

CHAPTER ONE

Introduction

GENERAL INTRODUCTION

Very often women have suffered an age long pathos of men's suppression, restrictions though there is no innate rule or characteristics that could justify the natural hierarchy between sexes in the society. A woman dreams to live a life free from all forms of domination, confinement or oppression, but her wish always remains unfulfilled since there exist patriarchal norms as something that blocks: self dignity is not felt unless freedom is perceived, and women's lack of freedom has been the major issue of several male writers all over the world. Vijaya Malla is one of those male novelists from Nepal who has delved into the depth of women's psycho-social realities and has examined her trauma caused due to the patriarchal ideology.

Malla's first published novel *Anuradha* (2018) is a subtle representation of a tormented and repressed woman psychology and the consequences in her life that breed frustration, isolation, rebellion, and finally culminate in a terrible condition like madness. The insane condition and the pitiable situation of a young girl by an effect of the patriarchal ideology in the beginning of the novel is infact the manifestation of the cruel and suppressed animalistic act of male chauvinistic mindset. Anuradha, the central female character, has simply been a object or a thing which can be offered by the male power or a wealth instead of being a human being.

Anuradha is held captive in a planned project of marriage by her family which represent the male ideology which symbolically stands for the claustrophobic male dominated society. She is suppressed, oppressed, dominated and marginalized by her

parents and so-called husband Ratnaman Singh. Anuradha's struggle for freedom remains unfulfilled and her voice unheard in the world of male(Ratnaman Singh). Anuradha's search for her individual identity, one of the most dominant aspects of the novel, is shattered due to patriarchal socio-cultural frame. She continually revolts for freedom throughout her life but her dream to live a life of her own ends in her pathetic condition madness/insane. Having been unable to get independence in her real life she searches freedom and an individual identity even in her insane condition. But her search for freedom and an individual identity remains incomplete in her whole life. Patriarchal norms and conventions not only restrict Anuradha's life but also her family. Thus, in the novel, Malla attempts to bring into light the female's failure of the struggle for freedom and individual identity.

Malla and his Works

Vijaya Malla is a very popular name in Nepalese literature. He was born in 1982 B.C. in Ombahal, Kathmandu. His parents were Mr. Riddhi Bahadur Mallla and Mrs.Anand Kumari. He was the third child of his parents. In Nepalese literature he became popular as' Vijaya Malla. If we try to investigate into historical background of his family, it can be linked with king Bhupatindra Malla.

At the age of 11, Vijaya Malla entered Nepalese literature as a poet. Since studying in Durbar High School, he had started writing poems. While he was studying there seven groups were formed to publish various articles. He was the editor of one of the magazines. In the same magazine came his first story known as 'Dui Pasle'. After that in the year 1997 two of his poems 'Smriti' and 'Marnu Parcha Hai Dai' were published in the magazine 'Sharada'. This shows the rising of his literary character.

His father Riddhi Bahadur Malla and elder brother Govind Bahadur Malla had worked as writers for the magazine 'Gothalo' due to which Vijaya Malla got literary environment in his own home. The publication of 'sharda' also gave a boost to his career under the special guidance of an intelligent and literate grandfather, famous literary person father Mr. Riddhi Bahadur Malla, a literary circle (Deokata, Siddhicharan Shrestha, Rimal, Bhawani Bhisku, Gothale, etc) and an educated family background paved a strong base for Vijaya Malla to be a successful writer. His father in touch with the Ranas and due to his friends in Durbar High School, Vijaya Malla was able to deeply study the two different factions in the study. On one side the luxurious life style of the Ranas and on the other hand the life style of the middle class and poor people. He was not only motivated by national writers but he was also motivated by international writers. In his own words "As far as my personal liking is concerned I like satire and Samuel. I like the plays of satire."

Vijaya Malla had also studied the literary works of Chekov and Henry Ibsen. In his writings he has displayed strong revolt against traditional evils, female problems and physiological problems. Vijaya Malla used to like the plays of Gothale and Vishweshor Prasad Koirala. Among the foreign writers he liked Sharad Chandra, Dostowaski and German Stephen Jowag. In his writing he has portrayed various people who came across him. During his stay in jail, he was able to study the character, personality, loneliness and villainous attitude of the prisoners. All these things helped him in writing his articles.

As a creator, Vijaya Malla was rich in various aspects. He enriched the Nepalese literature by writings poems, plays, drama, novels, etc. His writings have a special place in Nepalese literature. He became the representative of modern Nepalese poetry, modern Nepalese stories and modern Nepalese acts and plays. In the

beginning he originated as a poet. Since he started writing poems at the age of 11 and in the year 1997 B.S., his collection of poems was published in 'Sharda', so he became known as a poet in the early phases of his career. He started writing about the internal and external evils of human beings of 20th century in Nepalese language. His popular works in poetry were –'Chorilai Matra Padhaunda', 'Yas Dharti Ko Pani Ma', 'Bam Khasla'. A Bam Khasla, his works of poetry are available in 'Vijay Malla Ko Kavita Sangraha' which was compiled in 2016B.S.

Then Vijay Malla came to be known as story writer. His Popular play war 'Das Rupia' which was published in 2000 B.S. in the magazine 'Sharda'. The specialty of his writings are social aspect, physiological aspect and new experiments. His popular story-collections are 'Ek Bato Anek Mode'(2026 B.S.) and 'Parewa Ra Kaidi'(2034 B.S.). His various other works were published in other magazines. When we evaluate his contributions, we can say that in the tradition of Nepalese play, he is the last play writer of physiological aspects.

Vijay Malla's play writing started with Gothale and Rimal. His first play written in 2001 B.S. war 'Radha Mandina'. In the year 2001 B.S. Rimal, Gothale and Vijay Malla wanted to publish a collection of their plays but they did not get permission from Bal Krishna Sam. Then Vijay Malla became a member of Gauri Shankar Natya Samuday. This membership gave him a lot of experience and confidence.

The Novel Anuradha and Critics

Bijaya Malla, a prominent fiction writer, has produced two psychologically complex characters in his novel *Anuradha*. When this novel came out for the first time in Nepal in 1961, it was received with much curiosity and enthusiasm, because

this was the first Nepali work of fiction in which a Freudian analysis of character was employed to its full extent.

Malla's novel is a minor classic of modern Nepali literature and its extravagant drama provides a window into nepali social moves at a time when a strong social consciousness was slowly giving way to more individual consciousness. It remains one of the most popular Nepali novels, and has been made into a television drama.

