

Tribhuvan University

**Psychological Trauma in KartikayaGimire's "God Knows Where He went" and
"Sister's Love"**

**A Thesis Submitted to the Central Department of English
In Partial Fulfillment of the Requirements for the Degree of
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Letter of Recommendation

This thesis entitled "Psychological Trauma in KartikayaGimire's "God Knows Where He went" and "Sister's Love" has been prepared by DeewakarSubedi under my supervision. I recommend this thesis to be submitted for the viva voce.

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Letter of Approval

This thesis entitled "Psychological Trauma in KartikayaGimire's "God Knows Where He went" and "Sister's Love" is submitted to the Central Department of English, Tribhuvan University, by DeewakarSubedi has been approved by the undersigned members of the Research Committee.

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Abstract

Kartikaya Ghimire's stories "God Knows Where He Went" and "Sister's Love" are the portraits of shattering events interconnected with the characters in the stories. Upheavels in family, sisters departure, loss of life give more pain and suffering in the lives of character which leads them towards psychosis. Badly wounded characters' psychology infects rest of their life. Protagonist 'T' undergoes a great thunderbolt on his life which degenerates psychosis on him. Throughout his life he longs for his dead friend's arrival. A sixth grader Dhaniya tries to comfort herself by writing poems with the themes of war, suffocation, bloodshed, enmity. She intends to transform her grief into power by writing and telling the verses to her friends and exposing her inner frustration through verses in various competitions. She is living her life that her kidnapped father would return one day. Similarly, another character Salil is isolated due to her sister's marriage. The nostalgia of the time he passed with her sister leads him towards trauma. He starts passing his sleepless nights. Salil's expectation without his sister comes to be false. He could not get amusement without his sister and intends to visit her house and beg sorry for his misdeeds. In this way characters in this anthology try to cope up with their lives. They are able to distinguish between past and present. In other words, in post-traumatic working through one critically engages trauma by creating a certain distance between the past and the present and is not totally lost in the past. It rather faces the present and engages the past trauma for the betterment in the future as in stories Salil and Dhaniya adopt living strategy remembering the past events for their better future endeavors.

Psychological Trauma in Kartikaya Ghimire's "God Knows Where He Went" and "Sister's Love"

The major characters Salil, Dhaniya and the narrator are psychologically traumatized in Kartikaya Ghimire's stories "God Knows Where He went" and "Sister's Love". These two stories expose traumatic situations faced by innocent children in the existing Nepali scenario as described by Ghimire in these stories. In these two stories, children are treated as commodity, they are not taken as an issue of great priority. Different types of cultural practices frequently implemented in the society without paying any consideration towards child psychology makes children psychologically weak. In the name of culture, religion or politics, different ill practices are mercilessly exercised over them which ultimately generate trauma on them. In the stories devastating scenes of bombarding, killings of innocent children in front of them, misrepresentation, separation, child marriage, disruptions forcefully imposed over them create wound on their psychology. Such wound in medico-legal concept is called trauma which gives emotional shock on the victim's life that leaves long lasting damage to the psychological development of a child.

The primary objective of the study is to exhibit psychological disorder in the lives of children. "God Knows Where he Went" came to be the surest means to unfold the sorrowful experiences and destruction of war. Ghimire uses both factual and fictional strategies in these stories. The amalgamation of fact and fiction makes the writing more effective and heart touching. These stories try to reflect the reality of Nepalese society during the time of people's war as far as possible.

In "God Knows Where He Went" the narrator 'I' narrates the story of devastation. This story gives the glimpse of one-decade long Maoist insurgency in

Nepal. It also portrays the psychological thunderbolt experienced by the narrator. Both of the stories tell entirely different background and totally different story, but characters in the stories are forced to share the same unhappy experiences. On their lives. Both the stories narrate the characters' tragedies, their unwavering endurance and sacrifices in the face of cruelty and hardships and cultural norms and values. The former story opens up with the bitter experience of the narrator 'I' which he can not forget throughout his life. "I watch his body closely. The more I keep staring at them the more did my blood boil with the fires of revenge against the bombers" (72). In these lines it clearly seems that the speaker is losing his temper when he sees the dead body of his friend Shyam. An innocent child killed on bombarding mercilessly and the narrator 'I' becomes traumatized. Kartikaya Ghimire through the lives of character in the story lays bare the underlying issues that plague Nepali today. Children in an average Nepali society are still worthless. Political unrest, deteriorating law and order situation, years of wars and later as warlords. Bloodshed type of cultural value system have left Nepali society bleeding and made thousands of Nepali homeless. These two stories are actually their stories too as Ghimire tries to show that the situation faced by children which often creates tension and leads them to mourn.

Trauma is a medical term of Greek origin, it refers to a "wound" or "injury" that has long lasting effects on the life of victim. In the story too, the narrator is badly wounded psychologically when he sees his dear friend being mercilessly killed, he can not forget that incident rather he remembers him all the time. In the story while talking with Dhaniya, the protagonist of the story remembers his past actions collected in his tranquility with his friend Shyam. His glorious past with his friend makes him nostalgic, his feelings with his companionship revives on his mind

overwhelmingly. Instantly while talking with Dhania he remembers him as, "in fact, Shyam was a graceful friend with an ever present smile. We were great friends. He wanted to be a writer. He was a great painter too" (73). Through these lines the speaker 'I' seems to be nostalgic. He is badly haunted his psychology which is created on him emotional disorder. He is mourning his friends death. He has loosed his psychology due to the overwhelming experience.

