

## **I. Psycho-sexual Analysis of Devkota's *Muna Madan***

This present research is based on Laxmi Parasad Devkota's *Muna Madan*, probably the most loved literary creation in Nepalese literary scenario. This short lyrical epic narrates the tragic love story of title characters, Muna and Madan. The poet has glorified, particularly the female characters, to the extent of idealization; and this idealization exhibits the eastern poetic as well as cultural tradition. However, the present concern of the researcher is to analyze the 'repressed psycho sexual desires' of his female characters; focused on Muna, the leading lady in the epic.

*Muna Madan* was published in 1996 B. S. under the direct supervision of Khadga Man Malla, the then chief officer in the Rana Regime. It is a narrative poem, composed in rhyming pattern, influenced from the 'Jhyaure dialect' (local dialect) popular in the hills of Eastern Nepal. Since its publication, *Muna Madan* has reached to a height, never accomplished by any writers of Nepali Diaspora, till date. It has been translated into English by many writers; however, the present research will be based on the translation by Michael Hutt, British scholar and Head of the Department of Nepali at London University.

Laxmi Prasad Devkota (1909 – 1965) A. D., the writer of *Muna Madan* and several other influential literary works, was born in Dhobi Dhara, Kathmandu on the day of Laxmi Puja, a great festival of the Hindus, when Goddess Laxmi is worshipped for wealth. However, the irony is, he was ever in need of penny to survive and feed his family. Devkota, rightly entitled as the great poet of Nepal was the third son to his parents Tilamadhav Devkota and Amar Rajya Laxmi. He is unrivalled poet of Nepal both in terms of mastery of art and creation. He grew up and received education in a feudal and orthodox society under the tyrannical Rana oligarchy.

He started writing poetries at the age of ten. His first published poem is “Purnimako Jaladhi,” which was published in 1934 in *Gorkhapatra*. Although he wrote many poems, most of them were lost because he could not get them published or either he simply sold them for a cup of tea or train fare, while in Benaras, a holy city in India. As a voracious reader and a swift writer Devkota enriched Nepali literature with more than forty books that include almost all the genres of literature: plays, stories, essays, translations from world literature and novels.

His other earlier published poems are “Garib (*Poor*),” “Gain Tinle Ghansiya Git (*She Sang Grass Cutters’ Song*)”, “Sharachchandra” (1934) and “Bulbulko Gana (*Song of Bulbul*)”, “Samjhana (*Remembrance*)”, “Briksha (*Tree*),” “Vishwa Mandir (*World as a Temple*) ,” “Ashadhko Pandhra (*Watertap of Ashad*)” (1936). But it was not until *Muna Madan* (a narrative poem), published in 1939 that he was recognized as a major poet in Nepal. It not only gave him the popularity among the people but also placed his position among other contemporary writers like Lekhnath Paudel, Bala Krishna Sama, including others. He wrote many poems, not all of them were published because many of them were either stolen or thrown as garbage. There is also a popular belief that, while in Benaras, a popular holy city in India, Devkota sold his poems for mere a cup of tea and at other times, for train fare. At other times, he did not want to publish some of those pieces, as they were not of the standard or arguably got published under others names.

The reading of Devkota's *Muna Madan* as well as other creations of him, both in English and Nepali gives ample impression that he is a great romantic poet. If we see him in the tradition in Nepali writings, he occupies a position of the propounded of romantic tradition in Nepali literature. To have a very brief and quick view of the tradition, we can see him along with other contemporary romantic poets namely Siddhi Charan Shrestha, Gopal Prasad Rimal, Yuddha Prasad Mishra, Kedar Man Byathit and

Madhav Prasad Ghimire. Devkota's age of romanticism was preceded by the age of Lekhnath Poudel, Dharanidar Koirala and Bala Krishna Sama. Lekhnath, Koirala and Sama were also contemporary writer. So, in a way the two streams initiated by Lekhnath Poudyal and Laxmi Prasad Devkota were moving abreast and each group of poets was influenced by the other.

Indisputably, place of Devkota in the Nepali literature is at the top and is rightly honoured as the *Great Poet*. Although, he practiced almost every major genres of literature, his main contribution lies in poetry particularly in epic writing in which we find his most extraordinary talent. Seven out of his fourteen epics were published in his life time and rest of them were posthumously published.

He was appointed in Nepali *Bhashanuvad Parishad* (Council of Translating Nepali Language) in 1943 in appraisal of his talent to create Nepali and English literature. The *Parishad* was established by Juddha Shumsher, the then Prime Minister of Nepal to increase the number of original Nepali or translated books. The historical reason behind it was that Nepali Language could lose its status in the Indian Universities, unless more books were published in Nepali language. In the *Parishad*, Devkota was employed in the post of an 'author' with the salary of seventy rupees a month.