First published in 1961, this is the first time it has been translated into English. It tells the tale of a tragic love affair, a collision between a gentle introvert with a passionate madwomen. Intertwined in the story are intriguing glimpses of life in the Terai of Southern Nepal and of Kathmandu.

Komalman's life is doll without spirit direction or apparent meaning. Anuradha is beautiful and willful. "Her beauty leads men to their destruction. Her smile is so powerful it reduces men to jelly." Who is Anuradha, what deeply buried curses dictate her path? Anuradha is the energy to transform Komalman's despair into life. Komalman constantly suggests to fathom why he met her. Destiny? A wretched awakening, a tragedy or a jolt to ignite a life, a passionate realization?

Anuradha, thinking of her impending arranged marriage, muses angrily, "They have gone to a lot of trouble to workout the most intimate relationship of my life, but have told me absolutely nothing! They had the audacity to sell me like a sheep or a goat..." Here perhaps lie the seeds of a destructive force that brings madness to her life.

Today there are many critics who regard Freudian theory to be a little outdated, but at that time it was thought to be quite revolutionary. Bijaya Malla's

Anuradha has received many critical responses since its publication in 2018. Different critics have read the text differently. The great body of literature about the book is concerned about the Nepalese females' life of late 2018's including the issue like family, marriage, individual freedom and sex.

Bashudev Tripathi analyzed *Anuradha* with the following remarks: *Anuradha* by Malla is not only the portrayal of social rebel but also revolution against the total absurdity and disjunction of life. Thus, *Anuradha* is not only the study of time and place, it is the exploration of total value of life.

Indra Bahasur Rai while analyzing psychoanalysis of the novel *Anuradha* in conclusion says: "psychoanalysis is the reality of the novel *Anuradha*... By serving few drops of water of psychoanalysis Malla has done the stream towards the reader.

Taranath Sharna while presenting the historical introduction of Nepalese literature expresses his views on the novel *Anuradha* says: "the writer has presented the crazy idiosyncrasy and drunkard characters as he strongly holds the belief that human beings behaviors and nature can be explored through the portrayal of insane character in the novel. This novel was supported by Freudian psychoanalysis, social realism and Existentialism.

Balkrishna Pokheral says: Malla is the another novelist of psychoanalytical trend. Malla, in his novel *Anuradha* has analyzed the repressed sexual desire and fragmented mentality.

Bashu Rimal 'Yatri' presents his view about *Anuradha* as: abnormal person suffering from sexual trauma is a great problem of the society." Thus, *Anuradha* is the same kind of character of Malla's novel *Anuradha*.

Dr. Abhi Subedi says about the novel *Anuradha*: Malla is a modern novelist. He wrote a popular novel *Anuradha* which presents the Freudian psychoanalysis.

After observing these critical responses from different scholars it has become more relevant to make research on the issue of a study of insanity due to the effect of the patriarchal ideology.

In conclusion Malla's main character Anuradha suffers a lot from the family, society, law, religion as a whole patriarchal ideology. Anuradha raises voice for individual freedom but she can not get her individual freedom due to the patriarchal ideology.

CHAPTER TWO

Feminism and Female Individual Identity

Feminism generally is a theoretical discourse advocating women's rights based on the belief in the equality of the sexes. It is a doctrine redefining women's activities and goals from a woman – centered point of view and refusing to accept the cult of masculine chauvinism and superiority that reduces women to a sex object, a second sex and a submissive other. It conjures up various images and ideas regarding the women's issues. In spite of diversity, feminism is often represented as a single entity and somehow concerned with gendered equality and freedom.

Until recently, feminist criticism has not had a theoretical basis though it is a dominant force in the literary studies. It had been an empirical orphan in a theoretical storm. Feminist thinkers regard feminism as somehow different from the mainstream as innovative, inventive and rebellious. Beasley points out that "the point of view of feminist writers is that the western thought is 'male stream' and thus its authority needs to be questioned" (3). It is a doctrine which suggests that women are systematically disadvantaged in modern society and advocating equal opportunities for men and women. It shares the common theoretical assumption as shared by all branches of the movement that there has been a historical tradition of male exploitation of women.

E.Porter defines feminism as "a perspective that seeks to eliminate the subordination, oppression, inequalities and injustices women suffer because of their sex" (Beasley 27). In the same way R. Delmer says:

It is certainly possible to construct a baseline definition of feminism....Many should agree that at the very least a feminist is someone who holds that women suffer discrimination because of their sex, that they have specific needs which remain negated and unsatisfied, and that the satisfaction of these needs would require a radical change...in the social, economic and political order. (Beasley 27-28)

More recently feminism has been defined not simply as a particular framework set of ideas or social analysis or form of critical questioning around a focus on women and power, but also as representing a specific way of experience. Thus it is clear that all feminists call for change in the social, economic or cultural order, to reduce and eventually overcome this discrimination against women. The bottom-line of all this subordination is the lack of freedom. Of course, several theorists, writers and scholars have underlined this issue from varied perspectives. Marriage has become one of the bondages that restrict women from realizing her independent self. It has been defined by men as a legal authority over women. Feminist addresses this issue to instill a sense of human existence which is devoid of sexual biasness.

Feminist criticism was not inaugurated as a distinctive and concerted approach to literature until late in the 1960s. However, behind it lie two centuries of struggle for the recognition of women's cultural roles and achievements and their social political rights. Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) is considered to be the first formal enhancement of feminist writing though many others had tried their hands before her too. Wollstonecraft in her book advocates for the political and social rights of women and argues that society never can retain women only in the role of convenient domestic slaves and alluring mistresses by denying their

economic independence and encouraging them to be docile and attentive to their looks to the exclusion of all else. She stands as a whole against patriarchal society and its domination over female. She views that "patriarchal society, traditional education system and the sentimental novels teach female to be submissive, sentimental emotional, which restrict them from power of judgment and power of reason" (397).

