

TRIBHUVAN UNIVERSITY

Elements of Death in *Blue Mimosa*

A thesis submitted to the faculty of Humanities and Social Sciences
in partial fulfillment of the requirements for the degree of
Master of Arts in English

By

Om Bahadur Baral

Class Roll No.: 67/064

Exam Roll No.: 480138

T.U. Regd. No. : 9474-93

Department of English
Prithvi Narayan Campus, Pokhara

July, 2011

TRIBUVAN UNIVERSITY
FACULTY OF HUMANATIES AND SOCIAL SCIENCES
English Department

Letter of Recommendation

This is to certify that Mr Om Bahadur Baral with class roll no. 67/064, exam roll no. 480138 and T.U. regd. no. 9474-93 has prepared this thesis entitled “Elements of Death in *Blue Mimosa*” under my supervision following the format as specified by the Research Committee, Department of English, Prithvi Narayan Campus, Pokhara. I, therefore, forward it to the Research Committee for final evaluation.

Date: July 5, 2011

Mr. Shyam Prasad Poudel
Teaching Assistant
Department of English
Prithvi Narayan Campus, Pokhara

TRIBHUVAN UNIVERSITY

Faculty of Humanities and Social Sciences

Approval Letter

This thesis entitled “Elements of Death in *Blue Mimosa*”
submitted to the Department of English, Prithvi Narayan Campus, Pokhara
by Mr. Om Bahadur Baral
has been approved by the undersigned members of the research committee.

Members of the Research Committee

Advisor

External Examiner

Head of Department of English
Prithvi Narayan Campus,
Pokhara

Date: _____

ACKNOWLEDGEMENTS

I would like to express my sincere thanks to the members of the Department of English, Prithvi Narayan Campus, Pokhara, for providing me this opportunity to write this thesis. Firstly, I would like to express my due gratitude and respect to my teacher and advisor Mr Shyam Prasad Poudel without his inspiration, guidance, suggestion and encouragement, my study of Master's Degree as well as writing this thesis would not have become materialized. I am highly grateful to the Department Head, Dr Man Bahadur Chhetri for his support throughout this thesis writing. Similarly, thanks are due to Mr Hom Nath Paudel and Dr Saroj Koirala for their academic support and encouragement.

I am highly indebted to Mr Narayan Prasad Chapagain, for his kind cooperation and comments. Also thanks are due to all the members of the Research Committee, Prithvi Narayan Campus and other teachers of the department for their suggestions.

Last but not least, my special thanks are due to my friends Chiranjivi Baral, Pukar Bhandari, my wife Ms Bhagawati Karkee, and sister-in-law Miss Tara Karkee for their constant support. And I must not fail to acknowledge to Tara Prasad Chapagain, City Computer, Bagar for his excellent performance in computer typing.

July 5, 2011

Om Bahadur Baral

CONTENTS

Letter of Recommendation	i
Letter of Approval	ii
Acknowledgements	iii
CHAPTER ONE: Parijat and Her Creative World	1-18
Review of Literature	6
CHAPTER TWO: A Theoretical Approach: Psychoanalysis	19-30
Background	19
Concept of Personality Structure	23
Theory of Personality Dynamics: The Life and Death Instinct	25
CHAPTER THREE: Sakambari: Obsession with Death	31-49
Suyogbir Singh: The Exploration on Inner Psyche	38
CHAPTER FOUR: Conclusion	50-51
Works Cited	

CHAPTER: ONE

Parijat and Her Creative World

Parijat, one of the most innovative and first modern novelist of Nepal, is the *nom de plume* adopted by Bishnu Kumari Waiba. Parijat is the Nepali name for a night-flowering fragrant jasmine flower with a special religious significance. She was a Buddhist Tamang woman. She was born into a middle class family on a tea-state of Darjeeling in 1937. Her childhood was deeply unhappy for her mother had died when she was young and one of her brothers had drowned shortly afterward. Her father had become mentally ill before he died. Moreover, Parijat suffered from a partial paralysis since her youth and ventured from her home only rarely during the past twenty years. She was wife and mother of none, a status that was not usual for a woman in Nepalese society and that is due partly to her illness and partly to personal preference. Despite her disability, Parijat is a formidable force in Nepali literature and her flower-filled room in a house near Balaju has become a kind of shrine for progressive Nepali writers.

Parijat and her family migrated to Kathmandu in 1956 where she later completed her MA in English literature. Parijat was a beautiful, intense looking woman. At the age of thirteen, she became passionately involved in a love affair that ended in heartbreak and a period of intense depression. Since she was a middle class family and taught in school until she was afflicted with a crippling disease, which has made her an invalid. In this regard, Parijat herself states:

Love is a sovereign experience in human beings only. Sex is a necessity like hunger and sleep for man. The sexual relation is a natural process after love with one another. A man can have a sexual relation with anyone at any place if the opportunity comes his way, but love is not so easy. I still have the physical desire for my first love with me but I do not want to dishonor. I feel good if he only holds my hand but these days, I will digest the early desire by weeping before him. This pain is not one sided, he had also lived in grief and agitated like me. He is civilized so he cannot encroach upon my prestige. Now there is the question of my social status. (*Sarup, Kamala*)

Parijat started writing since her childhood. The birthplace of Parijat, Darjeeling, was a major centre of Nepali language, culture and literature during her growing up years. Darjeeling, which was once part of Nepal, remains inhabited by Nepali people and never lost its character as a major centre of Nepali language, culture and literature. Sharing a close

relationship with Nepal, Darjeeling has played an influential role in the development of Nepal's literature. Therefore, Parijat was intricately connected to Nepal and Nepali literature from her early childhood. Having had a keen interest in literature from her childhood, she was destined to play an important and well-appreciated role in strengthening Nepali literature.

Parijat's poems were published when she was nineteen and her short stories and poems were appeared in literary magazines of Nepal. Parijat is more popular as novelist but the sense of disillusionment and frustration, which is there in her novel, is there in her poem too. Her first collection of poems entitled *Aspirations (Akanksha)* was published in 1953. These poems do not reveal Parijat of the latter times since 1980. She has also written several new poems. Some collections of her poems are *Parijat Ko Kabita* and *Baisalu Bartaman*. These differ from her early poems in that they are less personal and more social. Her second collection of poem is highly regarded although it does perhaps represent an earlier phase in her development as a writer. All these poems are written in the first person and are deeply subjective. Some of the earliest compositions such as *Sweep Away (Sohorera Jau)* are simple lyrics and others such as *To Gopal Prasad Rimal (Gopal Prasad Rimal Prati)* has political undertones.

The majority of Parijat's poems spring from her physical condition and from a profound atheism and moral despair though her political views are overtly leftist. In the early 1970s, she attempted to initiate a literary movement dubbed *Ralpha* (an apparently meaningless word) that would combine ideas drawn from existentialist thought with values of Marxism.

Parijat greatly influenced by the men of letters like Sartre, Camus and Kafka. They viewed the human being as an isolated existent cast into an alien universe to conceive the universe as possessing no inherent human life in its fruitless search for purpose and meaning as it moves from nothingness and ends to an existence, which is both anguished and absurd. Albert Camus said in *'The Myth of Sisyphus*, "in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an immediate exile..." (*Rai, Ashish*)

In '*Blue Mimosa*', Suyogbir too finds life and love to be meaningless. Being conscious of his old age and his own past, he experiences a kind of despair and suffocation, which remains like a shadow throughout the novel, following him everywhere, he goes and in whatever he does. His love for Sakambari remains unrequited, which makes him, contemplates life as a failure and love as nothing but a source of anguish and frustration. Suyogbir feels a sort of vacuum prevailing in his conscience and this leads to his negation of life from its values and meaningfulness.

In the Arms of Death (Mrityu ko Angaloma) expresses a hope that the doctrine of reincarnation is not true and that death will be a final release. Her most famous poem *A Sick Lover's Letter to Her Soldier* (Lahurelai ek Rogi Premikako Patra) contains the line ' love does not die, you have to kill it' which sums up very well anti-sentimental view she holds of human life. Like the contemporary writers, Parijat, believed in the dissolution of traditional values and the elimination of plot in a story. Since life is plot less, story is supposed to mirror life and should also be plot less. Paijat has written many stories in this style. 'Her first novel *Shirish ko Phool* (*Blue Mimosa*) ushered Nepali novel writing into the shackles of social and psychological subjectivism which were in vogue'. (*Rai, Ashish*) Parijat received Madan Puraskar in 1966 for this particular novel. She acclaimed international fame, which is evident from the fact that her novel has been translated into English as *Blue Mimosa* and is included in the curriculum of Maryland University in the United States of America.

Indeed, this is a great honour for a Nepali writer and speaks volumes of Parijat's craftsmanship and genius as a writer. In this context, in the book *The Legend of Literature: A biography of Parijat*, Margeret Sandoz, a professor of the university has mentioned in a letter to Parijat 'The entry of the book written by a woman in the curriculum for world literature is an important event for me for my department and the students. We shall be building the history of that.'

The social novel has not had a long history in Nepal. It is perhaps thirty or forty years old. Before that narrative prose was derived mainly from the religious writings and sacred books of Hinduism and Buddhism. Even since then the hundred of so novels, those have been written generally reflect the traditional values of religion and culture, sometimes in imitation of Indian literature, sometimes derived from the soil from Nepal. A few of the novels are considered good and the rest trite but almost all of them accept rather than question the ideals and values of the past. The heroes and heroines are usually ideal in looks and behavior. Pure love and heroic action, especially of the famous Gurkha warriors, are celebrated. Happy or at least sentimental endings are the rife.