During this period he wrote seven epics. He started writing epics in 1943 and by 1953 he had finished all of his important ones. “This was not only the most fruitful period in Devkota's career but also in the history of Nepali literature. His first epic is *Shakuntala* and the last one is *Prithvi Raj Chauhan*. His epics make him distinct to all other litterateurs” (Pande 17). He has written his epics in three languages. Two of them namely *Shakuntala* and *Prometheus Unbound* and in English, two other epics namely *Sikandar* and *Sundrijal* are the attempts to write in Sanskrit and rest of the epics are in Nepali.

*Muna Madan* is based on a popular story of the day. A Newar (aborigines of Kathmandu) youth went to Khasa, a prosperous town in neighbouring Tibet to earn money leaving his newly married bride in care of his mother. However, he returns to find his beloved dead, and hence the story of *Muna Madan* came to life.

In terms of prosody, Devkota's writings are in four types of meters. *Muna Madan* is written in Nepali meter known as *Jhyaure*. English *Shakuntala* is written in iambic pentameter. Rest of the epics are written in varieties of Sanskrit meters. Nityaraj Pande, Vasudev Tripathi, Kumar Bahadur Joshi, Chudamani Bandhu and Krishna Gautam are major critics of Devkota's epics. Pande has given bird's eye view remarks on Devkota's epics. Tripathi and Bhadhu have done in depth analysis of Devkota's major epics. Joshi and Gautam have introduced all the epics of Devkota in detail and with the fullest magnitude.

Even the greatest epic writers around the world may not have written so many epics in their lifetime. Devkota's contributions place him amongst the most prolific literary figures in the history of Nepali literature. In all of his epics, as well as in his other poems, Devkota is influenced by English Romantic movement led by William Wordsworth. As stated above, he is the pioneer and a representative poet of this movement in Nepal. Devkota, in his epics, has followed the great tradition of eastern epics, especially Sanskrit. His epics are much Sanskritised. But in some cases he has violated eastern tradition of epic writing. After the publication of Devkota's *Shakuntala* and *Sulochana* prominent Sanskrit scholar Somnath Sigdel was not satisfied with his epic writing. He wanted to show a model of an epic through *Adarsha Raghava*, Sanskrit epic. Apart from epics and poetry, he has written long poems, short poems, essays, short stories, lyrics, criticism, etc. Out of them *Laxmi Nibandha Sangraha* (Collection of

Essays), *Laxmi Katha Sangraha* (Collection of Short Stories) and *Laxmi Geet Sangraha* (Collection of Lyrics) are, amongst his popular writings.

Besides the English epic *Shakuntala*, Devkota has written several other books and articles in English. Some of them are published in the bilingual poetry magazine *Indreni*, published by *Kavya Pratisthan*, under the editorship of Devkota himself. He was the president of the institutions. Great poet Devkota is the first significant writer of Nepali literature in English. Apart from *Shakuntala*, his other published works written originally in English are *The Ballad of Luni* and *Bapu* published in 1991. According to Padma P. Devkota, a collection of poet Devkota's sonnets in English are awaiting for publication and other poems, essays and a play *Samyogita* are to be published in the near future. Some poems of the poet were translated by the poet himself. While talking about his epic, it appears more interesting to see into what tradition of epic-writing does Devkota belong and what new techniques has he devised to make his epics more beautiful.

Devkota who made his start of the literary career with the poems that celebrate the fundamental goodness of humble people and nature under the influence of his father Tilamadhav Devkota, poet Lekhnath Poudyal and English Romantic Poets, matured himself to depict the reality of the contemporary Nepalese society that was engulfed in by acute economic problem, compulsion to leave the country, and the hardship of life in the feudal society as Devkota depicts in *Muna Madan* (1936), *Sakuntala* (1945) and *Sulochana* (1946). In his later phase, Devkota becomes more revolutionary in the sense that he was able to evoke revolution within the old system and the feudal value. He made his search for new values that marked the important stage in his development and maturity.

On Devkota's different stages of creative life, David Rubin in *Nepali Visions*

*Nepali Dreams* (1980) writes:

Devkota's creative life can be roughly divided into three major periods. The first, extending through the thirties includes the sentimental genre poems, of *Bhikhari* (the Beggar, published as a collection for the first time in 1953), the verse drama *Savitri Satyavan* (1940), and *Muna Madan* (1936), and the first of many narrative poems. The second period the mid forties, saw the great flowing of Devkota's inspiration in the series of extended narrative poems, among them such works as *Nepali Sakuntala* (1945), *Sulochana* (1946), and *Ravan-Jatayu-Yudha* (the Battle of Ravan and Jatayu, 1946). The final period begins with the revolutionary poems written in exile in Banaras, reaches its height with the epic *Prometheus* (ca 1950-1951), and includes a vast number of short lyrics, children's poems, and ling poems such as "Pagal" (Crazy, 1953), "Ek Sundari Vesyapratī" (To a Beautiful Prostitute, 1956), and the various deathbed poems-the poems from inside the cage. (27)

Laxmi Prasad Devkota was a poet of an extraordinary merit and a very swift writer who wrote an epic in three months (*Shakuntala*) and a smaller even in ten days (*Sulochana*). In spite of his poor financial situation, family and health problem he served Nepali literature till he lay in death bed.