The feminist revolutionary spirit implanted by Wollstonecraft could not accelerate so speedily for more than coming one century. *Women in the Nineteenth Century* (1845) by Margaret Fuller and *The Subjection of Women* (1869) by John Stuart Mill were only the two major works on feminism in the whole nineteenth century. Virginia Woolf by writing *A Room of One's Own* (1929) and Simone de Beauvoir *The Second Sex* (1949) contributed greatly for the worldwide emergence of feminism in the first half of the twentieth century. Woolf focuses on situation of women authors throughout the history and their cultural, economic and educational disabilities within the patriarchal society which had prevented them from realizing their creative possibilities. The feminist trend of her time was concerned for "absolute equality and the erasure of differences" between the sexes (820). But Woolf voiced for radical change as women's freedom and for their suppressed values affecting the concept of power, family and social life that had shaped by men in the past. Beauvoir, on the other hand, insist against "the cultural identification of women as merely the negative object, or 'other' to man as the defining and dominating 'subject' who is assumed to represent humanity in general" (Abrams 234). She argues that one is not born, but rather becomes a woman. It is civilization as a whole that produces the creature which is describe as feminine. She also attacks the patriarchal myths of women presuming the female essence prior to individual existence in the work of many male writers. She opines that females are free to choose to come out of void but

paternalism regards women as other weaker sex. Women are considered absolutely as the "essential other." Male is considered as 'subject' who, assuming to represent humanity in general, treats women as 'object'. It is the social construction based on male domination which treats women as commodities. In fact, 'male' and 'female', the gender concept is created by patriarchal society. Similarly, though men and women are indeed mysterious to each other, men see the world from their own point of view and regard women as mysterious. Patriarchal ideology creates myth about women and defines men as transcendental whereas women as immanent.

In the same manner, Delmer asserts that the early women's liberation movement of the 1960s and 1970s largely lacked a developed theoretical approach. Hence the movement could assert without much detailed analysis a notion of unity among women and regard feminism as a framework which reflected that unity. The intention was to find the explanation for women's oppression could express women's communality and thus bind all women together politically. However, pluralism and diversity have perpetually occurred between women as regard the issue of woman as subject and the challenge to the woman's oppression feminist theories have in fact developed at something of a remote from mainstream social and political thought. Feminists have argued that mainstream thought is simply a part of three ongoing processes: excluding, marginalizing and trivializing women and their accounts of social and political life.

Feminism in fact, only was established in the form of a theoretical discourse in the late 1960s as a part of the international women's movement. Establishing gender as a fundamental category of literary analysis it tried, then, to present women reader and critics with different perceptions to their literary experiences insisting that experiences of women in and with literature are different from those of men. Mary

Ellman's *Thinking about Women* (1968) is the first book exposing the sexual stereotyping of women both in literature and literary criticism and demonstrating the inadequacy of established critical school and methods to deal fairly or sensitively with works written by women. In other words the books disclosed the derogatory and stereotyped presentation of women in literature and in media. She further contends that western cultures contain a widespread application of gender stereotypes to almost everything. She attacks 'phallogentrism' in which certain manliness in art is upheld against the so called hysteric or works at random. Unlike Showalter, Ellman does not identified female writing with female experience, but relates it to certain literary styles. According to her, Female writings establish a different perspective which "undermines the definiteness of judgment and fixity of focus." Feminist criticism, then, very quickly moved beyond merely exposing sexism in one work of literature after another promising to regain to record new choices in a new literary history.

Kate Millet's analysis of sexual politics of literature in her *Sexual Politics* (1969) added a note of urgency to the Ellman's scornful anger. The acting out of roles in the unequal relation domination and subordination is what Millet calls "sexual politics". Defining politics as the oppression of power relation in society, Millet argues that "western institutions have manipulated power to establish the dominance of men and subordination of women in society"(36). She also criticizes Freud's psychoanalytical theory for its male bias and analyzes the fiction of D.H. Lawrence, Henry Miller and Norman Mailer uncovering how they dignify their aggressive phallic shelves and degrade women as submissive sexual objects in their works. Seldom considers Millet's use of the terms "patriarchy" described the cause of women's oppression which is due to the power that is centered directly or indirectly on male so as to subordinate women. The feminist analysis of politics therefore rose from the fact that

women have been excluded from the exercise of political power. Women are still underrepresented in formal political institutions and decision making bodies worldwide. Millet argues that women are impelled to a system of sex-role stereotyping from early age. She borrows from social sciences the distinction between sex and gender. Sex is determined by biology and gender is culturally constructed. She does not believe in the culturally acquired identity of women who has been associated with such adjective: meek, conventional, emotional, passive, submissive. She says "ideology has become the weapon to dominate women" (46). Since literary values, canons and standards are created and constructed by men; women have to struggle to express their experiences, grievances and concerns in appropriate forms. There is always misrepresentation of women in media. For instance, the advertisement of electric shower presents a lady tantalizingly dropping her towel to make the male viewers gaze at her naked body which excludes female viewers. She exposes the oppressive representation of sexuality that is to be found in male fiction highlighting the male domination especially in the sexual description in novels by great writers such as D. H. Lawrence and Henry Miller. Hence, Millet makes a powerful critique of patriarchal culture in her *Sexual Politics*.

Socialist feminism has combined Marxist and radical feminisms, the former emphasizing the causal role of labor and capital and the latter believing that sexual hierarchy is independent of economic class hierarchy. This theory offers therefore a dual system of social analysis: patriarchy and capitalism. Sometimes it describes a unified system referred to as capitalist patriarchy.

Published in the late 19th century but widely discussed in the early 20th century was Freud's psychoanalysis that centered on the issue of human neurosis. He has massively brought gender issues as he talks about the formation of unconscious of

a woman. He further seems to discover the fundamental differences in dream images seen by man and woman. Freud's analysis is gender-biased. Psychoanalytic feminism draws from the Freudian and Lacanian arguments and argues against their depiction of woman psyche as feminist analyze the formation of sexed identities: masculinity and femininity. To oppose Freudian belief that the father shapes the psychic life of the child, they stress the prior importance of the mother. Such feminists examine the images in literature written by both male and female writers and claim that the male writers have a deep seated psychological bias against women characters that are thus represented as vile or psychologically inferior. Feminists call Freudian analysis a phallogocentrism and phallogocentrism.

The critics of French feminist schools are concerned with feminine writing from woman accept Lacan's account of language/culture as a masculine order but do not accept his positive affirmation of that masculine order as equivalent to civilization or sociality. They question the assumption that femininity can only be seen from the point of phallic culture. For the *écriture féminine* writers the notion of woman exemplifies the cultural and linguistic principle of rendering inferior that which does not fit masculine norm. They believe that femininity offers a possible procedure for subverting the marginalizing mechanisms of power, thereby breaking it up. A handbook of critical approaches to literature mentions: "French feminists who follow Lacan, particularly Helene Cixous propose a utopian place, a primeval female space which is free of symbolic order, sex roles, otherness and the law of the father and in which the self is still linked with Cixous calls the voice of the Mother" (204).

