holds great significance in Bhupi's poetry and his vision of Nepal. He envisions Nepal as a nation inhabited by selfless, dedicated individuals who possess unwavering bravery, patriotism, and a lack of selfish desires. He dreams of a Nepal that is independent, sovereign, and prosperous, ensuring equal opportunities for all its citizens. Bhupi highly praises his country, which is abundant in natural resources, and portrays nature as actively sharing in the joys and sorrows of its people.

IV Conclusion and Recommendation

The significance of literature in nation-building lies in its capacity to serve as a medium of communication through which a collective awareness, a collective sentiment, a shared cultural heritage, and a shared future can be crafted in a common language. Consequently, a nation is a distinct political, social, economic, and cultural community, often characterized by a shared language, culture, and history. It entails residing in neighboring regions with "independent" political institutions and social organizations. It assumes a politically autonomous populace, in control of its own territory, with its own economic activities and its own governing body, or, in the absence of this, one that strongly aspires to attain these objectives.

At the center of Bhupi's nationalist poetry stands his abiding commitment to Nepali nationalism as an intuitively conceived and self-evident ideology. Although Bhupi would accept Ernest Gellner's formulation that, in today's world, 'a man must have a nationality as he must have a nose and two ears' (6), he would nevertheless reject his modernist views on the socio-historical construction of nations. Particularly, as this applies to nations that are rooted in antiquity in this way, poetry, being intuitive and subliminal, is most perfectly suited to comprehending the inner nature of the nation and its deepest luminal secrets. In this way, we can see Bhupi's strong belief and commitment for the people's freedom and redemption. Bhupi consciously imagines his nation as prosperous, well developed, and equal for all. Analyzing the poems of Bhupi

we can find out the patriotic feelings through many imageries and political ethos. Bhupi is so conscious of depicting his nation, either by showing national icons, the Himalayas, or many more nation-related things in his poems. The concepts of equality, fraternity, and pursuit of happiness are rooted in his poetry, which makes him a humble and patriotic poet.

References

- Abrams, M. H. *A Glossary of Literary Terms*. Boston: Thomson, Wadsworth, 2005.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised ed., Verso, 1991.
- Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalisation*. University of Minnesota Press, 1996.
- Baral, Krishnahari. *Kavi Bhupi: Vislesan Ra Mulyankan [Poet Bhupi: Analysis And Evaluation]*. Kathmandu: Vidhyarthi Pustak Bhandar, 2059 B.S.
- Bhattra, Ghataraj. *Prativai Prativa Ra Nepali Sahitya. (Pramukh, Nepali Sahitya Ka Byakti ra Kriti Ko Khoj Purna Chinari)* Kathmandu: National Research Association, 2040 B.S.
- Bowman, Glenn. *Tales of the Lost Land: Identity and the Formation of National Consciousness*. London: Maxwell, 1988.
- Burghart, Richard. "The Formation of the Concept of Nation-State in Nepal." *The Journal of Asian Studies* 44.1 (1984): 101-25
- Fanon, Frantz. *Nationalism and the state: a theory and comparison*. Manchester: Manchester University Press, 1995.
- Bowman, Glenn. *Tales of the Lost Land: Identity and the Formation of National Consciousness*. London: Maxwell, 1988.
- Burghart, Richard. "The Formation of the Concept of Nation-State in Nepal." *The Journal of Asian Studies* 44.1 (1984): 101-25
- "Nationalism and the State: A Theory and Comparison" by Frantz Fanon was published in 1995 by Manchester University Press.
- Gellner, David N. (1997). *Nationalism and Ethnicity in a Hindu Kingdom: The Politics of Culture in Contemporary Nepal*. New Delhi: Harwood Academic Publishers.

Hutt, Michael. *The Life of Bhupi Sherchan: Poetry and Politics in Post-Rana Nepal*. Published in 2010 by Oxford University Press in New Delhi.

Huxley, Aldous. *Texts and Pretexts*. London: Chatto & Windus. 1959.

The Interim Constitution of Nepal. 2063 BS.

Lamsal Yuba Nath. *Bhupi Sherchan: Master Satirist in Nepali Poetry*. Kathmandu:

Gorkhapatra, 2010. 45 (5). 5-6.

Mill, David. *Nationalism And Ethnicity: The Theoretical Perspective*. London: Verso, 1998.

Renan, Ernest. "What is a nation?" Trans. Martin Thom. *Nation and Narration*. Ed. Homi K. Bhabha. London: Verso, 1999. `

Sherchan, Bhupi. *Ghumne Mech Mathi Andho Manchhe [Blind Man in a Revolving Chair]*. Published in 2026 by Sajha Prakashan in Kathmandu.

Thapaliya, Bhuban. "Bhupi Sherchan: A Highly Respected Poet of Nepal." *The Journal of Asian Studies*, vol. 45, no. 1, 1984, pp. 101-102.

Zelinsky, Willber. *Nationalism: Theoretical Perspective*. New York: Oxford University Press, 1993.