Devkota came in the tradition of Nepali literature that have been intimated by Bhanu Bhakta Acharya (1814-1868), who translated the *Ramayan*, a story from Sanskrit into Nepali, and popularized Nepali language in the multilingual society of Nepal. In this tradition, some of Devkota's important Predecessors were Moti Ram Bhatta (1866-1897),

Lekha Nath Paudyal (1884-1965), Som Nath Sigdhyaal (1884-1872), Dharani Dhar Koirala (1829-1979) and Bal Krishna Sama (1902-1981).

Nepali literature produced by these authors was highly influence by Sanskrit literature in terms of form, content and message. Devkota followed the tradition but he also broke away from it in the process of his development as a writer. Devkota was revolutionary in his experimentation with form also; he instilled an entirely new tone and spirit to Nepali poetry. Early in his career he took the revolutionary step of using folk meters in the long narrative poems that are now among the most popular works of Nepali literature. Indra Vilas Adhikari compares and contrasts Devkota with his immediate predecessors as:

The immediate predecessors of Devkota, particularly those who belonged to the school popularly known as the 'Lekhnath School' were the poets of city. In fact, most of them were patronized by the ruling Ranas, and they wrote to praise them. Their themes were restricted to the city life, in particular to the life of the palace, and their techniques displayed the distinct characteristics of neo-classicism, imitation, clarity, objectivity, nationalism, etc. They used nature in their poetry as a tool to achieve their objectives. No doubt, they wrote about nature, but did not give any free existence to her. But Devkota was the first poet who broke with the tradition, and allowed the life to nature. He also gave an expression to the feelings of the poor and suppressed people, the country folks, in his poetry. (147)

Devkota also initiated writing in English at a time when English was limited to the elites who didn't use it for literature. And while attending international conferences, he familiarized Nepali literature to other parts of the world. His entire life was a dedication

to Nepal's identity through literature, but he always remained in poverty. In the context, David Rubin quotes Devkota as:

You know that I was in financial trouble at the time. Everywhere the awareness of my insignificance struck me. I considered myself the smallest creature in the world. I saw others as mountains for financial reasons I found it impossible to satisfy any of my wishes. Nobody understood my mental anguish at this time. I would sit for the whole day engaged in such thoughts. Because of this, the idiots, not understanding what was wrong thinking me crazy, hauled me off to Ranchi. But I was suffering from economic diseases. (10)

Like every avant-garde writer, the great poet Devkota defied the contemporary ways of literary trends and social practices. He revolted against the contents and forms used by the neo-classicists and the prevailing religious practices. Moreover, he wrote against the tyranny of the ruler. So, the poet breaths fire against the Rana autocracy and the social injustice when he edited the revolutionary magazine *Yugbani* after his voluntary exile to India.

Devkota's works published during the forties contained satiric remarks against the unreasonable practices in the society. Some of his essays, such as "Man-Magic," "Who is Wiser," "*The Teacher or the Donkey*," "The Sickly Mule of the Ayurvedic Doctor," published in *Laxmi Collection of Essays* are notable. An undercurrent of the poet's dissatisfaction on the misconduct of the social behavior lows in them. About the poet's creation slightly prior to his exile, Komal Nath Adhikari in *Sahityadarpan* comments:

His epic poems written during this period are also marked with similar emotions. The characters in *Nepalese Shakuntala Epic* and *Sulochana* for instance, criticized the existing immoral practices, to some extent, even



though they were written and published under strict censorship of the Rana ruler. Moreover, his poems like “*The Un-castrated Bull*”, “*Why does tiger eat its cub?*” “*O God Make Me a Sheep!*” etc. are the political and social satires which were written when he taught at the Tri-Chandra College. Regarding these satires, it should be noted that the poet expressed his heart felt and sharp reaction to the shooting of the martyrs in 1940s by the Rana autocracy. (72)

The great humanitarian poet Devkota always wanted to eradicate the social evils that were plaguing society. His aim was to distil the society and create a happy new world. In doing so he criticized the tyranny of the autocracy and the hypocrisy of the society.

