

I. Madness in *Agnidatta+Agnidatta*

Agnidatta+Agnidatta is a prominent Nepali novel written by Dhurba Chandra Gautam. The narrator of the novel seems to have 'abnormality syndrome' since he keeps unconventional style by narrating stories of his previous and current lives. Incoherent stories that are narrated have left unique impression about the ability of author who writes 'anything' without sequence but makes great sense in delivering satirical message successfully. The narrator seems to have syndrome of madness as his character that apparently breaches the conceptual domain of rationality and irrationality making them indistinguishable to each other. Worikshya and Agnidatta are the protagonists in first and second parts of the story respectively. The personality of protagonists and a country, Turup Rajjya, have intertwined each other in the story. Gautam's beautiful way of writing shows how individual depends on society to develop his/her worldview and vice versa.

Gautam crafted life of a protagonist, Worikshya, a Brahman girl. She started her role to play in *Agnidatta+Agnidatta* from her childhood. Agnidatta met here in the second part of novel where actually he descended from Girishwollabha Joshi's *Woeracharitra* into Turup Rajjya—an allegorical representation of Nepal. *Woeracharitra's* Agnidatta was a mighty son of mightier King. Gautam introduces him as the grandson of Somdatta and Son to Ganeshdatta. However, he started the demolition of his own glorious history in *Agnidatta+Agnidatta*. Agnidatta was a son of a mean father. He even doubts whether his actual father is Ganeshdatta. When Agnidatta left his home due to insults and frustrations in his old age, Gautam brought him into Turup Rajjya as a young man. He was wandering in this Rajjya (country) stunningly. Suddenly he met Worikshya at the gambling den of Gyan Prasad's home. Not at first sight but slowly they fell in love.

The demolition of archaeological history by the use of madness as the tool, Gautam problematizes the boundary drawn between

rational and irrational. The harm Agnidatta caused in his own life by exposing all the vices of his family shows the abnormality in his behavior. He left home in despair, and reincarnated as a new young man but accompanied by his old caste, Brahman. Agnidatta saw everything has been decided in this Turup Rajjya with the help of cards. Worikshya, as a citizen of this Rajjya, also follows strictly the same fatalistic card playing to live, and decides her future. It does seem unrealistic and ridiculous in any Rajjya (state) to take all the decisions in the gambling den with the help of cards. It is even seen heavily a fantasy to project prime minister and ministers covering their face and fixing the 'animal's feet to graze the grass on the ground.'

Plainly, *Agnidatta+Agnidatta's* story seems a drivel of a mad person. However, it has hunt two birds by a shoot. For instance, grazing ministers represents the level of corruption in the state and also moral degradation and excessive greed of materiality inflicted in human being who have become like an animal. The richness madness provided in *Agnidatta+Agnidatta* proves that how one character could represent

multifaceted dimensions of society through the deployment of different motifs.

This research follows comparative analytical method between rationality and irrationality bringing the interpretation to show the violated gap between them in *Agnidatta+Agnidatta*. Here, irrationality has been used similar to the madness since the latter follows the former way of thought and vice versa. The conclusion follows neither deductive nor inductive reasoning rather crisscrosses¹ in between them. Agnidatta, protagonist of the novel, holds underlining importance as an actor, as well as a character. Not only he narrates the story but also acts in the plot with deeper abnormality in terms of revealing his and his family's condemnable crimes. He harms himself in regards of his social prestige and physique.

Dhurba Chandra Gautam defines writing in his life as an everlasting meditation. According to him talking about the quantity of writing would push real concern of aesthetic off track. 'How many'

¹ For instance, the inductive reasoning has appeared to prove *Agnidatta+Agnidatta* as a mad narration, and it has even equally imparted the fragments of evidences to create the sphere of madness praising it as a literary tool.

should not be the question instead there is need to contemplate on 'what kind of' work of art has been produced. Gautam, as one of the renowned experimentalist writers in Nepali literature, keeps bringing the social harsh realities like politics, culture, individuality and social malpractices into his sphere of writing. The primary value of Gautam's writing is obviously aestheticism but, furthermore, he concomitantly brings politics into the scene producing real plot of his art of works whether it might be stories or fictions.

Gautam's literary personality has been built through his way of writing where he uses fantasy as the unavoidable feature but his hitting on the social reality makes him distinct literary self among many figures. Khagendra Prasad Luitel traces the fundamental thematic peculiarities of Gautam's writing:

The stories written by Gautam in the mid 1960s and 70s have the impressive composition of the questions of existence in human life, love and its consequences, fake love and its filthiness and immorality, married and

unmarried female psyches, problems in poverty, stymied urban malpractices, sexual problems etc. (17)

Gautam started his prolific writing from the stories. He has meditated, as he prefers to use the writing of literature as a meditation, with hundreds of stories and several novels. Generally, he writes on the theme of not only social realities but dwells on varieties of philosophical areas like psychoanalysis, existentialism, and Marxism. Critic Luitel says further, "Gautam's use of fantasy and farce are fundamental dharma of his writing" (18).

Author Gautam has developed his unique way which seems distinctively personal and organic in his work of art. His literary distinctiveness permeates from his ability to rationalize the irrational narration of the plot. *Agnidatta+Agnidatta* can be taken as the epitome of his this art where he generates and narrates hyper fantasies with the unpredictable consciousness about the ground reality of subject matter. Critic Govinda Giri Prerana writes, "most of the stories by Gautam are rich with organic prowess to shed the light on reality. So,

these are special, unique, and able to build the own school of thought" (154).

Gautam's another fundamental characteristic among many in creating work of art is his own tendency for experimentation. Critic Raju Bhusal writes in *Samakalin Sahitya*, an online portal, that Gautam's writings basically talk about the social, economic, political practices and mal-practices in satiric tone. As Bhusal states, Gautam condemns the inhumanity and strives in search of humanity by exploiting the poetic property of fantasy which might sound like the stories of madmen since it vehemently satirizes the superficiality of modern life. Gautam's frequent calling to Kafka, Camus and Sartre in the question of the meaning of existence adds huge philosophical importance in his art of work. His use of informal language generates more enthusiasm in reader (Bhusal n.p.). According to Indra Bahadur Rai, "experimentation is the characteristic of Dhurba Chandra Gautam, there is experiment so Dhurba Chandra Gautam is surviving. He is successful in experiment that distinguishes him from other" (Ghimire n.p.).

The research aims to bring philosophical debate around the issue of rationality and madness. The classical philosophers like David Hume, Fredrick Nietzsche, Voltaire and modern philosophers like Michel Foucault and Ervin Goffman have talked basing on their idea of evolution of rationality, and relation between physics and metaphysics in building the rational individual. Specially,

Agnidatta+Agnidatta follows the theme of abnormality that seems genuine in the sense that it goes not only with greater sense of humor but also luminous discussion on the various issues of society. Why the madness seem to have privileged over the convention? How does rationality limit the system of thought? And how higher has intelligence been suppressed by the so-called 'rational' labeling of it as madness? These are the fundamental questions posed before, and dealt with the concept of Foucault who inscribed in his book, *Madness and Civilization*. Foucault extensively talks about the genealogy of rationality through the historical explanation of madness. *Madness and Civilization* has been taken a major theoretical text to develop the conceptual frame of this research. The historical evolution of the concept of madness in Europe and its changing stigma has been supported by Goffman who has talked about the stigma attached with disable individuals. In the realm of formation of human knowledge, the study of madness and disable become too important because, on the one hand, there is always huge space provided by them to understand

the potentiality of human being, and on the other, it provides new insight in understanding the nexus between body and mind.

Sigmund Freud's *Beyond the Pleasure Principle* has been taken as the beginning of the ending of the sacramentalization of rationality.

Freudian concept of libido has posed formidable question to the puritan tradition of rationality where following church's ordinance would consider rational instead the individual opinion in regards of social norms and conventions would consider as the act of sin. Freud showed the new horizon for the wisdom for humanity to think about the instinctual commands in human life. Beyond his concept of libido, pleasure principle asked wise human to think whether rationally avoidable pain has preserved the human existence.

Friedrich Nietzsche's prominent essay, *On the Use and Abuse of the History for Life*, sets another important entry-point to this research where the capacity of human of having memories hurts the happiness since it solely constitutes the reasonableness. His book *Thus Spoke*

Zarathustra's glorification of individual rationality obviously builds the foundation for the argument against the age-old belief system.