Trauma is that very disease which does not let its victim in his/her own life rather it triggers towards the past memory through repeated flashback, nightmares and other repetitive phenomena. In the story "Sister's Love" Salil could not remain in his present life. He suffers a lot of her sisters remembrance. He could not sleep well, he deliberately sees his sister in his nightmare, he frequently makes verbal contact with his sister in nightmares as "Sister, save me! I am dying," he cries out as he wakes up and sat in his bed" (204). And his mother is another traumatic person as she is also departing with her daughter. In this marriage ceremony other personnel are happy as they are in marriage but mother is not happy with her daughter's marriage because she remembers her own marriage ceremony and triggers towards the past experience which relentlessly haunts her psychology and she remains in nostalgia.

Kartikaya Gimire's anthology *Interesting Stories of Children* has been traced within many critical approaches since its publication in 2012. These stories make us suffocated with the sense of troubles faced by the characters. Ghimire is not a new name in the field of Children's Literature in Nepal. He has written several books especially for children with the motive to entertain and educate them. From several years, he keeps his hands' cozy in children's literature writing social, realistic and moral child stories. His symbolic representation in the short stories are so vivid that

they provide the picturesque of the Nepali children in the pre-dominant Nepali society.

The anthology *Interesting Stories for Children* by Kartikeya Ghimire is not simply a book to read; it is a window to watch and understand better the lives of children during various circumstances. It portrays the typical Nepali Children's condition during a particular time period. Freema Davis, the executive director of Global Family Village commented that although "the stories are painful to read about vulnerable children during the time of conflict and struggle", they are the part of "Nepal's fabric" (11). The stories presented in the book depict the typical Nepali culture during the time of Maoist insurgency in Nepal. However, Ghimire's stories enable one to recount events and perhaps to evoke experience. Fictions are not lie rather some events and characters are altered due to the ethical consideration which can be applied in case of "God Knows Where He Went" and "Sister's Love". The stories presented in the anthology are the narrative portrait of events of Nepali society. In the name of politics and shortsightedness of political leader, they fail to observe, predict and acknowledge the pain of people.

Arun Gupto, Principal at the Institute of Advance Communication, Education and Research (IACER), Kathmandu, Nepal reviews the book *Interesting Stories for Children* writes that this is the story of warfare which deals with the issue of pain and agony in the lives of children:

The anthology *Interesting Stories for Children* evolves out of the underlying structure of Nepali culture which has the psychology of mythopoetic imagination in its core. The core is the folk culture which still has the innocence of myth. The collection focuses on

contemporary issue of conflict and the physical and psychological impacts of conflict on children. [Book blurb, *Master Pumpkin*]

Through these lines Gupto insists that the anthology *Interesting Short Stories for Children* is a reflection of the Nepalese contemporary society which displays the Nepali culture and condition of children. It depicts the root cause of the children's suffering with the essential features of life and its basic systems. Through the stories we can easily imagine the condition of the children during insurgency period in Nepal. Especially, Ghimire portrays joys and sorrows in his stories. He finds the subject matters of the stories are in a child friendly language. Basically, it critiques the present social behaviorism that either misreads or does not read children's mind. The stories carry the psychological issues of the children and their suffering during people's war in Nepal.

Similarly, Mahesh Paudyal, editor of this book finds it as a document of poetic quality and sensitivity which is expressed in children's friendly manner. He also highlights the issue of Nepal which was taken place through war and conflict and its negative effect on children as:

I reiterate what I wrote earlier about Ghimire: Ghimire in my opinion is a 'poet' of the heart. He is a poet, not because he writes in verses but because his narrative bears poetic traits: images, symbols, musicality and profound emotions. He is an author of the heart because his writings, particularly stories, pertain to a soft, delightful genre, and not to the teleological, didactic writing [. . .]. His later stories encompass conflict, displacement, human rights, political corruption, nepotism and such other contemporary topics. [i]

Above lines deal with the issue of stories about the poetic quality of writer which truly portrays the inner voice of the children's psychology in Nepali context. The stories are the representation of day to day events which frequently happens in the lives of children in Nepali society. He emphasizes that his writings in the form of stories are the consequences of the actions that happened in the society. His stories carry the issues of conflict, displacement, human rights, political corruption, issues of conflict, physical and nepotism. Especially, these are the product of insurgency and post-insurgency period of Nepal. So, the heart rendering and fragmented scene of the Nepali society is reflected in his stories.

Similarly, Gauri Pradhan identifies children's rights in Ghimire's stories. It means Ghimire's stories are written in different way i.e. shifting away from traditional trend of Nepali literary writing like enchantment, as is often found in children's literature. She opines Ghimire's anthology as, "Ghimire's works in the field have not only offered intellectual inputs to children, but also established him as a powerful messenger of the rights of children" (i). In these lines Pradhan insists that the writer deals with the issue of children's literary works in support of changing the trend of writing fairy-tale like stories which contained super natural elements, unreal amusement and consciousness of sublime.

Sumitra Mainali in her Master's degree thesis has focused Ghimire's sole contribution in the field of children's literature. According to her:

Children's literature in Nepal has a history of a little more than a hundred years. Ghimire's stories are largely based on moral giving, social realism, and social upheavals which give moral lesson through these stories. He has evoked social realism in his stories and gives

entertainment through simple writing style. He has raised the issue of social entities. (26)

In these lines Mainali exposes the hidden reality deployed in the stories of Kartikaya Ghimire. He has promoted the social hierarchy which is rampant in Nepalese society through children's literature. Children's literature in Nepal has not a very long history and Ghimire has contributed his writing to promote children's literature as well.

Similarly, Prem Bdr. Thapa, in his master's thesis judges the same text from the perspective of social conflict and its impact on children. In this research he has raised the issue of children's complication in the 60's decades of Nepalese history. He generally, examined the novel as a true picture of Nepal, but he has not raised the issue of psychological trauma on children. Certainly when a child's mind is struck with horrendous events as suggested by Jeffery C. Alexander gives lifelong trouble on their lives. In fact almost all the characters deployed in the stories are doomed in their lives as they are psychological trauma victims.