Pramod Pal writes:

Devkota was not pretender to the throne of reformist content with mere theorizing. He practiced what he preached—often to his own discomfort. It was perhaps for this reason that Devkota was such a misfit amidst a hardened and materialistic society that neither knew of nor appreciated his lofty humanism, and therefore, exhibited near-bovine fidelity towards his ideas. (23)

The overwhelming rejection constitutes the single most potent reason for Devkota being shadowed throughout his life-time, by the stark spectra of poetry and betrayal—dismissed perfunctorily as made ascetic by the very society he sought to better.

The first chapter presents a general introduction of the whole research paper along with a hypothesis as its point of departure and a brief preview of the whole work. It also contains information on the writer and his historicity. The second chapter develops a theoretical tool by bringing the issues related to epic, culture and issues that depict the repressed psycho-mentality of the people of the era. It also discusses on the

themes appertaining to how dreams and desires serve as a tool of expression of aspiring, but unfulfilled wishes. Similarly, the third chapter focuses on the chosen texts and applied the general principles and ideas set up in the second chapter to analyze how sexual mentality has been presented in the epic. Finally, the last chapter will be a conclusion to the major ideas and findings of the study.

## II. Psychoanalysis: An Exposition of Repressed Desires

Psychoanalysis is the name given to a specific method of investigation of the sexual mentality of an individual through his mental and unconscious process. The term refers, as well, to the systematic structure of psychoanalytic theory based on the relation of conscious and unconscious psychological processes. *Oxford English Dictionary* defines psychoanalysis, as “[a] theory and therapeutic method developed by Sigmund Freud, based on the ideas that mental life functions on both conscious and unconscious levels and that childhood events have a powerful psychological influence through life” (78). Thus, psychoanalysis as a theory defines the mental side, as well as its relation to behavioral impact on human beings, aroused by it. On the other hand, sexuality is a simple understanding of sexual activities and behaviors of an individual. It gives rise to various responses and concepts.

Psychoanalysis is a method that unites desire and finds its assemble with various aspects of societal essentials. Gilles Deleuze and Felix Guattari, two prominent exponents of psycho-Marxists approach links psychological repression to political repression. They opine that the “Freudo-Marxism leads to certain archaic notions about the goodness of nature and the evil of society” (112). They argue that desire is not a natural drive which society itself impedes. Instead, repression precedes and accounts for all forms of social oppression. Like Plato, Devkota argued that desire was constituted as a lack, and was impossible to fulfil them except in dreams. Deleuze and Guattari in the ‘Anti-Oedipus’ undertake an analysis of desire that is distinctly political having its root in the economic aspect of human beings. According to them, desire may fix on one of two alternatives. It may affirm itself, or it may choose power as its centre and the establishment of order as its purpose.

They analyze the failure of the imminent revolution in France in 1968 to overview their perspective of desire-economic to penetrate into the issue. In their view:

The proletariat had failed to fulfil its historic role as predicted by Marx. Instead of claiming the freedom of the anarchic moment, people chose to re-establish the repressive order that had existed before. They found their answer in Nietzsche's master-Slave relationship, and their entire analysis is strongly rooted in Nietzschean thought. Their position is both post-Marxist and post-Freudian. (124)

For a Marxist, any human discourse cannot be the final word. It must be located within the relations of production, so that there is an opposition between production and ideology. For Freudian, consciousness is not reliable because it is produced from outside by unconscious desire. The decisive oppositions then are desire and consciousness. Thus, the political economy of Marx is balanced by a Freudian libidinal economy. Deleuze and Guattari argued for a 'productive desire' which rejected the Marxian notion that desire belonged to ideology. It also rejected the Freudian notion of an unconscious and hence, except in dreams, unproductive desire.

The 'productive desire' of Deleuze and Guattari's analysis is, in fact, another form of Nietzsche's will-to-power. The will-to-power of productive desire is balanced by a reactive desire for repression, the slave mentality. The controllers (priests, gurus and mystifiers of all sorts) turn the active strength of productive desire against itself and create the illness called guilt which accompanies any active expression of the will. For Deleuze and Guattari, Schizophrenia is the model for the production of a human being capable of expressing productive desire, but it is an active schizophrenia and not a medical schizophrenia to which they refer.

For Deleuze and Guattari, history is a process of deterritorialization. At the beginning is the primitive tribe (the primitive territorial machine) in which everything is coded. The society is static, and every gesture, action and even the body is governed by rules. This occurs both at the level of economic production and libidinal production. Everything is social. The territory is clearly marked out.

At another level, the tribe gives way to the despot, (the barbaric territorial machine) who deterritorializes the tribe, but continues to maintain social order through a highly coded production. Desire is inscribed on the body of the despot, which is to say, what he says goes.

The end of history is Capitalism (the civilized capitalist machine) which radically decodes and deterritorializes social life. It invents the private individual, owner of his own body and its labour. In order to accomplish this deterritorialization, everything sacred, ritual or traditional has to go. Capitalism has no need of any sacred system of belief. It is the most radical of all systems, since it undercuts anything that represses the autonomous individual.