Many psychoanalytical feminists have adopted myth criticism and have transformed it for the purposes of feminist criticism. Feminist myth critics tend to "center their discussion on the Great Mother and other female images and goddesses

some of them being Medusa, Cassandra, and Isis" (122). They even criticize Northrop Frye for ignoring gender in his classification of myths. These critics reject Greco-Roman myths as male constructed and want to go to the study of pre-Greek myths which have abundant examples of matriarchal norms and values in the societies. Feminist myth critics opine that myths have been formed for the welfare of men and with a view to dominating women.

Some psychological explanations pointed at a notion that women were physically as well as mentally poor, for their brain size was considered to be small than man's. So, women were thought to be fit for childbearing, breastfeeding and occupying themselves with domestic chores. But the bio-feminists often called corporeal feminists raise the issue of women's body as an essential part of women's writing because women gestation, ovulation and childbirth are the mere women's and there lie several important things which are terra incognita (unexplored subject) for men. They believe that patriarchal thought has limited female biology to its own narrow specification and urge for the frank exposition of their body in their writing.

In 1960s a revolutionary phase emerged in literacy arena to counter the age old western philosophy and linguistics led by a French philosopher Jacques Derrida. Taking advantage of the poststructuralist theory feminist thinkers argued against male-centrism-male as centre and female as margin. Some extremists started calling phallogocentrism to signify that men have dominated the world and have defined the world the way they like and thus they define women as subordinate and secondary. Though the idea of feminism itself seeks to study the existence of women in the patriarchal society, existentialism feminism founded and elaborated by Simone de Beauvoir primarily focuses on Sartrian notion of existentialism: existence precedes essence. Beauvoir raises this issue regarding woman who has been essentialised "in

the society with certain stereotypes like woman as a flesh, related to nature, vale of blood, open rose, siren, the curve of a hill, the fertile soul, the sap, the material beauty and the soul of the world" (998). Men believe that women cannot transcend because transcendence is a spiritual sublimity which can only be attained by men. Paternalism claims woman for hearth and home and defines her as sentiment, inwardness and immanence. Women are projected as 'other' subordinate being. This 'othering', according to Beauvoir, "mystifies woman's qualities and pushes her into isolation" (998).

Gender discrimination is practiced even at the level of language use. A woman's socialization process teaches her a distinction between male and female in language. The linguistic feminists tend not only to discover the sexism in language but also to attack the sexist aspects in the language where they find oppressive aspects for women. Language seems to have paralyzed their gestures including their verbal gestures. The main problem lies "in the fact that women have been denied the full resources of language and have been forced into silence, euphemism or circumlocution" (Lodge 341).

Post-colonial feminists are concerned with the "double colonization" of third world women under the imperial conditions. They argue that the third world women became the victims of both imperial ideology and native and foreign patriarchies. They are ghettoized and secluded from the mainstream culture and suffered with their western sibling as well. Non-western woman suffer from a sense of isolation and have hard time to express their identity. They are sandwiched between two trends of dominations. Gayatri Spivak puts it as: "...between patriarchy and imperialism, subject constitution and object formation. The figure of the woman disappears, not

into a pristine nothingness, but a violent shuttling which is the displaced figuration of the 'third world woman' caught between tradition and modernization" (Gandhi 89).

The post-colonial feminists accuse of the mainstream feminists Eurocentric in their attitudes towards women in the countries of third world, trying to impose western model of feminism that is not always appropriate to the particular condition of third world countries.

Despite the adaptation of various critical modes in feminist critical theory, most of the writers and critics share some assumptions and concepts about patriarchal domination and sexual difference. Firstly, the western civilization is male-centered, that is, perversely dominated by patriarchal norms and values. All domains such as familial, religious, political, economic, social, legal and artistic are organized and conducted in such a way as to submit women to men. Women are brought up and socialized in such a way that patriarchal ideology is being instilled and internalized within them so that they become co-operative in their own subordination. From the Hebrew Bible and Greek philosophy to the present it defines females by negative reference to the male-as an 'other' or kind of 'non-man'. Secondly, sex is to determine by anatomy, whereas gender is constructed by culture, the omnipresent patriarchal biasness of our civilization. Simone de Beauvoir in 'The Second Sex' says, "One is not born but rather becomes a woman"(7). So, the masculine is identified as active, dominating, rational and creative whereas the female is identified as passive, timid, emotional and conventional. Lastly, feminists claim that patriarchal ideology encroaches literature too. The great writings are written by men. The most highly regarded literacy works such as Oedipus, Ulysses, Hamlet, Tom Jones and Huckleberry Finn focuses on the male protagonist depicting masculine traits, feelings and interests whereas the female characters are created to submit to masculine traits,

feelings and interests whereas the female characters are created to submit to masculine desires and are presented from a male perspective. In such works autonomous female models are created and only male readers are implicitly addressed. So, female readers have to identify themselves by taking up the position of the male subject and assuming male values and ways of feelings. In addition, the canon of literary criticism, the criteria and the standard for analyzing and appraising literary works are immune to total masculine assumption, interest and reason.

Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women. Marxist feminism states that private property, which gives rise to economic inequality, dependence, political confusion and ultimately unhealthy social relations between men and women, is the root of women's oppression in the current social context. It looks at the family in a very negative and critical way.

According to Marxist theory, the individual is heavily influenced by the structure of society, which in all modern societies mean a class structure; that is, people's opportunities, wants and interests are seen to be shaped by the mode of production that characterizes the society they inhabit. Marxist feminists see contemporary gender inequality as determined ultimately by the capitalist mode of production.

Gender oppression is class oppression and women's subordination is seen as a form of class oppression which is maintained (like racism) because it serves the interests of capital and the ruling class. Marxist feminists have extended traditional Marxist analysis by looking at domestic labour as well as wage work in order to support their position.

Radical Women, a major Marxist-feminist organization, bases its theory on Marx' and Engels' analysis that the enslavement of women was the first building block of an economic system based on private property. They contend that elimination of the capitalist profit-driven economy will remove the motivation for sexism, racism, homophobia and other forms of oppression.

It was possible, in the heady days of the Women's Liberation Movement, to identify four main currents within feminist thought; Liberal (concerned with attaining economic and political equality within the context of capitalism); Radical (focused on men and patriarchy as the main causes of the oppression of women); Socialist (critical of capitalism and Marxism, so much so that avoidance of Marxism's alleged reductionisms resulted in dual systems theories postulating various forms of interaction between capitalism and patriarchy); and Marxist Feminism (a theoretical position held by relatively few feminists in the U. S. -- myself included -- which sought to develop the potential of Marxist theory to understand the capitalist sources of the oppression of women).