Among many interesting stories, "God Knows Where He Went" and "Sister's Love" exemplify the issues of conflict and psychological upheavals. The former story narrates the killing of Shyam in a bombing incident at school compound which leads narrator toward psychosis as he sees headless dead body. During the time of conflict between Nepal Government and Maoists many innocent children were victimized physically and psychologically. They are forced to leave the school because of the danger of war and security. Some people lost their lives some lost their family members, some apart from their near and dear ones, some injured badly, and some

lost their hope and stop dreaming about their wonderful future as psychological trauma is infested on their mind.

The story "Sister's Love" portrays the love among brother and sister in Nepali society. Exhibiting its positive and negative sides, which gets flourished by quarrels and insults. Tussle and misunderstanding may create psychological problem in the mind of victim. In order to be happy, Salil uses bitter words to his sister which later caused the matter of psychological problem on him. As female are often taken as the burden of the house before the marriage by the family members in Nepali society, Salil too, took her sister as the burden of the house but her love and affection as well as the feeling of owners makes him psychologically traumatized after her departure from the house in the form of marriage. Primal deeds between brother and sisters are

This thesis makes signification contribution by deconstructing and illuminating the false beliefs about children. This research brings together patriarchal norms and values, political leader's indoctrinness and trauma theory and shows how they are intertwined to form a complex network in children's lives. It shows how children are awful sufferers of war and violence thereby leading them to be ultimate victims of killings, abduction, abnormal and nostalgia. Not only children but women as well go through the traumatic experiences due to the patriarchal cultural norms and values.

However, this research has some limitations as well. This study makes significant use of concepts of psychology and trauma. This research paper picturizes how child psychology is traumatized and strategies they adopt to survive is noticeable in Ghimire's "God Knows Where He Went" and "Sister's Love." I use DominikLaCarpa, a critic of trauma studies along with Cathy Caruth, who offer a

study to the rampant negligence of children's psychological trauma experience and the ways children express their trauma on them.

Trauma, a medico-legal term of Greek origin, refers to a “wound” or “injury” that has long lasting effects. It is also a psychological casualty which results in mental and emotional disorder. Along with the change of time, the very word trauma has widened its limit to refer to temporal, historical, cultural and other domains going beyond its previous assumptions. Cathy Caruth, in her book *Unclaimed Experience: Trauma, Narrative and History*, defines trauma as an “unclaimed experience”.

According to her:

Trauma describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this right in a numbed state, only to relive it later on in repeated nightmares, is a central and recurring image of trauma in our century.

(181)

Trauma thus is a response to unexpected violent events that are fully grasped as they occur, but return later in repeated flash backs, nightmares and other repetitive phenomena.

The roots of trauma theory can be traced back to Freudian psychoanalysis. Sigmund Freud studies dynamics of trauma, repression and symptoms formations as the matter of hysteria. According to him, an overpowering event, unacceptable to consciousness, can be forgotten and yet return in the form of somatic symptom, or

compulsive repetitive behavior. Initially, Freud believed that neurotic symptoms are often the results of repressed desires than that of traumatic events. In his book *Studies of Hysteria*, collaborated with Breuer, Freud talks about “traumatic hysteria” claiming sexuality as its precipitating cause. Anne Kaplan criticizes Freud for badly stating that sexual abuse lies behind female hysteria, and for not going “on to ask how cultural, political, and social roles laid down for men and women produce different neuroses in the case of sexual trauma” (4). But later, in his ground breaking work *Beyond the Pleasure Principle* which was the result of his treatment of World War I veterans who suffered from nightmares and other symptoms of their war time experiences, he redefines trauma. He seems to describe trauma as the successive movement from an event to its repression to its return.

The concept of “latency” lies at the heart of Freudian trauma theory. The experience of trauma, for Freud, does not seem to consist in forgetting a reality (that can never be fully known), but in an inherent latency within the experience itself. Putting forth her reviews on Freud, Caruth, in her book *Trauma: Explorations in Memory*, says:

The historical power of the trauma is not just that experience is repeated after its forgetting, but that it is only in and through its inherent forgetting that it is first experienced at all. And, it is this inherent latency of the event that paradoxically explains the peculiar, temporal structure, the belatedness, of historical experience: since the traumatic event is not experienced as it occurs, it is fully evident only in connection with another place, and in another time. If repression, in trauma is replaced by latency, this is significant in so far as its

blankness- the space of unconsciousness- is paradoxically what precisely preserves the event in its literality. For history to be a history of trauma means that it is referential precisely to the extent that is not fully perceived as it occurs; or to put it somewhat differently, that a history can be grasped only in the very inaccessibility of its occurrence. (6)

Therefore, for Freud, the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, and in its insistent appearance outside the boundaries of any single place or time. Among the similar events, the first event becomes traumatic when one undergoes a similar event later on. Trauma, for Caruth, is incomprehensible in nature and by the same token it is referential as well. She claims that victim of trauma, however, reluctant to express one's hidden traumatic truth unknowingly reveals certain personal truth. For her, trauma is "a repeated suffering of the event but it is also a continual leaving of its site" (*Explorations*, 10). She identifies trauma as a momentous shock which is experienced throughout the passage of time. Departing from Freud, she defines trauma not as repression of the event but rather re-experiencing of the event.