To have supportive evidences from the physiological experimentation, the argument and experimentation developed by Daniel Kahneman in his book *Thinking Fast and Slow* and by Steve Pinker's physiological explanation of brain in his book *Words and Rules* have been also taken in this research. Kahneman's experiment and findings are based on his co-authored article *Judgment Under the Uncertainty: Heuristics and Biases* with Amos Tversky in 1974. Pinker's visualization vis-à-vis the function of words in the mind and the rule which controls the composition of words has taken to show how the individual experience limits and expands the patter of understanding which is inextricable with to have by rational individual. Pinker also remarkably pushes the human knowledge further in understanding the difference between mind and brain.

The first chapter of this research talks about the basic argument of the research. It embeds major literature and their primary survey

along with the conceptual framework which is being developed based on the writings of Freud, Nietzsche and Foucault. The critics' review on *Agnidatta+Agnidatta* has faced lack which has been substituted with the review on the distinct motif of writer Gautam. The methodology has also been apparently mentioned in this section of research. The introduction of primary text, *Agnidatta+Agnidatta*, and of relevant theories have been presented in the first chapter. Second chapter strives to go deep into the evolutionary history of the concept of rationality and madness. The theoretical debate around their traditionally understood inverse relation has taken into the litmus test which problematizes their historically established antithetical position, and brings about the demolition of boundaries between them. The textual analysis tacking with the theories goes hand in hand with the destruction of the boundaries between them and creation of madness as the magnificent tool in writing all genres. Chapter third has presented the conclusion of the research.

Primarily, the research deals with the richness of madness, as a literary tool, and its contribution in writing any work of art. This research concomitantly aims to bring about the physical and metaphysical concept from philosophy, psychology, and neuroscience to problematize the distinction between rationality and madness. *Agnidatta+Agnidatta* will serve the purpose providing the case in conceptualizing the conclusion.

II. Blurring the boundaries between Rationality and Madness in Dhurba

Chandra Gautam's *Agnidatta+Agnidatta*

Dhurba Chandra Gautam opens up the story providing setting of the plot which is a Brahman's home. Worikshya is a youngest daughter of a Brahman couple. The puritan climate of home has highly influenced Worikshya's behavior. Patriarchy is unquestioned in this society. The bureaucratic set up exploits junior most member of family. The patriarchal and technocratic formation is sort of tradition in Brahma's home imposing authority of senior upon junior member has been taken as the maintenance of discipline. Worikshya ought to obey orders from her seniors that spread as "the sounds of calling 'Bichhi' [Worikshya's calling-name in home] fly like airplanes in the mornings— Bichhi where is tea? Bichhi, do iron my shirt soon..." (Gautam 6).

Gautam states that once when she fell sick none was beside her rather sky traffic was completely disappeared in the surrounding.

The complete objectification has deepened in the relation between family members. The material greed takes the extreme form

even in the relation between husband and wife in bed. The prostitutionization of marital relationship not only gets normalcy between Worikshya's brothers and their wives but also provokes spiritual filthiness between them when wife asks golden chain before sexual intercourse with her husband. The depiction of filthiness and whoredom appears too strong as the hydrogen bomb succeeding in destroying spiritual damnation breeding in the people's mind of contemporary society. For instance, one of Wrikshya's friends takes a boy at night as a sleeping capsule (Gautam 12). Here, Gautam reminds a modernist work of art, Eliot's *The Wasteland*.

Exploring hands encounter no defence;

His vanity requires no response,

And makes a welcome of indifference.

Bestows one final patronising kiss,

And gropes his way, finding the stairs unlit

(Eliot 240-44)

The Wasteland has shed light on malaises, scorns, despairs, and alienations of modern age that are consequentially produced from

greed, spiritual degradation, sexual filthiness, and looming 'violet hour' of the time. T. S. Eliot brightly deployed his characters like Madame Sosostris, Terisies and city-wanton who breach the definite built-up social lines to draw ethical boundaries defining the rational and irrational spheres. The tool of madness seems greatly enabling Eliot to jump from small garden of Belgium to bank of Thebes, and the story of an army man who was just demobbed from war to home swings with the pathetic physiological and psychological depletion of his prostitute wife. He gave money to put her new teeth since she lost them in her 30s. Pratikshya, friend to Worikshya, resembles with Eliot's wanton described in above lines. Eliot's unreproved wanton falls into the arms of a clerk. Furthermore, he seems to have human reminiscent of 'patronizing kiss.'

Gautam conjures up sexual deviation of modern time. His character, Shashi asks Worikshya to barter their panties. She has not been portrayed as a lesbian rather than this intercourse seems as an immature sexual experiment out of curiosity. However, Shashi seems

gratified with lesbian intercourse. The intercourse epistemologically poses great challenge against the conventional categorization of sex to put into bisexual, homosexual, lesbian, and heterosexual. In the novel, the spiritual loathness tightly grips the men. They spend most of the time in gambling den. They boast themselves as omniscient men of wisdom that is what Gautam calls it 'spiritualism in spirit party.' Ram Bahadur, partner of Worikshya in den, and his friend, Gopal steps up on the debate of spiritualism since spirit was lot of drunk" (Gautam 21).

Gautam borrows another peculiar way of Nepali life; as Nepal's first anthropologist Dor Bahadur Bista argued, fatalism. The anthropological study in his book, *Fatalism and Development: Nepal's Struggle for Modernization*, conceptualized new way of looking at Nepali society where it has lived along by centuries. Bista's book is important piece to understand fatalistic tendency of Nepali people vis-à-vis caste system (*Jatiya Pratha*). Caste system observes untouchability among communities (Bista 10-30). However, literator

Gautam moved on to describe fatalism as the sickness of Nepali society which prevents people's mind from steady intellectual progress rather alters them into spiritless skeleton. Gautam's farcical attack on fatalism swoops widely from the non-democratic nature of state to very personal matters. For instance, Shashi says, "There is only faith above reason" (Gautam 25) that sarcastically attacks on fatalistic way of life of Worikshya who idol worships for good exam.

The double edged sword carried by madness in the work of art provides wider space for multiple arguments. Gautam has demolished boundaries demarcated between disciplines of study, and run through all kinds of compartmentalization, sometime like an acrobat. Worikshya is a beautiful girl. She can attract any man irrespective of 'anything.' Even in the dream, a man appeared in Sadhu's attire. He asked Worikshya to believe in fate which is omnipotent in human life. He told her to make cards as an unalienable part of her life. It is even for nation's life! (26-7) Bista argued in his anthropological account that Hindu religious tradition as the mother of fatalistic way of life but

Gautam projects it as religious orthodoxy, spiritlessness, and lethargies of people who love to stay idle, and put strong faith in fate. For instance, Worikshya says to Nisha, "cards assist us to foresee the future" (29), so, she takes help of them to see her first child before marriage.

The sudden flattery of Sadhu in dream arouses sort of salacious suspicion in Worikshya's mind which carries alongside dilemma whether Sadhu's words are 'immoral' or having intercourse! The dilemma created in the mind of critic appears to be a indecisive vis-à-vis precarious compartmentalization of knowledge for the readers and authors who aspired to convey various insights at once. Gautam's craftsmanship does not seem bounded in creating satire opposing hopelessness and superstition of Nepali society rather amalgams sense of libido-effect creating unconventional effects in reader's mind. Unconventionality, in this context, is akin to sort of nudge from established social norms of 'cohesiveness' in motif, and fell afoul leading slightly toward abnormality. Beauty of abnormality grants

leverage to deploy Freudian psychoanalysis onto the same interaction between Worikshya and Sadhu since they are drawn into the thoughts about sexual filthiness. Worikshya denies the boundary not to cross to have intercourse before marriage stressing on the fact that she could allow him since dream is only dream not the social reality. Sadhu's heart seems liquidated with the erotic upsurge permeated from her slinky physique. Such an impressive but random idea, motif and aesthetic blend together with the help of madness. As Michel Foucault said in *stultifera navis* (Ship of Fools) that madman "is a prisoner in the midst of what is the freest, the openest of routes: bound fast at the infinite crossroads" (Foucault 11). The narrator in *Agnidatta+Agnidatta* appears to be a madman who is 'the prisoner of openness'. He can do anything he wishes to do. That freedom is the prisoner for madman but this sense of freedom in the work of art would appear as the ship to wander around ocean of wisdom.

Apart from the conscious infiltration of Worikshya and Sadhu to gratify their desire, there is something unconsciously exhibited sexual

envy that is phallus envy, for instance, Worikshya would "shave her cheek with the razor, and says "I like beard and beard-man"" (Gautam 32). Such events follow quite long her life, later, people who have gathered to play cards would come over Gyan Prasad's home. They expect sort of compromise in molestation as *quid pro quo* for their hypocritical blindness toward Worikshya's swindling in the game. The Freudian psychoanalysis even more significantly provoked irrationality in relation to men who are dying out of jealousy, and jerking toward abnormality ready to thrash Agnidatta when they realized that he was in love with Worikshya.