These are, of course, oversimplified descriptions of a rich and complex body of literature which, however, reflected important theoretical, political and social cleavages among women that continue to this date. Divisions in feminist thought multiplied as the effects of post-structuralist and post-modern theorizing merged with grass roots challenges to a feminism perceived as the expression of the needs and concerns of middle and upper middle class white, "First World" women.

The subject of feminism became increasingly difficult to define, as the post-modern critique of "woman" as an essentialist category together with critiques grounded in racial, ethnic, sexual preference and national origin differences resulted

in a seemingly never ending proliferation of "subject positions," "identities," and "voices." Cultural and identity politics replaced the early focus on capitalism and (among Marxist feminists primarily) class divisions among women; today class has been reduced to another "ism;" i.e., to another form oppression which, together with gender and race integrate a sort of mantra, something that everyone ought to include in theorizing and research though, to my knowledge, theorizing about it remains at the level of metaphors.

Landry and MacLean, authors *Materialist Feminism* (1993), tell us that theirs is a book "about feminism and Marxism" in which they examine the debates between feminism and Marxism in the U.S. and Britain and explore the implications of those debates for literary and cultural theory. The terrain of those early debates, which were aimed at a possible integration or synthesis between Marxism and feminism, shifted due to the emergence of identity politics, concern with postcolonialism, sexuality, race, nationalism, etc., and the impact of postmodernism and post-structuralism.

The new terrain has to do with the "construction of a materialist analysis of culture informed by and responsive to the concerns of women, as well as people of color and other marginalized groups." MacLean, For Landry and Maclean, *Materialist Feminism* is a "critical reading practice...the critical investigation, or reading in the strong sense, of the artifacts of culture and social history, including literary and artistic texts, archival documents, and works of theory... (is) a potential site of political contestation through critique, not through the constant reiteration of home-truths." Theirs is a "deconstructive materialist feminist perspective." But what, precisely, does materialist mean in this context? What theory of history and what politics inform this critique? Although they define materialism in a philosophical and moral sense, and bring up the difference between mechanical or "vulgar" materialism

and historical materialism, there is no definition of what materialism means when linked to feminism. Cultural materialism, as developed in Raymond Williams's work, is presented as a remedy or supplement to Marx's historical materialism. There is, according to Williams, an "indissoluble connection between material production, political and cultural institutions and activity, and consciousness ... Language is practical consciousness, a way of thinking and acting in the world that has material consequences . Williams, they point out, "strives to put human subjects as agents of culture back into materialist debate

Feminists are divided in their attitudes towards capitalism and their understanding of the material conditions of oppression; to be a feminist is not necessarily to be anti capitalist and to be a materialist feminist is not equivalent to being socialist or even critical of the status quo. In fact, "work that claims the signature "materialist feminism" shares much in common with cultural feminism, in that it does not set out to explain or change the material realities that link women's oppression to class" (9).

Marxist feminism, on the other hand, does make the connection between the oppression of women and capitalism and this is why the purpose of their book, according to the authors, is "to reinsert into materialist feminism -- especially in those overdeveloped sectors where this collection will be most widely read -- those (untimely) marxist feminist knowledges that the drift to cultural politics in postmodern feminism has suppressed. It is our hope that in so doing this project will contribute to the emergence of feminisms' third wave and its revival as a critical force for transformative social change

So, to show the hidden part of female suffering which the Western feminist eyes never catch the Marxist feminism came into existence. Marxist Feminist talks about human psychology overlaps with that of psychoanalysis: both disciplines study human behavior motivation in psychological terms. However, while psychoanalysis focuses on the individual psyche and its formation within the family, Marxism focuses on the material / historical – the politics and the ideologies of socioeconomic systems- that shape the psychological experience and behavior of individuals and groups. For Marxism family is not the source of the individual's identity, for both the individual and the family are the products of material/ historical circumstances.

The Marxist feminism talks about the suppression of female by male, nation, law, culture, religion and tradition. The female character Anuradha is exploited for two reasons: as belonging to working class lacking the access to resource and belonging to female sex. Had she been very rich, she would not have been exploited by the male character Ratnaman. Marxist feminism raises the voice as to get rid of exploitation to move forward the progress.

When I analyzed the novel *Anuradha*, to apply the theoretical tool Marxist feminism, I asked some questions to the text such as:

1. What does this novel reveal about the oppressions of patriarchy?
2. How are female characters portrayed?
3. How does the novel suggest about the intersection of sex and class?
4. How does the novel suggest about the freedom of female character?

These are the question which I have attempted to give the answer to my thesis or research work.

I used many Western feminist criticisms but Marxist feminism is mostly applied to analyzing this novel *Anuradha*. Marxist feminism has collectively helped us to understand the psyche, lives, feelings, desire of women and material condition of women in the societies. So as a theoretical tool, Marxist feminism is very appropriate and useful one to discuss this novel written in the context of Nepali society.

CHAPTER THREE

Patriarchal Ideology: Anuradha's Insanity

Malla in *Anuradha* has demonstrated the age old repression of women in male dominated socio-cultural structure. Women are restricted and confined within the patriarchal social setting which is a stumbling block for their individual freedom. In the novel, Ratnaman Singh, the male protagonist, imagines being the higher class male and his guilty eyes fall on Anuradha's innocent body. His sense of superiority and the smell of exploitation take right in his imagination. He imagines:

She drew pictures and I looked after my collection (in my dream). It was always she loving me and my collection drawing and coloring them; working together in a beautiful modern house in a big room with one of the Bug section, where instead of saying almost nothing in case I made mistakes we were the popular host and hostesses. (103)

The above extract exhibits the stereo types inherent in the mind of male members of the society about women. As Sigmund Freud proposes that dreams are the "royal road" to the unconscious and they reveal in disguised form the deepest elements of an individual's inner life. Ratnaman Singh's thought of making Anuradha paint the pictures is the outcome of his suppressive ego inbuilt in his mind. He plans in advance to exploit her by making her work in the house thinking that woman is merely for home and heart. The house itself is a symbol of restriction of female individual freedom. Furthermore, he expects Anuradha not to utter anything even if he makes mistakes in the meeting which is the evidence of male's suppression upon the female's fundamental right to expression. Women in the society are expected to accept blindly what male members say and do. It is evident that males take it for

granted that they are the master and females are simply their slaves whom they can use as per their will.

