

## I. Sama and Psychoanalysis

The present research work focuses on Balkrishna Sama's most popular drama, *Prahlad* in order to study the inner psyche of the protagonist who is dominantly overwhelmed by Eros or pleasure principle. Consequently, he gets pleasure or success in his life and victory. On the other side, this research focuses on the antagonist Hiranya Kashipu, who is dominantly motivated by Thanatos, gets tormentation and pain in his life. In the Kashipu's life, motives of Thanatos is more dominant than Eros. This leads towards the aggression, destruction and death. The study examines the drama from Freudian psychoanalytical perspective in general and his concepts viz. Eros, Thanatos, Oedipal Complex and the work of art as a product of author's repressed desires in particular.

Bal Krishna Sama was born in 1959 BS in Gyaneshwor, Kathmandu as the second son of Sameer Shumsher Jung Bahadur Rana and Kirti Rajya Laxmi. As a member of the ruling Rana clan, he was never expected to be a top-class writer. His parents and relatives wanted him to be a military officer and also an administrator. But Sama chose to be a writer and excelled in the field of Nepali drama. Sama created a revolution in Nepali dramatic literature, with his plays in blank verse such as *Dhruv* (1986 B.S.), *Mukunda Indira* (1994 B.S.), *Prahlad* (1995 B.S. ) etc . The middle period (1986-2001 BS) of Nepali drama demonstrated a greater degree of originality than the previous age and largely dealt with social issues. Therefore he has been referred to as the 'Nepali Shakespeare'.

When he saw the cruel treatment of people by Ranas including, his own father, he developed a sense of hatred to the social class he belonged. His inner heart opposed the exploitation and discrimination among the people had undergone in the hands of the Ranas. Originally, his name was Balkrishna Sumsher Jung Bahadur

Rana. But he did not want to identify himself with the ruling Rana clan and chose his name as Balkrisna Sama because he wanted to show himself different from the ruling class.

Sama wanted to remain in solitude—the peaceful environment that could be suitable for creative works. Unlike other writers, his financial condition was sound and strong. But the physical luxury did not satisfy him. He felt suffocation at his luxurious lifestyle while he found perpetual peace and satisfaction in his literary works in the background of nature. Deep inside his heart was love and passion for humanity which he expressed through his writing and painting.

Sama was a playwright, performer as well as a painter. Creation of literary works and art was in his blood and vein. The solitude nature, flower and music gave him satisfaction and pleasure. Right at the age of ten, he started writing poems. Sama published his initial poems in several literary magazines like *Sharada*, *Udhyog*, *Shahitya* and *Shrot* through which his genre of writing was made known to the outside world. He wrote and published his first play in 1953. It was *Bhater* (2010 B.S). In this drama, he has minutely explained the ground reality of the social, economic and cultural milieu of the contemporary society and expressed his feelings towards the lesser advantaged section of the society.

As a playwright, Sama has written dramas both in prose and verse. What Shakespeare is to English literature, Sama is to Nepali literature? Sama was well read person and he thoroughly studied Shakespeare's works and other western literature. He was deeply influenced by Shakespeare's and Marlowe's works.. Both Shakespeare and Marlowe have used blank verses in their dramas. Balkrishna Sama made use of blank or irregular verse in the Nepali dramas as well.

Social and cultural ambience perfectly blended with emotion and human sentiments are some of the characteristics of Sama's writing. Patriotism is yet another tenet of his work. In the play *Mukunda Indira* and *Amarsing* (2010 B.S. ) the novelist has demonstrated the height of patriotic sentiment he had been carrying.

The themes of his dramas have ranged from religion, history, society and culture. They are both tragedy and comedy. He has artistically used love, patriotism, bravery and philosophy as the themes of his plays. Like Shakespeare, he has mastery over both tragedy and comedy. *Pralahad*, *Amarsingh*, *Bhaktabhanubhakta*, *Mutuko Byatha* (1986. B.S.), *Andhabeg* (1996 B.S.) and *Prempinda* (1996 B.S.) are his tragic dramas. *Mukunda Indira* is a perfect example of comedy. Although Sama came from an aristocratic family and the ambience around him was completely urban and conservative, his dramas and other works have demonstrated rural life style, tradition and culture in the countryside, existing social and economic disparity, exploitation and discrimination. The way he has portrayed the social, economic and cultural distortion and discrimination shows his strong and deep apathy towards the social and political system of that time. The message and morale he has conveyed through his writing is that the truth and justice would finally prevail despite temporary sufferings. Culture, tradition and history are imaginatively woven together and at the same time he has subtly launched crusade against the existing social system.

Sama's works reflect his intellectual height and high degree of craftsmanship in the use of words and language to express his feelings. Lekhnath and Laxmi Prasad used the language and words that came spontaneously. As a result, there is natural expression and roughness in Devkota's language. But Sama's language is polished and superbly-crafted. Critics have dubbed Laxmi Prasad's language like wild flowers

grown in the forest while Sama's language is like flowers carefully planted and grown in the garden under the care of the professional gardener. This towering figure of Nepali literature passed away in 2038 BS.

Among the many critics of the drama *Prahlad*, Krishna Gautam argues more about Sama's artistic creation *Prahlad* in the book *Adhunik Aalochana*:

In the play the unknown mysterious opponent demon king Hiranya Kashipu holds the scientific intellectuasism and hands great success. Theist *Prahlad* has no wants of magical progress. *Prahlad* has the quality of peace, stability, patience and HiranyaKashipu seems guady, pungent and curious to scientific progress. (10)

This extract is psychoanalytically suitable to describe. We can find the different nature of human beings or different characters because of inner psyche. Son and father have different motives of instinct. In *Prahlad*'s life, Eros is dominant than Thanatos so he has the quality of peace, stability, patience and genErosity. On the other side, Kashipu is pungent aggressive, destructive because he is dominantly guided by Thanatos in his life. Thus, *Prahlad* is the drama of two conflicting instinct i.e. Eros and Thanatos.

Sama's personal touch was modest and his good attitude has impressed ruler and people. Devi Prasad Subedi in his book *Mahan Vibuti Balkrishna Sama* writes "Though he was born and fed in gold along with his maturity, he tried himself to confront with the people. He left using highly respected words and began to follow people-tongue-words" (62). This shows that inner desire is powerful which cannot be repressed.

In the play *Prahlad*, *Prahlad* and Hiranya Kashipu are contrastive characters. Kashipu is in favour of science. In contrast, *Prahlad* is truly in devotion to god which

is only means of getting heaven, for him. Son Prahlad goes against the father. The protagonist Prahlad's life is peaceful, spiritual, successful but Kashipu is aggressive, destructive, so he is killed by Vishnu. Prahlad is close to his mother ignoring his father's desire. He supports the enemy of his father, Vishnu.

Prhalad is the play where Sama has given the importance of spirituality. Many critics have put forward various arguments about *Prahlad*. In *Asian Awaja Weekly*, Nirmal kumar argues:

Sama has given appropriate place to the science and knowledge standing own's vision of spiritualism in his work *Prahlad*. In this play, he has choosen qualitative and quantative words which are essential for one creative writing. *Prahlad* is one step ahead in the development of art and literature, Prahlad is full of philosophy of khnowledge and sceience. As he has reconciled all and every quality in *Prahlad*, he became popular cutting Sher being Shama among all Nepali people.

(1)

The extract above proves that *Prahlad* is self sufficient in its psychoanalytical views and perspectives. Conflict between religion and science in the play *Prahlad* represents the conflict between Eros and Thanatos. Giving importance to spiritualism, Prahlad is focusing on the motives of life instinct. Conflict between father Kashipu and son Prahlad has been mentioned largely because of oedipal crisis. This conflict represents the conflict between Sama and Dimond Shamser. Replacing 'Sher' with 'Sama' refers the opponent of son to his father.