Thus, it is easy to see that Parijat's novel strikes a new note here. She overturns most of the expectations raised by previous novels. Her main characters are anything but ideal. The love affair of Sakambari and Suyogbir is outlandish. The differences in age, in temperament, in experience make union impossible, yet though the relationship is absurd, the pain and frustration are genuine. Even the settings of the novel give only glimpses of the idyllic beauty of Nepal. It focuses instead on the unsettling life of the city. All traditional values are rejected because the world in which we find ourselves in Parijat's novel is not exclusively that of Hindus or Buddhist culture but the world of alienation and the absurd.

The novel especially reminds us of Camus and Freud. It is the amalgamation of existential and psychological issues and is juxtaposed. Parijat has found in them an affinity to her own feelings about life. However, she maintains that characters and situation described in her novel reflect at least metaphorically the life of Kathmandu. She sees life in Kathmandu as complex, difficult and frustrating. She portrays it as an empty, sterile place where meaningful life has come to a standstill and the motions of life go on as a matter of habit and routine. The psychological background to the novel is Suyog's memories of his sexual exploitation of Burmese tribal women during his military service. His infatuation remains almost wholly unexpressed and Sakambari dies. In her death, there is an underlying suspicion that Suyog's single clumsy attempt to reveal his feelings to her is some way responsible.

Parijat's second novel *Mahattahin (The Ignoble, 1986)* is a novel of existentialist nihilism. The nameless hero or anti-hero of the novel is shown in futile search for the selfless in the existence and is in perpetual confrontation with his own insignificance in the scheme of things. In it the individual revolts against the given situation of life. In her third novel, *Bainsko Manchhe (The Man of Prime Youth, 1992)* Parijat attempts to combine existentialism with Marxist thoughts. Her other novels are *Toribaribata ra Sapanaharu (From*

the Mustard Field and Dreams, 1977), Parkhal Bhitra ra Bahira (*Inside and outside the Wall*) and Antarmukhi (*Introvert, 1978*) etc.

Undoubtedly, Parijat's *Blue Mimosa* remains as a gem in the casket of Nepali literature, bearing within it the entire existential ethos. It would not be wrong to say that with a subtle artistic mode Parijat ventilated her philosophy of life, love and sex in her novel. She died in 1993 AD.

Review of Literature

Since its publication in 1964, there are a number of critics who have expressed their views and opinions on Parijat's *Blue Mimosa*. As we go through the criticism of different critics on *Blue Mimosa*, we normally find most of them have focused on the existential aspects of the novel.

Parijat herself was not ready to accept the bitterness of absurdism inflicted by her characters in the realm of fiction readers. Once she speaks: 'I reject *Blue Mimosa* because of its unsocial philosophy of its absurdism and escapism' (Chapagain 231). She also agrees that the novel is a climax of the expressive quality of Nepali language.

Dr Abhi Subedi comments in his book '*Nepali Literature: Background and History*' that Parijat follows an existential trend in her writings. Her novel *Blue Mimosa* establishes her to this stand, which completely undergoes the existential philosophy. At the same time, he warns Sankar Lamichhane, the preface writer of the book that his writing tends to take the novel sometimes out of its extent because the novel is different in its theme and characters from many traditional novels. The characters of the novel represent the absurdity of existence and the universe is just meaningless and purposeless for them. His expression goes as follows:

Parijat(1937) emerged as a novelist of the existentialist trend after the roaring success of her novel *Blue Mimosa*. Shankar Lamichhane has written a long preface to this book, which tends to take this novel sometimes out of range. Nevertheless, the novel itself is enough to stand on its own. She has created a woman character in this novel that represents the absurdity of existence. (120-121)

Moreover, Sakambari, one of the characters is compared with the archetypal woman. Despite her beauty, she has an aura about her that attracts men towards her and they cannot see beyond her. Another character Suyogbir is compared with an agnostic Buddha. He had fought many battles and had slept with many women while he was on the

front, but none of them had left any impression on his mind. He falls in love with Sakambari who is an emaciated and mysterious woman. In contrary to Suyogbir's experiences, Sakambari's death shatters him much. He does not see any meaning in his life. All these activities and feelings of the characters seem the novel to be followed the quality of absurdity. As he goes on:

Her name is Sakambari. She is an emaciated and mysterious lady. She is reminiscent of all the archetypal women. She is not beautiful but she has an aura about her life that attracts men towards her. Suyogbir is an ex-army man who had fought many battles and had slept with many women while he was on the front and elsewhere, but none of them had left any impression on his mind; they were all functional and ritual relationships. Nevertheless, his association with Sakambari leaves him almost shattered. After her death, he does not see any meaning in life and the universe becomes just meaningless and purposeless for him. He becomes like an agnostic Buddha. (120-121)

Similarly, Kumar Pradhan highlights the situation of main characters Sakambari and Suyogbir in the novel. He insists on the existentialism of the novel. He finds the characters are conscious of their existence living in meaningless world. They are frustrated and alienated having no emotions and actions. He notices similarity between Parijat's Suyogbir and Camus' Sisyphus. Both are the anti-hero and living in the absurd world. As an anti-hero, Suyogbir is not only simply alienated from the society but he does not feel having relation with any part of the world. His attachment with many women doesn't have any meaning though he falls in love with Sakambari who, however, cannot understand and provide any positive syndromes that ultimately leads them into the isolation. They follow the rule purposelessness in their behaviours. As Kumar Pradhan goes on:

Parijat's novel *Blue Mimosa* has two main characters, Sakambari, a woman of ordinary looks who however attracts second character Suyogbir, an ex-soldier. The man has enough experiences of physical relationship with Sakambari, who however cannot requite his sentiment. The characters are conscious of their existence in a meaningless world, the anti-hero more so after the death of Sakambari, which is brought sooner by the kiss, he imports her who is alienated to the extreme, even from any relation to the biosphere itself, and not simply from society as existentialist. She exists in isolation and so does Suyogbir. This sense of unrelatedness to the universe

and the notion of purposelessness of experience make *Blue Mimosa* a novel of the absurd. (Pradhan 180-181)

Dr Shreedhar Gautam also observes the sense of alienation and meaninglessness of the novel and the characters' responsibility for their own deed because they want to give meaning to their life. His commentary of the novel is matched with the idea of the existential philosophy. He elaborates the scene of inhumanity and cruelty which are the major characteristics faced by any existential characters. He writes his views as following:

The *Blue Mimosa* impliedly reflects a sense of alienation and meaninglessness seen in our society. It conveys an idea that every person is responsible for his or her own deed, and it is for the individual to give meaning to one's life. It opposes cruelty, inhumanity, vulgarity and inequality in all forms. (Gautam 4)

Dr Krishahari Baral and Netra Atom find a spark of war and its consequences through this novel. They analyze the terrifying condition of war, which alters human life into the meaningless where everybody knows the absurdity of his or her existence though no one can escape from it. Baral and Atom annotate that '*Blue Mimosa* has raised the question of existence out of the terrifying condition of war. Human beings are aware of their meaningless life though they are compelled to live in absurdity.' (Baral and Atom 150)

Michael James Hutt talks about the psychological issue and the complexity of the novel in his book, *Nepali: A National Language and its Literature*. According to him, Suyog's memories of his sexual exploitations during his military service, his unexpressed wild and foolish love towards Sakambari and his clumsy attempt to reveal his feelings to Sakambari that causes her death, all are responsible to psychological analysis of the novel. Beside this, the novel is something different from what it seems in surface. Despite of its thinness and simplicity of language, there are a number of sub-plots, and many of its events are invested with symbolic significance that makes the novel difficult to understand. The extract goes:

The psychological background to the novel is Suyog's memories of his sexual exploitation of Burmese tribal women during his military service. Although it is not a long novel (92-pages), Sirishko Phul is deceptively complex: there are a number of sub-plots, and many of its events are invested with symbolic significance. Suyog's infatuation remains almost wholly unexpressed and Sakambari dies. Her death is not the melodramatic demise of the traditional Nepali heroine, however: there is an underlying suspicion that Suyog's single

clumsy attempt to reveal his feelings to her is in some way responsible.
(214-215)

Sondra Zeidenstein stresses on the uniqueness of the novel. According to her, this novel *Blue Mimosa* breaks the tradition of prose writing which was established long ago in the history of Nepali Literature. It does not reflect the traditional values of religion and culture. The hero and heroine are usually ideal in look and anything more. Indifferent relationship, inhumanity, frustration, absurdity, lack of pure love and unhappiness are the major characteristics of the novel, which overturns the trend of previous novel. In her own words:

Thus, it is easy to see that Parijat's novel strikes a new note here. She overturns most of the expectations raised by previous novels. Her main characters are anything but ideal. Sakambari is skinny, she smokes, and she wears glasses. Her ideas about war and religions are iconoclastic; her ideas about sex are aberrant. Mujura, a less important and less interesting character, is the traditionally ideal woman who lowers her eyes when speaking to a man, blushes indelicacy, breaths a loving and gentle nature. Suyogbir Singh is not a typical hero. True, he is a Gurkha warrior, but one whose memories, released by Sakambari's goaded words, are full of guilt and misery. Their love affair is outlandish. The differences in age, in temperament, in experience make union impossible, yet though the relationship is absurd, the pain and frustration are genuine. (Preface)

Jennifer Smith of Maryland University criticizes the novel *Blue Mimosa* from the feminist perspective. According to Smith, the novel dominantly explains the brutality of patriarchal society; the so-called heroism and pride of male is nothing more than a monstrous act. The narration of the novel by the first person masculine justifies the patriarchal culture, though inconsistency between male- female relationship lead the novel against it. Suyogbir's love affair with Sakambari and her unwillingness to submit herself to male desires suggests a revolutionary idea. Her criticism goes like this:

Through this narrative, Parijat makes a pointed indictment against patriarchal culture. In her own country of Nepal, war and soldiering is honoured. However, through Suyogbir's brutal exploits, the reader clearly sees that this is less than honourable. When he first meets Bari and her brother, he tells them both that he never killed anyone in his war career.