Ruth Leys, another pioneer theorist of trauma, talks about Post-Traumatic Stress Disorder (PTSD) which was first officially recognized by the American Psychiatric Association in 1980. According to her:

Post-Traumatic Stress Disorder is fundamentally a disorder of memory. The idea is that, owing to the motions of terror and surprise caused by certain events, the mind is split or dissociated: it is unable to register the wound to psyche because the ordinary mechanism of

awareness and cognition are destroyed. As a result, the victim is unable to recollect and integrate the hurtful experience in normal consciousness; instead s/he is haunted or possessed by intrusive traumatic memories. The experience of trauma, fixed or frozen in time, refuses to be represented as past, but is perpetually re-experienced in a painful, dissociated, traumatic present. All the symptoms characteristics of PTSD-- flashbacks, nightmares and other re-experiences, emotional numbing, depression, guilt, automatic arousal, explosive violence or tendency to hyper vigilance-- are thought to be the result of this fundamental dissociation. (2)

PTSD therefore, is a historical construct, the result of the traumatic event and experience in the historical period and its surrounding. In post war time, people, especially the observers suffer from mental breakdown, neurotic distraction, and the catastrophic hangover as in the story "God Knows Where He Went" Dhanial and I mourn for their past

Trauma is thus associated with history and Dominick LaCapra is the first to deal with the relation between trauma and history. According to him, history or the past plays significant role in shaping our present and future. In other words, the historical wounds continue to shape our current experiential and conceptual landscape. LaCapra, in his book *Writing History, Writing Trauma*, proposes two methods of healing such traumatic memories of the past, one "acting out," and other "working through." He writes:

In post-traumatic acting out in which one is haunted or possessed by the past and performatively caught up in the compulsive repetition of

traumatic scenes—scenes in which the past returns and the future is blocked or fantastically caught up in a melancholic feedback loop. In “acting out” tenses implode, and it is as if one were back there in the past reliving the traumatic scene. Any duality (or double inscription) of time (past and present or future) is experientially collapsed or productive only of aporias and double binds, [. . .] ‘working through’ is an articulatory practice: to the extent one works through trauma (as well as transference relations in general), one is able to distinguish between past and present and to recall in memory that something happened to one (or one’s people) back then while realizing that one is living here and now with openings to a future. (21-2)

According to LaCapra, in “acting out” the subject is possessed by the past, faces a future impasse, and remains narcissistically identified with the lost object and falls in endless grieving. Opposite to this in “working through” the subject is able to distinguish between past and present. In other words, in post traumatic working through one critically engages trauma by creating a certain distance between the past and the present and is not totally lost in the past but rather faces the present and engages the past trauma for the betterment in the future. He actively associates “working through” as the medium of remembering traumatic event. It requires going back to the problem, working it over and perhaps transforming its understanding. “Working through” includes perpetrators and victims in the past, working with their past at the present. In “acting out,” a tendency to relive past in the form of dreams or hallucinations creates traumas. LaCapra prefers “working through” to “acting out” as

he believes that the former helps to decrease the intensity of trauma, whereas the later intensifies the burden.

James Berger, a critic, in “Trauma and Literary Theory,” writes that LaCapra is concerned primarily with the “return of the repressed” as discourse, rather than physical returns. He argues that in the structure of traumatic experience, the repressed is said to have returned in an uncontrollable wild way. While undergoing traumatic experience, the victim of trauma becomes the puppet of his/her hidden urges and impulses. S/he repeats the similar things as though s/he is compulsive to do it. Following the idea of LaCapra, Berger believes that trauma is not simply another disaster but “it posits the effects of an event may be dispersed and manifested in many forms and not obviously associated with the events”. (572)

In his book *History in Transit: Experience, Identity, Critical Theory*, LaCapra distinguishes between traumatic event and traumatic experience. He writes:

The event in historical trauma is punctual and datable. It is situated in the past. The experience is not punctual and has an elusive aspect insofar as it is related to the past that has not passed away-- the past that intrusively invades the present and may block or obviate possibilities in the future. (55)

Thus, trauma is related to anxiety which can be both the event and experience; the only difference is in the punctuation of occurrence. Event is located in the past whereas experience keeps on affecting both the present and future of the victim.

Kali Tal, in her book *Worlds of Hurt*, too discusses gender based abuse. She revisits the three traumatic events: the Holocaust, the Vietnam War, and the sexual abuse of women and children from the perspective of “the other”. She provides the

instances of reading such traumatic events from the perspective of woman. For instance, she makes a margin revision as:

[. . .] the masculine perspective is universalized, and the way in which representations of the Vietnam War demand the immasculation of the female viewer/reader. Furthermore, the objectification of women becomes painfully obvious, both in narratives (where female characters have no purpose except the advancement of the masculine storyline), and in life (where male bonding can be affected over the body of a woman, as in gang rapes). (69)

Patriarchy, therefore, objectifies women and proves itself to be another pillar of patriarchy which has been exploiting women and their bodies since time immemorial. The marginalization of the female biological body is an everyday reality. The gendered nature of violence aggravates the nightmare existence and the disruption of location. Its aftermath is being enacted in the everyday life in the form of domestic rifts, ethnic riots, enclosed spaces and the politics of dislocation.

These story is based on portrait where some of the distortions and destructions of war by its political leaders is exposed which ultimately plays the role of psychosis of the lives on the story. The setting of this story is Dang district of Nepal and it is a searing story of evil in the name of emancipation of the people. Ghimire is not compromising to cast the light at the distortion of politics by predatory political leaders. The story basically tells about the power of political leaders in a society of illiterate people. Ghimire has exposed the dark side of Nepalese politics and shortsightedness of its leader who do not care child right, law of war, humanity, rationality and make the innocent people their followers, but when someone tries to

find out wrong and right and points a finger at them, they accused them as a class enemy and spy and severely punish to death in front of their children and make them traumatic figure as Dhania in the story "God Knows Where He Went".