Sama's characters are from social, mythical, historical and technoscientific background, moral consciousness, psychological and intellectual aspects creating immortal human features.

Govinda Bhatta opines in his *Samalachona Sangrah* about the contextual scenario or suppressions of Rana ruler in Nepalese society. He says more about *Prahlad* and its effects:

Ancient conservative education system was non productive, people had blind faith on religion, deep thought on spiritualism. This conservative culture began to flourish with the help of *Prahlad*. Society was under the control of Rana ruler and its symptoms of protesting global and international changing attitude of politics, Nepali reformists movement inspire Sama to write *Prahlad* which is the cut piece of contemporary scenario when spirituality and science were fighting. (78)

This above extract clarifies the Rana ruler were destructive which tormented the mind of Sama .Thus, this became the motives of writing *Prahlad*. The autocrat Rana rulers had become fierce and began to oppress Nepalese people heartlessly. They had no sympathy and empathy towards Nepalese people. Thus, *Prahlad* is the explorative medium of suppressed desire and victory of motives of life instincts.

Life is a theatre where human has to suffer, has conflict, has hallucination and the results of comic and tragic picture. Critic Rajendra Subedi has seen satirical quality in *Prahlad*. He argues in his *Samaka Rachanama Paine Hasya Ra Bangya*:

In *Prahlad* , Sama has presented a kind of debate subjecting spirituality and matter which is satire of contemporary reality. In his for or against reference Sama has sometimes sided against and sometimes for. First he supports one side and other time he supports other side. Sama has presented satire presenting dialogue between Branma and HiranyaKashipu. Readers laugh seeing the arrogant attitude of

HiranyaKashipu of his power which was provided by Brahma:

Hiranya Kashipu- Cannot death kill me?

Brahma- Death is for cowards and for heroes like you it is not.

Hranya Kashipu- I rely on version true, shall I never die.

Brahma- you will never die

Hiranya Kashipu- Be it true,Hiranya Kashipu will never die. (148)

This extract proves that Sama has satirically presented the idiot knowledge of Hiranya Kashipu. He thinks himself as a powerful and intellectual being. Kashipu is afraid of death. Power and knowledge is not only the means of living but instinctual drives mainly determines life. Kashipu has power and knowledge but he is overwhelmed by negative drives i.e Thanatos. Thus his life is painful and cannot release from depression . finally, because of dominance of Thanatos, Kashipu's life leads towards the self-destruction or death.

Analyzing perspectives of different critics, drama is understood on different themes: drama of humanism, mythical text, biographical text, drama of free verse. However, this research is based on psychoanalytical perspective that Sama published this play to explore the repressed desire of him and Rana's autocratic behavior or suppression. It is also for the reformation of society going against the aggressive, violent activities of Rana. Kashipu represents the Rana ruler or Dimond Shamsar and Prahlad represents Sama himself. This project has applied the Freudian psychoanalysis in particular to prove these claims.

Psychoanalysis generally deals with the state of mind and structure of personality of an individual. It emerged as a therapeutic technique for the treatment of hysteria and neurosis in the early decades of nineteenth century. The premises and procedures of psychoanalysis were established by the Austrian psychiatrist and

neurologist Sigmund Freud. Freud's theory of psychoanalysis has become the most influential personality theory of modern era. Through the means of psychoanalysis, we become able to understand the inner human sentiments and feelings. This project takes the aid of different Freudian concepts viz. Eros, Thanatos, Oedipal Complex and his concept that the work of art as a product of author's repressed desires where the protagonist is the manifestation of the author himself.

There are two forces at work, according to Freud, in human beings: Eros and Thanatos. In Greek mythology, the first one denotes the force of life whereas the latter denotes the force of death. The instinct of Eros perpetuates the life of an individual and the most motivating force of life is libido which means 'I desire' in Latin. Sexuality for Freud means not only sexual intercourse but all pleasurable sensation from skin. Eros works in keeping with the 'Id'. There is peace, harmony, tenderness, etc. when one is guided with Eros or life instinct.

On the other hand, Thanatos is the death instinct, that is located under and beside the life instinct as claimed by Freud. The aggressive behavior, the destructive will, revenge and hostility motive manifest in death instinct. When the motive of life instinct dominates the death instinct, there is love courtship and happy and prosperous life growth occurs. When the death instinct dominates the life instinct or Eros, there is aggression, hostility, pain and hate that leads life towards death.

The next significant Freudian concept that is applied in this project is oedipal crisis. For Freud, the phallic stage is the oedipal crisis named after the ancient Greek story of king Oedipus inadvertently killed his father and married his mother. According to this theory, the first love object for all of us is our mother since we want her in a broadly sexual way. The young boy however has rivalry for his father. Father is bigger, stronger and smarter. He sleeps with the mother whom the son desires. So father is the enemy for the son.

In *Beyond the Pleasure Principle*, Freud introduced the life and death drives for the first time, whereby he declared that his earlier conception of a duality between the self-preservation drive and the sex drive was no longer sufficient. Although a number of psychoanalysts expressed doubt regarding his new theory, Freud remained an energetic proponent of this theory for the rest of his life.

According to his essay, the life drive – Eros – strives to lengthen life and makes connections to objects, while the death drive – Thanatos – yearns for a return to an earlier stage of life, a tension-free and almost lifeless state, and does not strive to enter into object relationships. In Freud's last years, his theories of Eros and Thanatos found increasing resonance before the background of the violent and selfdestructive nature of political and social developments worldwide. In his 1932 letter to Albert Einstein, Freud linked Eros to love and Thanatos to hate, while at the same time Freud explores that we must be chary of passing overhastily to the notions of good and evil. Each of these instincts is every which as indispensable as its opposite, and all the phenomena of life derive from their activity. The exhibition 'Eros & Thanatos' shows how continually relevant the struggle between external storm and inner drive has remained for humanity over the centuries.

Finally, work of art as a product of author's repressed desires is the next significant concept that is applied in this project. According to this Freudian concept, human beings have innumerable wishes and desires which can not be expressed due to social boundary, morality and other restrictions. The desires remain suppressed in our unconscious. Artists in such situations, take the help of writing to give outlet to their repressed desires. For this, artists inhabit the mind of their heroes.

In conclusion, this project explores the psyche of the protagonist of the drama, *Prahlad*. Kashipu, who is overwhelmingly motivated by Thanatos or

death instincts, wants to be very powerful. This leads him towards aggression, violence, self destruction and death. On the other hand, the protagonist Prahlad is overwhelmingly guided by Eros which leads him towards harmony, peace and construction. Thus Prahlad becomes successful and gets victory in his life. The Freudian concepts namely: Eros, Thanatos , Oedipal Complex ,attraction towards opposite sex and work of art as a product of author's repressed desires which are used to prove the hypothesis of the project.

This research consists of three sections. The first section of the research discusses the short introduction of the dramatist 'Sama', his writing techniques, some literature review over the drama *Prahlad* , departure made by this research from those critics and a brief introduction of the tool that is, Freudian psychoanalysis. The second section is all about analyzing the text from the aforementioned Freudian concepts. The last section of the research has the conclusion.