Obviously, through recounting his tales of women, this is not true. Distanced by race and class hatred, the Kachin girl does not count as persons, as true killing. The women that Suyogbir takes are seen as the pillage of war, the booty that is taken from the enemy's property. Through the disconnectedness of Suyogbir's crimes, the reader is motivated to feel outrage and shame in his stead. Parijat's images are vivid and horrifying, her message is powerful. (Smith, II)

In addition to it, as a woman writer, Parijat puts forth a sharp accusation against patriarchal culture through the novel. All women figures throughout the novel are being the character so compassion who are facing the horrifying situation in their life. The poignant voice of the novel that needs to be heard is in not only Nepal, but also the world over in order to get women's rights for human dignity. Furthermore, she goes on:

Here is a poignant voice that needs to be heard in not only Nepal, but also the world over. *Blue Mimosa* is an important work. For Parijat to speak about Nepal, she is able to contribute a voice that represents her own culture to the outside world. Even within feminist circles, this is important. (Smith, II)

Yuyutsu rd Sarma points out an error on the side of publication of the novel *Blue Mimosa*. His article from the Kathmandu Post entitled sixty-sixth page of *Blue Mimosa* explains some erroneous issues of the famous literary works of the world. Nepali literature is too no exceptions so far as such errors, internal or external, are concerned. His saying 'world literature riddled with such mistakes' makes clear that errors lead to confusion and serious miscomprehension of the text but some trivial offense and sloppiness of literary habits do not jeopardize the entire ethos of literary works. His argument is if factual side of literature becomes unreliable then something said such as irony and fantasy becomes much harder to see. According to him, such factual error is existed in *Blue Mimosa*. The sixty-sixth page of *Blue Mimosa* has not been printed for last many years, which is very crucial one; it refers Shiva Raj's determination of not committing suicide and last page is central to Parijat's idea of nihilism. *Blue Mimosa* is a famous novel and is being studied as textbook in several colleges and universities but hardly anyone talk about the mistake. Such mistake has not been missing only the page of novel but also the whole meaning which the writer intended. He annotates:

But then there is another phenomenon we are unaware of only recently I have been told that sixty-sixth page of Parijat's *Shirish ko Phool(Blue Mimosa)* has not been printed for last many years. To confirm the news I visited Sajha Prakasan and met my old friend and former editor of '*Garima*', Mr Shankar Thapaliya who acknowledged the loss and showed the third edition in which the sixty-sixth page existed. Mr Thapaliya himself a short story writer looked very concerned and promised to carry the page into the next edition of the book. The last page of the book is very crucial; it refers to Shiva Raj's resolve of not committing suicide and last line of the page is central to Parijat's much talked about nihilism.(Sharma 4)

Margaret Sands, a university teacher of Maryland, in the book *Parijat Smriti Grantha*, claims that Parijat's novel *Blue Mimosa* represents the issue of world's women and empowers the women who read the novel to Parijat's important idea that many women of the world have been experiencing and struggling with. Sands speak analogically to prove the strength of women against male and say that all women are flowers whose roots break rocks:

When I return to my university, I had the good fortune to be invited by Professor Sue Lanser to teach a course to the Department of Comparative Literature, 'World Literature by Women in Cross Cultural Perspective'. In the spring semester of 1993, my students and I read together Parijat's brilliant *Blue Mimosa*. Several of my students chose to write about their experience of reading *Blue Mimosa* and about the issues Parijat raises in the text. Jenifer Smith, a graduating senior expressed the feeling of all of us in her essay when she said...'here is a voice that needs to be heard not only in Nepal but the world over'. It seems to be now as I write this memoir that the gift of bringing Parijat's work to my students at the University of Maryland began with one woman, the gifted Parijat. Nevertheless, the gift was enabled by Natasha, Muffy, Aruna, Sukanya, Sue, Jenifer, and the many other women students who read and struggled with Parijat's important ideas. And I think, too Parijat would have understood and laughed with pleasure to think of her work going on in the minds of other women, all of them flowers whose roots break rocks. (165)

Britta Stolving notices the inflamed humanity in *Blue Mimosa*. Her glance penetrates to the lack of love and inconsistency of power between men and women in the novel. She

says lack of love or inability to love is more perilous than hatred. The fire of hatred can make the thing purer than destroying it but the situation out of love is like a contagious disease. Implicitly she sees the suppressed condition of women all over the world through the novel. She reminds the male domination of patriarchal society upon female. Women are abused and taken as commodities. She puts forth the idea in favour of women's revolt against male's atrocity, who is the killer and villain but used to be called hero. She explains in the book *Parijat Smriti Grantha*:

Parijat's novel *Blue Mimosa* deals with the lack of love as the curse of our planet, as a contagious disease not hatred. The fire of hatred can cleanse. Inability to love though is a void that finally kills also the killer. The killer is a hero. The novel, in other words, is on the symmetry of power between the sexes, unleashed upon women's abused bodies. (167)

Dr Ingrid Kreidl, in the book *Parijat Smriti Grantha*, also talks about the feminist issues in *Blue Mimosa*. He says Parijat is a tradition breaker. She does not take the subject of her writing from the glorious legends of the gods and religious heroes. Her writing deals with the issue of the life of common people like middle class and lower middle class who are suppressed and abused by male in the society. Parijat questions the main values, norms and restraints with which everybody has to get along but hardly anyone talks about. Dr. Kreidl's expression goes as:

Until 1966, when Parijat published her first novel *Blue Mimosa*, literature and poetry writing were a hobby and privilege of the male Hindu upper class and celebrated religious traditions and the values of the past. Nevertheless, the subjects Parijat dealt with had nothing to do with the glorious legends of the gods and religious heroes. The secret of her success was to notary the life of ordinary people, of the middle class and lower middle class people with whom her readers could identify. She also questioned the main value, norms and restraints with which everybody has to get along but hardly anyone talks about. (170)

In addition to, her *Blue Mimosa* is developed with the philosophy concerning the reality of women's life. Women are nothing to the men's eyes more than physical satisfaction reflects the male atrocity, suppression, cruelty to women in to accept the typical female role on the other. It raises the burning issue of tussle between male and female. Dr Kreidl's expression goes as:

In *Blue Mimosa*, her main characters disclose their most intimate, vulnerable and human sides. Skinny Sakambari, well-educated and well read, her hair cut short and glasses on her nose, has made up her own philosophy concerning the sense of a woman's life. Comparing men to bees attacking blooming flowers, she prefers to die rather than to accept the typical female role. Pity poor Suyogbir falls in love with her. The emotionless, cool Gurkha soldier to whom women never meant more than physical satisfaction for whom raping and killings were the legitimate right of every soldier suddenly realizes that his life has lost all meaning. Sakambari opens his eyes, telling him: 'The war we fight in someone else's name, under someone else's under is a crime committed by one individual against another.'(170)

Parijat's characters in *Blue Mimosa* are physically isolated from what is happening 'outside' and the space they are imprisoned in, is their inner subjective world as Indra Bahadur Rai states:

Parijat's hero is always in conflict with objects around him...he is divided from the rest of the world, a stranger to its desires and needs. The dichotomy between his own mind and body finds an analogy in the outside the world in the dichotomy between people and objects...tension is created between mind and body, on one hand, and people and objects, on the other. (210)

Moreover, Parijat's main characters disclose their most intimate, vulnerable and human sides in *Blue Mimosa*. Skinny Sakambari, well-educated and well read, her hair cut short and glasses on her nose, has made up her own philosophy concerning the sense of a woman's life. Comparing men to bees attacking blooming flowers, Sakambari prefers to die rather than to accept the typical female role. Sakambari hates this world for its inhuman obsessions like war, torture, power, discrimination and many more. Root of her frustration lies in them. Her indifference to the world asks her more absurd. Her conclusion about the war is causing depression in human beings now. All frustrations originate from the meaningless human endeavours to impose values in meaningless action. This has forced man to ask existential question. Sakambari does so. She is a burden of her meaningless anxieties over her life. In this connection, Indra Bahadur Rai writes:

She was named uniquely (other names are also similarly meaningless). When Suyogbir wanted to show closeness by calling her as Bari, she says 'you call me whatever you wish'. She bears meaninglessness in her name.

She has shaven her head and kept it erected in her body like a window returned from the pilgrimage from Haridwar. She speaks like a bullet. (210)

By looking at all the criticism by the critics, we come to know that no one has dealt with the issue of death instinct, which my research undertakes to investigate in the novel.

CHAPTER: TWO

A Theoretical Approach: Psychoanalysis

Background

The advancement of science and technology has facilitated human beings materially and human needs and desires have now no limitations. The world has become a global village. Many impossible things have become possible by the innovative use of science and technology. The material advancement can fulfill human necessities but the thirst of materialistic approach has destroyed the mental peace and tranquility of human beings. As a result, at present world, human beings are suffering from agitation, frustration, stress and inner mental disorder and conflicts. Psychological problems in human beings are increasing in the modern world. Human beings experience anxiety, fear, emotion etc that provide a strong support for these sorts of psychological problems. In fact, these human experiences are thought to be studied systematically and scientifically for the establishment of peace and order in society. Sigmund Freud is the first man who studied these experiences in order systematically and scientifically through various factors working in human mind and developed an important area, which is often known as Psychoanalysis. Thus, psychoanalysis is a term coined and developed by Freud himself in 1896. Freud's contribution in the psychological field is immensely applicable to the study and analysis of the psychological motives of authors and characters of any text.