The socially constructed boundary of reason crumbles with the insanity of card players exhibit that they just violently threaten Agnidatta without apparent reason. This seems to be an action guided by suppressed sexual passion rather than reason. Dhurba Chandra Gautam says, "desire was sick of non-sleepiness" (Gautam 35) – indication looming irrationality in the action of degraded and

condemnable sexual lust of touching Worikshya which was the sole aim of card game for male players.

Gautam throws farcical bow against corrupted social apparatus. He compares and contrasts between idle, filthy and sexually suppressed people with socially reputed persons. Card players seem to have firm belief that they argued, "How much we are bad than philosophers who preach in room, engineers who get dispirited when do not get bribery from contractor or politician who will to die for power (Satta)², and who can prove it?" (43) Obviously, these players are creating fallacy by comparing their gambling with something essentially different that is politics, bureaucracy and academia, leading far from the 'truth.' But, on the other side, author succeeds to show the dysfunctionality of state mechanism. The smart malleability of madness in the epistemological level privileges author to demonstrate actual social picture to the reader, and incessantly delivers the opinion about numerous random events narrated by mad characters.

² In Nepali language, English number '7' is 'sat' and that sounds 'seven' in Nepali term. 'Satta' indicates the state power.

Shyam Gyawali, profiteer of Nepal Export-Import, represents peculiar dalali (profession resembling with carteling, syndicalism) class of society who are real power wielders in the underdeveloped countries. Gyawali, as a middleman, imports and again exports the products. Leftist critics would call his class 'petty bourgeoisie.' These agents neither feel pain in producing things nor in controlling the state mechanism to maintain social order rather enjoy being in the middle of lumpenproletariat and capitalist (Fanon 10). Parliament comes under the verbal attack of Gautam comparing it with gambling den. "Seldom Worikshya loses the game. When she loses little more abruptly gets up and sat in another group. That is the time often calm office gets changed into quacking— reminding parliament" (43).

Nepal was never colonized by foreigner but the post-1990s democracy was just restored, resembles with the political quagmire of decolonized countries as explained by Frantz Fanon in terms of instability and emerging new exploiter from within. These are dalals who try to keep exploitative colonial rule only replacing foreigner by

themselves. The political instability seems to explode in parliament where speedy buying and selling of members of parliament takes place to topple old and form new government. According to the great thinkers of the country, Turup Rajjya, "If only human can possess the ability to be inhuman in this whole planet why inhuman cannot be accepted as human? Like another side of the coin! Otherwise, it must be proven what can be inhuman if not human!" (49).

The beauty of a mad character(s) in the work of art is proven to be wisdom by being able to rein irrationality and irrationality both domains of human mind in the novel. Furthermore, the European history of madness that is *Abnormal, Discipline and Punish*, and *Madness and Civilization*, inscribed by Michel Foucault, has revolutionized the way of writing history. Foucault's thoughts have influenced the diverse fields of knowledge like Philosophy, Psychology, Political Science, and many more. The stubbornness in the reasoning vis-à-vis madness, as a mere poetic license, got stunningly disillusioned when the witty observation of character explains

something 'real' about the 'real world' equally contributing in the field of writing non-fiction. Foucault says:

In farces and soties, the character of the Madman, the Fool, or the Simpleton assumes more and more importance. He is no longer simply a ridiculous and familiar silhouette in the wings: he stands center stage as the guardian of truth—playing here a role which is the complement and converse of that taken by madness in the tales and the satires. (Foucault 14)

Philosophical endeavour of explaining the inextricability between power and knowledge, known as 'power/knowledge', and genealogical narration of history of European madmen both blend together like an impressive river where politics, law, and social norms jump over the surface like dolphins over the water in the sea. Foucault's madmen do not construct their own identity because, as he argues in *Abnormal*, there are fundamentally two categories; normal and abnormal in the society, and the power and knowledge which is being in the hands of

majority normals that gives rise to the ""human sciences", and thus that contributes to the constitution of the domain of the abnormal"

(xxiii) spontaneously. The abnormals bear no identity in the society, or in another term, abnormals do not have reason since they lack even the sense of 'self-preservation'³.

As, having sense of self-preservation indicates the rational being, not having it would completely dismantle any sort of social boundaries contributing specifically to two fields in work of art: philosophical understanding of the fence between reason and non-reason and strong unorthodox message to the 'real world'. For instance, Gyan Prasad, a Section Officer, utters in drunk, "Now, I will search for a maid, whom I will pay equal amount of my salary" (Gautam 45). Here, Gautam breaks the chain of reason, which even closely resembles with the rational actor model from economics, by satirizing against the corrupt state mechanism and plight of its employees. Incessantly, the author shows the dalal class in Nepali

³ Human instincts are consisted with the notion of self-preservation, anger, love, and inexhaustible strive for pleasure and to avoid the pain.

society where he poses a satirical question indicating the immorality of politician, and says, "How does a son who was advised to commit suicide become so powerful to threaten all country, how one could be able to see such miracle if not here?" (70).

Intercourse between Pratibha and Rawindra generates the sense of disgust and infertility. Scene of their romantic intercourse arises feeling of ridiculous laughter and sensation where the painting in the background has been tainted with sin of poverty. Her woeful sleeping habit and Rawindra's stigmatized masculinity together generate a sense of 'exception' in the mind that seems unusual among the usual or normals. The sense of exception conjures up with the sense of shame. The shame would be germinated in the mind of reader who observes the infertile sex between Pratibha and Rawindra. The mad narration privileged Gautam with the aesthetic in writing by satirizing patriarchy which glorifies masculinity over femininity. Erving Goffman argues that such stigma and shame appear as the two sides of the same coin when attribute of individual appears incongruence with

stereotype. A sort of strangeness in their traits disseminates obscurities to the rational/normal human beings in stratifying into the given social frame of logic. The unusality provokes confusion about treating abnormal in relation to established convention.

The projection of lustful envy of male characters in the novel catches up with Freudian libido interpretation of all human actions. How badly sexual suppression has been getting way out through anger and envy is being lucidly demonstrated by Gautam. When Worikshya spells the name of Madhusuudan, 64, the Director of 'Nepal Export-Export' plunged into the pond of lustful envy against 2 years younger Madhusuudan, and cursed his parents for giving him early birth. Simultaneously, author shows the relation between Gyan Prasad and Worikshya as brother and sister based on economic interest. That is why Prof. Ganeshraj Sharma says in the introduction of *Agnidatta+Agnidatta*, "Relations are based on money." For instance, hypocrisy in the relation between Manoj and Wrikshya vis-à-vis gift, pen. Gautam has shown the alienation of human beings when they

become obsessive with money. Shashi says to Wrikshya, "you are right. I take you as a fool. You don't have your any 'self'. Your life is passion in vain. You also don't have your any 'self" (Gautam 89) – compared with prostitute. The born of 'self' in Wrikshya after the 'feeling of despair caused by the realization of selflessness' after Shashi stroke her head with bitter words (Kierkegaard 25-40).

The second part of the novel is dominated by another male protagonist Agnidatta– as first was by Worikshya. Agnidatta is a son to Ganeshdatta and grandson of Somdatta. His brother's name is Bishnudatta. Agnidatta earns fame as a mighty king but when he becomes old even his wives stop listening to him. His three wives want equal love. They do not seem to compromise with their demand that they also need equal love as Bishnudatta loves his wife. Agnidatta feels frustrated in his home with abundance, and left for unthought-of destination.

Agnidatta experiences something getting strange around him along with waning charisma and weakening strength. Not only

neighbor but also his own family members— brother, mother, father and wives— start insulting him shrugging irrational demands. Once, Bishnudatta demands goat's milk but goat must be black. His wives seem to have completely forgotten the distinction between materiality and spirituality or natural and artificial. They demands equal jewelleries and love but they argue that love also should be understood equal if they get new jewelleries every week. They argue, "All is perspective whether something is artificial or natural. Reason: we take sun and earth as natural but earth would be artificial from the perspective of sun..." (Gautam 129). Agnidatta becomes unable to even peruse all the demands put in front of him rather he drowns himself into the despair. The melancholic feeling deepens into his mind. A condition appeared in his mind where he got confused about his own self: "Abruptly a question gets born in his mind. If it is, he's changed into a condition where he is Agnidatta and equally he is not" (131).