## **II. Conflict between Eros and Thanatos in Sama's *Prahlad***

This chapter primarily centers on the exploration of the psychological problem of the protagonist Prahlad, who is motivated by “Eros” or life instinct in general and by sexual drives in particular. As a consequence, there is love, courtship, happy and prosperity in Prahlad’s life because motive of life instinct or “Eros” dominates the death instinct in his life. On the other side, Hiranya Kashipu (Prahlad’s father) is dominantly overwhelmed by “Thanatos” or death instinct. Motives of death instinct or “Thanatos” dominates the “Eros” or life instinct in Kashipu’s life. As a consequence, this leads him towards aggression, violence, destruction and death. It also expresses repressed desire of dramatist Sama to release from complex and Rana’s authority which is expressed in socially accepted one in *Prahlad*. In *Prahlad*, Kashipu Prahlad and Kayadhu largely resembles the tripartite relations among Damber Shamser, Sama and Gunakeshari in reality. Thus it focuses on expression of the secret, repressed life of author, Sama. It also focusses on Oedipal conflict i.e. conflict between Kashipu and Prahlad in the *Prahlad*.

### **i. Dominance of “Eros” In Prahlad**

In Freudian psychoanalysis, the most motivating force of life is libido. It means the energy of sex motive. Sex energy is the creative and intellectual source of life instinct. Freud used sex in broad sense, it is not only coition, and it represents love, tenderness and sympathy that bring human beings in close physical contact. “The concept of sexuality and at the same time of the sexual instinct, had it is true, to be extended so as to cover many things which could not be classed under the reproductive function” (45).

In the same way, Prahlad is kind, sympathetic, and constructive which brings harmony in his life. He says to his father:

Revenge spirit will lead to destruction of deities and demons. Spirit of noninjury is alone able to save both sides on. Right it is our revenge spirit strengthens the demons today. But tomorrow strength becomes further away. Our struggle, if continued onward leads us to breaking to pieces. Thus to live by killing other is a sin. Live and let others live say my conscience. (59)

The above line from the middle part of the text portrays that Prahlad is motivated by “Eros”. He is in favour of unity, harmony and tenderness. He rejects his father’s violent activities. Live and let others live means Prahlad is kindful and against the destruction or violence. So he gets pleasure in harmony, construction, kindness and creativity.

Regarding the “Eros” or sex instinct, Freud uses sex in broad sense that it also represents love, tenderness, harmony, sympathy and so on. Prahlad in the drama is pleased by protesting father or respecting and Vishnu. From the beginning part of drama, Prahlad is overwhelmed by life instinct or “Eros”. He uses sublimation to express his infantile desire which we can get in Prahlad’s assertion:

All my limbs may be impure but only the lips of mine uttering  
 ‘Vishnu’ only has taken this oval form fine. How I wish this oval form  
 take the form of a ring and fix it round on the toe of the divine  
 washing it clear by ever uttering his name serene. (23)

The above argument from the scene (iii) expresses Prahlad’s infantile desire. Symbolically Vishnu refers to serpent according to Hindu myth. Psychoanalytically, serpent symbolizes sexual organ so Prahlad wants to fulfill his desire by following Vishnu and rejecting father’s principle. Lips and ring symbolizes vagina according to Freud. This clarifies that Prahlad gets sexual pleasure by following Vishnu. He gets Sagari as his sexual partner in the ending part of drama by uttering Vishnu’s name.

In Freudian view, the energy generated by human body changes into various life forces, and these forces create tensions in search of outlet. The painful feeling or unpleasant feelings impel human body to engage in tension reducing activities. Sex energy and tension can be reduced in amorous activity but social and moral norms inhibit the normal outlet of sex energy and it creates a suppression of sex energy, like this prahalad cannot follow his father's path and he focusses on his own desire. So tension is created. As an individual cannot suppress his desire he struggles to fulfill his desire. In the text, the protagonist Prahalad argues "Great is my desire to live" (17). It is noteworthy to say that Prahalad is guided by life instinct or "Eros" which is better known as love or sex or life instinct. He focusses on his libido. He struggles hard to fulfill his desire going against his own father and following father's enemy Vishnu. This leads him to be succeeded in the ending part of drama. According to Freud, "Everyone has desire of physical and psychological needs such as hunger, sex etc" (45). In the other way, desire to live means desire to fulfill suppressed desires and get pleasure in the life. Desire to live means motivated by pleasure principle according to Freud. Thus such words by prhalad are the evidences of irrationality in the sense that live without fear of death means guided by emotions.

As Jostein Gaarder in his novel *Sophies World* says that man is guided by certain erotic impulses and emotionality. Our desires are also the product of such instinctual drives.

Our activities are not always guided by reason. Man is not a really such a rational creature as the eighteenth century rationalists liked to think. Irrational impulses often determine what we think what we dream and what we do. Such irrational impulses can be an expression of basic

drives or needs. The human sexual drive, for example, is just as basis as the baby's instinct to suckle. (412)

Thus Prahlad cannot be an exceptional human being and remain untouched from such emotions as he says great is my desire to live and he has also not the fear of death as child does not feel any kind of fear. So prahalad desires to live and let live others in peaceful way means to say that he is dominantly guided by pleasure principle.

Prahlad is very sympathetic, kindful, non-violent, constructive, harmonious in the sense that he is against destruction, killing activities of father. We can claim that Prahlad is peaceful and sympathetic from the following arguments. When his father beats and kills the innocents Prahlad argues:

Why are you beating these innocents?

It is who taught them recite Vishnu's name.

If you can, tear open the door with your sticks

And in the open chest you peep

Whether Vishnu is in it. (29)

This clarifies that prhlad is very kindful non violent and harmonious in the sense that he speaks in favour of peaceful character and innocents by going against violent activities of aggressive and violent father Kashipu. Prahlad is kindful so he seems against the violent actions and he adorns everyone who loves peace. He says to his father, "Pity, father, pity!(17).

This clearly proves that Prahlad is against the father violent activities and he loves other and let them to live by requesting father. Thus Prahlad is dominantly overwhelmed by "Eros" or pleasure principle which leads his life towards peace, construction, happiness and the victory.

## ii. Attraction towards Opposite Sex

Psychoanalytically, in phallic stage child ties with feeling of love and desire for the parent of opposite sex. The protagonist Prahlad also ties with feeling of love and sex for the parent of opposite sex. As a result, he loves the mother because of attraction toward opposite sex.

In the three essays on *The Theory of Sexuality* (1905) Freud develops the first contribution to the psychoanalytical theory of 'instincts'. He draws on material from his patients and from reflections on observation of babies, children and adolescents.

Freud views popular opinion has quite definite ideas about the nature and characteristics of the sexual instinct. It is generally understood to be absent in childhood, to set in at the time of puberty, in connection with the process of coming to maturity and to be revealed in the manifestation of an irritable attraction exercised by one sex upon the other. While its aim is presumed to be sexual union, or at all events actions leading in that direction, we have every reason to believe, however, that these views give a very false picture of the true situation. If we look into them more closely, we shall find that they contain a number of errors, inaccuracies and hasty conclusions.

The above lines can be considered that the objects of the sexual wishes may be either a man or a woman for either gender or an object which symbolizes opposite sex. In the same way, Prahlad gets pleasure or is attracted towards opposite sex. As Prahlad says to Narad: "When shall I dry the wings by the warmth in the open sun again? Another jar of water but nasty blood within thirsty I am for a long flight" (22). From the above dialogue. It is proved that Prahlad is attracted towards opposite sexual object because psycho analytically, the round objects symbolizes vagina such as sun, Jar, etc. and the word wings flight refer to desire of sexual intercourse according to Freud. Thirsty I am for a long flight means he is curious to have a sexual intercourse.

According to Freud, male of figure gives up his male companion when falls in love affair with opposite sex. An individual, Freud says remains secluded from his male companion till he achieves the maximum pleasure for his partner. This is written in the book, *sexuality and the psychology of love* as. "In all of us", Freud writes, through out like, the libido normally oscillates between male and female objects, the bachelor gives up his men friends when he marries and returns to club life when married life has lost its savor" (ix). The same thing happens to Prahlad because from the beginning part of drama (Scene-III) Prahlad remains secluded or not wanted to be disturbed by other. When his father Kashipu asks, "Where were you, Prahlad? Prahlad responses, I was some where" (16).