Freud and Psychoanalysis

Sigmund Freud is the most influential theorist in the field of personality. He conceived the formal theory of personality, which remains the most detailed and original, yet formulated. Critics of Freud admit that the range of phenomena he identified and explored stands as a challenge and inspiration to personality theorists. Freud drew on a number of assets to make rich observation he set down on paper; his remarkable skill as an observer of human behavior, his training in medical science; his background in literature and history, including an extensive knowledge of such materials as jokes and folk tales; and his unusually fine writing ability.

Freud first became interested in personality when he tried to account for his patient's strange physical problems. Many of them suffered from what seemed to be a neurological defect, for example, paralysis of an arm, loss of sensation in a hand, deterioration of hearing or vision. Nevertheless, Freud, trained as a neurologist, knew that in many cases the defect had no physical origin.

Freud speculated that such symptoms could be caused by emotional stress. He had been treating these 'hypnosis'. He soon began collaboration with Josef Breuer, who had discovered that the symptoms sometimes disappeared if the patient was asked to recall critical events from early childhood while hypnotized (Breuer and Freud, 1937). One of Breuer's patients was a young woman he called Anna O. While caring for her dying father, she had become exhausted and developed a nervous cough, severe headaches, abnormal vision and other physical problems. When Breuer visited Anna O, she often passed into a trancelike state that is called 'clouds'. In the state, she recounted past experiences, a process she called 'chimney sweeping'. If she recalled an experience related in some way to one of the symptoms- especially if she seemed to relive the emotions connected with it-the symptoms often disappeared for several hours. Breuer sometimes hypnotized Anna O and encouraged her to talk about emotional events that seemed to be related to her physical symptoms. This technique, too, was often effective in reliving her symptoms.

After using hypnosis for a time, Freud concluded that it was not an ideal therapeutic procedure. Many patients could not be hypnotized and although hypnosis offered others relief, their symptoms after recurred. Moreover, hypnotized patients did not seem to understand their underlying difficulties.

As a result, Freud turned to another technique he called Free Association, in which the patient lay down on a couch and said whatever comes in mind. In the course of these apparently aimless statements, themes centering on the patient's important emotional

conflicts often emerged. As these conflicts were talked about, the patient began to understand them and to find them less frightening; when this happened, the symptoms disappeared, just as Anna O's symptoms had vanished under hypnosis.

Freud found that although Anna O and the other patients with 'hysterical' disorders at first could not remember childhood experiences, especially the wishes and fears that seemed to produce their symptoms, free association, sometimes assisted by hypnosis, brought back the memories. From such evidence, Freud theorized the existence of an aspect of personality, unknown to the mind of the subject that he called unconscious.

The concept of the unconscious is Freud's major contribution to the understanding of human behaviour and personality. In attempting to explain his view that the contents of the conscious mind are only a part of personality, Freud drew an analogy between the mind and an iceberg: people conscious thoughts resemble the small tip of an iceberg; beneath the surface- out of person's awareness- lies the massive unconscious. The unconscious-which is a process, not a thing- represents instinctual drives and infantile goals, hopes, wishes and needs that have been repressed or concealed from conscious awareness because they cause internal conflict. Freud coined the term psychoanalysis to describe the process by which he attempted to bring unconscious material into the patient's awareness where it could be examined rationally.

Free association turned out to be only one method of reaching the unconscious. Freud later discovered that dreams, jokes and even accidents are keys that help unlock unconscious emotional conflicts. Freud believed that such conflicts are common and they arise when social or moral constraints clash with impulses to engage in sexual or aggressive actions. The conflict results in an unconscious or semiconscious compromise whose nature is often revealed in dreams, jokes, accidents and physical symptoms. The result of compromise is between a desire to engage in a forbidden action and the requirement that sexuality or hostility be expressed only in socially acceptable ways.

Dreams in Freud's view may be seen as expressing unacceptable impulses, disguised from one's conscious self by their apparent incoherence. Dreams have both manifest and latent content. The manifest content is the surface meaning of the dream, the events the dreamer relates. The latent content is the underlying meaning of the dream, which may be uncovered through free association and analysis. A dream's manifest content had no interest for Freud except as it provided clues to its latent content.

According to Freud, jokes also serve as an outlet for sexual or aggressive impulses that society can accept when they are disguised as harmless humour. In addition, accidents,

such as forgetting an appointment, spilling a drink on a friend's best suit or mispronouncing the name of a disliked person, are additional signs of unconscious conflicts

Concept of Personality Structure

Freud believes that theory of personality explains the behaviour of everyone. He divides personality into three separate but interacting agencies: the id, the ego and the superego. Each of these agencies has its own highly specific role in maintaining normal personality functioning. The German word that Freud used for id is *es*, which means 'it', implying an alien force, something in a person that is not recognized as part of self. The ego he calls *Ich*, which means 'I', the part of the personality recognized and accepted as one's self. 'Superego' (*überich*) thus means 'over the 'I', it refers to the moral component that is imposed on the self by society.

Freud sometimes referred to the three agencies as if they had wills of their own –as if the ego were a rational, self-controlled person at war with an irrational and impulsive person (the id) and a harsh, moralistic person (the superego); however, they are not persons, places or physical things; they are the names given to certain motivational forces whose existence is inferred from the way people behave.

The Id

Freud characterized the id as a reservoir of psychic energy that can be neither increased nor decreased. Although it is not a place, it may be seen metaphorically as a pool of instinctual biological drives present, in every individual at birth, so that the personality of a newborn baby is all id. In Freud's terms, an instinct is the psychological expression of a biologically based on physical need, such a food, sex, elimination of waste, or any other bodily requirement. To satisfy a need that has been aroused, human beings develop 'wishes' that motivate and direct behaviour. The instincts provide the psychic energy that powers the entire personality. Thus, the id- that is, all the instincts together- is the energy source for the ego and the superego, which develop later in childhood.

The Ego

Although the id instinctively desires the satisfaction of biological needs, it has no way to satisfy them other than by activating reflects actions such as sucking. Nor does it have any way to determine which means of tension reduction are safe and which bring danger to the organism. To do these things, a new psychic component, the ego, develops after an infant is approximately six months old. The ego takes for itself part of the energy of the id and proceeds to serve as the mediator between the id and reality (Freud 1920). Unlike

the id, much of the ego is conscious. Building on the basis of the child's previous contacts with reality, the ego uses memory, reason, and judgment in attempts to satisfy the desires of the id, to anticipate the consequences of a particular means of gratification, and sometimes to delay gratification in order to achieve long range goals.

Thus, in contrast to the pleasure principle of the id, the ego operates on what is called the reality principle, the foundation of which is the concern for safety. The ego is often called the executive agency of personality because it controls the individual's actions and manipulates the environment. Through this basic ego, function of finding reality means to satisfy the id; the mind develops and refines its higher cognitive functions: perception, learning, discrimination, memory, judgment and planning.

The Superego

The third component the superego is that part of the personality that represents the moral standards of the society as conveyed to the child by the parents. In Freud's view, the superego emerges from the parent of the opposite sex and identify with the parent of the same sex. In this way, a boy can share vicariously his father's special relation with his mother, and a girl can share vicariously her mother's special relation to her father. Children internalize the moral standards they learn from the parent of the same sex- that is, they incorporate these standards into their own personality.

Like the ego, the superego receives its energy from the id. Unlike the ego, however, the superego takes no more account of reality than the id does. Instead of considering what actions are realistic of possible, the superego embraces both an ego idea- our values, abstract moral ideals- and a conscience that constantly commands the individual to stifle the id's sexual and aggressive impulses that conflict with moral goals. The function of the superego then is to prohibit what is morally wrong and to promote what is morally right. Thus, it is up to the ego to find a way to satisfy the id without giving pain to the superego- pain experienced as remorse or guilt. After the superego develops, doing something 'wrong' can result in a double punishment: punishment from someone else, and self-punishment like headache, and dreams of being arrested for an unknown crime.

Thus in the fully developed psychic structure, the ego has to deal with the irrational forces: the id, which seeks only the satisfaction of its irrational and amoral demands; the superego which seeks only the satisfaction of its ideals, and reality, which offers only a limited range of objects for satisfying the id and which delivers stern punishment for unwise choices (Hall 416).

Theory of Personality Dynamics: The Life and Death Instinct

Freud introduced his new theory in *Beyond the Pleasure Principle* (1920). Most philosophers and psychologists had assumed that people are motivated by the desire to experience pleasure and avoid pain. This was not, however, always the case. Some of Freud's patients, for example, were masochistic—seekers of physical or emotional pain. The more he thought about it, the more connections Freud perceived between masochism, suicide, war, and the inability to love. Was there something in the very nature of humans that prompted them to override the self-preservation instinct and bring about harm to both themselves and others? Freud concluded that humans have not one but two primary instincts. He called the life-favouring instinct *Eros*, one of the Greek words for "love," and the death instinct *Thanatos*, the Greek word for "death." It was characteristic of Freud to invoke Greek literature and mythology, but it was also characteristic of him to ground his ideas in the biomedical and physical sciences. He suggested that all living creatures have an instinct, drive, or impulse to return to the inorganic state from which they emerged. This *tottrieb* (drive toward death) is active in every not only creature, great or small, but also in every cell of every organism. He pointed out that the metabolic processes active in all cells have both constructive (anabolic) and destructive (catabolic) functions. Life goes on because these processes work together—they are opposing but not adversarial.

Similarly, *Eros* and *Thanatos* function in a complementary manner in the personal and interpersonal lives of humans. People seek out new experiences, reach out to others, and expend energy in pursuit of their goals. *Eros* smiles over ventures such as these. There are times, though, when humans need to act aggressively on the world, protect their interests, or withdraw from overstimulation and exertion and seek quietude. *Thanatos* presides over both these aggressive and risky ventures and the longing for "down time." Humans function and feel at their best when these two drives are in harmony. Sexual love, for example, may include both tenderness and thrill seeking.