Another story "Sister's Love" is about the child psychology, where Salil is in psychologically disorder when his sister is snatched in the name of marriage from her parents house. Nepalese society is fully based on patriarchal norms and values, which are forcefully imposed over its character. Marriage is culturally constructed custom mediated through society descended since many last decades, which is directly or indirectly creates psychological disorder to its victim that creates trauma on them. It means Trauma is not naturally rather it is something constructed exercise over people which ultimately creates psychological problem of their lives. Hindu patriarchal society has created special limitation for women , marriage system, dowry practice, child marriage are culturally constructed traditions descended from past and Nepalese society has given recognition to represent and granting as a mediator to create mental disorder. In the same way in the story too, Salil's sister is the victim of Nepalese patriarchal society. She is departing from his parental house for her husband. Salil remembers his past memories with his sisters companionship. Marriage of his sister creates on him anxiety disorder. Anxiety disorder is a danger disease and a worry about future events. The most profounding feature of psychological trauma is to block the future of trauma patient. When Salil thinks his life without his sister he "looked lifeless and deserted. Really a golden time had slipped off his hands [. . .] unable to tolerate a single moment in the hours without his sister" (203). In this line, Salil is about to damage his future because he badly suffers in the absence of his sister. He overwhelms about to psychosis and madness. He has lost his life as he is

overburdened by nostalgia. These feelings of absence and departure cause him psuchological trauma.

Kartikaya Ghimire in the anthology *Interesting Stories for Children* has captured the underlying structure of Nepali culture. It has exhibited the story of child psychology. Ghimire's "God Knows Where He went" and "Sister's Love" concerns with the traumatic situations of the innocent children in the existing Nepali scenario, which is often background and not considered an issue of great priority. Either cultural norms and value system or carelessness about children, indoctriness of political leader, warfare, responsibilitylessness actions of political party's and their agent's actions bring various twists and unbearable hindrances which generates psychological trauma on them. There are several malfunction and conflict forcefully implanted in children's life which lead them towards physical as well as mental hindrances. The underlying level of study of children's trauma from the selected stories evoke the various feelings, changes, challenges, destructions and upheavals. These distortions faced by the children create tension and leads them to nostalgia.

First story "God Knows Where He Went" opens up with heart rendering incident in front of 'I'. According to the eyewitness 'I' a sound of thunder meets school where Shyam, nearest and dearest friend of 'I'; loses his life. Child psychology badly wounded when he sees heart rendering killing of Shyma when he "went near. I could see a few bricks smeared with fresh blood" (71). When he sees there devastating scene he could not tolerate his pain and pangs. During a decade long peoples war in Nepal many people lost their life; children lost their parents, parents lost their children, friends lost their nearest and dearest one and vice versa, which direct impact upon the child psychology. This incident recounts the traumatic experiences and

emotions of 'I' whose life becomes entangled with the traumatic history of the war in his early childhood in school. He could not forget as the time and again remembers his past devastating incident as "I saw Shyam lying cold and dead. My heart outdid all speeds on earth. An untold pain stung my mind. There was no flesh left on his body. There were bones, and merely bones. There was no head or face" (71). In these lines speaker is totally smothered of the devastating action he sees in front of him. When he sees this action his psychology is damaged and he could not do any better in his own life.

Psychological trauma, which does not let its patient to his/ her own life. After his death, the speaker of the story 'I' could not remain in his own life, rather he starts to long for his previous actions with Shyam, memories of their companionship as "Shyam was a graceful friend. He wanted to be a writer" (73). Traumatic situation seems in these lines. Here, Shyam's memory creates psychological disorder when this memory overwhelms his personal life which he loses ability to cope up. His fragmented mentality always longings him towards his friend's memory which creates neurotic symptoms on his daily life.

Trauma is that very shock impact which is experienced by an individual throughout the passage of time. In psychological trauma, the individual psychology is dealt, as Ghimire's another story "Sister's Love" shows the pathetic condition of female in the Hindu society. A female child borns, grows, educates, informs and recognizes herself but unfortunately within seconds decision leaves her birth place, nearest and dearest and goes to a new family, anonymous place in the name of marriage which creates mental pain and unending stress on her mind. In the story too, Salil's sister is the victim in the hand of Hindu patriarchal society. She is treated

there as a escape goat which degenerates trauma on her life including her mother and her small brother Salil's life too.

Hindu patriarchal society seems radical towards female as it treats them as second class citizen. "How much does this sister grumble? The sooner she goes out of this house, the better" (200). In these lines indifference and maltreatment over female character is rampant which leads them towards psychosis and schizophrenia. Valuelessness in the hand of patriarchy generates unending pain and agony on females Salil's sister and mother. Really, women in the story are taken as commodity. They are not given agency neither recognition, rather they are taken as playful things as posits by Kali Tal in her book *Words of Hurt*. She talks about the sexual abuse and female from the perspective of "the other". She provides the instances of reading such traumatic events from the perspective of "objectification of Women becomes painfully obvious, both in narratives (69). Patriarchy therefore objectifies women.

It is exploiting women and their bodies since time immemorial. The marginalization of the female biological body is an everyday reality.

The gender nature of violence aggravates the nightmare, existence and disruption location. Its aftermath is being enacted in the everyday life in the form of domestic rights, ethnic riots, enclosed spaces and the politics of dislocation. (69)

In these lines, Kali Tal posits the forms of codes and conducts that patriarchal agency adopts to make female puppet. Agency uses these females in terms of commodities.

Female attributed different types of images; beautiful, slim, 'patibatra'. This hidden politics of Hindu society is to make women weak and fragile. "My father would buy a

'bulaki'for my mother” gives clear concept that how women are treated in the hand of patriarchy which is the main source of psychological trauma (77).