And yet, say Deleuze and Guattari, the reality of capitalism is the greatest repression of desiring production in history. Presumably, it should have led to an absolute, nomadic freedom, but it has not. The reason is the schizophrenic structure of capitalism. Deterritorialization is accompanied by a continual reterritorialization, a recoding of ancient forms. The state, the fatherland, the family continues to reappear in modified form, but equally rule-governed and equally repressive. The neurotic is then the normal person, one whose desire has been shaped by a social grid. The child must have an ego, a subject position to experience the world, and this ego will be shaped by the child's relation with the parent of the same sex in competition for the parent of the

opposite sex (the Oedipal encounter). Here, a fictitious original guilt arises from incestuous desire and patricidal or matricidal urges.

Deleuze believes there is no class struggle because there is only one class, the class of slaves, some of whom dominate others. Almost no desiring individuals can ever fulfill their desires. In part, this is because each individual moves between two poles, between schizoid desire, which is revolutionary but anti-social and paranoid desire, which is social but codified and demands its own repression.

In practice, Deleuze and Guattari have created a new vocabulary to permit them to speak about psychoanalysis and society without falling into either Marxist or Freudian ideas: Machines: A term coined by Guattari to escape the Lacanian notion of the 'subject' which is often mistaken for consciousness itself. A machine is any point at which a flow of some sort (physical, intellectual, emotional, etc.) either leaves or enters a structure. A baby's mouth at its mother's breast is a mouth machine meeting a breast machine. There is flow between these two machines. Desiring machine is a machine connected to a 'body without organs.' Body without organs: a phrase from Artaud. Any organized structure, such as a government, a university, a boy, or the universe. Desiring machines and the body without organs are two different states of the same thing, part of an organized system of production which controls flows. Paranoiac machine: a state in which the body without organs rejects the desiring machines. Miraculating machine: a state in which the body without organs attracts the desiring machines. The Socius: a body without organs that constitutes a society, as in the body of the earth of primitive societies, the body of the despot in barbaric societies and the body of capital in capitalist societies. The Nomadic Subject: the free autonomous subject which exists momentarily in an ever shifting array of possibilities as desiring machines distribute flows across the body without organs. Desiring machines are those that are engaged in productive desire.

Sigmund Freud (1856-1939), Austrian physician, neurologist, and founder of psychoanalysis, created an entirely new approach to the understanding of human personality. Through his skill as a scientist, physician, and writer, Freud combined ideas prevalent at the time with his own observation and study to produce a major theory of psychology. Most importantly, he applied these ideas to medical practice in the treatment of mental illness. His newly created psychotherapy treatments and procedures, many of which in modified forms are based on his understanding of unconscious thought processes and their relationship to neurotic symptoms. Regarded with skepticism at the time, Freud's ideas have waxed and waned in acceptance ever since. Nevertheless, Freud regarded, as one of the greatest creative minds of the twentieth century is the first figure to propound the theory of psychoanalysis.

The innovative use of science and technology has materially made human being prosperous. However, still guided by an inner sense of a mysterious consciousness, they keep on driving them from good to bad and vice-versa, from time to time. This consciousness is strange and has a limitless coverage concerning to all matters and issues. Externally, a human seems calm and patient but, internally s/he is driven by unnamed and often baffling issues that keep them engaged and entertained. These internal issues may be dangerous at times, as there is no bar to desires and dreams of an individual.

Freud's psychoanalysis is a body of knowledge based on psychological functioning and behavior of an individual. Simon Blackburn narrates Freud's idea of psychoanalysis in three applications:

First, it is a method of investigation of the mind, second, systematized body of knowledge about human behavior and finally it is a method of treatment of psychological or emotional illness. These three methods

are put together to investigate the way of understanding and interpreting through one's behavior the psychological state of an individual. (212)

Under the broad umbrella term of psychoanalysis there are twenty different theoretical orientations regarding the underlying theory of understanding of human mentality and human development. The various approaches in treatment called “psychoanalytic” vary as much as the different theories do. In addition, the term refers to a method of studying child development.

Freudian psychoanalysis refers to a specific type of treatment in which the analytic patient verbalizes thoughts, including free associations, fantasies, and dreams, from which the analyst formulates the unconscious conflicts causing the patient's symptoms, characteristics problems, and interprets them for the patient to create insight or resolution of the problems.

The specifics of the analyst's interventions typically include confronting and clarifying the patient's pathological defenses, wishes and guilt. Through the analysis of conflicts, including those contributing to resistance and those involving transference onto the analyst of distorted reactions, psychoanalytic treatment can clarify how patients unconsciously are their own worst enemies: how unconscious, symbolic reactions that have been stimulated by experience are causing symptoms.