Freud distinguished between two broad types of instincts in the id: life instinct and death instinct. Life instinct is responsible for survival, self-propagation and creativity and it includes the need for food, warmth, and above all, sex. Freud used the term 'sex' broadly to cover a wide range of life-giving and life-sustaining activities, from genital intercourse to artistic creation. The energy of life instinct is generated by what Freud calls the libido, a driving force permeating the entire personality and propelling it through life.

The second type of instinct is, the death instinct, opposed to the life instinct. It is a vague concept. While studying aggression, Freud concluded that the human organism is

instinctively drawn back to the original inanimate state from which it arose, a state in which all tensions would be dissipated- in short- the state of death.(Freud,1920)

This instinctive attraction on death gives rise in each individual to aggressive tendencies directed at the self. However, since self-destruction is opposed by the life-preserving energy of the libido, aggression against the self usually is redirected outward, against the world, motivating human beings to compete, to conquer and to kill. Although sex and aggression can be seen as two opposing forces, they also are closely related. Both seek the release of tension.

Freud's theory concerning the motivation of driving forces behind personality or the dynamics of personality is based on conflict between these two opposing energies: life instinct and death instinct. Intra-psychically – Within the person-, there are conflicts between life and death instinct, between love and hate, between creativity and destructiveness. In addition, within each of us the urge to satisfy our inborn instincts conflicts with the urge to obey the rules of society, which insist that our instinctual desires be restrained and rechanneled in society acceptable ways.

Freud believes that most human behaviour is directed toward resolving these conflicts, reducing tension and restoring a state of equilibrium. A bodily source of excitation, or a need, arouses an instinct activates behaviour. If the behaviour is effective, the person returns to the state that existed before the instinct was aroused.

Of course, Freud recognizes that many acts are responses to events in the external world. Threatening gestures from another person, a sudden thunderstorm, or a ringing telephone elicit behaviour but such events are relatively easy to handle. A person need only flee from threat, come in from the rain or answer the telephone. However, a threat from the superego, a 'thunderstorm' in the id and a 'ring' of anxiety is another matter. Such intra-psychic events activate all parts of the personality and the ego must cope up with the contending demands of the id and the superego as well as with the reality of the situation. For this reason, Freud emphasized internal sources of excitation over stimulation from the external world. In Freud's view, instincts were the driving force behind behaviour.

Displacement and Instinctual Energy

In some cases, it is obvious that instinct is the force behind behaviour. In other cases, the instinctual basis of behaviour is less obvious. According to Freud, an instinct has four characteristic features: a source, which is a bodily condition or need, such as the need for sexual release; an aim which is to satisfy the need and stop the excitation; an object,

which is the means the person uses to satisfy the need; and a force called impetus, whose strength is determined by the intensity of the need. The source and aim of an instinct remain constant throughout the life. However, the means a person uses to satisfy the same need (its object) vary considerably. Psychic energy can be displaced or transferred from the original object to a variety of substitute objects. A person who wants to express hostility, for example, but fears the consequences of an aggressive act, can redirect the energy to another object as when a man who is afraid to assert himself at the office comes home and blows up at his wife. This capacity for displacing instinctual energy from one object to another is a key concept in Freud's theory of personality dynamics.

Many human habits, characteristics, and interests develop when energy is displaced from the objects originally chosen by our instincts. For example, smoking may be considered the displacement of energy that was originally directed toward sucking the mother's breast. Similarly, a woman's need to keep her apartment spotless may be a displacement of energy originally directed toward anal pleasure. The substitute object is, however, seldom as satisfying as the original object. Thus, tension accumulates and acts as a permanent motivating force behind each person's behaviour.

Sometimes, displacement can be positive and produce high cultural achievement. In *Civilization and its Discontents* (1930), Freud pointed out that the development of civilization was made possible by the inhibition of original object choices and the diversion of instinctual energy from them to social organization and cultural development, a mechanism is called sublimation. Freud suggested, for example, that Leonardo da Vinci's urge to paint Madonna was a sublimated expression of his longing for reunion with his mother, from whom he had been separated at an early age.

Anxiety

Anxiety is a state of psychic pain that alerts the ego to danger. It is akin to fear. Freud distinguished three types of anxiety, each based on a different source of danger. In reality anxiety, which is the closest to what we call 'fear', the danger comes from the outside world. A person who sees rattlesnake a foot away experiences reality anxiety. In moral anxiety, danger comes from the superego, which threatens to overwhelm the person with guilt or shame over some act that has been committed or merely contemplated. In neurotic anxiety, the danger comes from the id, when impulses threaten to burst through controls and causes the individual to do things that will bring punishment or shame.

CHAPTER: THREE

Sakambari: Obsession with Death

Suyogbir is an inimitable character in the novel *Blue Mimosa* by Parijat. He is a narrator and he memorizes his experiences whatever they may be right or wrong honestly throughout the novel. He has nostalgia of war and physical relations with some tribal women. He is a Gurkha soldier and has experiences of the Second World War in Burma. With the vicissitudes of his experiences, he is now leading a solitary life. During his service, he could not contemplate to reality and love and marriage were far away from his conscience. As a result, after the retirement of his service, he is alone and accustomed to go to the bars to kill his time by enjoying with drinking. He plays the role of psychological character in the novel.

In course of his routine of going to the bar, he meets Shiva Raj who is equally same in his temperament with Suyogbir. Their acquaintances grow among shots of gin and Khukuri rum. Shiva Raj is younger than Suyogbir in age and experience but they are equally matched in ability to fill and drain the shot-glasses. As time goes by, they become familiar and exchange their feelings and experiences to each other. Shiva Raj is very credulous and fascinated with Suyogbir to listen him. His curiosity arouses to know about the war and Suyogbir's experiences of it. He thinks the army person has special experiences than the ordinary people in the society. That is why, he asks with Suyogbir, 'isn't it wearisome for you to hang around here this way after your experiences in the war?' (6) In response to this question, Suyogbir expresses that 'there was nothing special in my army record. It was just luck that I was made a Subedar. It was only because I did a decent job in the office. I have never killed a man.' (6) We easily infer through the above quoted lines that Shiva Raj is too interested to listen to the killings at war.

Furthermore, Suyogbir tries to evade Shiva Raj and admits himself 'believe me, I've never killed anyone'. With the response, Shiva Raj says 'why do you always try to evade me when we get on this topic?' (8) These given expressions are the examples that Shiva Raj in his deep psyche is motivated by the war, killings, destruction and violence, which proves that Suyogbir is led by the death instinct.

As an honest man, Suyogbir narrates his emotional attraction towards Sakambari. Sakambari is a girl who never wants to get married and likes to live freely her life. Suyogbir often goes to Shiva Raj's house to meet him and pass his time conversing with Shiva Raj's sister Sakambari if Shiva has gone out. At the moment, his bad intention towards Sakambari arises in his mind which he expresses truly, 'ignoring everything else, I saw only the rise and

fall of her breasts on her thin body as she breathed, I felt pleasure but it is not right for me to feel that way or to show my feelings.' (15)

Sakambari is a woman of twenty four in five feet three inch height, with large breasts on an extremely thin body and with small face and bursting voice. She has sparkling black eyes, short and trimmed hair. She is poor in health and stays at home. She loves flowers and likes lying on the lawn. She is attentive like a wild cat. As Suyogbir himself points out, 'she is not the kind of woman who immediately feels helpless.' (12) She has passed I.A. She drinks and smokes. She is very bold. She is emaciated and a mysterious lady. She is reminiscent of the entire archetypal woman. She is not beautiful but has an aura about her that attracts men towards her and they cannot see beyond her. Suyogbir falls in love with her. In her first meeting with him, she tells him how she is different when as an independent being unmoved by the death of intrude of insect that comes to kiss it. Sakambari expresses:

When they are aware of the sound of the bumblebee or black bee or hornet, these pouches look like buds open their mouths. I do not know what there is in them. When a bee has entered the pouch, it closes its mouth. Inside, the insect dies of suffocation. It is very interesting. (13)

According to Freud, people are not only motivated by the desire to experience pleasure and avoid pain but also seek the physical and emotional pain. They are connected to masochism, suicide, war and inability to love. By the expressions of Sakambari when she finds interesting as the insect dies of suffocation in the pouch of flower, it obviously proves that she is led by the death instinct. Moreover, Freud states it clearly that the instinctive attraction to death gives rise in each individual to aggressive tendencies directed at the self. However, since self-destruction is opposed by the life-preserving energy of the libido, aggression against the self is redirected outward, against the world, motivating human beings to compete, to conquer and to kill. Sakambari's expression on pleasure of the insect killed in the pouch of flower is her pleasure towards death. Her inner psyche or unconscious determines what she is.

Suyogbir fills with surprise of her expression and says:

This woman is really bold. But what did her boldness have to do with me? Looking at her face, I felt strangely chilled. Why did she take such pleasure in the fact that these orchids kill insects? Now, talking to her was not a merely formality... And there must be man-hating blood flowing through her veins. (13-15).

Sakambari does not go to sleep until midnight. Boredom of living depresses Suyogbir. So, she comes, 'like a landslide spoiling their orderly course.' (9) Her voice explodes like a bullet for Suyogbir. She is bold and cruel. She does not care what other people think. Her life is empty and loveless. Her idea is not applicable to a woman. She just says whatever comes to her head. She does not care how much embarrasses someone. She is outspoken woman. She does not accept her present because it is torturous for her. Suyogbir calls her 'hater of humanity'. (26) She is always thoughtful. She reads and drinks, sits lonely and smokes plundering on to find some meaning of life. Smoking is all she has seized upon in the name of luxury in her life. So she wants to 'mingle with the clouds and smokes and escape.'(29) She even likes to welcome cancer to find the salvation from this life.