“God Knows Where He Went” is like a mirror which reflects the bitter realities of Nepalese people during Maoist war. Regarding war and its psychological effect on its people Stanley Kripper asserts, “something has happened regarding human lives due to war; it disrupts entire communities, the action of suffered people appears different" (19). In these lines Kripper indicates that war brings negative change in the life of people. It disrupts entire the peace condition or environment of communities. He means conflict creates problem in relation to physical as well as psychological. In other words, Kirpper means war always brings sorrow, problem, and pain in the life of people. In the same way Dhania loses everything in her life, which leads her towards the ocean of trauma. When her past comes in her present life as “My father was the head of the village. We had a tractor, a pair of bulls, a few buffaloes and goats and a car too (77). Dhania is a Tharu girl and she is from Dang, the inner-terai region of Nepal. During insurgency, she lost everything including her father, mother, brother and sister. They got killed in front of her and she is psychologically disorder.

Dhania, a Tharu girl, she had three brothers and three sisters. Now she is staying in an orphanage house with a minimal living standard. Whenever someone asks about their family member, she triggers towards her past life and gets traumatized. In the school poem recitation competition, Shyam and his friends become familiar with Dhania. They exchange their child psychology to each other. She recites poems beautifully, Shyam including other friends well recognize to Dhania for three days. They become good friends and “Shyam gifted Dhaniya a key

ring that carried the picture of Lord Rama and said, “Dhania convey our Namaste to your parents. Don’t forget to tell them about us” (74). After listening Shyams utterances in this way, she could not control over herself. Her eyes change into rivulets, tears rolled down continuously because of trauma. As Shyam is unknown about the background of Dhania, she has lost her everything else including her parents, Shyam’s conveying message to her parents triggers her past life. As she returns in her past life she could not control over her as J.C. Alexander talks about formation of trauma in his article “Towards a Theory of Cultural Trauma”. The condition and situation of Dhania in the story and Alexander goes together as, “memories about the past guide this thinking about the future. Programs for action will be developed, individual or collective environments will be reconstructed, and eventually the feeling of trauma will subside” (3). Here in these lines Alexander simply narrates about the formation process of trauma. According to him trauma is an outcome of the past action, devastating and mentally tormenting incident recurs in their mind through verbal or scene patient settles down into depression and sink to a lower level.

In the same way another story “Sister’s Love” deals with the pathetic condition of Salil when his dear sister snatches in the name of marriage for her husband. In absence of his sister Salil remembers their past collective actions that overwhelm him. During the departing time of their marriage ceremony he could not bear mental pain and makes reaction as, “My dear sister! He shouted, as a volcano of lover overwhelmed his heart” (203). Pain of his sister’s departure from her maternal house makes Salil’s future dark and dire condition. He could not find any way out of his future life. Companionship of brother and sister meets end when she says, “Salu! I

am going. I will be missing you dear. Stay well Salu. The house now belongs to you alone” (202). Heart rendering condition of Salil almost makes his future completely dark. Pretty and peaceful companion turns into ablaze and ashes. In this regard Aruther Neal in his book *National Trauma and Collective Memory* exemplifies version of trauma. In explaining collectively is traumatized according to the degree and quality of the event itself. He argues, “individual and collective reactions to a volcano-like event that shook the foundation of social world (ix). Here an event traumatizes a person of a collectivity because it is “an extraordinary event” (3) an event that has such “an explosive quality” (9) that it creates “disruption and radical change within short period of time” (10). Salil in the marriage ceremony of his sister was completely happy as he is getting brother-in-law but his happiness could not remain rather within “a short period of time” as insisted by Neal went into “disruption and radical change” on him and he became trauma victim when the time of departure came to end “with an explosive quality” as his sister says, “Salu! I am going” (202).

Hallucination and nightmares are what Cathy Caruth considers the symptoms of traumatic stress. In the story “Sister’s Love”. Salil starts to dream her sister in his nightmare. As she loses his sister in his real life, it hampers on his psychology. One night he could not sleep for a long time after his sister’s marriage. He thinks about her sister and “lost in the thought of his sister whom he was missing badly (Ghimire, 203-4). As his psychology is haunted in his real life. He finds himself insufficient absence of his sister. As he loses his guardian, as well as loving sister his Amnygdala haunted badly which creates indelible “marks upon his unconscious mind revives time and again of trauma survivor”(Cathy 11), as Salil faces in his real life.

Salil in the absence of his sister finds himself something nursing. He starts to rooming here and there aimlessly as he loses his sole guardian. He remembers his past life with her sister but in present there is no one to monitor his actions. He regrets his bad thoughts as monitor his actions. He regrets his bad thoughts as weak thought about his sister as “How silly I was to wish her death?” (203). Salil is a child as he perceives his sister as his opponent and regrets himself which helps him to delude into the ocean of trauma. The whole house teases him “the emptiness of the house looked ghastly. The rooms where he had passed much of his time with sister, listening to her jokes and fairy tales, looked life less and deserted” (203). As the core innate of psychological trauma is regret to the past, in the same way Salil in his present time remembers this glorious past, things which he spent with his sister, now haunts badly his psychology and makes him a traumatic hero, as trauma is a “reflective process it links part to present through representation and imagination (Eyerman, 3). Such repressed traumatizing events and memory returns to Salil’s life time and again through imagination and nightmare and haunt him throughout his life.

In this regard Alexander opines, “Buried in the unconscious, the events is experienced irrationally, in the nightmares and repetitive actions of the survivor” (7). Alexander also in his essay talks about the repressed actions. Forcefully repressed actions and events are stored in the unconscious mind of trauma survivor and gets outlet through nightmare and dreams as well. In the story "Sister's Love" parting time of his sister gives too much stress Salil mentally. Good moment which he spent with his sister comes in his mind as if heavy mountain descend on him. "Matrimonial music" (Ghimire 202) also adds mental suffering to him. He unable "to tolerate a single moment in the house without his sister" (203). Forcefully buried actions and

events of his life could not let him remaining in his real life rather he suffers badly.