The existential crisis old Agnidatta faces opens up the debate about the argument raised by Simon Blackburn in his book *Think*. The

philosophical question of 'self' has been put into the quagmire created of dilemma created in the mind of Agnidatta. Blackburn indicates something

[F]ragmentary and incoherent. It then points out an interesting feature of coherent structures, namely that they do not need foundations. A ship or a web may be made up of a tissue of interconnecting parts, and it derives its strength from just those interconnections. It does not need a "base" or a "starting point" or "foundation". A structure of this kind can have each bit supported by other bits without there being any bit that supports all the others without support itself. (Blackburn 22)

The invisible strength which feels in the reality only after connecting the necessary parts into the structure, i.e. woodenly planks connected to shape a boat floating over water, has been metaphorized to simply understand the self. The ability of human which can remember the fragments of memories, and can imagine future based on past

experience constitutes the self. Blackburn quotes great Austrian philosopher, Otto Neurath (1882-1945), who "used this lovely metaphor for our body of knowledge: 'We are like sailors who on the open sea must reconstruct their ship but are never able to start afresh from the bottom' (22). However, the peculiarity, indeed sole essence, of ship, as Neurath argue, cannot be taken amid the sea water only can be repaired. The ability which ship gain at the beginning of construction never appeared singly. That is essence which has been talked by Rene Descartes in his *Meditations*. The capacity to think (cogito) builds the self in human beings. Body can never be functional without soul— the capacity to think— but it would be vice versa.

The repeated indifference of his family toward all great works that Agnidatta had carried out created a sort of delusion in his mind. Delusion about this own works that created his identity—in a sense existence—pushed his 'self' into the transition. He got confused whether he had done all those great and mighty things! As Otto Neurath took example of ship repairing, Agnidatta tried to repair his self over ocean

but could not succeed. That very delirium caused by weathering charisma and body compels Agnidatta to leave home. Gautam talks of three major 'selves' of Agnidatta among hundreds of his identifications. The crisis of self is to lead Agnidatta to the state of madness.

The mathematical coherence of the principles generates logicity in the argument. Principles of logic aim to achieve a sort of psychological impact in people to persuade them along with the sense of 'suitability' in arguing over particular issue. Formulae ought to be followed rather focusing more upon the methods that is inductive or deductive in deriving the conclusion— KNOWLEDGE. *Modus ponens*⁴ demands the use of innate human ability to judge the pattern of logic there appears the sphere of reason. Of course, reason has to be deeply influenced by the logicity or convincing pattern of formulae but in absentia of capacity of reasoning could lead far from the truth, and towards quagmire of fallacy. Syllogism, which is akin to *Modus ponens*, could be wrong, for instance, men are more powerful than

⁴ According to Oxford Dictionary: " the rule of logic which states that if a conditional statement ('if p then q ') is accepted, and the antecedent (p) holds, then the consequent (q) may be inferred."

women. Agnidatta is a man. So, he is more powerful than Worikshya—a girl. However, old Agnidatta who left home in despair could not be more powerful than Worikshya.

Logic and reason constitute the rational. Logic is "the study of the principles of correct reasoning... [and] which analyzes the meaning of the concepts common to all the sciences, and establishes the general laws governing the concepts" (Tarski xi). But there is violation of laws in madness. Violation takes place when unconventional arrangement of logic appeared in the first page of the novel where Gautam introduces Girishwolbha Joshi's protagonist, Agnidatta.

Agnidatta, in *Agnidatta+Agnidatta*, seems to be in belief that the "orange-size is appropriate for 'one hand' that can exclude the anxiety to use both for one breast (Gautam 99). His renationalization amused rational and generates the sense incongruence. He talks of 'salacious contents'⁵ without a pinch of hesitation, and creates a conceit from an

⁵ For instance, nowadays, New York Times has been publishing news and reports about the Donald Trump's sexual life which could have been possibly recorded under the K.G.B.'s strategy of 'kompromat.' Kompromat is way of maligning personality. Times 'standardizes' words to indicate personal sexual activity by the

orange and a breast. But conceit does not make sense rather exhibits the unorthodox pattern of reasoning which is felt in the mind of the sane that it is not anxious to hold bigger breast than the orange-size. There appears a deficit in reasoning. And, that is called madness.

Foucault defines madness "is no longer the familiar foreignness of the world; it is merely a commonplace spectacle for the foreign spectator; no longer a figure of the *cosmos*, but a characteristic of the *aevum* [everlasting time] (Foucault 28). He further states, "at the opposite pole to this nature of shadows, madness fascinates because it is knowledge. It is knowledge, first, because all these absurd figures are in reality elements of a difficult, hermetic, esoteric learning" (21).

But if knowledge is so important in madness, it is not because the latter can control the secrets of knowledge; on the contrary, madness is the punishment of a disorderly and useless science. If madness is the truth of knowledge, it is because knowledge is absurd, and

terms like 'salacious,' 'compromising'. These are the terms 'rational' person ought to speak.

instead of addressing itself to the great book of
experience, loses its way in the dust of books and in idle
debate; learning becomes madness through the very
excess of false learning. (25)

Foucault claims in above lines that madness widespread around the world and it is not to be afraid of but to realize its internity. It is for men who could realize the futility of time, and disordered and useless science. Absurd and false knowledge is madness not the 'wiseness of abnormal'.

The powerful deconstruction of Agnidatta's own history is being carried out wielding the weapon of madness in *Agnidatta+Agnidatta*.

The wise-narration, as Foucault called the madness as wiseness "This liberation [madness] derives from a proliferation of meaning, from a self-multiplication of significance, weaving relationships so numerous, so intertwined, so rich, that they can no longer be deciphered except in the esoterism of knowledge" (18). Agnidatta is mad because he goes against his own interest of self-preservation, and damages his

own existence. Agnidatta, a Brahmachari, raped Nidhini in dream but in reality, she tries many times against his will showing his defeated masculinity. Simultaneously, he says, "His father had missed this part to tell [in Girishwolbha Joshi's *Woéeracharitra*] because he himself was unaware about this fact" (Gautam 101). He narrates the animosity between Somdatta and Ganeshdatta (grandfather and father).

Ganeshdatta did not tell the name of grandfather to author, Girishchandra Joshi out of his anger. Like a fool, Ganeshdatta inflicted torture in his wife because she dreamt one upper caste old man having intercourse with her. Ganeshdatta is a man with patriarchic, chauvinist, arrogant and conservative thoughts. The narrator, the son, even questioned himself how much percentage Agnidatta is the son of Ganeshdatta?

Agnidatta's brother, Bishnudatta, represents the *dala* class that poses "terrorism of personality". Agnidatta has feeling of vengeance against him. As a king Agnidatta, conceded, harming his own history that he did bad politics. He says:

Current [contaminated] politics was started from my time...

I know there were hundreds of such ominous politicians in this country how could easily overtake me today, and they are getting birth and fulfilling the duty, and they will be also getting birth. If comparison has been carried out, I would nothing, petty and trivial human and even not equal to their marketing PA (personal assistant). (Gautam 105)

The beautiful picture painted in *Woeracharitra* about the Datta-family has tossed into the fire by the creator of existence of family, Agnidatta himself. Ash flies with the wind of his madness mesmerizing the salvation from the death. Victory over any sort of menace! Agnidatta, at last, leaves his palace.

Intermittent of his voyage, he meets Yakshya⁶. Yakshya is sent by Indra from heaven to smuggle the gold because he lacks money in war against demons. Yakshya says before asking question to

Agnidatta: "I am coming up to here being a dictatorial from my birth"

⁶Yaksha in the mythology of Hinduism is a character who represents benevolence but sometime along with mischievous activities like lust, conspiracy and other evils.

(109). Yakshya is popular Hindu mythological character who loves to question people. Here also, the question-answer section between Yakshya and Agnidatta take place. Their talk follows very essence of existence of human. All the questions get answered from the perspective of death and meaninglessness of life. These questions and answers seem to satirize against human hypocrisy and bumpiness. It has vehemently attacked against corrupted political system:

Yakshya asks the questions and Agnidatta replied

because he wants to survive:

Question: Where is the essence of human existence?

Agnidatta: The essence of existence is in search.

Because, almost all my life time I have spent to get this answer; whether existence has essence or not!

Question: Which thing never makes people tired?

Answer: Praise. Man becomes happy even at the last minute of his life if his way of dying is being praised.

Question: What have been appeared as the democracy?

Answer: Currently in many places:

Major: Constitution, police and government.

Minor: Men, citizen and people. (110-11)

Agnidatta satisfies Yakshya by his answers. Though Yakshya got dump-headed listening them.