The dialogue explores that Prahlad wants to be secluded form his father. The reason behind secrecy is that Prahlad remains secluded from his male companion father. So he doesn't give detail information to his father that where he had gone.

As Freud writes is throughout the life, the libido normally oscillates between male and female objects, Prahlad is attracted to her mother or supports or loves his mother or female. He says; "Victory will it be for the side possessing sufficient implements. But final victory will go in favour of side. Which with submission to mother nature's will abide" (29).

When Sagari asks Prahlad that whose victory it might be, Prahlad curiously answers that victory is on the side of women. It means that he is in favoure of women or opposite sex. This clarifies that Prahlad's libido oscillates or makes his attract towards female. Though Prahlad outwardly shows his attraction we can find the sexual desires of Prahlad when he says: "Why grieve, my mother dear. May a loving mother embrace her dying son dear? May the dying son embrace his mother dear" (66).

It is noteworthy to say that the word dear, embrace refers to the love. When the Prahlad's mother Kayadhu says Prahlad, "you are going, forget your mother not your mother remember she lives in a prison made of serpents bones, your are going grieved I am to think what they will do with you?" This question makes Prahlad hurt because one is attracted or concentrated towards opposite sex as Freud says, From the above dialogue, it can be clearly said that there is strong reaction and love between mother and son or more relation in opposite sex that's that of in same sex.

Psychoanalytically, the word "Embrace, Loving mother, Dear" refers to sexual desire as Freud says. Unconsciously or in the deepest level of mind, given dialogue shows the son's sexual desire, or love towards his mother or mother's more love towards her son than that of in daughter.

While going through the whole text, it is seen that Prahlad is more attracted and concerned with Sagari than other male partner:

Prahlad: Sagari, look, a bee while sucking the juice from the flower  
Appears to have fallen asleep on it has been woven into garland  
together with the flower,  
You tell me whether I am the bee or that you are.  
Flower am I or you? (67)

The dialogue clarifies that Prahlad is guided by pleasure principle. We can find the sublimation. In the deepest level of mind, such dialogue shows the sexual desire of Prahlad.

Freud describes that marriage and attraction are also guided by instincts. Family establishment is also the result of reproduction, which is caused due to sexual desires:

At the genital stage, boys or girls enter in the puberty and they become enthusiastic in sexual union of opposite sex for reproductory purpose.

The libido is reawakened in this stage and the interests or desires are defect towards the sexual relationship between opposite sex in socially accepted manner. It is a period of socialize group activities, marriage, establishing a home taking family responsibilities and professional involvement. (179)

The above mentioned dialogue, said by Prahlad, “Sagari, look a bee while sucking the juice from the flower clarifies the enthusiasm in sexual union of opposite sex, psycho analytically, image of bee while succeeding the juice refer to the desire to kiss and physical intercourse. This is Prahlad’s inner desire to posses Sagari and takes sexual pleasure which he expresses socially accepted way because one is free to imagine any thing one likes. Expressing directly the will to have sexual intercourse or instead of saying “I want to kiss you and suck your breast” Prahlad should have used the image of bee sucking flower. Here flower refers to the girl or Sagari. In this way Prahlad doesn’t say directly because it is against the taboos created by society for maintaining disciplined sex.

In this way, Prahlad is overwhelmed by “Eros” or pleasure principle. He shows the sexual attraction in disciplined way without violence. In other words, he is guided by life instinct because he sympathizes other he is against destruction. He wants to make life or pass life in harmonious way.

In the genital stage, an individual is enthusiastic in sexual union of opposite sex or marriage (as Freud says), Prahlad says you can get the hand of Prahlad stretching there. It means to say that Prahlad is ready to be sexual partner in the deepest level. When Sagari says:

Pleased you are! I beg for love and long for Prahlad praying ever to lord supreme.

Prahlad responses:

No Prahlad you will get as long as you only wish

Go ahead, stretch love's hand in the universe.

And you get the hand. (28)

It is noteworthy to say that Prahlad gets pleasure from sadicism.

Freud says that in the case of sadist, sex instinct or life instinct or pleasure principle can be obtained through giving pain or wound or hurt or destruction of loving object while in masochism, the union between sex instinct and destructive instinct is directed inwards to oneself by receiving pain and hurt for sexual pleasure.

From the mentioned view, Prahlad seems to be masochist in the sense that he doesn't want to fulfill his sexual desire directly or when Sagari wants. Patient for the sex is also a type of pain. So he gets pleasure by depressing his suppressed desire.

Prahlad also seems to be sadist in the sense that he gives mental torture to Sagari and takes pleasure. It is proved when Sagari says, "Sagari will die of hunger of isolations where Prahlad is woven, Sagari is also woven" (68).

Prahlad responses that "This Prahlad is on his march for love universal and tie him not with a woman's love". This ignorance or carelessness of Sagari's desires especially sexual desires, make Sagari painful. So Prahlad is sadist because he ignores her desire for the pleasure. In the other sense thought Prahlad says that this Prahlad is on his march for love universal and the tie him not with a women's love.

Psychoanalytically this shows that he has not fulfilled his sexual desire or in the other words he is torturing himself.

Every where in the drama Balkrishna Sama manifests two things: the ultimate destination of love is sex but merely sexual intercourse is not love and the great decision of human is his individual decision and he should be ready to accept the

outcome of his decision with no regret. The protagonist, Prahlad, has taken two great decisions in his life. Firstly, he whole-heartedly agrees to be the devotee of Vishnu ignoring his father and secondly, he decides to make Sagari devotee of Vishnu to get married with her in peaceful way. The following dialogue which is told to Sagari clarifies mentioned desires or two decisions:

Prahlad: Let her continue uttering Vishnu's name

Why these tears?

Weep Vishnu always dwells

Lying deep under the salty ocean of tears

Water is life and tears of life.

Laugh never, laughing is forgetting everything

White weeping is recollecting when every drop of

Your' tears has run down you will perceive the true

Supreme consciousness of lord lying on Sesha

Serpent (Lord Vishnu) entering you

And in full satisfactory you remain there without laughing

Though omnipresent, lord Vishnu sits peacefully in between victory and defeat. (28)

We can notice that Prahlad gets pleasure by uttering Vishnu's name and he also wants to make Sagari pure. He cares her means he wants to make her sexual partner or wife. Finally Prahlad becomes successful in two mentioned decisions.

Symbolically, serpent refers to phallus. Here in the mentioned dialogue, Vishnu is serpent clearly refer to symbol or image of sex or phallus. When Sagari is ready to utter Vishnu means she is attracted towards opposite sexual organ i.e. phallus, when Prahlad requests her. She worships Vishnu's phallus to get Prahlad. It is also popular in Nepalese society that women worship 'sivalinga' to get good husband.

Finally, Prahlad's desire to marry Sagari is fulfilled. In the context of Nepalese society, marriage is the step to get fully sexual pleasure. It is clear from the last scenes when Brahma says 'marry Sagari and let germs of virtue spread.

### iii. Hindrance by Reality Principle

The superego, as Freud argued is in direct opposition to the Id, the psychological reservoir of our instinct and our libido or sexual energy. The Id is devoted solely to the gratification of prohibited desires of all kinds—desire for power, for sex for amusement, for food without an eye to consequences. In other words, the id consists largely of those desires regulated or forbidden by social convention. Thus the superego or cultural taboos determines which desires the id will contain.