"Salil could not sleep a long time. He was lost in the thought of his sister, who he was missing badly. Coincidentally, he dreamt a strange dream that intensified his quest for his sister even more" (Ghimire 203-4). Here, in these lines Salil suffers a lot due to psychological problem. Absence of his sister gives him mental problem which creates would in his mind and he even more quests to get his lacking i.e. sister. Here trauma compels him to imagine that traumatic event. The absence of his sister comes his mind ghostly and he starts to living his life ghostly. In other words, he could nit remain in his life normally.

Salil's memory of losing sister overwhelms his psyche as he feels insecurity in his life without his sister. He dreams of taking part in race game. All the participants start to running like the storm after getting the word 'go' from the umpire, they start running as quickly as they can, but unfortunately Salil faces accident, feel down and incurred a deadly injury. In this accident blood starts to roll up from his wounded head in his dream as:

He shouted for help, but in vain. Neither did anyone come near him, nor even inquired about his condition. "Ouch! I am dying," he said repeatedly [. . .] "Sister, save me! I am dying," he cried out he woke up and sat right I his bed. His whole body was sweating. Salu, what is wrong with you dear? Inquired his mother in a serious tone. "Mom, my sister was very kind, wasn't she Mom?" yes dear. Did you dream of her?" (204)

Salil's psychology badly wounded as he loses his sister. He feels insecurity in is life without her and faces uncertain and dire future consequences. Here in the lines above,

Salil seems traumatic patient he could not cooperate his life smoothly. Lacking his sister makes him to delve unbearable situation in his life. His fractured psyche seems fearful, he could not go with sound sleep. Unbearable situation comes in his mind as he loses his sister as:

the power of shatter—the "trauma"— is thought to emerge from events themselves. The reaction to such shattering events – "being traumatized"— if felt and thought to be an immediate and unreflexive response [. . .] the trauma experience occurs when the traumatizing event interacts with human nature. Human beings need security, order, love, and connection (Alexander 2-3).

Shattering events, which creates trauma as in the novel Salil almost betrayed of his hope and security with his sister marriage. Human beings need love, security, affection and many more in his life, which lacks Salil in the story due to that Salil dreams misery in his life which leads him towards psychosis.

Similarly "God Knows Where He Went" is the true portrait of fractured child psychology, where Dhania, a Tharu girl is badly wounded as she has lost her family members. It is the story of devastation where she has lost everything. She is a Thru girl studies in class six and youngest child of six brothers and sisters. One day, when she is returning from school she notices "shrill cry my mother amidst other plaintive cries. There were my brothers and sisters too, letting out heart rendering lamentations" (77). In these lines we can notice the condition of child psychology. When she sees the condition of her nearest and dearest, gets informed that her father has kidnapped and kidnappers demanded sum of ten lakhs. As a family member, she is well acknowledge about their condition. Mourning cries from other family members due to

the lack of demanded money, possible murder of their forfeit makes their future dark and other family members including Dhania turns to be traumatic patient in their lives.

As Dhania is the eyewitness of her whole family members experience of catastrophic events of which the response occurs delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomenon. She is a real traumatic hero as she has bearded catastrophic incident. In the story, Dhaniya stops to gong her school after her father's kidnapping. Dhaniya's family members including other relatives wandered far and away if they could collect the money to save Dhaniya's father. Dhaniya's brother consults here and there but unfortunately becomes unable to collect ten lakhs within ten days. She remembers past days as, "No villagers was rich enough in these days to have such huge amount in saving. Corns and animals would not sell in time, and the village was really reeling under poverty" (Ghimire 78). Given lines in the story are really heart rendering which comes in her mind though flash backs, she delivers these words to her friends as story. When she recalls the past accident occurred in her life, she bears catastrophe and mental tormile, pathetic condition of Dhania and her family as they could not collect sum of money, they will lose their father. Psychological pain is far more greater than physical one which they bear until ten days.

Trauma is an uncontrolled, repetitive and overwhelming experience to an accident which occurred in the past. In the same way "God Knows Where He Went" also deals with issue of past experience, where 'I' after listening the story of Dhaniya triggers towards the past devastating action. Where he had lost his friend in front of his eyes, which makes him a traumatic person. He remembers his friend Shyam as:

There was no flesh left on his body. There were bones, and merely bones, there was no head or face. The right middle finger proudly displayed the brass ring his mother had brought for his birth day recently. I watched his body closely. The more I kept staring at him the more did my blood boil with the fire of revenge against the bombers.

(71-72)

This is the story of devastation after bombarding in public place where small children study for their better future. In the school character 'I' sees his nearest and dearest friend Shyam in completely chaotic condition. Shyam, an innocent child meets bombarding and loses his life in a cruel manner.

Eye witness 'I' sees his body without head, flesh and life, which makes in his mind indelible marks forever. Whenever he sees a child like Shyam, he triggers towards the past catastrophe and suffers from trauma as "trauma indicates a shattering break of continuity in experience which has a belated effect" (Lacarpá 86). As indicated by Lacarpá, in the story 'I' longings past plays a vital role of his shattering condition.