Sakambari always presents herself as a bold, cruel and having a sense of competitiveness before Suyogbir. Her expression has made him always worthless. As Suyogbir says, 'I am an old man, a soldier, a drunkard. Laid out in a row before me those biting epithets mocked my name bitterly...I must preserve this reward for my heroism.' (25)

This nature of behaviour is motivated to compete with the man i.e. Suyogbir. In her dark psyche, there is a sense of competitiveness. She never exposes a sense of inferiority in her behaviour. She is unlike her sister Mujura who is decent and loyal in the eyes of Suyogbir. Sakambari proves herself unlike other woman. As she expresses:

If a flower buds for itself and opens for itself and, as if accepting some compulsion, falls whether it fights the black bee or not then why should it fall suffering the sting of the black bee? It falls only for itself. It falls by its own will. (14)

The expressions clearly prove that if one has to fall, why it should fall by suffering the sting of the black bee. Here, by comparing the flower with her and the black bee with the man, unconsciously she utters a sense of inferiority. Therefore, her expression before Suyogbir is bold with the sense of competitiveness.

There are several examples thorough the expressions of Sakambari, which lead her toward the instinctual behaviours. Suyogbir becomes closure to Sakambari in course of time. He never finds her changeable in behaviour and character. She often smokes and knows herself the effects of smoking.

Suyogbir is once invited to attend Sakambari's birthday party. On her birthday, Sakambari's brother Shiva Raj wishes her 'long live Bari! May her birthdays come often'? (26) Instead of becoming happy and thanking her brother, she cries, 'May Bari grow old!

That is Shiva's wish'.(26) When Shiva objects to her expression saying grow old means live for many years, Sakambari picks up the point and expresses her inner powerful self. By her expression and attitude, we can conclude that she is indeed very much impressed by her unconscious state. She says, 'What's the use of living? Why live to be old? Shiva, you do not know how to bless; you should say, 'die in time.' What is there that is really worth living for?'(26)

As Suyogbir puts forth on:

She was not joking. She looked very serious. I felt like asking, why are you so interested in death, but I did not say anything. If she was a hater of humanity, then I was a lifeless coward who did not have the ability to love a woman. (26)

By going through almost all expressions of Sakambari, we can trace that how interested she is for the motivation of the death throughout the novel.

The dynamics of personality is based on conflict between opposite energies- that is, within the person-, there are conflicts between the life and the death instincts, between love and hate, between creativity and destructiveness. Every man is led by these two binary instincts-Eros and Thanatus or life and death instinct. The death instinct, which lies in the id, is exposed through our behaviour but in the case of Sakambari, by her personality and characters, she seems wholly to be led by the death instinct.

Suyogbir often goes to Sakambari's house. He becomes accustomed to Sakambari's nature and behaviour. She is young, a blossoming lady but it always seems as if she is unconscious of it. It seems as if she has no interest in outside amusement. The only thing, which has interest in her life, is smoking. She smokes continuously. Suyogbir says, 'I thought maybe she was not sexually aware.' (30) Sometimes Suyogbir teases her, 'you will get cancer this way, Bari.' Moreover, she always answered, 'it will be welcome.' (32) Although Sakambari knows very clearly that smoking may cause cancer and that may lead her to death, she is not afraid of it. Sakambari's obsession towards death is obvious through the given expressions throughout the novel. She seems to even hug the death easily but not to fight with the life. Her life is idle and she leads her life not actively and creatively. She is not interested in man, love and sex. It seems as if she is a woman who has no interest to the worldly things and a woman who is different towards the existence of god. She does not care how much she hurts others. Her face always brightens at every mention of the death and mortality. She does not like to wash her crime before god after committing a crime. She says it is just foolishness.

Suyogbir falls in love with Sakambari but it is an unrequited love. Suyogbir, throughout the novel, does not understand her clearly. He says, 'What is Sakambari? What is there in her?'(39)

As time goes by, Suyogbir cannot suppress his desire of love to Sakambari. When he sees her, he begins to feel enraptured. He forgets where he is. Suyogbir says, 'spurred, involuntarily, by a strange emotion, expressing all the love I felt, I called out, Bari.'(76) 'Like an obedient child, she came very close as she always did and asked, why?' (77)

Suyogbir cannot control of himself. He is unable to realize the situation unconsciously. His body starts trembling and impassioned; he catches hold of her neck and kisses her soft lips. Suyogbir puts across his feelings as:

I was not control of myself. I was unable to realize the situation consciously. My whole body was trembling. Impassioned, I caught hold her white neck and kissed her soft lips.

Feeling no satisfaction, I lost my desire. As if awakened from a frightening dream I was completely soaked with sweat; my heart was trembling. What could I do? I could not change the situation. I could not take back my boldness. I felt dizzy. The mimosa trees and Sakambari, too, began to seem far away. (77)

Sakambari is utterly cold and speechless. She has no response at all. She neither does protest nor pounce on Suyogbir. She does not make any noise. She goes straight into her house. She disappears. This is the last meeting of Sakambari with Suyogbir. She puts Suyogbir in an immense tension. As Suyogbir states:

She also was bewildered. I was beaten like a dog, like a goat. I was able to study the expression in her eyes. From behind the glasses, she looked deeply into me. Then she strode off and disappeared through the door. Her look was new, completely new. I had seen her in many situations, but her eyes had never been like this. Why did that glance go straight to my heart to bruise it? Why didn't she protest? Why didn't she pounce on me or scream out? Why didn't she make some noise? I was crazed with this inner struggle. It seemed as if the sky above me was shaking. (77)

After the kiss, Sakambari becomes sick and weak. She is a mysterious woman. She does not let it know to anyone. The whole day she prisons herself in the house. Her health deteriorates and at last she dies.

Sakambari dies proving the emotion of Suyogbir's love a rape. Her death is the quest for Nirvana. She seeks the release of the tension of the life in death. As Freud says, the human organism is instinctively drawn back to the original inanimate state from which it arose, a state in which all tension would be dissipated- in short- the state of death.(Freud 1920)

It proves that Sakambari seeks the inorganic state from where she came she wants to die than to suffer from human's misdeeds and chaos.

Suyogbir Singh: The Exploration of Inner Psyche

The principle of self-consciousness is that nothing should be ignored, however inglorious or unpleasant. The self-consciousness of the narrator, Suyogbir, leads him to divulge his self honestly in the novel '*Blue Mimosa*.' It concerns with the distinctive qualities and values of subjective life. For Freud, the unconscious is primarily a personal subjective world. He says, the id or unconscious is the self, essence or being of an individual, which is present in human beings at birth. Id is the psychic energy or instinctual drive, which directs the external behaviour of any human being. It consists of two qualities: life and death instincts. Id takes no account of logic, reason, reality or morality. Nevertheless, the conscious level of mind is the lid of id; it controls the id and denies coming out the socially unacceptable things from the id because it represents the moral standards of society. Thus the function of the superego or conscious mind, then, is to prohibit what is morally wrong and to promote what is morally right. It filters the good things out of bad ones. That is why; any individual guided by superego cannot reveal the whole being or self. In contrast, Suyogbir's conscious self overcomes the restriction of superego and crosses the boundary of morality then bursts out its truth. Suyogbir does not speak a lie in any issue about him during his narration and divulges his self that indicates what he is.

He narrates the pages of his past one by one and exposes his reality of life, which in every respect relies on crimes and sexual relationship. His history is not similar from any notorious criminal. His barbarism causes him to commit murder and rape that proves him as a rude, inhuman personality in the society. According to his narration, he has committed three serious crimes during the Second World War.

One of them is concerned with the Chin girl, the headhunter's daughter, whom he meets when he is camouflaged in the jungle of Burma. It was midnight; the chin girl was unaware about the encampment of Gurkha regiment in the jungle where she had been for hunting. Suyogbir views her and wants to plunder that moment. Abandoning the camouflage, he comes out of the bushes, reaches up to her, and begins to coax but her wild heart does not

yield. When he catches her in his arms, she tries to leave by knocking him down. Immediately he gets up and grabs her from behind by the hair. He strikes her across her tender lips, but the headhunter's daughter challenges him. Inflamed, unable to control himself, he strikes her on the head with his rifle butt and she falls over unconscious into the bushes. Hence, he does anything he wants with the living corpse. He shows his beast nature. He rapes and enjoys with her body and finally she dies due to his barbarous hands. Suyogbir narrates such a bitter as well as unacceptable bit of incident. In evidence of his past inhumanity, Suyogbir states his actions in this way:

I began to play with her. All through the night, I toiled with the naked body of a woman. I played with every part of her, enjoyed every pleasure. If I were an animal I would have been satisfied, but my human instincts were not satisfied. I gave her water to try to bring her to consciousness, but crushed by a gun and a man's passion, she did not move. It did not seem as if I had been playing with her body for a long time. I scratched her naked breasts with my savage nails until they bled. I bit her lips, her cheeks until they bled. (56)

Next, Suyogbir rapes to a Kachin girl who herds buffaloes in the village of Makharing. When he is strolling a little distance from camp, a buffalo-herding girl passes nearby him. He signals her with a whistle but she goes by disdainfully. However, he follows her, takes her in his arm, shows some silver coins and ruby, and asks her to let him plunder. It is another page of his history that becomes clear through the following expression:

Caressing her cheek, I made her understand: 'sweetheart, why must you raise a wall of ideals against those who are about to die? Come let me plunder you, and you, too, plunder me.' Like a snake hypnotized by playing of the flute, trusting in me she entered the bushes. Slowly the rose petals twisted and fell from her face. I plundered her to my heart's content, she looked helpless. (58)