Henry Miller opines that ideology has become the weapon to dominate women in patriarchal society. By creating male discourage Ratnaman woman as “Vulgar “and shows his sense of hatred towards them (94).It shows the negative image of women present in Ratnaman’s mind. Ratnaman says, “I can bring her to using my male force and my money” (95). This statement proves that when a girl or woman does not conform to the social dictations or tries to defy the constraints. She is labeled as “vulgar”, indecent and characterless.

How marriage is one of the bondages that restrict women from realizing her independent self and how it has been defined by men as a legal authority over women can be seen in the narrative of Anuradha:

They had gone to a lot of trouble to work out the most intimate relationship of my life, but had told me absolutely nothing. They had the audacity to sell me like sheep or a goat, and I became the greatest victim of the patriarchal ideology or my (family). A blow was striking down one woman’s complete freedom, a woman was being abducted against her will, violence had been forced on one woman’s existence, and there was an attempt to force her into a lifeless path. (117)

The attack and capture of Anuradha in the above quote is an evidence of male ideology towards women. “The unclear ceremony”, “puja”, “secret talking”, “temple” symbolizes an enclosed or remote place appropriate for victimization. To keep Anuradha in “a close room” is no better than keeping a parrot in a nice cage. To

imagine marrying her is to get legal authority over her and thinking of kids shows males' conception of female as a child bearing machine.

Ratnaman wants to capture Anuradha through his male authority and money in order to imprison Anuradha is his plan to isolate her from the society and to prevent her from social rights.

Disrespecting the feelings and sentiments, Ratnaman takes advantage of the physical weakness of Anuradha and succeeds in using her as per his will. Ratnaman is successful to get Anuradha not because he won her heart but because he was blessed with stronger male authority and money. He says, "She struggled like the dickens but she was not strong, smaller than even I'd thought"(121).

Thus, Anuradha's struggle for freedom was slaughtered in front of the mighty muscular body of Ratnaman. How atrocious man appears to be just because of his physicality and power of male are apparent when Ratnaman narrates, "she was not strong as I thought; I can snatch (carry) her quietly easily; she does not have any power to fight me" (120). As uttered in the above quote, patriarchy doesn't take the issue related to women as something "strong" or important; rather they take it "quite easily." Patriarchal stereotypical conception of women have become so weighty or prejudiced that the females "struggle" for rupturing them needs extraordinary sweat and valor. Rights are never granted they are to be seized. But Ratnaman's knocking down of Anuradha and foiling her attempt to escape from the male's confined boundary proves that males still believe in the war of power rather than in the war of the war of idea and female are not physically strong to grab their rights from the grip of patriarchy.

In the male-dominated society men do not pay due respect to the felling of women. Women's prime duty is to act as per male's sentiments. Ratnaman's statement "I knew Anuradha's responsibility, though she was quite troubled, to love and respect him simply because he loved her. (123) Ratnaman wants to impose his will compellingly upon Anuradha against her feelings. How a male enjoys the expression of Ratnaman. Seems totally oblivious towards the sufferings and tortures Anuradha had to undergo. Ratnaman articulates no sign of regret in misbehaving to Anuradha like an object and shows sympathy in her loneliness. Instead, he compares his misdeed with climbing Everest or defeating an enemy. There is inborn antagonism between sexes in the mind of males and they at all times aim to destroy their enemies. The most hurting moment in Anuradha's life becomes the most blissful in Ratnaman's life. Considering Anuradha's life as his "enemy territory" Ratnaman's transcends all norms of being a human and celebrates in making her life completely meaningless/senseless. What can be a better example of patriarchal ideology's or family's suppression, exploitation or domination upon Anuradha than her family's rejoice in her heartbreaking entrapment (marriage).

Patriarchy has prevented females from their fundamental rights by simply giving them false assurances. Man shows his dual opportunistic nature in front of a female and acts quite tactfully so as to deceive her. He easily changes his form as per the situation just to take undue advantage of the females. Ratnaman pretends to be quite sensitive and careful about each and every need of Anuradha in the patriarchal society. He wants to get her through his masculine power and money. This vividly shows how Ratnaman avoids the important issues related to Anuradha's freedom.

Ratnaman suddenly expresses his inner hollow egocentric feeling and tells Anuradha, "I love you. It's driven me mad" (129). Though Ratnaman uses the word

“love” to describe his emotion, it rather is merely his lust towards her physical attraction. He pretends to love her only because he wants to make her love him, which is obvious from his narration. “The only treatment I need is you to treat me as a husband ”(121). The words he utters do not represent the true picture of his mind.

Patriarchy discourages women to participate in any kind of public assembly and limits them in the position of domestic slaves. Being far from public participation causes lack of power of judgement and power of analysis in them. For the same purpose, Ratnaman assures, “it would be better if she was not given the message of her marriage” (116). In order to bring his plan into action male members in the society, like Ratnaman in the novel, fear the possible protest that females can wage against the patriarchal domination if they are given access to public knowledge.

While reading the text, there we can get the problems in women’s freedom due to the male’s construction of society. Because of the male’s ideology, Anuradha cannot get her freedom of choice for her own life. She says angrily, “They have gone to a lot of trouble to work out the most intimate relationship of my life, but have told me absolutely nothing, they had the authority to sell me like a sheep or a goat” (116). This expression gives the glimpse of the suppression of women under the male ideology.

Human consciousness is not innate or “ideal” but fairly a product of an ideology and the ideology is formed by the social beliefs, values and relation between man and material, “it is the product of the position and interests of a particular class.’

According to Marxist theory, the individual is heartily influence by the structure of society, which in all modern society means a class structure that is people opportunities, wants and interest are seen to be shaped by the mode of production that

characterizes the society they inhabit. Marxist feminist see contemporary gender inequality as determined ultimately by the capitalist mode of production. Gender oppression and women's subordination is seen as a form of class oppression, which is like racism because it serves the interest of capital and ruling class. Marxist feminist have extended traditional Marxist analysis by looking at domestic labor as well as wage work in order to support their position. A vital principle of Marxist feminist is the belief that women's situation cannot be understood in isolation from its socio economic context and they require that this context be changed. As Philip says, "we live in a class society that is also structured by gender, which means that men and women experience in different ways."

When I analyzed the novel *Anuradha* from the perspective or methodology of Marxist feminism, I came to know that the main cause of Anuradha's failure of individual freedom is the ideology or patriarchal ideology in another word it is the Bourgeois class according to the Marxist feminism.

Marxist feminism connects the oppression of women to Marxist ideas about exploitation, oppression and labor. Marxist feminist see women as being held down as a result of their unequal standing in both the workplace and the domestic sphere. Prostitution, domestic work, childcare and marriage are all seen by Marxist feminist as ways in which women are exploited by a patriarchal system devalues women. In the novel *Anuradha*, the main character Anuradha is also suffering from the patriarchal system in another word family or the society which devalues women and the substantial work they do.