In the story "God Knows Where He Went" the protagonist 'I' undergoes through mourning. He wants to take revenge with bombers. His temper goes high in the absence of his friend Shyam. "Rage blinded me to such extent that I did not even think" (72). In this line, the protagonist of the story wants to take revenge as mourning is a conscious response to the past. It takes the form of reconciliation with his past catastrophic incident. Powerful past memory enables him reconciliation with loss. He mourns on his death, remembers his each and every activities conducted jointly. His remembrance could not let him remain in his own life rather as a victim of

traumarecalls Shyam as, "In fact, Shyam was a graceful friend with an ever present smile. We were great friends. He wanted to be a writer. He was a great painter too. I too had started sketching short poems because of his influence" (73). In these lines the speaker is in the mental condition as he has lost his best friend, a guide and a good peer person. He laments as he is now unable to finish his short poem writing and paintings too. Past memory when comes over his mind he could not pain and pangs "bolted the door with a bang and reclined on the bed and experienced a slight relief" (Ghimire 73).

According to Alexander, "when bad things happen to good people, they become shocked, outraged, indignant" (3). Here Alexander means if bad things such as suffering, pain, agony, stress forcefully imposed over any one, it ultimately degenerates trauma on them. In the same way, "God Knows Where He Went" is the story of children, where innocent children are being escape goat of different types of bad deeds and they are the victim in the hand of cruelty. They are dehumanized their child psychology which make them traumatic figure in the story. According to Alexander "memories about the past guide this thinking about the future. Programs for action will be developed" (3). He again reinforces through these lines that past shapes the future but in the story, in his sense the future of these children is totally dark. They are unable to frame their future as past is not harmonious to them, whenever they delve their past, turn into the ocean of trauma, their mind fails to run properly. In dialogue with 'I' Dhania spill as:

I was thrown into an orphanage later. I belong to Chitani. I don't know whether my home still erect there. Neither do I know who has seized it, if it stands all alright. God alone can answer whether my kidnapped

father is still alive. An heir to a large property, I am living as a pauper today. I live in an orphanage, and weave verses of revolt and revenge. I am the product of my past. (80)

As insisted by Alexander, in the story, Dhania is spell bound with her only one aim to take revenge to their preparator. She does not acknowledge whether her father is still alive or not. No one has taken any responsibility of his kidnapping. She is thrown into orphanage as she is aware of being one only daughter hired the royal state and living as a pauper. All these things make her traumatized as she is aware of about the position of her in this society. She is not aiming an thing else such as to be a good person in her life as she is the product of her past. As they snatches her family, she wants to take revenge with them and that is the motto of her life as insisted by Alexander.

Traumatic event or situation creates psychological trauma when it overwhelms the individual's ability to cope up and leaves that person fearing to death or psychosis. Psychological trauma is dealt with individual psychology. Trauma is that very shock impact which is experience by an individual throughout the passage of time as protagonist 'I' in the story deals with psychological trauma. In the very beginning of the story school child 'I' becomes victim on the hand of bombers. In this incident, child psychology is badly haunted as he sees the heart rendering event in his bare eyes. Indelible marks imprinted on his child psychology whenever he comes to know the same fabric of task, he triggers towards his past evidence. In the same way, when Dhaniyatells her bitter story 'I' triggers his past life and remembers his friend Shyam which was killed brutally in front of him as:

He is nowhere, and his absence is killing me. I miss him more than ever today. I ask myself time and again, 'where has he gone, ha? My Shyam – the truest of my friends – what could he be doing right now? One day, if ever the skeleton gets filled with sappy flesh and he walks on the ground in his blue school uniform, I will I dance with happiness.' This hope and only this, keeps me alive. (81)

In these lines, the protagonist of the novel is longing for his friend. Lamenting tone for his friend is still alive on him and he is living with the hope that one day his friend will come and he will dance happily. How fragile perception he has and with meek and weak dream he is living with. The only hope and memory are working in his life as an articulator practice. On the basis of trauma characteristics, characters in these stories Salil, Shyam, Dhaniya and I are living their life hopefully. They are living in present and able to distinguish past and present, being nostalgic about he past actions in their memory that something workingthrough. Though they are on the way of working through as suggested by LaCarpia in his book *Writing History Writing Trauma*.

KartikayaGhimire's stories "God Knows Where He Went" and "Sister's Love" are the true portrait of shattering events interconnected with characters in the stories result in much pain and suffering. Badly traumatized protagonists' dreadful past that infects their rest of life. In course of spending his normal life, protagonist 'I' experiences a great thunderbolt on his personal life after hearing the annihilation of Dhania's family. A sixth graders Tharu girl Dhaniya herself tries to comfort herself from the very situation by writing poems with a theme of war, suffocation, bloodshed, enmity, etc. To maneuver the traumatic situation, she intends to transform her grief

into power by writing and telling the verses of the poems to her friends and exposing her inner frustration through verses in various competitions.

Similarly, in the later story "Sister's Love", Salil wants to get rid of his sister's grumble and her chiding. He longed his sister's marriage so that he could exercise a peaceful life without any grumbling. A day of his wish came. His sister departed from the house wishing him to live a life as he had wished. Unfortunately, Salil was left broken. He couldn't get the amusement her had expected. The reminiscence of the time he passed with her sister made him lifeless and deserted. He started passing his sleepless nights. To contrive the traumatic situation, he intends to visit her sister's house and beg sorry for what he did.

Both the stories deal with simple plot and realistic characters. They both exemplify the mental attitude of the children and their overall behavioral changes as they undergo through the uneven situations of their life. The characters represent the typical rural family environment. The language and the dialogue used by them are simple and bonafide as if spoken by the bone and flesh characters. Dhaniya lives her life with hope that her father will return one day, Salil hopefully spends time that her mother will take him to sisters house and narrator 'I' also living with remembrance of his friend. In this way 'Dhania', 'Salil' and 'I' characters seems to be strong enough as they try to cope up with their mental turmoil as suggested by Alexander, 'Working Through'.

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