The last segment of Suyogbir's criminal history surrounds Matinchi, the Burmese father's daughter. She is beautiful as the red and purple orchid blossoming throughout the forest. The mind of a soldier is disturbed by her brightening appearance and begins a plot to swallow down her being and virginity. He gives the false words of getting married with her and makes her another victim. She could not escape from the grab of a notorious convict that is expressed through Suyogbir himself:

I met her often and took freely from her what I wanted. She wanted me to marry and on the basis, I went to sleep the night in her bed or brought her to sleep in the night in mine. Without affection and without money, I swallowed down everything, her being, and her virginity. Moreover, I often told her, 'soon I'll marry Matinchi.' (62)

Suyogbir not only tortures Matinchi by swallowing her virginity with his false words but also tortures physically. When Matinchi understands his conspiracy and tries not to let him escape, he uses his force and leaves her with pain. He honestly tells the truth what he had done wrong to the girl is signified through his expression. 'When I was ready to go, Matinchi fell at my knees weeping. I tried to get away from her but I could not. I gave a strong kick at her breasts and ran off towards the barracks.' (63)

By going through the crimes and rapes committed by Suyogbir, we can easily trace that Suyogbir has those instincts hidden in the unconscious mind, which he had suppressed in his deep psyche. He knows that what he has done is wrong but the pool of biological drives in the id bursts out through his behaviour. As Freud says, to satisfy a need that has been aroused, human beings develop 'wishes' that motivate and direct behaviour. The instinct provides the psychic energy that powers the entire personality. The sex and aggression, which are closely related in the id of Suyogbir, both seek the release of tension. Suyogbir, here, is not able to use his life instinct which is socially and morally acceptable by using his superego or consciousness but his behaviour is guided by all the id which bursts out in killing and rape is the death instinct.

As Rousseau says, 'Every human heart no matter how pure conceals some odious vice,' (Ellmann 685). Whatever Suyogbir says through his narration, he conceals something vice in his inner psyche, which is the general nature of human being. His manifestation of his purity through his expression is only the superficialities. No doubt, he is open-minded and tells the things truly but that is not enough to find out everything of an individual. Certainly, we must penetrate into his inner psyche to discover his self. The unconscious of the person determines the standard of what he is. Anyway, the leading character of *Blue Mimosa* displays his powerful id performing different activities. Thus, it is confirmed that he is largely guided by the death instinct.

Although Suyogbir brings under control him performing acceptable activities during his conversation with Sakambari, his libido-that is, the part of unconscious- has been activated. As a friend of Shiva Raj, he usually goes to his house. He meets Shiva's sisters Mujura, Sakambari and Sanu. Among them, he is overwhelmed by Sakambari is a bit

different. She is an ideal girl and wants to live on her own way. She shows her indifference with Suyogbir and speaks what she sees immediately. Suyogbir is a retired man of forty-five. Sakambari calls him whatever she likes, sometimes an old man, sometimes a soldier and sometimes a drunkard. However, Suyogbir feels uncomfortable to talk to her. Despite of his maturity and courage, he cannot speak directly with her, even cannot pronounce her name i.e. Sakambari. A bachelor old man wants to get married with Sakambari. His boiling libido motivates him to reduce his sexual tension at a moment he encounters with Sakambari. He says, 'above her very low-cut blouse her chest was visible. The sight of her collar-bone and her very full breasts excited laughter and desire at the same time.' (12) It happens when he meets Sakambari at her house. His consciousness restrains him to speak out his desire, in contrary; the unconscious- specially the libido- wants to be burst out.

There is difference between Suyogbir's expression and thought; his saying and his doing. Something evil or ill intention is hidden behind his honesty. He claims himself as a true lover of Sakambari but compares her with those naked women of his past. He realizes that he cannot love to anyone, though experiences much physical relations with women. He is alone in his retired life and wants to be a true lover of Sakambari. He assumes he loves her but cannot rape like other women. On the way of his meeting with Shiva Raj, he is once alone in Shiva Raj's room, waiting for him. He is waiting probably without anyone knowing. He looks out through the window, happens to see Sakambari lying on her back on the green lawn. Like a snake that has come out back in the morning sun, she is laying stretched full-length in an easy, unrestrained position. Seeing her that way, he is looking to the spot where she is laying. He does not try to move away or to look away. He watches her comparing with those naked women whom he had raped and finds similarities and differences in Sakambari though she is not naked in reality. It is his vision that views her as a naked woman. It is his impulse and hidden instinct that recurs time and often. It is his reality and boiling energy in the unconscious mind what he actually is in search for. That is his unconscious trying to explode. Intrinsically, Suyogbir is a licentious person. He says:

I compared looking at Bari that unrestrained position and looking as I had at so many naked women, and though I tried and needed to find similarities, there were none. I had to admit I had done something wrong. What would have happened if I had seen Bari naked today? To that question, I put emphatic period. (35)

That is why; it is true that Suyogbir watches Sakambari too with the same lenses of his evil eyes.

Suyogbir's jealousy toward Shiva Raj is another evident of his inner darkness. According to Freud, jealousy that is the part of aggression comes under the death instinct. Death instinct seeks to reduce the tension by motivating human beings to compete, to conquer and to kill. It has the origin in the id. In *Blue Mimosa*, Suyogbir falls in love with Sakambari but she is not conscious about his love affair. Anyway, Suyogbir follows her indirectly and feels trouble in her absence. As he knows, Sakambari is going to Terai then his tension grows that is justified by his expression 'for the first time in my forty-six untroubled years I was feeling miserable over a woman.'(42). Suyogbir wants Sakambari to talk only with him. At the time of Sakambari's departure to Terai he visits her at the bus stop. She talks to her brother Shiva Raj for a long time that arouses him jealousy against her brother who does not have any ill intention with her. It is known that his comment, 'she and the servant got on the bus and for a long time she went on talking to Shiva Raj from the window. For the first time in my life I was jealous of a man.' (45)

'Those whom I had raped I could not love and the one I loved I could not rape.' (74) is an ironical expression of Suyogbir. It is because he says something and does another thing or vice versa. He confesses his past guilt and claims his devotion to Sakambari as a true lover. In opposition, Sakambari is unknown and ideal girl who is far from the intention of love and marriage. Sakambari wants to live freely and only for her own sake as well as die for her sake. Therefore, she seems indifference to Suyogbir. The gap between them is created due to introvert quality of Sakambari and inexpressive ideas of Suyogbir. Suyogbir expects the counter response of his love but in vain. Time goes by; still the strain of his hope to be succeeded in love cannot be broken off. As a true lover, he represses his inner desire under the unconscious until it crosses the boundary of patience. Beside his pretension of being a true lover, there is something evil in the core of his psyche. His honesty is the result of his conscious mind. Id is more powerful to superego, thus, results its eruption in order to reduce the tension to fulfill the sexual urge. It is not attentive to the morality therefore Suyogbir endeavours to kiss Sakambari without her consent, which causes her fatal death. He says, 'I was not control of myself. I was unable to realize the situation consciously. My whole body was trembling. Impassioned, I caught hold her white neck and kissed her soft lips.'(77). It proves Suyogbir's hidden psyche, criminal nature, violence, destruction and motive. He cannot remain from his innate nature, which is led by the death instinct. After all, he does rape and kill Sakambari. Finally, Suyogbir regrets his previous expression 'the one I loved I could not rape and the one I raped I could not love' through his statement, 'I killed Sakambari in broad day light I raped Sakambari.' (97).

The title of the novel pertinently matches to the situation of both Sakambari and Suyogbir. *Blue Mimosa* is that sort of flower, which immediately falls, or dies after the first touch of a bumblebee or black bee or hornet. Bumblebee is the life killer of the beautiful flower. Similarly, Sakambari and Suyogbir in the novel can be compared with *Blue Mimosa* and bumblebee respectively. As Suyogbir kisses, first time on Sakambari's cheek without her consent then falls sick and ultimately dies. She faces the same fate that of *Blue Mimosa* on the one hand and Suyogbir plays the role of bumblebee that causes the death of Sakambari on the other. Hence, Suyogbir represents powerful id, which lies in his id or unconscious get release by kissing is justified by the death instinct and similarly the motive towards the death of Sakambari also signifies the death instinct.

Suyogbir is not only led by the life instinct but also the death instinct in the novel. In the case of Sakambari, he admits that he loves Sakambari and wants to make his life meaningful and sustainable which is socially and morally acceptable however, he is emotionally fascinated to have sex with her like other tribal women. He becomes aggressive in order to fulfill his desire or get release from the tension. He is obsessed to gain his purpose and desire and after all, that harms Sakambari. When he kisses her without her approval leads her to death. That is why; he possesses destructive and dark qualities.

Suyogbir plays the role of antagonist though he is the pivotal character and the narrator of the novel. If he had been a protagonist, he would not have raped Sakambari. He kisses her forcefully which is beyond her imagination that results her to death. It is justified by Suyogbir himself that, 'I have killed Sakambari in day broad light I raped Sakambari.' (97). Thus, Suyogbir represents the position of antagonist in the novel *Blue Mimosa*.

Suyogbir proves himself by the expression that he is marked by the death instinct. He reveals his real self that indicates what he is:

Sometimes I wondered if by cleansing myself completely, by revealing completely naked my softened heart and feelings, I might be able to begin a new life, to ask Bari for the gift of life. Forgetting my troubles, my past, my crimes, I must for once measure myself by a touchstone. May be she would reject me, may be hate me, and if she had the strength, maybe she would kill me, but at least a truth would be revealed.