Marxist feminist focus their energies on broad change that affects society as a whole rather than on an individual basis. They see the need to work along side not just men, but all other groups as they see the oppression of women as a part of larger

pattern that affect everyone involved in the capitalist system in general and Ratnaman Singh in particular. Feminism tries to find out the root cause of women's oppression in society so I used the tool Marxist feminism to analyze the main problem of Anuradha's insanity. Marxist feminism is a sub type of feminism which sees the oppression of women and seeks its resolution from Marxist point of view.

The capitalists, also represent patriarchy, exercise to create false consciousness to establish their empire. In the novel, Ratnaman also represent patriarchy and he exercises his power and creates false consciousness to entrapment Anuradha and he also exercises his power of money to abstract desire to be free from the patriarchy. Ratnaman tries to hide all kinds of discrimination and injustices through the use of power. For Marxist, gender oppression is class oppression and women's subordination is seen as a form of class oppression. It believes that women's situation in the society cannot be understood in isolation from its socio- economic context.

In capitalism labor is treated as a commodity which can be sold and bought. Capitalism intensifies alienation and generalizes it through all levels of society. As the class less society emerges the class discrimination and gender discrimination will be diminished. Because when the classless society is established, all people become equal and property will be distributed equally to everyone. Then only in such society women get their proper place and equality. In this context, K. K Ruthven writes:

Marxism identifies capitalism (and the modes of production which support it) as a material base of class system which is source of all oppression and holds that the specific subject of women will end necessarily in that general dismiss of oppression which is to follow the destruction of capitalism. (28)

Capitalist social system is main cause of women's oppression in society and its way out is to dismantle this capitalistic social system. Capitalism gives raise to economic inequality and dependence. Marxism can be used to help us understand, how patriarchal law and customs to have manipulated economic forces. Engle says, "if wives are to be treated be emancipated from their husband, women must first become economically independent of man" (49). For that dismantle of capitalistic economy system is needed where the exploitation of labor is working very strongly. By this reason women are suffering from the adjective like weak, passive, emotional in patriarchal society. "Women economically, politically and socially oppressed as an underclass" (93). Marxism which is used to understand the feminist issues, economic, political and social is called Marxist feminism.

Thus, one of the primary tasks of Marxist feminism is to create the kinds of world in which women will experience themselves as a whole person as integrated rather than fragmented or sophisticated, beings. Gender inequality is production of capitalism and determined by capitalistic mode of production. For the elimination of the oppression of women, capitalistic economy should be dismantled which also dismantle the patriarchal social system because it is based on capitalistic system as workers are alienated from the product self, other human being and nature women are also alienated from sex, self, children and their surrounding. Women do not get their proper place because they are women. "Women are not paid less simply because they are unskilled but because a working class man has succeeded in protecting their own women's expanse. They have been able to do this because dominate attitude label any work done by women as inherently inferior to that done by men" (241).

In the Malla's *Anuradha*, the protagonist Anuradha wants to create her individual identity but the male's structure of society became the main obstacle for

her effort. Malla tries his best to give a bit of freedom to his character but he is guided by the male's ideology due to that internalization of ideology he cannot success to give freedom for women.

Males consider themselves as the one, subject, superior, godlike, intellectual and females as the other, object, inferior, malleable and inert. Ratnaman does not give Anuradha the minimum human status and provides an undisputed illustration of patriarchal domination on the soul of humanity.

Anuradha's activity is viewed through the eye of suspicion and scrutinized to a large extent. This is a deep insult to the sentiments of a woman. Women's intelligence is supposed to be associated with the proper adjustment of their dresses. Patriarchy encourages women to be docile and attentive to their looks, says Woolstenecraft. Ratnaman too wants Anuradha to look beautiful by wearing his ornaments. So he provides her all the necessary means of beautification to lure her.

Social surroundings shape the mind and behavior of the people. Most members of the society are overwhelmed by old conventions and stereotypical notions. Male members in the society easily suspect women but they never accept any types of suspicious upon their activities by females.

Anuradha's ultimate aim is to be free from the restriction of Ratnaman and the society. She feels suffocated in the closed room of her house. "That air was wonderful. You can't imagine, Even this air. It's everything. I'm not", says Anuradha (124). It shows her strong desire for freedom. She wants to be as free as the air outside because she thinks freedom is "everything."

Foucault argues, “What is true depends upon who controls the power or the discourse” (Selden 136). Then it is reasonable to believe that men’s domination of discourses has trapped women inside a male ‘truth’. Power has made men blind and crazy. To marry someone is to become his possession for a woman in the patriarchal society. Woman loses her identity and has to adopt a new identity of another person after marriage. So, it has become a powerful weapon for woman’s suppression. Ratnaman’s strong desire to marry Anuradha is his trick to make her his legal possession, which can be traced in Ratnaman’s utterance:

While I was buying the necklace I saw some rings and that gave me plan I could ask her to marry me and if she said no then it would mean I had to keep her. It would be a way out. I knew she wouldn’t say yes. So, I bought a ring. It was quiet nice, but not very expensive, Just for show” (126).

Anuradha, however, boldly rejects his proposal calling it “horrible” and “inhuman” (128). In response she says, “Because I can’t marry a man to whom I don’t feel I belong in all ways. My mind must be his, my heart must be his, and my body must be his. Just as I must feel he belongs to me (129).

Anuradha makes several attempts to escape from the patriarchal prison house (family) and she wants to take revenge of her loss prestige. She actually wants to break the walls of patriarchy which has blocked her individual freedom. She wants to show the naked reality of Ratnaman and especially patriarchal ideology and she wants to revolt the ideology but when Anuradha’s unconventional forms of protest fail to fulfill her dream of independence, she becomes wild insane “beats her first against the wall” (44). Now there is no alternative left for her except the use of force. So, she makes up her mind to attack Ratnaman physically, which symbolizes her aggression

to the patriarchal suppression on the sentiments of women. She wants to kill the Ratnaman by the knife and she attempts to kill but she fails to do so.

Understanding the meaning of some key images is vital to the full appreciation of the story. Within each narrative segment there is often a central and powerful symbol that serves to add meaning to the text and to underline some subtle points Malla is making. Images are the implicit expressions of ideas and they carry more intense and more artistic perception of the issue. Anuradha is replete with images all adding up to the central theme of Anuradha's failure of independence\individual freedom or creating the female identity.