Freud developed the technique of psychoanalysis and much of the psychoanalytic theory based on this application. His work concerning the structure and the functioning of the human mind had far-reaching significance, both practically and scientifically, and it continues to influence contemporary thought. The symbolic concept of anxiety is the realm of language and the unconscious. When children acquire language, they also enter into society, and both events involve loss and a sense of difference. By acquiring language, people insert themselves into a preexisting



symbolic structure and submit their unconscious desires to the controlling pressures of that structure. Within the symbolic order, human beings can know no completeness: they are endlessly mobile and 'de-centered.' The aim of psychoanalysis, Lacan claimed, was to allow the individual fully to inhabit the symbolic order, accepting both irremediable loss on which it is found and the insatiable desires that propel it.

In this concept, dream is a representation of psychic state of mental desires and feelings. They are often the exposure of an individual's mentality. An individual's mentality directly related to sexuality is the essential view of sexual activities. Sex is conceptualized as a natural instinct or drive, which demands fulfillment through sexual equality. It is taken as a natural universal phenomenon and unchanging, something that is a part of the biological make up of each individual. The instinctive urge directed at the opposite sex is the outcome of various social-economic aspects of human beings. It is essentially, a heterosexual drive, i.e. is willingness to have sexual pleasure from the opposite sex. Therefore, in this view, repressed desires are an exposition of unfulfilled biological desires – natural and normal.

The first Freud's innovation was his recognition of unconscious psychiatric processes that follow laws different from those that govern conscious experience. Under the influence of the unconscious thoughts and feelings, belonging shifts and is displaced out of context. Two disparate ideas or images may be condensed into one; thoughts may be dramatized in the form of images rather than expressed as abstract concepts; and certain objects may be represented symbolically by images of other objects, although the resemblance between the symbol and the original object may be vague or farfetched. The laws of logic, indispensable for conscious thinking, do not apply to these unconscious mental productions.

Repressed psycho desire is shape by different attitudes and has its importance in mutual relationships of dream concept. There is a reciprocal relationship between sexuality and the personalities of those involved in it. Freud and his followers think that one's personality development depends on his/her sexuality and his critics comment on his emphasis on sexuality. Whether it is Freud's discipline or not, sexuality cannot be disregarded in economic outcome of the familial structures, which is why Madan in *Muna Madan* has to go to Lhasa, the city of gold. This is because sexuality has extended to various branches of ideas associated with unfulfilled desires that have its representation in various forms.

Recognition of these modes of operation in unconscious mental processes made possible the understanding of such previously incomprehensible psychological phenomena as dreaming. Through analysis of unconscious processes, Guattari saw dreams as serving to protect sleep against disturbing impulses arising from within and related to early life experiences. Thus, unacceptable impulses and thoughts, called the latent dream content transforms into a conscious although no longer comprehensible experience called the manifest dream. Knowledge of these unconscious mechanisms permits the analyst to reverse the so-called dream work, i.e., the process by which the latent dream is transform into the manifest dream, and through dream interpretation, to recognize its underlying meaning.

Psychologists have proposed a variety of models to explain dream anxiety. Freud suggested that anxiety results from internal, unconscious conflicts. He believed that a person's mind represses wishes and fantasies about which the person feels uncomfortable. This repression, Freud believed, results in anxiety disorders, which he called neuroses. Some people also believe that one's anxiety level relates to how much a person believes events can be predicted or controlled. Children who have little

control over events, perhaps because of overprotective parents, may have little confidence in their ability to handle problems as adults. This lack of confidence can lead to increased anxiety.

Behavioral theorists also believe that children may learn anxiety from a role model, such as a parent. By observing their parent's anxious response to difficult situations, the child may learn a similar anxious response. A child may also learn anxiety as a conditioned response. For example, an infant often startled by a loud noise while playing with a toy may become anxious just at the sight of the toy. Some experts suggest that people with a high level of anxiety misinterpret normal events as threatening. For instance, they may believe their rapid heartbeat indicates they are experiencing a panic attack when in reality it may be the result of exercise.

While some people may be biologically and psychologically predisposed to feel anxious, most anxiety is triggered by social factors. Many people feel anxious in response to stress, such as divorce, starting a new job, or moving. Also, how a person expresses anxiety appears to be shaped by social factors. For example, many cultures accept the expression of anxiety and emotion in women, but accept more from men.

The effort to clarify the bewildering number of interrelated observations uncovered by psychoanalytic exploration led to the development of a model of the structure of the psychic system. Three functional systems distinguished are conveniently designated as the id, ego, and superego. The first system refers to the sexual and aggressive tendencies that arise from the body, as distinguished from the mind. Freud called these tendencies *triebe*, which literally means drives, but which often inaccurately translated as "instincts" to indicate their innate character. These inherent drives claim immediate satisfaction, which is experienced as pleasurable; the

id thus dominated by the pleasure principle. In his later writings, Freud tended more toward psychological rather than biological conceptualization of the drives.