Suyogbir's desire of getting new way of life by cleansing , revealing everything out of his heart is inferred by means of the above quoted expressions. He wants to be cleaned if possible that means he has in his inner psyche, there is powerful id, which contains a moral thoughts and crimes, which he has committed in his past. Suyogbir's such expression is

similar to the idea of renowned French philosopher Jean-Jacque Rousseau. Rousseau was troubled by a cruel memory of his crime committed to a poor girl. It has tortured him throughout his life and cannot have sweet sleep at night. He has never been able to console himself and to relieve his heart by revealing his fact in private to the most intimate friend. Ultimately, he desires to confess that he had had a terrible deed on his conscience, subsequently; the book *Confessions* can be existed. He expresses his feelings:

This cruel memory troubles me at times and so disturbs that in my sleepless hours I see this poor girl coming to reproach me for my crime, as if I had committed it only yesterday. So long as I have lived in peace it has tortured me less, but in the midst of a stormy of the stormy life it deprives me of that sweet consolation which the innocent feel under persecution. It brings home to me indeed what I think I have written in one of my books, that remorse sleeps while fate is kind but grows sharp in adversity. Nevertheless, I have never been able to bring myself to reliance my heart by revealing this in private to a friend. (Ellmann 692)

Suyogbir narrator cum character of the novel, reveals the essence, being, and true self, innate nature or unconscious of his own which are analyzable, indefinable and inconceivable. These terms are prior to any mentality, reason, logic, conscience or ideal. The life of any individual creature bubbles up with that prior quality which is innocent of any mental alteration. In order to label the real quality of an individual, we must identify the inner self of any being though it is a brain-striking job. In this regard, one of the master minds D.H. Lawrence talks about unconscious, which we must recognize ourselves:

We have actually to go back to our own unconscious. Nevertheless, not to the unconscious which is the inverted reflection of our ideal consciousness. We must discover, if we can, the true unconscious, where our life bubbles up in us, and prior to any mentality. The first bubbling life in us, which is innocent of any mental alteration, this is the unconscious. It is pristine, not in any way ideal. It is the spontaneous origin from which it behooves us to live. (Ellmann 592)

Suyogbir's revelation to his true self, a sexual history of rape and exploitation and the kiss to Sakamabari are all the way to exit the tension which were in his unconscious mind justify his death instinct.

Suyogbir's self-evaluation makes him to realize his past misdeeds and begins to live in great remorse, when he returns from his military service. He cannot get a woman to

marry and spends a lonely life even at the age of forty-six. He feels his life meaningless due to inability to love to woman. Suddenly he falls in unrequited love with Sakambari. Her introvert nature upsets him though he is unable to repeat the same action what he had done with those women in the past. His expression of 'those whom I raped I could not love and the one I loved I could not rape' (74) indicates that Suyogbir's changed attitude and behaviour in the rest of life which is however not true for his inner psyche. Beside his expression, his dark self or base nature is dominant. In the way his frustration in love with Sakambari, he cannot control or suppress his inner psyche or passionate temperament. Despite his conscious intellect, which is superficial, or the tip of the iceberg, the desire in his inner heart is more powerful. Ultimately, he does not abstain to reveal his true inner psyche by kissing Sakambari without her consent that she feels raped and dies. As Suyogbir admits himself:

'I was not in control of myself. I was unable to realize the situation consciously. My whole body was trembling. Impassioned, I caught hold her white neck and kissed her soft lips.' (77).

Hence, a number of events of the novel proves Suyogbir and unique character who does not pay attention to the morality and not afraid of being morally invalid person. Through his behaviour, he is marked by the death instinct completely. He cannot conceal his powerful id and in this regard, Dr Shreedhar Gautam comments on Suyogbir's characterization. He says:

'Though he realizes that no more can be conceal the ugly truth about his past life, he still attempts to show as if nothing is wrong with him. He continues to live in an illusion, in an absurd way, not giving value to morality and honesty.' (Gautam4).

It proves that Suyogbir Singh stands beyond the moral values existing in the society in order to find out the truth about him and reveals his self of innate nature in the novel *Blue Mimosa*.

CHAPTER: FOUR

Conclusion

Suyogbir and Sakambari are the key characters in the novel *Blue Mimosa*. The story revolves around these two characters throughout the novel. Suyogbir is the narrator and reveals his inner psyche, past experiences of war and physical relationship with some tribal women in Burma. Suyogbir exposes his vices primarily as evidence of his personal uniqueness and his ability to overcome any desire. He admits his evaluation of misdeeds and acknowledges about his own nature than in moral self-evaluation. What he narrates openly in the novel is astonishing and what he claims as his superiority over other men is his self-knowledge. Suyogbir envisions his past life in the war as a sequence of feelings, are readily remembered, all of which resides within him. Though he is the protagonist, it is because of his behaviour and characters that burst out from the unconscious mind make him antagonist of the novel. On the superficial level, he seems to be protagonist, however he displays all the roles of antagonist and it proves that it is his inner psyche, which leads him to do so. Despite his sincere expression, there is powerful id that always tries to evolve out through behaviour. From the beginning, as he unfolds his experiences of war and rape which prove that he is not a person who is led by the superego but he is always guided by the inner psyche. Though he loves Sakambari by his expression, he cannot control his inner feelings of having sex and rape with her and after all, his libido bursts out and attempts to kiss Sakambari without her consent.

Rousseau says, 'every human heart no matter how pure conceals some odious vice. (Ellmann 685). But, it is the superego, which prohibits what is morally wrong and promotes what is morally right. In the case of Suyogbir, he tries to suppress his vice in the id through his superego that is consciousness but he is marked by his id which seeks only the satisfaction of its' irrational and amoral demands and he commits socially and morally unacceptable deeds. His jealousy, rape, murders are the signs of his dark psyche which are wholly guided by the death instinct. Suyogbir, in the novel, can be compared with bumblebee, which is the killer of soft, tender and beautiful *Blue Mimosa*.

Similarly, Sakambari is an introvert and mysterious woman who would like to live for the sake of herself. She is often obsessed with the death. It is pleasure for her when an insect dies of suffocation inside the flower. She is bold and rude in her behaviour. She does not like to struggle and love and sex seem beyond her

imagination. She wants to live on her own and it seems the outer world does not make any difference for her. It is because of her behaviour and undemanding words, we can easily comprehend her that she is cruel and bold. Her behaviour to Suyogbir is an example of a sense of competitiveness, which lies in her unconscious mind, is an example of the instinctual act.

Sakambari, a young and beautiful woman of twenty-four dies at her younger age due to only the kiss of Suyogbir is an example of her obsession with death. From the very beginning of the novel, we trace that Sakambari is a mysterious one who has no interest in life by her activities. In every expression, she seems conducted by the inner dark psyche. She chooses the death than life, which is the salvation from her life. This proves that every human organism is instinctively drawn back to the original inanimate state from which it arouse, a state in which all tensions would be dissipated i.e. the death instinct. (Freud 1920). Thus, it concludes that the success of the novel highly relies on the theme of the death instinct.

Works Cited

- Atam, Netra and Krishahari Baral. *Upanyas Siddhanta Ra Nepali Upanyas*. Kathmandu: Sajha Prakashan, 2056.
- Breuer, J., and Freud, S. *Studies of Hysteria*. New York: Basic Books, 1957.
- Chapagain Ninu and Khagendra Sangraula. *Parijat Smriti Grantha*. Kathmandu: Parijat Smriti Kendra, 2051.
- Ellmann, Richard and Charles, Feidelson, Jr. *The Modern Tradition: Background of Modern Literature*. New York: U.P., 1965.
- Freud, Sigmund. *The Ego and Id*. London: Hogorth Press, 1947.
- ___ *An Outline of Psychoanalysis*. New York: Norton, 1949.
- ___ *New Introductory Lectures on Psychoanalysis*. New York: Norton, 1965.
- ___ *The Interpretation of Dreams*. New York: Basic Books, 1955.
- ___ *Beyond the Pleasure Principle*. New York: Norton, 1960.
- Gautam, Shreedhar. 'Parijat and *Blue Mimosa*'. *The Kathmandu Post*. 17 Feb. 2005:4
- Hall, Elizabeth. *Psychology Today*, 5th ed. New York: Random House, 1983.
- Hutt, Michael James. *Nepali: A National Language and its Literature*. New Delhi: Sterling Publishers, 1998.
- Lawrence D. H. 'A Non-Freudian Unconscious.' Ellmann and Feidelson. Ed.591-595.
- Parijat. *Blue Mimosa*. Trans. Tanka Vilas Varya Ed. Sondra Zeidenstein. Kathmandu: Sondra Zeidenstein , 1972.
- Pradhan, Kumar. *A History of Nepali Literature*. New Delhi: Sahitya Academy, 1984.
- Pradhan, Sarad. 'Sex, Self and Society'. *The Kathmandu Post*, Apr.30, 1995: II.
- Rai, Ashish. [Existentialism in Parijat's Blue Mimosa](http://beacononline.wordpress.com). 15 Feb. 2009. 17 June, 2011
- < <http://beacononline.wordpress.com> >
- Rai, Indra Bahadur. *Nepali Upanyaska Adharharu*. Kathmandu: Sajha Prakasan, 2050.
- Rousseau, Jean Jacques. 'An Experiment in Self-Revelation.' Ellmann and Feidelson. Ed. 690-699.
- Sarup, Kamala. Love, *Literature and Parijat*. 6 Apr. 2005. 17 Jun, 2011

<<http://www.scoop.co.nz/stories/HL0504/S00048.htm>>

Sharma, rd Yuyutsu. 'Sixty-sixth Page of *Blue Mimosa*.' *The Kathmandu Post*.

Feb 09, 2003:4.

Smith, Jannifer. '*Blue Mimosa*.' *The Kathmandu Post*. Jan 16, 1994: II.

Subedi, Abhi. *Nepali Literature: Background and History*. Kathmandu: Sajha

Prakasan, 1978.