In course of targeting towards the gratification of sexual desire or the Id, Prahlad too happens to face the obstacle of the superego, the cultural taboos established by the society. Prahlad's desire is utopian or nondestructive by sporting Vishnu but norms and values of Kashipu's society become the obstacle to fulfill Prahlad's desire from the beginning to end, while going through the drama *Prahlad*, the protagonist Prahlad is overwhelmed by life instinct or "Eros", pleasure principle. He want harmony, construction, but Kashipu who is overwhelmed by death instincts becomes the Prahlad's obstacle. The same idea is expressed by Garder as, "Freud held that there is a constant tension between man and his surroundings. In particular, a tension or conflict between drives and needs and the demands of society" (432).

Hence as a social being Prahlad can't express his sexual desire ignoring the society. He too has to regulate the pleasure principle in relations to reality principle. For Freud, the suppression of the pre oedipal state of a son by his father is the Oedipal Complex. For this, Freud writes, "A boy's mother was his first love-object, she remains so and his feelings for her, become a more passionate and he understands more of the relations between father and mother, the former in evitable appears as a

rival” (58). Thus father becomes the obstacle for Prahlad. So father is the symbolical representative of the whole society and the rivalry between society and suppressed individual.

Prahlad while moving towards the climax of his desire faces the punishment when the Prahlad goes infavour of Vishnu, rivalry between father Kashipu and Prahlad begins. It happens as Freud sex son’s suppressed desires or unconscious desire is to become the sexual partner or in the other words father becomes hindrance or a boy’s mother was his first love object, she remains so and his feelings for her become passionate and he understands more of the relations between father and mother so rivalry begins. Same things happen in the *Prahlad*. His father becomes obstacle when Prahlad tries to fulfill his desires to be the devotee of Vishnu and he can’t marry Sagari because of religion or norms and values of his or Vishnu’s principle when Prahlad or Sagari want in proper time. So it is noteworthy to say that Prahlad and Sagari can’t fulfill their desire because of cultural taboos and father’s authority. In one sentence because of principle of reality Prahlad gets difficulties to fulfill his suppressed desired. Firstly Prahlad loves his mother, the most beloved object whom he wants to possess but society and father or individual don’t allow him to pass his mother. Secondly Prahlad wants to fulfill sexual desire with Sagari but Prahlad is compelled to make her Vishnu’s devotee to get married with her. It is the obstacle created by religion. In the other hand, Sagari faces many obstacle to get Prahlad.

Freud highly appreciated the social obstacle while having some affair with somebody else these obstacles for Freud are necessary to swell the tide of the libido to its height. Love becomes worthless; life becomes empty for Freud in the absence of these obstacles. Human life is dull and boring if it is not full of struggle. The joy of glory of life can never be achieved without effort and hard work. Life is struggle and

struggle is life. That's why strong reaction for motions are necessary before the indispensable emotional value of love can be recovered for this, "it is easy to show that the value of the mind sets on erotic needs instantly sinks as satisfaction becomes readily obtainable. Some obstacle is necessary to swell the tide of the libido to its height writes Freud. For Freud, therefore love affair or life is a battle field where there is constant clash between the individual and the society the fruits of love emerges only while struggling against the reactionary elements. In the other words, pleasure from the struggle is valuable.

Prahlad's desire to be the devotee of Vishnu and getting married with Sagari by making her also devotees of Vishnu is fulfilled through long struggle. He faces many obstacles going against the father Kashipu, king of demons of Danavapur and norms and value of demons society. As Freud says, joy of glory of life can be achieved through effort and hard work. This is proved by Prahlad in drama. To fulfill his desire or to get pleasure Prahlad loses his supporters because of his father Hiranya Kashipu, he gets tortured, he is forced to get demons education which he doesn't desire. Kashipu orders him to tie, Biprachitta, son in law, of Kashipu, tries to interrupt Prahlad's desire. Biprachitta says:

The demon king commands. The prince must be forbidden from reciting Vishnu's name, be it by terrible beating or bleeding or by sewing his by the thread of death.

When Prahlad's knows this order from his father, Prahlad responses,  
I don't want a kingdom. (92)

Above extract shows or clarifies that the greatest is the desires which comes from the heart or mind. Prahlad is ready to face any obstacle to fulfill his desire. Disliking of kingdom is not minor desire. This shows that Prahlad is against the father. Thus he

gets hindrances to make meaningful life as Freud says life becomes valuable through social obstacles. In the any way Prahlad gets pleasure in the end that he becomes free from father's authority and gets Sagari. It is clarified that the fulfill Prahlad's desire he faces many obstruction Prahlad such struggles hard so he achieves the honey of life. This proves that there are many social hindrances in the society to get pleasure which brings obstacles and also make life valuable as Freud says the joy and glory of life can never be achieved without effort and hard work.

Regarding how an individual moves forward while findings oneself in the clash of his desire, rules and definitions of society.

Freud writes:

There is a conflict between the demand of the instinct and the command of reality. But in fact the child takes both simultaneously which comes to the same thing. He replies to the conflict with two contrary reactions worth of which are valid and effective on the one hand with the help of certain mechanisms he rejects reality and refuses to accept any prohibition on the other hand in the same breath he recognizes the danger of reality takes over the fear of the danger of reality, takes over the fear of that danger as a symptom and tries subsequently to divest himself of the fear. (911)

Both mentioned paths are to some extent followed by Prahlad while facing the conflict in between the demand of instinct is to go against father and get victory over him but can't go directly because of social obstacle or taboos. He supports and utters Vishnu's name who is enemy of Kashipu or demons. This clarifies that Prahlad inwardly wants to defeat the father. It is the demand of instinct. Prahlad uses sublimation to fulfill his instinctual demand. Sublimation is the method of the

transforming of an unacceptable impulse into a socially acceptable. This occupies an important space in psychoanalysis. In every society, it's guilty to go against father or killing of father by son is prohibited by society. But in the unconscious level, child or son wants to defeat father or kill as Freud says which is suppressed. But son goes against father through sublimation Prahlad becomes successful to fulfill his repressed desire through the help of Vishnu great enemy of demon Kashipu. The following lines clarify the fulfillment of Prahlad's desire through sublimation as Prahlad says to his father, "Father, I am tied here or else. I would come and hold you" (131).

When Prahlad's father Kashipu becomes wounded due to the falling of pillar on Kashipu's belly, he was reached the threshold, blood oozes out, he shows restlessness while lying down, Prahlad tries to save his father in conscious level of mind. This shows that Prahlad couldn't save his father because he has been tied. This expression is socially accepted but in the unconscious level, Prahlad's desires to of defeating or killing or death of father Kashipu have been fulfilled. In this way Prahlad dives from social prohibitions or taboos by fulfilling his desire.

For example, some one with a great deal of hostility may become an artist. In the same way Prahlad expresses his suppressed desire through the poem in which Prahlad expresses as following:

A poem of lord supreme like myself. Lord supreme is the post. I am my own poem. Along with me my poem beaten and injured, weeping with me, hunger stricken lean and thin now stays with me, it's height like my own. It equals my size who within me and when it is out, I am the water and my poem a fountain while I am wind it is a torrent and when I am fire it is a wild fire when I am clay it is a house and when I am silent it is voice. (92)

From the mentioned poetical lines Prahlad is required for others. It might have meant to say that Prahlad is required for females as clay is needed for house.

Psychoanalytically, fountain refers to the vagina as Freud says, on the other side we can find suppression of Prahlad's desire. When the Bibrachitta and shanda inform Prahlad that someone from Kashipu's side are coming to seal his mouth, Prahlad expresses such artistic words.