How the conditions for satisfaction brought is about the task of the second system, the ego, which is the domain of such functions as perception, thinking, and motor control that can accurately assess environmental conditions. In order to fulfill its function of adaptation, or reality testing, the ego must be capable of enforcing the postponement of satisfaction of the instinctual impulses originating in the id. To defend itself against unacceptable impulses, the ego develops specific psychic means, known as defense mechanisms. These include repression, the exclusion of impulses from conscious awareness; projection, the process of ascribing to others one's own unacknowledged desires; and reaction formation, the establishment of a pattern of behavior directly opposed to a strong unconscious need. Such defense mechanisms put into operation whenever anxiety signals a danger is the original unacceptable impulses that may reemerge.

An id impulse becomes unacceptable, not only as a result of a temporary need for postponing its satisfaction until suitable reality conditions can be found, but more often because of a prohibition imposed on the individual by others, originally the parents. Freud further defines this id concept as:

The totality of these demands and prohibitions constitutes the major content of the third system, the superego, the function of which is to control the ego in accordance with the internalized standards of parental figures. If the demand of the superego is not fulfilled, the person may feel shame or guilt. Because the superego, in Freudian theory, originates in the struggle to overcome the oedipal conflict, it has a power akin to an

instinctual drive, is in part unconscious, and can give rise to feelings of guilt not justified by any conscious transgression. (62)

The ego, having to mediate among the demands of the id, the superego, and the outside world, may not be strong enough to reconcile these conflicting forces. The more the ego is impeded in its development because of being enmeshed in its earlier conflicts, called fixations or complexes, or the more it reverts to earlier satisfactions and archaic modes of functioning, known as regression, the greater is the likelihood of succumbing to these pressures. Unable to function normally, it can maintain its limited control and integrity only at the price of symptom formation, in which the tensions are expressed in neurotic symptoms.

A cornerstone of modern psychoanalytic theory and practice is the concept of anxiety, which institutes appropriate mechanisms of defense against certain danger situations. These danger situations, as described by Freud, are the fear of abandonment by or the loss of the loved one (the object), the risk of losing the object's loves, the danger of retaliation and punishment, and, finally, the hazard of reproach by the superego. Thus, symptom formation, character and impulse disorders, and perversions, as well as sublimations, represent compromise formations – different forms of an adaptive integration that the ego tries to achieve through more or less successfully reconciling the different conflicting forces in the mind.

Freud's work concerning the structure and the functioning of the human mind had far-reaching significance, both practically and scientifically, and it continues to influence contemporary thought. Lacan develops his dream concept based on Freud's concept of psychoanalysis. A short summary of Freud's concept of psychoanalysis is described as quoted in "Introduction to Dreams," edited by James Strachey follows:

Freud's creative ideas were his recognition of unconscious psychiatric processes that follow laws different from those that govern conscious experience. Under the influence of the unconscious, thoughts and feelings that belong together may be shifted or displaced out of context; two disparate ideas or images may be condensed into one; thoughts may be dramatized in the form of images rather than expressed as abstract concepts; and certain objects may be represented symbolically by images of other objects, although the resemblance between the symbol and the original object may be vague or farfetched. The laws of logic, indispensable for conscious thinking, do not apply to these unconscious mental productions, as it is not these factors that lead to the level of sexual anxiety. But, these factors grow up, as the children imitate and learn from the elders.

Recognition of these modes of operation in unconscious mental processes made possible the understanding of such previously incomprehensible psychological phenomena as dreaming. Through analysis of unconscious processes, Freud saw dreams as serving to protect sleep against disturbing impulses arising from within and related to early life experiences. Thus, unacceptable impulses and thoughts, called the latent dream concepts are transformed into a conscious, although no longer immediately comprehensible, experience called the manifest dream. Knowledge of these unconscious mechanisms permits the analyst to reverse the so-called dream work, i.e., the process by which the latent dream is transformed into the manifest dream, and through dream interpretation, to recognize its underlying meaning.

**Instinctual Drives:** A basic assumption of Freudian theory is that the unconscious conflicts involve instinctual impulses, or drives, that originate in childhood. As these unconscious conflicts are recognized by the patient through analysis, his or her adult mind can find solutions that were unattainable to the

immature mind of the child. This depiction of the role of instinctual drives in human life is a unique feature of Freudian theory.