Agnidatta goes to harm his own existence again. He says that Gulafabadan, a daughter of prostitute, has successfully created feud among the King (himself) and Prime Minister, Kalu Danawa. She proposes Agnidatta for the sexual intercourse making him promise beforehand. After having intercourse with Gulafabadan, all the ladies from kingdom come to him asking for the same promise. Agnidatta promised, and spend many days to satisfy them. He is Brahmachari but had sex with hundreds of girls and women.

Agnidatta is not the great warrior as portrayed in *Woeeracharitra*, rather he feels threatened with the demon, and encourages his disciple, small demon, to fight against big demon that was wearing garland of intestines. Furthermore, he goes on damaging himself, and

says that he married three Nagkanya, believers of Lord Shiv, and accumulated a lot property. His brother, who was lost before, came back hoping to get half of this property. He says forward, Bishnudatta sold his first wife when he ran away from home. Later, he begged Agnidatta for one wife because she was left in such a way that "she will never come back to inflict pain" (123).

Agnidatta impresses his three wives with his bravery but, now, he cannot even ask them why they are standing in front of him in anxious mood. That is a sign that time has been started to change. They demanded 'equal gold and love or gold/love' with him that that equality should be leveled with Bishnudatta's wife, Rewotee.

The whirlpool of incoherent fragments of memories has put Agnidatta into obscurity. He has deeply drawn into the despair. He thinks about, and traumatized by, irrational demands from the wives, brother and father-mother. Traumatic feelings were further heightened when his 'self' was under the threat of to be disacknowledged. All seem to have forgotten the history which had built by Agnidatta. The

tragic fall, happened inside him, of gradually destitute existence reins him toward delusion. Amid the existential crisis, loosening relations and self-alienation, Agnidatta leaves home in despair in search of "real shadow in the unbearable hot...". Agnidatta understands:

They [wives] all are staying with beginning and end. Who keeps beginning and end at the beginning of logic, there logic won't work, and there logic does not work out.

Similarly, most of the politician in the country also become great having beginning and end with them. (Gautam 131-2)

When Agnidatta is, unknowingly, on the way to Turup Rajjya, police arrest him at the edge of jungle, and say in response of his inquiry; "our work is to arrest, to beat, to brutalize so we have been doing this with you" (135). They take him to Turuprajya. Agnidatta starts to realize that he is under the sever delirium. He is losing his self. He was even confused whether he is roaming or wandering around the Turup Rajjya! The identity built on the bravery, richness and

glorification has been withering out that was what making up Agnidatta's self previously.

Unpredicted events start to appear in the Turup Rajjya since he has entered into many places as may be visitor or wanderer.

Agnidatta come to know that tiny Turup Rajjya has dozens of

ministers. He meets one minister among them on the way to

somewhere. Agnidatta expresses the curiosity about numbers of

ministers with him. Again unpredictability took over Agnidatta's mind.

He is provided stunning vision to develop the country in reply of his

question. Minister speaks that making many ministers and sacking

them will be able to assist all the citizens to be prosperous and

happy. This can be possible by appointing all the citizens as ministers,

slowly and gradually. When people who are sacked from ministry, they

will feed themselves for life from the earning that made in incumbency

(137). Gautam such powerful allegory represents the political instability

of Nepal where changing government often happens twice in a year.

Unpredictability is another important ingredient of mad-narration.

What madmen speak would be rarely predictive. Unpredictability provides the sense of awe in the normal mind. Unpredictability not only generates the feeling of fear rather provides opportunity to include every possible writing motifs together making it strongest and most précised way of expressing self. Here in the novel, Water Minister was doing research to dry up water to change it into the powder. According to his a confident, Secretary of Minister, Kamalnath, minister scarcely cares about making power because he is carrying out this project only to provide jobs to his cronies. Kamalnath claims that this is most innovative research in the world. World will be benefited when "people will get to quench their thirst putting powder into the mouth taking it out from the pocket" (139).

The deconstruction of myth carries tremendous success in relation to creating richness in work of art. *Agnidatta+Agnidatta* presents some of the Hindu myths. Actually, the part of novel about Agnidatta who himself was Hindu king. The context of Belkot is one of

the finest examples from the novel as a myth. Belkot is a name of village which was established out of the will of lord Shiwa. Once, Shiva wanted intercourse in the disguised form of bird, and spent some time in the jungle. According to the Gautam, Shiv's joyous time was envied by Brahma, one of the trinities from Hinduism who is responsible to perpetuate the human race. Shiwa has chopped off the head of Brahma in anger since he got disturbed. There is popular belief in Belkot about this event. People think that due to that lack of the head of Brahma there has been a lot nonsensical things happening in the world.

Lord Shiva had planted a tree named Bel. Bel grew tall. There was a temple beside the tree as well. One day, one businessman entered into the Belkot. He made the plan accompanied with Temple-priest about cutting the Bel tree making its logs. Now, in Belkot, there is stump of Bel tree exists upon which children sit, and defecate. Bel tree is taken as the sacred tree in Hinduism. Believer worship Bel tree, and uses its leaves in their religious functions (Puja). Gautam

deployed effective tool of madness which not only deconstruct the myths but also deployed fiery metaphorical satire against social corruption, superstitions, orthodoxy and fatalism as the socially inflicted disease of Nepali society. Rajjyagaman⁷ is a common job for a politician for a year then convicted for a year and punish, and again convicted become minister or PM next year. Gautam not only shows the lawlessness, chaotism and extreme plundering of state but also the dirty political culture where instability is an essential phenomenon carrying intolerance to opposition. Agnidatta becomes satisfied with this way of governance as the "beautiful, wishful and just, and got more interest about Turuprajya" (144).

There is another myth related to the origin of the use of card in Turup Rajjy to decide any decision. Once, Yudhisthir cursed land, Turuprajya, when he lost the gambling. Yudhisthir is a mythological character in Hinduism who represents honesty and chastity. But here in the Gautam's hand, he cursed the land that Turuprajya will decide

⁷ A kind of act of looting/raping nation which can be compared with sexual consumption of prostitute,

its future decision with the help card. Actually, Turuprajya was mortgaged by Yudhishthir, a Rishii (saint). Similarly, Kshyasarowor is another myth being created in the novel. Kshyasarowor is a lake dipping into it gives new birth. Agnidatta and his wife Worikshya dip themselves to get rid of despair of life, at the end.

Gautam organizes a national ceremony. Agnidatta sees the ceremony that was on the occasion of changing state into the Casino. Gulam/PM was declaring it because he wants to erase the shame from the citizens of Turuprajya who might feel it in asking donation from the foreign countries. Gulam put ceiling for corruption. He says, "If anybody earns lesser than hundred thousands, they will be sent jungle disguising them as saints" (150). Minister speaks, "He/she is not a human if doesn't eat grass" (164). Politician in Turup Rajjya have invented the culture of using cards to elect PM, Ministers, and to prosecute or acquit rapist, to banish someone from country (151). Suicide becomes lesser painful than living in Turuprajya for the citizens. Ramification of suicide is major achievement of Gualam

regime. One intellectual says that he wants to commit suicide because he does not want to keep his commitment for the democracy in this current condition.

Two duplicate legs are distributed to each of the very important person around the country. So, they can use it when they want to have grass (corruption) on the ground. All who do not get these legs falls in despair. For instance, Amrit feels disable. He wants to be animal because rationality still hurts him! As rationality is primarily indicates the consciousness and awareness against the one's own existential harm, Gautam reminds here *On the Use and Abuse of History for Life* by Fredrick Nietzsche. Nietzsche writes about the issue of rationality and madness. In this essay, he argues that the persistence consciousness of human being is the sole reason of displeasure in life. Consciousness is the human-set parameter that make them best creature in earth but, according to Nietzsche, it has inflected despair in human life. He begins the essay with the conversation between men and animal: "Why do you not talk to me

about your happiness and only gaze at me?" a man asks a beast, and "beast wants to answer, too, and say: "That comes about because I always immediately forget what I wanted to say"" (Nietzsche 2). Nietzsche's Dionysos is something like a role of male or female in perpetuating the human race. He argued that the amalgam of Apollo and Dionysos would give birth of great art of work— Great Tragedy. Nietzsche takes passion or madness as the "common substratum of humanity" (Adams 629).