Happiness in life is momentary though life is a long journey many obstacles are to be faced to achieve this momentary happiness and this some momentary success acts as a fuel to continue the journey of life keeping a side the pile of pains and sorrows. In the same way Prahlad struggles hard to fulfill his desire fulfilling of desire is getting happiness. Finally he gets victory, Kashipu dies and Brahma requests Prahlad to marry Sagari. This shows that Prahlad gets happiness from long struggle facing many obstacles.

#### **iv. Oedipal Crisis**

Sigmand Freud develops a concept of Oedipal Complex in his book the *Interpretation of Dreams*. He develops this concept by turning to the Sophocles drama especially of oedipal myth. According to him Oedipus complex is the repressed desire or we can say the infantile desire in which the male infant conceives the desire to eliminate the father and becomes the sexual partner of the mother. For Freud sexuality begins not at adulthood with physical maturing but in infancy especially through the infant's relationship with the mother. In regarding the concept of Oedipus complex, Freud says in his book, *The Ego and the Id* (translated and edited by James Strachey).

At a very early age the little boy develops object latexes for his mother which originally related to the mother's breast and is the prototype of an object choice on the anaclitic model; the boy deals with his father by identifying himself with. For a time,

these two relationships proceed side by side. Until the boy's sexual wishes in regard to his mother became more intense and his father perceived as an obstacle to them from this the Oedipal Complex originates. His identification with his father then takes on a hostile coloring and changes into a wish to get rid of his father in order to take his place with mother.

In the unconscious of every individual, according to Freud, there are residual traces ("residual memory") of prior stages of infancy which have been outgrown but remains as "Fixation" in the unconscious of the adult. And those memories always seek the way back. This repressed wish is revived and motivates a fantasy in disguised form. The desire to kill the father and marry the mother may be root in deepest natural psychological development of the individual. One of the best known books in this mode is *Hamlet and Oedipus* (1949) by Ernest Jones. Talking earlier ideas by Freud himself, Jones explained Hamlet's insanity to make up his mind to kill his uncle by reference to his mind to kill his uncle by references to his Oedipus complex-i.e. the repressed but continuing presence in the adult's unconscious of the male infants desire to possess his mother and to have his rival, father out of the way. In the drama *Prahlad*, Uncle Cladius represents Vishnu, in deeper level.

While going through Prahlad Sama has dived from the pressure of Oedipal Complex by including such complexes. Grand father Damber Samsher enjoyed with females by killing Ranodeep who was equal to father. But Sama is grand son of Damber Samsher, expresses suppressed desire (Anek Rup-111) through the *Prahlad*. The protagonist Prahlad becomes the victim of Oedipal Complex because he becomes the cause in the death of his father Hiranya Kashipu by making close relation with mother Kayadhu .

In this way, Sama has released from his suppressed desire through the text *Prahlad*. We can find similarity between Western and Eastern story. In this sense, we can say Prahlad eastern story. In this sense, we can say Prahlad is complex in Eastern literature.

The conflict between father Kashipu and Prahlad is scattered in the text but Prahlad is not violent aggressive as his father. From the beginning of drama Kashipu's desire is to destroy other which is very violent, destructive self destructive also which fulfills the Prahlad infantile desire. But Prahlad and Prahlad both are over whelmed by life instinct or "Eros".

Prahlad says "Life is dear to a most distress one" (18). His mother Kayadhu also requests her husband by saying "Let us live please pity" (18). This clarifies that son Prahlad and mother Kayadhu have same desire to live. This shows that Prahlad supports mother thinking father as an antagonist.

As Freud says, Prahlad's desire for the mother is reinforced and the identification with the father is also reinforced which takes on a hostile and revelrous way. Prahlad rejects the father's desire of going against Vishnu. Prahlad is driven by own instinct. Psycho analytically depressed or suppressed desire or self force handles the individuals. Like this Prahlad tries to fulfill his desire. For instance Prahlad says to his father "Great is my desire to live, no fear in death" (17). As Freud says a child or son has desire to return to oedipal phase or get mother, son is not afraid of father in the unconscious level. In the other world he fights or struggles to get mother so Prahlad's desire can be sexual desire which is in the unconscious level of his mind.

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seek the way back. This repressed wish is revived and motivates a fantasy in disguised form. The desire to kill father and marry mother may be rooted in deepest natural psychological development of the individual.

The same issue as Freud says, can be found in the drama *Prahlad*. Though Prahlad is motivated by “Eros”, he is not shocked at the death of his father. He supports father’s enemy. This shows Prahlad has the wish to kill father in the unconscious level. In the whole text Prahlad goes against the father. This happens due to the unfulfillment of desire in oedipal phase. It is also found that Prahlad supports the mother which is the proof that Prahlad remains the residual trace (“residual memory”) of prior stages of infancy which have been outgrown in the unconscious of the adult. So his memories always seek the way back. This shows that Prahlad is not free from these memories so he struggles with father to get mother in the unconscious level which we can get in Krishna Gautam’s saying in *Anek Rup Anek Pathan* writes:

After the intergration or unification of modern Nepal, society is becoming one by following some how same cultural value single caste and norms, though we find diversity. As Oedipus complex is the universal or common complex which exist on human being, there is no question about does it exist or not in Nepalese society. (117)

Thus undoubtedly Oedipus Complex is found in Nepalese society. In this sense, Gautam writes Oedipus complex is clearly found in his story of Rana and statement about them. Killing and exiling or discharging of elder is the example or evidence of Oedipus complex in Rana dynasty (117).

It is also found in Mongolian society. Govinda Prasad Kusum writes in *Garima*; about the Hayu Caste; “After that son begins to fight with father which is the reason of Mallayuddha. Son wouldn’t be able for marriage if son couldn’t defeat the

father thinking that son cannot care or nurture the wife. This conflict of opposite sex for marriage is the struggle of Oedipus Complex” (45) Thus, Oedipus Complex is found in Nepal because Psychology has developed.

In the same way, psychoanalysis studies the character's relation author's innate ideas as believed by the Freudism, we can find the Oedipus Complex in Prahlad. The protagonist Prahlad's desire to ignore his father Kashipu and love mother undoubtedly are the evidences of Oedipus Complex.

#### **v. Drama as a product of Sama's Repressed Desire**

This drama, Prahlad is written by Balkrishna Sama to exorcize the past experiences that are not allowed to express feely. On the other sense, Sama's day to day affairs which cannot expose in reality, are expressed by means of this drama.

Freud writes a paper, "Creative writers and day dreaming" (1907) for poetic and artistic creation in general which viewed work of art as the author's imaginary satisfactions of unconscious wishes just as dreams are Freud admitted that out this outset that the creative writer is a "strange being" who himself cannot explain his power to arose new and intense emotion in us. He suggested that in seeking an explanation we might think of and analogy between creative activity and some activity of 'normal' people. Freud suggested that the "First trace of imaginative activity" can be discerned in childhood. "Every child at a play behaves like a creative writer, in that he create a world of his own or rather, rearranges the things of this world in a new way which please him" (437).

As people grow up, says Freud, they case to play but they do not give up the pleasure they one derived from playing. As always in mental life "We can never give anything up we only exchange one thing for another what appears to be a renunciation is really the substitute or surrogate" (438).

Thus, for Freud, human beings have innumerable wishes and desires that can not be expressed freely due to social boundary, morality and other restrictions. Some how we try to express those desires, and according to Freud, there are three ways to do so-sex, tongue slips and writing. Artists, in such situation take the help of writing to express their repressed desire of their past pleasure or sorrows. Artists remember their golden past and want to express their experiences of the past in the present but cannot do so. Therefore, they fantasize and manifest their wishes in the form of art for Freud in such or drama the author in habits the mind of the hero.

The above theory of Freud applies to Sama's drama as well as. Much of work is auto biographical since the plot of the drama is drawn or taken by Sama upon his experiences.