The images used in the novel also suggest the scene of restriction and confinement. The most frequently recurrent spatial images are the motifs of closed room of Ratnaman's house and her own maternal house and explicitly bounded settings which symbolize limitations that society can impose upon the life of an individual. Critic Stephen J. Burn has also viewed images like "dark room", "underground vault", "tunnel" as the symbol of restriction. (187) Imprisonment is a threat to personal identity; and this is what exactly happens in Anuradha's life in the novel. The four walls of the room (prison) are the repressive norms and principles of patriarchy which block women's struggle for individual freedom. It is clear from the following utterance of Anuradha:

Ratnaman and my family could not begin to imagine the value of the building of character, education, the love of freedom to them my value was simply in money. They could not conceive of the feelings of my life, which consisted of what I accepted and did not accepted, what I liked and did not like, what I loved and hated. That man, who was also

educated, who had reached a fairly high level in the government bureaucracy, could not imagine that a woman could be the same level, could be a different kind of person who had to be won, not bought by trickery. That was his crime. Having made me a game piece in his conspiracy, he tried to possess me by whatever means he could dream up. (120)

The outer world or the society had no interest in the rebellion of one person. Ratnaman also did not care about the feelings and condition about the Anuradha. No one thought about her existence as being more important than that of a monkey. She tried her best to take the revenge of her failure of life but she could not get any success in her long life and at the end she lost her sense.

Finally, Anuradha suffers from mental disorder due to the extreme mental tension of her prestige and her life. When she could not fulfill her desire to take revenge she lost her sense and became insane or mental patient. Sometimes, she cares her proper mental condition and sometime she again lost her sense and sense. But Ratnaman did not give any care to her. How easily he neglects the critical situation like mental illness is clear in his statement "...you are not ill, if it was mental illness you could not take like the way" (111). Losing her hope of life, Anuradha reveals her voice of anger "Ratnaman, you are still trying to claim me! Die! Look, blood, blood!" (205). She had really gone mad and she did not return to sanity. But the madness of Anuradha does not hurt Ratnaman any more, it rather encourages him to destroy another "ordinary girl who respect" him more (206). Thus, Ratnaman is happy with Anuradha's insanity\madness as he learns some useful tricks for the successful destruction of another girl.

Religion and Myth as Suppressive Elements

Religion has been used as a powerful tool for the suppression of women in the society. All the religious doctrines, norms and values are the products of male centric ideology, which restricts women from realizing their creative possibilities in different spheres of life. Religion for Anuradha is “all the manners and the selfishness and the lies” (203). Religion adds more suffering and pain to the wound of women. Anuradha further says:

I hate god. I hate whatever made this world; I hate whatever made the human race. If there is a god, he is a great loathsome spider in the darkness. He cannot be good. This pain, this terrible seeing through that is in me now. It was not necessary. It is all pain, and it buys nothing, gives birth to nothing. All in vain, all wasted (130).

The above remark is the outcome of Anuradha’s absolute loss of faith in the existence of god and the benevolence of religion. She says, “God is important. He can’t love us. He hates us because he can’t love us” (130). Similarly, myth, another form of domination, is in large part explained by its usefulness to men. As critic Simone de Beauvoir opines, “The myth of women is a luxury. It can appear only if man escapes from the urgent demands of his needs; the more relationships are concretely lived, the less they are idealized” (199). Surely, most of the myths have roots in the spontaneous attitude of man toward his own existence and toward the world around him. Patriarchal society has deliberately used myth “for the purpose of self-justification” (999). Through the myths the society imposes its laws and customs upon individuals in an effective manner. It is under a mythical form that “the group – imperative is indoctrinated into each conscience. Through such intermediaries as

religions, traditions and tales the myths penetrate even into such existences as are most harshly enslaved to material realities” (999). Anuradha in the novel disasters myth and utters. “It was violence. It was all I hate and I fear” (132). It proves that Anuradha takes myth as a suppressive element which she not only hates but it causes fear in her mind.

CHAPTER FOUR

Conclusion

The novel analyzed her challenges the deep-rooted patriarchal system and observes its subsequent effects on female race. It discusses the age-long male domination which acts as a hindrance in the path of female's freedom and independence. Anuradha tries to get victory over the patriarchal society and to create her individual identity but she fails to create her identity due to the obstacle of the patriarchal ideology which compels her to be an insane forever.

The novel *Anuradha* is an account of Anuradha's obstruction of revenge or struggle and entrapment by Ratnaman Singh, who in order to make Anuradha his life partner and to take pleasure from her entrapment of her family tries her unconscious state of life. She constantly struggles for her freedom from claustrophobic male society and family but her efforts and in vain because of Ratnaman's exploitative patriarchal ideology. Ratnaman tries to provide all the facilities that Anuradha needs and intends to prove the house a luxurious one but, being disgruntled with the facilities in comparison to her seized freedom, she gets insane or she lost her consciousness in the course of her struggle.

Since the human civilization that dawned and flourished in different parts of the world, human beings have been persistently endeavoring to explain new thing regarding independence. Everyone in one way or the other strives for freedom through the causes and the consequences of it remain unknown. In the same way, females like Anuradha have been constantly revolting for independence against patriarchal domination imposed by males like Ratnaman.

The activity like entrapment for the marriage to Ratnaman is the outcome of the sense of so-called male superiority, but in real sense, they are severe attack upon women's rights for freedom. Every physical facility that Clegg provides to Anuradha is trivial in comparison to the dream of independence of entire race. To ignore all the physical luxury proves Anuradha is well-built advocacy for women's individual freedom. Patriarchal subordinates the female to the male or treats the female as an inferior male. Power is exerted directly or indirectly in civil and domestic life to constrain women from realizing their creativity. Patriarchal ideology produces stereotypes of strong men and feeble women. Social values and conventions have been shaped by men to suit their own purposes and women have been struggling to express their concerns in male-made society. Religions myths are heavily biased as both are the product of patriarchal mindset. So, simply mental torture is not the cause of Anuradha's insanity rather is due to unwanted suppression imposed upon her by male chauvinistic society. Ultimately, her insanity, before obtaining freedom or fail to take revenge against Ratnaman Singh, shows failure of female individual freedom in the novel.

Thus, the achievement of freedom, for Anuradha, is incomparable to anything else. Despite her constant struggle it is obvious that the real freedom for female is unimaginable until and unless patriarchy comes to an end. The main cause of the Anuradha's insanity is the patriarchal ideology which can be seen clearly in the Malla's novel *Anuradha*.

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