Gautam has critiques capitalism throughout the novel that appears like the black sewn-thread over white clothes. He creates Ashok who gets blinded of wealth. The Marxist theory of alienation also strongly is presented in the novel. Agnidatta reaches Nishidha Nagar, a small town of Turup Rajjya where doctor was giving injection to the people because the empathy was dried up in villagers. "It was dried like a wood" (Gautam 160). Simultaneously, the satire pin is pointed towards the poet in Turup Rajjya, particularly Raghunath. Raghunath had accidently got double injection causing overly

empathetic demeanor. He forms metaphors like "my mistress's hair is like the eyes of deer, girl friend can be trusted if she appears like blue sky"(162), and so on. Unconventional use of heavy conceits, Gautam proclaims the rebellion against established literary tradition. The unusual comparison between mistress' hair and deer's eyes disobeys the, for instance, Shakespearean trend of comparing mistress in *Sonnet 130*. He explains the significance of symbolic comparison discarding the rationale of conventional way of using symbols. He argues that the brightness of moon, coral like lips, and sea like eyes are traditional symbols to compare beloved but if all have come together and form structure that certainly won't be beautiful as one can imagine in mind.

One of Agnidatta born in 21st century after getting salvation from the Kshayasarowor represents contemporary Nepali youths like Worikshya. Turup Rajjya has provided tremendous opportunities for Agnidatta's brother, Bishnudatta, becomes a famous person in society. Bishnudatta knows how to do politics, and make the life easy.

Agnidatta goes searching after the job. However, the Manager laughs at his plight creating melancholy in Agnidatta's mind. Agnidatta decorates his home with dysfunctional furniture; TV, fan and a lot other damaged material possession which could gain fame for him. His wife, Worikshya, wants to decide about her suicide with the help of card for the last time. If, as usual, she gets 5 from the deck she will commit suicide otherwise not. Surprisingly, there was not a card Five or *Panako Panja!* Now she has to suffer more in living! "For what I should experiment this life; to live or to die?" She says.

Gautam presents three Agnidattas. There is fight between two Agnidattas right before the end of novel. New Agnidatta claims his identity of being Agnidatta against Worikshya's Agnidatta. Dispute is resolved by court. Latter Agnidatta has severely lacked the ability to 'deal' with corruption-ridden state mechanism. His pauperism and bit of honesty become devastative for the justice. He lost the case, and completely stripped off his identity. At last, Worikshya also decided to

visit Kshayasarowor since, on the one hand, her husband⁸ has disbandled from his body, on the other hand, she seems to have little chastity as the reminiscent that compelled her to visit Kshayasarowor for the new life.

Agnidatta+Agnidatta brilliantly provides a very important case to understand the bounded area of conventional understanding of rationality though conceding the fact that the study of madness falls under the esotericism due to its complex and complete violation of the logic's law of pattern. Demolitions of walls that are created to fence one epistemological area from other provides wide-open to create unprecedented space for expression and debate. The flow of thoughts spontaneously crates a common odyssey in madness, except that the journey even doesn't set the destination. As Foucault remarks:

It is Folly which embarks all men without distinction on its insane ship and binds them to the vocation of a common odyssey.... It contends against itself; it is denounced, and

⁸Here, husband indicates the essence of human or, in other term, soul. For instance, when a person gone mad who loses the identity, and becomes, in Foucauldian term, like a creature 'between beast and stone'—selfless.

defends itself by claiming that it is closer to happiness and truth than reason, that it is closer to reason than reason itself. (Foucault 14)

The voyage of madmen does not have the sense of time. Sense of time is a sort of rational act or consciousness. This is sole reason of pain by restricting human soul within the bounded spatio-temporal boundaries of life.

To feel free to open the mind without such restrictions is a transparent endeavor leading toward the victory over death/time.

Foucault goes on telling:

[B]ecause in the course of centuries we have learned 'to open our eyes' to real symptoms; it is not because we have purified our perception to the point of transparency: it is because in the experience of madness, these concepts were organized around certain qualitative themes that lent them their unity, gave them their significant coherence, made them finally perceptible. (130)

The philosophical concern on rationality has been often putting in forefront of debate in the metaphysical tradition since Plato. The term 'rationality' has been expanding its connotation with the changing time through the persistent debates that can be observed in writings of different thinkers in different era. Most intriguing feature of it is the provocation of relativity of abstract concept—rationality with spatial-temporal borders. The ecclesiastical orientation of philosophy firstly defined the rationality based on code of conduct/ethics. Specifically, Christian philosophy brought the concept of 'right' and 'wrong', intimately defined with idea of 'sin' and 'redemption', which ought to be bled with the explanation of Church. Such relation between religiosity and rationality was firmly established in Middle Age under the despotic authority of Church. A person who follows the path of redemption would be called as rational and who commits sin by disobeying the religious decree would be not only irrational but deserved to be banished.

Chapel's decree asserted by priests deeply got rooted after the decline of Roman Empire in the fifth century CE; indeed it got obsessive in the following millennium—till fifteenth century.

Unprecedented a quantum leap toward dereligionization and secularization in every social aspect started to emerge encouraged by intellectual evolution and revolution roughly from the fourteenth century Europe that are known as Enlightenment and Renaissance movements. Society was under the domination of communal feelings led by Church, but after the individualization of society opened up entirely new horizon to think, act and revolt.

Rene Descartes's *Discourse on the Method* had invented new way of thinking about the 'self.' His *Cogito Ergo Sum*, a Latin phrase, not only mesmerized the theme of 'doubt on everything' but also dismantled the ecclesiastical tradition of Middle Age and marked the age of secularism based on human rationality— ushering Europe toward Enlightenment Movement. Enlightenment Movement (EM) provided the space for individual to think independent to community.

The heyday of European EM could be also seen in *Treaties on Tolerance* by prominent French thinker Voltaire who argued against the religious intolerance and sexual discrimination aiming to achieve larger individual freedom human civilization had ever seen. Similarly, Immanuel Kant, a prolific modern philosopher, had provided unsurmountable contribution for the EM. His *Critique of Pure Reason* pointed out the tutelages in personal level of an individual which impedes from becoming rational— as he called it to be enlightened.

The process of dismantling old and establishing new understanding of rationality has remained as the evolving process. Definitions of rationality in religion, Science, Economics, Philosophy, Psychology and lately Neuroscience are different, and these disciplines possess equally different way to understand and interpret it. These distinguished understandings greatly pose, on the one hand, delusion and, on the other, open the new area to discuss and debate around the rationality and irrationality.

Rationality has been primarily understood as the consciousness against the physical harm. Human beings consider physical harm to be antithetical to their very existence. The consciousness against physical displeasure is instinctually embedded by birth that operates 'unconsciously', as argued by Sigmund Freud. Freudian pleasure principle had explained the human tendency of seeking pleasure from an entirely different perspective. As old philosophical tradition, including ecclesiastical explanation, defined the consciousness to preserve oneself as the rational action, Freud provided much wider space for the discussion in relation to rationality by providing a psychological approach to understand the human mind. His classification of the mind has excavated unexpected findings that among conscious, subconscious, and unconscious, the unconscious overwhelmingly dominated the gray matter. He has extended the pleasure principle with the help of this division of the mind. Freud argued that there is something beyond the conscious way of seeking pleasure. Passions, desires, and lust are sorts of human instincts that guide the mind. Freudian contribution in

questioning the old definition of rationality begun for the moment when he ascribed irrational things, i.e. passions, unfulfilled desires and dreams, can influence the human behavior. Freud, on the one hand, presented the pleasure seeking tendency as instinctual and, on the other hand, argued that all the so called rational actions are dominated by irrational human instincts— libido. Here where suspicion about the rationality began to appear (Freud 45-118).

There have been born dozens of thinkers, i.e. Karl Gustav Jung to Daniel Kahneman, who have contributed to extend or defy Freudian Psychoanalysis but could not stop talking about it. Kahneman has immensely contributed in the field of economics. Furthermore, his research on the ability of human being in decision making got Nobel Prize in economics despite his study is in psychology. According to Kahneman, most of the activities of human beings seem to have commanded from the unconscious part of mind that barely shares the consciousness of absence of consciousness in carrying them out. Furthermore, he dismantles the conventional understanding about

rational persons who are supposed to have often tendency of articulately thinking before action. The planned thoughts to the actions before carrying them tend to go foul bringing tremendous fusses in the mind. Rather, he argued along with his experimented examples, quick decisions are tend to have more accuracy to benefit the decision maker. The fatal blow thrashes against the conventional idea that rationality is something good to the person and it can only be possible by thinking about the action consciously.

Kahneman's findings have encouraged neuroscientists to visually demonstrate that which part of brain serves what kind of specific function in human life. Later, Steven Pinker, a cognitive scientist, specifically shows the rules of language in the mind. He clearly demonstrates the specific parts of human brain for the specific functioning (Pinker 10-60). Pinker further strengthens the question about human rationality raised from the time of Sigmund Freud by providing the tendency of human mind in making decision and uttering the words. He argues that experienced and observed events are set in

the mind in different forms. For instance, image and words locate in different parts of mind. In the case of language, he says that regular verbs are easy to pronounce than irregular. Pinker poses even tough question about rationality by taking the context and individual experience into the forefront.