Krishan Gautam writes in *Anekrup Anekpathan* that Sama opposes the Damber Samser and loves his sister Gunkeshari:

In the period of childhood, his sister Gunkeshari, took care of him. She was the source of security for Sama as mother. When he came out from the lap of sister, Sama found fear crealty and terrorist activities of grand fathers Damber Shamser, sister's lap was nest of security like of the nest for bird for Sama. (111)

Sama was attracted towards female or women and thus, there is development of Oedipus complex on him. Sister disliked the Damber Samsher because he was cruel and violent Sama also disliked him. From this evidence, pshychoanalytically there is cause of disliking and loving other. Love and sexual desire brings or creates. Close relation in opposite sex. In this same way, Sama disliked Damber Samser and loved his sister. This happens because of Oedipal Complex. So to express this suppressed desire Sama brings the character Prahlad of Mahabharata in his drama *Prahlad*.

The tripartite relation among the protagonist Prahlad, Hiranya Kashipu and Kayadhu in the dram represents the tripartite relation among Sama, his sister Guna Kesari and Damber Samser as mentioned above. In the drama, Sama is parallels to Prahlad in the sense that Sama goes against Damber Shamser who is rich destructive cruel, motivated by death instinct and Prahlad also goes against HiranyaKashipu who is a destructive,cruel and motivated by death instinct. Thus Sama has explored his unfulfilled desire of destroying the Damber Shamser by showing the death of king or Prahlad's father in the drama.

As Sama loves his sister, Gunakeshari and dislikes Damber Samser, Prahlad does same or in other words he loves mother and hates father in the drama *Prahlad*. Regarding the art as the creation of repressed desire, M.H.Abrams, bringing the reference of Keble and says that poetry is the indirect expression of some overpowering emotion or ruling taste, or feeling the direct indulgence where of is some how repressed. This repression is imposed by the author's sentiments of "reticence" and "Shame", the conflict between the need fro expression and the compulsion to repress such self revelation is resolved by the poet's ability to give "healing reflect to secret mental emotion, yet without detriment to modest reserve' by a literary "art mind:, and this disguised mode of self expression servers as "A safety valve preserving means from madness" (257). Similarly, Hazard Adams mentioning the idea of "Gonel Trillign, who appreciated above Freudian idea in his essay Freud and literature writes, "He talks a great deal about what is "real", but he never locates "reality" for us. Nevertheless, his speculations have had an immense influence, and virtually no modern critic has not been touched by them" (712-13).

Thus, work of art is largely a reflection of author's experience and feeling. In the same way, Sama's *Prahlad* is the reflection of his childhood experience and his

desires which is not fulfilled in reality but through *Prahlad* he expresses or selects the character protagonist Prahlad to express his feeling or suppressed desire. Victory of Prahlad reflects the fulfillment of Sama's desire and death of Kashipu reflects the death of Damber Samsher in Psychoanalytical perspective.

Thus, we undoubtedly can say that through the writing of the drama *Prahlad* Sama expresses his dark experiences or his suppressed desires. In other words Sama transforms reality into poetry to fulfill his infantile or suppressed desire. By expressing such desires, Sama gets somehow released or pleasure from the depression as Freud says. The past nostalgic events gave immense energy for Sama to create this drama as claimed by Freud in his book, 'Creative Writers and Daydreaming'. By substituting or taking the character from Anabharata, he tries to fulfill his desires in the novel *Prahlad*.

#### **Dominance of "Thanatos" on Kashipu**

Freud (1920) recognized the fundamental forces: "Eros" and "Thanatos" (184). These terms are derived from Greek mythology for the first time to denote the forces of life and death. There are many other forces which are acquired from the environment and learning but these two psychic energies are innate and unlearned. Before 1920 Freud laid emphasis only on life instinct and later he revised previous concept of instincts real using the existence of death element in human life.

In *Beyond the Principle of Pleasure* (45). Freud views "Thanatos" is the principle of decay and death. Death instinct is a vital force of living organism. The aggressive behaviour, destructive will and hostility motive manifest the death instance. Hostility takes between the same sexes persons of frustration of love and even in sexual intercourse and in child birth we feel the presence of death instance. Pain, grief, separation is the motives of death instincts.

When death instinct dominates the life instincts, there is aggression, hostility and hate that lead life towards death. When the motive of life instincts dominates the death instinct there is love courtship and happy and prosperous life growth occurs.

In this context Freud presents his views another striking the life instincts have so much more contact without internal perception-emerging as breakers of peace and constantly producing tensions whose release as is felt as pleasure while the death instincts seem to do their work unobtrusively:

The pleasure principle seems actually serve the death instinct. It is true that it keeps watch upon stimuli form without which are regarded as dangers by both kinds of instinct., but it is more specially on guard against increase of stimulation from, within, which would make the task of living more difficult. (57)

From the above mentioned Freud's view, we can conclude that when the death instincts dominates the life instincts there is aggression, hostility, pain and hate that leads life towards death. Same view is applied in *Prahlad's* antagonistic character Hiranaya Kashipu. He is aggressive, hostile and violent because of such motives of death instinct he dies or is killed. So undoubtedly Kashipu is overwhelmed by death instinct or "Thanatos" which leads life towards death.

Prahlad gets succeeded because motives of life instincts dominate the death instincts in Prahlad so there is love courtship and happy and prosperous life. But on the other hand Kashipu's life is aggressive full of tensions, which leads to the death. From the beginning part of drama, we can say, Hiranya Kashipu is overwhelmed by Thanatos or death instincts. He says, "Kill every one as I die. Let no living being remain alive" (7).

This clarifies that Kashipu wants to destroy himself and others by using poisonous gas. Kashipu is not kind, sympathetic and constructive because he is motivated by the death instinct or “Thanatos”.

This command to Shakun clarifies the aggressive behaviour, destructive will and hostile motive of Kashipu. This clearly verifies the dominance of thanatos is scattered in the life of Kashipu.

Drinking wine, Kashipu ignores the aspect of harmony; he goes against the son by ignoring Vishnu. As Freud says, hostility takes between the same sex persons. Kashipu focuses on alcohol which leads to the violence. Kashipu says to Prahlad in scene III:

Prahlad all the questions have no purpose now.

You should have raised it on a day suitable.

No time to waste now put it deep into this golden juice

And let it give a dazzling taste (Drinking again)

Throat has no space to accommodate it now (rising)

Shanda, bring here the jar

I will pour it myself into the fire. (17)

This extract proves that Kashipu is drunkard, violent, cruel, unable to listen to the desires of others to live. When Halaa is dead, Prahlad becomes curious to know about his death. He is sympathetic towards Halaa but Kashipu responds the sympathy is useless. This proves that Kashipu is cruel and destructive psychoanalytically, jar refers to the vagina where Kashipu wants to pour in to the fire. This symbolizes sexual aggression of Kashipu.

After the death of Hiranyaksha and Biprachitta, Kashipu has fear of death. So, he aims to fight. So death instinct is strengthened on him which makes him cruel,

violent and aggressive. As a result he happens to die. This clarifies Kashipu face death because of emotional or self destructive activities. Regarding this death instinct, Lois Tyson writes:

If we complicate matters by realizing the our fear of death is not merely of biological death but translates for most of us in to fear of loss in general loss of my mate's attention, loss of my money then we can see how death if not biological, is so attractive, at least on the unconscious level. If I don't feel anything then I cannot be hurt and if we realize that our first experience of death is not biological at all but the psychological 'death' most of us suffered the first time we abandoned by a parent then can see the ways in which our early experiences of abandonment created our fear of death. This desire not to fell, this desire to insulate ourselves from life in order to insulate ourselves from pain is probably the most common form of death work.  
(25-26)

The above cited Tyson's idea that we commit violent activities to death. Koshipu too brings death himself because of psychological tormentation or domination of "Thanatos" in his life. Kashipu too has the fear to death so he does penance and Brahma gives blessing that "You will never die till you never believe on death. Count and calculate, go on extending your domain. Fighting bravely onward expand your prowess" (27). This clarifies that to take revenge with Vishnu, he does hard penance. Violent and aggressive activities for revenge are the collection of negative force. This proves that Kashipu's mind is motivated by death instinct or "Thanatos". We find the evidence when he says to Kayadhu . I will go and fight the heavens, He says:

Kashipu: Kayadhu , go home and prepare a feast very soon I will go and fight the heavens. I will invade the summery Himalaya were At sunset forms the Golden peak.

Biprachitta will take the army day after tomorrow

Trodden and marshy be the place where the army goes

Let earth tremble and proclaim declaration of war on the foes. (22)

Above dialogue verifies that Kashipu has intention to fight, invade bring disharmony in earth and heave. Thus we can claim that sub negative drive occur because of the dominance of thanatos. So Kashipu is driven by death instinct or “Thanatos”.

Kashipu is very proud dictator who goes against the harmony, construction as Vishnu does he has the ego that all should respect him. If not he murders or tries to murder or kill other. He wants to get victory from negative drive or force as by killing, cutting flesh, etc. He says argues:

Kashipu: Charkri, I have never known what defeat is. If defeated (Thumping on chest) I will kill him, cut his flesh, and I will conquer my self, I know nothing but victory alone my son-in-law dear, what result have you achieved after a month’s toil? Could you not shave even a chicken’s head?

From this extract, it is also clear that Kashipu’s desire of killing, cutting other flesh. Shaving chicken’s flesh is very bitter violent activities which are desired by Kashipu. This evidence clarifies Kashipu is overwhelmed by “Thanatos”. Striking evidence is that Kashipu orders his son Prahlad to throw into the fire. Thus, this clarifies that how violent, aggressive, cruel is Prahlad Kashipu argues: Hiranya Kashipu. No more of it and you die. Take him and throw him in to the fire. (119)

When Prahlad rejects to follow the principle of demon Kashipu, Kashipu orders own son Prahlad to throw him in to fire. Prahlad is invavour of peace,

construction but Kashipu is antagonistic. This portrays the cruelty of Kashipu. Because of dominance of “Thanatos” or death instincts an individual communist such types of activities as Freud says same thing happens to Kashipu’s mind because he is dominantly overwhelmed by Thanatos, Kashipu argues: kill him drag him here before the sun sets:

Combine all of you and have him killed soon.

This may own word order ‘kill’,

Strike him, crush him, lynch him and kill

Just as a venomous serpent is killed;

Kill him;

Kill him blindfold and when he dies,

Come there to report. (120)

This command exemplifies Kashipu is cruel dictator, who orders to even kill Prahlad, crushing, striking, killing, lynching are very dangerous violent activities without any mercy. Finally in the last part of drama, when Kashipu threatens Prahlad saying:

Hiranaya Kashipu: (slowly pulling on the sword from the jar)

I will now end the journey of your life

And dipping this sword in your blood,

I will go straight,

And slash Indra and other deities all

From there again

I will go straight

And slash Indra and other deities all

From there again

I will go to the deities of the corners

Cutting their heads bring them will down here

And place them on the four corners of the throne

I will make a foot mate of the wicked fellow's head. (127-28)

From the mentioned argument we can find that Kashipu's desire of killing his own son and dipping the sword in his blood portrays the destruction, violence. He also has the desire to slash Indra and cut Indra's head. Such types of drives lead towards the decay and self destruction. We can find the death of Kashipu in the scene III:

Kashipu says to Prahlad

Hiranaya Kashipu: you are my soul,

Never perishing! Truthful Prahlad

Ask you Vishnu to forgive me-

Live- I die.

(Dies in the background, music of harp). (131)

This is the evidence that an individual who is dominantly driven by "Thanatos", faces decay or death or "Thanatos" leads towards the decay and death. As Freud views "Thanatos" is the principle of decay and death Kashipu motivated by "Thanatos" from the beginning who only thinks about killing, slashing, throwing other into the fire, leads to the self destruction. He is killed when the pillar falls in his belly. When he hits in anger with his sword the pillar adjacent to which Prahlad is tied, from both sides trembling) This clearly proves that Kashipu's life is full of tension, violence, helplessness because of dominance of "Thanatos" or death instinct.

Finally we can find the victory of life instincts or victory of Prahlad. Kashipu is defeated or destroyed because of his cruelty, violence, aggressiveness Kashipu says "I am defeated and you have won' (131). As Freud views that when the motive of life instinct dominates the death instinct there is love court when death instinct dominates

the life instinct there is aggression, hostility, pain and hate that leads like towards death same thing happens in Kashipu's life that Kashipu's aggression leads his life to death.

We can conclude that in Prahlad's life, there is love courtship, happy and prosperity. He is going to marry Sagari and spread of virtue. This happens because in Prahlad life motive of life instinct or "Eros" dominates the death instinct. On the other side, Kashipu life is very painful, unsuccessful, and aggressive because death instinct or "Thanatos" is dominant than life instinct in Kashipu.

### III. Overriding Power of Eros in *Prahlad*

After reading the whole text *Prahlad*, this research finds character's behavior are determined by instinctual drives. The protagonist of the drama *Prahlad* named *Prahlad* who is the son of Hiranyakashipu, goes against the father's or demon's ideology that science is the medium to be powerful and to bring back to life. On the other hand, Prahlad's principle is different or opposite that there is need of devotion and love for the meaning fullness of life. This conflict between son and father occurs because of different instinctual drives i.e son Prahlad is overwhelmed by Eros and father Kashipu is overwhelmed by Thanatos. From the beginning of drama, Kashipu is overwhelmingly guided by thanatos so he kills, tortures and tries to suppress other by violent activities. On the other hand, *Prahlad* who is overwhelmed by Eros or life instincts, opposes the violent activities such as killing, torturing others. This research discovers that instinctual drives determine human life.

In course of marching towards the gratification of sexual desire or the Id, Prahlad happens to face the obstacle of the super ego, the cultural restrictions established by the society. He moves forward by sublimation. This research also finds that conflict between father and son occurs because of oedipal crisis. Son Prahlad goes against the father because he wants to be with mother. Son loves mother and goes against father. Prahlad causes the death of father Kashipu because son wants to be free from father's authority and fulfill his suppressed desire. Prahlad is attracted towards opposite sex based on pleasure principle. Prahlad takes pleasure from Sagari by talking, using sexual images and finally he is ready to marry Sagari though he doesnot want to marry. This shows that noone can suppress his sexual desire. Prahladtakes pleasure in socially accepted way. The father is bigger, stronger and smarter than son. As a result, father sleeps with the mother whom the son desires

while as the son has to suppress his desire and goes against the father thinking father as an obstacle. In the same way Prahlad supports the god Vishnu , enemy of his father, to fulfill his desire and to be free from his authority. Prahlad becomes successful because he is overwhelmed by Eros.

This research finds the fact that human nature is different and changeable such as some are violent and some and peaceful because of instinctual drive i.e. Thanatos and Eros. The antagonist Kashipu is violent, aggressive, because of dominance of Thanatos. His activities which are guided by death instinct lead him towards the self destruction. In the drama, victory of Eros over Thanatos can be found. Victory of Prahlad and defeat of Kashipu refers the person or character who is overwhelmed by Eros becomes successful in life and person who is highly motivated by Thanatos than Eros in life moves towards self destruction. Thus, psychological or instinctual drives are responsible to shape human behavior and personality.

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