Michel Foucault has ever talked extensively about madness specifically in his books *Madness and Civilization* and *Abnormal*.

Foucault defines madness as the sign of wisdom and classifies the madness according to its provocation and violent manifestation.

Madness, obviously as a tool in work of art, prevails over the contradiction of the statement, and brings the unconventional way of narration with usually random form. It has never been easy tool for the writer rather demands for assiduous academic engagement with wide intra-disciplinary knowledge. Foucault used madness as the sharp sword which can be wielded only by great chivalry. It is creativity that goes to embellished work of art in such a way which demands sort of 'third eye' to comprehend like abstract art of Pablo Picasso's *Head*.

Desiderius Erasmus's *The Praise of Folly* is pioneering work of art in exploiting mad character against the Christian follies that is superstition, blind traditions and the despotic dictation of Church in the human life. Erasmus's *Praise of Folly* is

[B]est-known work. Its dazzling mixture of fantasy and satire is narrated by a personification of Folly, dressed as a jester, who celebrates youth, pleasure, drunkenness and sexual desire, and goes on to lambast human pretensions, foibles and frailties, to mock theologians and monks and to praise the folly' of simple Christian piety.

(Goodreads.com n.p.)

The *Praise of Folly* shows the fragility of human beings by projecting them down into the drunkenness, various kinds of vertigos like incestuous and unnatural sexual projection. Its outbursts go against the social hypocrisies that are basically imposed by theologians getting backed from the institutional power of Church. Erasmus had used his mad character to dismantle the social chain against the individuality

that's made *The Praise of Folly* as the vintage of renaissance in the work of art.

After a hundred of years of *The Praise of Folly*, another great work of art appeared in Europe in the form of drama. *King Lear*, depicts excessive form of flattery, was performed on St. Stephens Day, 1606. *King Lear* added another significant feature in the mad character that is the gradual ascendance of a character to the madness. Protagonist, Lear, just bequests his kingdom to two of his three daughters only because they flattered him excessively. That is the sole reason drawn him into the disaster and he descends to the gradual madness. King Lear abandoned his one daughter, Cardelia, because she refused to flatter him rather says "...and yet not so; since, I am sure, my love's more richer than my tongue" (SCENE I. King Lear's Palace). Lear realizes the meaningless of artificiality of human life. In the "end of the play he realizes that all he needs in the world is Cardelia's love...and thought, in his madness, about the falseness of human power and justice" (Shakespeare 9). Lear gains wider fame as a

mad character that represents foolishness of human being for their ludicrous lust.

The vastness and unfathomable mobility of thoughts that dwell in the mind of character seems to have given adequate space to culminate the consciousness in author's pen. Madness becomes madness when it spills out from the domain of constructed social morals over the wider horizon of wisdom. It becomes genuinely ridiculous when vast ocean of knowledge cannot fit into the certain conventional chain of rules, and people lament on it calling, insanity. Ah! Men is insane when they break the socially manufactured rules and, goes in Fools Ship⁹ towards unseen, unplanned, unthought-of, uncommon destinations—sense of destination completely lost journey.

The tool of madness in writings seems esoteric in terms of its unbound flow of ideas, thoughts, critiques, and satires. Protagonist takes apparently minuscule issue or object or question. However, the narration it follows cannot remain adjusted with the rules of logic.

Each society has own way of construction of reason influencing under

⁹ Bosch painted his *Ship of Fools* in 1497.

the spatial-temporal, cultural, religious, and ecological factors. Such rule-bounded reasoning got dismantled with the deployment of mad character, and can go anywhere it wishes to do so. Johhan Heinroth interprets "madness as the manifestation in man of an obscure and aquatic element, a dark disorder, a moving chaos, the seed and death of all things, which opposes the mind's luminous and adult stability" (Foucault 13). The unpredictability, absence of center, flawed protagonist and random selection of issues are some of the basic features of writing on madness. The random narration of story in *Agnidatta+Agnidatta* shows the disorder of Nepali society and surfacality of its existence on the on hand and, on the other hand, it provides flexible space for the writer to go beyond the rules likely to the exemption of mad from the law. Gautam shows, as Erasmus says, "the best in a corrupted form is the worst of all" (Erasmus LV) condition of Nepali society. Erasmus writes his friend, More, and convey him the intention in writing *The Praise of Folly*. He says,

[Y]es, you will see some so perversely religious that they can endure the broadest scoffs against Christ Himself sooner than hear a pope or a prince glanced at in the most casual sort of jest-but especially if something touching revenues is involved. (Erasmus 3-4)

Reason follows particular formula to be uttered that has to be seen congruence with established convention. Along with established convention, reason basically centers in the consciousness of human being against physical harm. Harming self is never considered as a rational action but harming other never becomes irrational if it is inclining to achieve benefit for the predator. However, such traditional understanding has been failing to addresses a lot of problems in rationality. For instance, how do some people not only dismantle the relation between ego and superego but also erase former in achieving the saintliness? How does one can understand the position of sadomasochist vis-à-vis rationality? These are some of the

epistemological questions that lead toward wider range of unexplored area of wisdom.

Moreover, some of the eminent philosophers in the human history unconventionally but curiously brought the pleasure principle into the debate on rationality. The pleasure principle is one of the unavoidable domains to study to get involved in problematization of rationality. Sigmund Freud, a pioneering figure of psychoanalysis and other cognitive fields, argued that getting pleasure is sole aim of human life that is spontaneous rather pre-planned. There has been consensus among many philosophers— Jeremy Bentham, J S Mill, Erich Fromm and so on— on pleasure principle. The argument which goes along with the pleasure principle is basically follows the apriority of consciousness against the harm. For instance, a very young child cries when it gets physical hurt. In this regard, Freud further takes his argument forward saying that that human being has been guided by the consciousness of avoiding pain. Pain is not desired but unavoidable. Instinctually, people do not seek pleasure but try to avoid

pain that yields gratification in them. Sigmund Freud has also conceptualized another principle in his book, *Civilization and Its Discontent*, reality principle. Reality principle talks about real world which is troubling in seeking gratification in human life. Reality principle has intentionally pushed former, pleasure principle, as the unavoidable, spontaneous and automatic process in living human beings since it has taken consciousness as the prerequisite of itself. Reality principle speaks about the difficulties of real world that prevent pleasure but, it equally emphasis the need of facing reality consciously dreaming about potential future gratification by sacrificing the immediate one. Freudian synthesis of these two principles seems incompatible with the conventional understanding of rationality which asserts the reason as the act of conscious mind.

Foucault's definition of madness goes hand in hand with the definition of reason. Foucault believes in the incomprehensibility of madness. He has credited psychoanalysis in recognizing madness in limited sense. Foucault argues that psychoanalysis "can unravel some

of the forms of madness [but] it remains a stranger to the sovereign enterprise of unreason. It can neither liberate nor transcribe, nor most certainly explain, what is essential in this enterprise" (Foucault 278).

The hint toward the 'enterprise' creates vagueness but it has successfully indicated the Freudian unconscious which is out of the full comprehension by human being until now. The enterprise which Foucault talked resembles with the concept of soul as talked by Rene Descartes. Foucault believes that "in any case, the Reason-Madness nexus constitutes for Western culture one of the dimensions of its originality; it already accompanied that culture long before Hieronymus Bosch, and will follow it long after Nietzsche and Artaud" (Foucault xi).

Agnidatta represents exactly the sense of revolt in terms of his Foucauldian genealogical narration, and hammers on the politically, socially and culturally sustain mal-practices of Nepali society. Dhurba Chandra Gautam deployed unconventional techniques in his master piece, *Agnidatta+Agnidatta*. His protagonist, Agnidatta, goes to castrate this own history narrating vices of his family's life. Agnidatta not only

breaks the convention of writing history rather goes to show the human follies that are not permeates solely from one reason. Their foolishness goes down from the deck playing to decide the future by putting *satittwo* (woman's chastity) on the stake. For that very irrationally motivated game, expecting spoken card over the choice, Pratikshya throws her destiny of chastity over the cards to decide whether it is genuine. If she gets the card she has just wished from the deck then chastity would be proven genuine. That strong portraying of loss of humanness from *Homo Sapiens* strikes against the basic foundation of *raison d'état* of human life. Nepali context prevails over the novel but Gautam has been deeply hovering in the human consciousness—that is taken as the 'self' of human by many prominent thinkers like Jean-Paul Sartre. Gautam pretends as if he is going to resume the narration of Grirish Ballabh's *Woeracharitra*. Obviously, he resumes, but amazingly retrospection appears from the beginning on history as narrated by his father in *Woeracharitra*. This

continuation does not look like continuation but noses off the archeological way of narration.

The criticism drawn from the behavior of characters like Agnidatta, Worikshya, and Gyan Prasad who monetize human relations indicating widespread consumerist culture of capitalism. Prof. Mohanraj Sharma writes in the preface to *Agindatta+Aganidatta's* preface of first edition about the 'surficiality'¹⁰ of the people of Turup Rajjya¹¹ that is not only inflected in

[P]oliticians, bureaucrats, intelligentsia but also all the strata of society. The surficiality is being also appeared as the consumerist mal-culture in other class of the society. Even the imported western consumerist culture has proven ugly due to its sole surficiality in Nepali society. West has observed consumerist culture through the lens of 'goods'. But, in Nepal, people observe also human relations through same lens. (Gautam 5)

¹⁰ Surficiality indicates here the condition of lacking grounded thoughtful action.

¹¹ Literally referring the joker of deck but metaphorically Nepal.

Gautam exploits another literary motif that is use of myths. Based on the Hindu traditions, he brings mythical character Saint Agastya, and narrates about his deepening doubts. The genesis of Belkot, a village established and blessed by lord Shiwa, builds another myth. The story about Belkot impressively digs out the evils of Nepali society. The impressive narration brought sarcasm in the mind of reader but not that funny rather full of despairs.

The 'legal anxiety' gets rided of mad character in the work of art. Character can speak and do anything it wants in the cost of personal dignity. Madness essentially 'hurts' madmen rather other around— violent insanity is a form of madness among many— and that becomes an evidence for the irrationality/insanity releasing from societal chain of reason. Alongside genealogical narration of European history of madness, Foucault extensively explained the history of legal system that is fundamentally based upon the subjectivity of human rationalization of punishment making 'reasonable' with crime. However, here madmen commit crime; it can be any breaching of social rules,

because they lost the 'sense of interest' in carrying it out. Madmen would be able to commit suicidal crimes where the presumed interest of crime could slip unusually low.

The legal bewilderment, in the subjective level in terms of rationalization of crime and punishment, manifests itself in objective forms, i.e. madmen would banish from the towns and cities in seventeen and eighteen century Europe, irrespective of level of crimes. Bewilderment produces kind of stigmatic state of mind in sane whereupon madmen seem to have enjoyed small crimes such as stealing food, clothes, and uttering taboos. Moreover, some madmen could be violent at anytime and against everything, including themselves. Another aspect of their banishment appears to be madmen's extraordinary capacity of tolerance against physical harms generates the feeling of threat in sane majority. The Foucauldian stratification of madness sheds light over the illuminating new legal system where madmen only get prosecution as per their capacity to threat other sane.

Rationale has not been lost in terms of wielding legal hammer on madmen but rationality itself gets changed from the same 'enterprise' which Foucault has talked in *Madness and Civilization*. It is new world. New form of rationality! The stigmatic approach and sense of menace of sane majority come together in making rationalization, before concluding punishment to madmen, creating new sphere of legal system. Whatever state of affair could be exalted, the calculation of reason concomitantly kicks off in human mind. The mathematical calculation of reasons based on their significance is set to draw conclusion about state of affair being highly influenced by personal interests. The capacity to reason seems instinctual. However, there are a lot of arguments from the approach of nurture, of culture, of a lot patio-temporal dimensions. However, Martin Heidegger said, *nihil est sine ratione* or "nothing is without a reason" (Heidegger 2).

The condition of free from the chain of reason to the madmen, and legal bewilderment of sane (society/state) confluence in creating new social status for madmen that is maintained not because madmen

bear something distinct between them but because the level of deviance they exhibit in relation to sanity. Here, Foucault kept debate of power and knowledge bringing psychiatrist into the scene on the one hand, and on the other hand, the deficit of reason in rationalization of punishment of crime exempts madmen from the allegiance to conventional social norms. This state of affair proclaims unchained, indeed freedom, of protagonist in the work of art. The way Erasmus's folly discredited traditional way of reasoning in Europe; Gautam impressively endeavors to reboot *Woeracharitra's* Agnidatta in *Agnidatta+Agnidatta* with new spirit. Gautam's Agnidatta dismantles his own glorious history narrated in *Woeracharitra*. The madness in narration simultaneously strike against social mal-practices, religious lethargies, fatalism, debauchery, corruption, and political scandals in Nepali society. Gautam also exploits literary tool that feels impressive throughout novel that is *Shyamwyanya* (vociferous satire/farce).

Agnidatta+Agnidatta opens up numerous ways to deploy theories in study. Likely to follies of *Fool's Ship* who seem disinterested about

the plight of fellow passenger— together in unknown voyage, Agnidatta discards the conventional way of reasoning bringing satire, farce, and mockery animated with incoherence stories. Such post-modern way of writing requires multidisciplinary strong grip about foundation. For instance, Worikshya does not play cards but cards play her.

Worikshya does not only represent contemporary unemployed youth but also a filthy, money-minded, beautiful but dump, fatalistic and as an obsessive irrational being whose fate is completely shelled into the deck pack. Worikshya does play card. Solely she plays card in the story but she ushers unprecedented ways of understanding in epistemological level. Gautam built her in such a way that her beauty disseminates sexual envies among other card male players, and kind of jealousy in the heart of Pratibha, a female counterpart of Worikshya, as indicated by the narration about her youthful days.

III. Rationality/Madness

Agnidatta+Agnidatta moves across the boundaries between rationality and madness. Author, Dhurba Chandra Gautam, splendidly demolishes the epistemological constraints in crafting it as the finest work of art. Madness, as the literary tool, has been employed successfully creating the sense of humor, satire and farce along with rich use of informal language. Gautam has built quite a revered space in the sphere of Nepali literature through his erudite and prolific writings where he takes Nepali society, politics, culture and economic as the cases but goes too far in explaining the global phenomenon like alienation under capitalism, weathering humanity, discrimination, spiritual filthiness, and meaninglessness of human life. His love towards existentialism is not for the lamentation over human life but he seeks the meaningfulness of it through the satire not by despair.

His widespread and multidisciplinary concern seems to have achieved the goal through the use of madness in *Agnidatta+Agnidatta*. Madness was begun to use in work of art from the late fifteenth

century. Hieronymus Bosch's painting *The Garden of Earthly Delights* and Erasmus's novel *Praise of Folly* visibly used the mad character in their respective writings. Later, Shakespearean *King Lear* further added the richness in this drama through the use of mad character, Lear, who ascended to madness from the normalcy provided new dimension in the study of madness by producing depressing atmosphere in the plot. Shakespearean writing exhibits the delusional, delirious and depressive mental state of protagonist who loses the boundaries vis-à-vis social code of conduct. The psychic status and its relation with the immediate environment has been shown in *King Lear*. The impact of emotions and passion over society and vice versa is entirely new dimension presented by Shakespeare.

The use of madness, as Foucault argued, is an esoteric job for the writer as well as for the reader. However, the epistemological space it provides without any 'legal' anxiety opens up the destinations wider-open like floating fleet in the sea without a priori set destination to be reached. The wilderness is not the wilderness since there is no

rational tacking between madness and reality. Madmen expose themselves as the examples of freemen but not the men who blends with the reality. As Dhurba Chandra Gautam says that the fantasy provides the unlimited sphere to think and write literature but forgetting the social reality would make no sense. Though it is difficult to have this strength in writer to carry acrobatic walk between rationality and madness that is why the tool of madness has been taken as the esoteric.

Deployment of madness makes the work of art like an odyssey of men who have lost the sense of time. Losing time-sense erases the sense of life and death that is what considered as the salvation. Happiness and truth, as Eustache Deschamps, Fredrick Nietzsche, and Michel Foucault argue, could be gained by going against the disciplined boundaries. Nietzsche's curse to the human capacity of human memories shows the sole cause of pain. Similarly, that breaching of boundary between rationality and madness has been explained by Foucault as the act of madmen in work of art which

cannot only exempt from the legal anxiety rather provided 'poetic license' even in writing non-fictional writings.

Rationality is nothing but the chain to constrain people like an animal who are ought to be bounded into the limited epistemological area. The problematization of such boundary, which is successfully seen in the *Agnidatta+Agnidatta* opens up the horizon to understand, and to be freed.

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