According to Freud's doctrine of infantile sexuality, adult sexuality is an end product of a complex process of development, beginning in childhood, involving a variety of body functions or areas (oral, anal, and genital zones), and corresponding to various stages in the relation of the child to adults, especially to parents. Of crucial importance is the so-called Oedipal period, occurring at about four to six years of age, because at this stage of development the child for the first time becomes capable of an emotional attachment to the parent of the opposite sex that is similar to adult's relationship to a mate; the child simultaneously reacts as a rival to the parent of the same sex. Physical immaturity dooms the child's desires to frustration and his or her first step toward adulthood to failure. Intellectual immaturity further complicates the situation because it makes children afraid of their own fantasies. The extent to which the child overcomes these emotional upheavals and to which these attachments, fears, and fantasies continue to live on in the unconscious greatly influences later life, especially love relationships.

The conflicts occurring in the earlier developmental stages are no less significant as a formative influence, because these problems represent the earliest prototypes of such basic human situations as dependency on others and relationship to authority. Also basic in molding the personality of the individual is the behavior of the parents toward the child during these stages of development. The fact that the child reacts, not only to objective reality, but also to fantasy distortions of reality, however, greatly complicates even the best-intentioned educational efforts.

Id, Ego, and Superego: The effort to clarify the bewildering number of interrelated observations uncovered by psychoanalytic exploration led to the

development of a model of the structure of the psychic system. Three functional systems are distinguished that are conveniently designated as the id, ego, and superego.

The 'id' is the container of unconscious wishes and desires. It is directly related to the instinctual drives, which are considered to be of two kinds: destructive (Thanatos) and Constructive (Eros). While destructive drive tends towards aggression, dissolution and eventually death the constructive drives which primarily are of sexual nature, constitute libido or basic energy of life. The id is absolutely lawless, asocial, immoral, irrational and selfish part of human psyche.

Whereas, 'Ego' is an agency to regulate and oppose the insatiable demands of instinctual drives or pleasures principle. It is a kind of psychic agency to protect the individual and the society. The ego is a rational governing agent of psyche, which lacks the strong vitality of 'id' though it regulates the instinctual drives of 'id' so that they may be release in nondestructive behavioral patterns.

The 'superego' is another part of psyche associated with critical judgment known as conscience or moral principal. It serves to repress or inhibits the drives of 'id' and to block off and thrust in to the unconscious to those impulses that tend towards pleasure. Thus, superego is the regularity that governs all the functions of human personality based on social values and norms. It is a precondition of social, moral, legal and rational consciousness, which protects the individual and the society. In other words, it emerges the individual's taboo and moral values of society. Defining superego in *The Essentials of Psychoanalysis*, Freud opines, "The superego is, however is a residue of the earliest object choices of the 'id.' It also represents and energetic reaction formation against those choice" (57).



Further, he opines that if we want to understand the adult sexuality then one has to retrace his childhood development. Freud defines this scenario in terms of the development of a child, as:

The first five years of a child is very important in understanding his/her sexuality. Between the ages of three to five, the child is at most critical point of his development. The child develops the idea of oedipal complex. This idea eventually develops, in the child a feeling of socialization. And before, the experience of this feeling, a child is virtually bisexual. (qtd. in *The Essentials of Psychoanalysis* 56)

The oedipal phase is most important in the case of development of a child because at this stage the child develops his actual taste towards sex. From here, the sexual discrimination is recognized and future role on sex is determined.

Psychoanalysis is the reservoir of repressed desires especially sexual desires that are inaccessible to the conscious mind since one cannot know his/her unconscious unless it includes this unconscious part within its scope speaking. Freud in his *Introduction of Dreams* says:

Since these unconscious primitive trends are the great extent of a sexual or of a destructive nature, they are bound to come in conflict with the social and civilized mental forces. Investigation along this path was what led Freud to his discoveries of the long disguised secrets of sexual life of children and of the Oedipus complex. (22)

The presence of the unconscious is also betrayed in jokes, which for Freud have a largely libidinal anxious or aggressive content. Where the unconscious is most damagingly at work, however, is in psychological disturbance of one form or another.

We may have certain unconscious desires which will not deny but which dare not find practical outlet either. In the situation the desires forces its way in from the unconscious the ego blocks it off defensively and the result of this internal conflict is what we call neurosis. The patient begins to develop symptoms, which in compromising fashion, at once protect against the unconscious may be obsession, hysterical or phobic.

Deleuze and Guattari, the unconscious is very much productive, and creative; they don't take the unconscious as something a negative force. They tell us not to be pessimistic like those who believe in Freud's ideas. So they are optimistic of human unconsciousness. Truth is the product of immediate local environment. What is important is who decides-time and context-and the context changes with the change in Time. Deleuze and Guattari discuss this issue by relating it to the issue of capitalism also. To talk about unconscious is like the ideas of bourgeois who where fixed or limited to the origin. They didn't have a wide view.

Muna has lived like a small child lives within the bosom of her in-laws family. Like a child who from the very first day of her life having an amazingly non-familiar experience that psychoanalysis has completely failed to take into account. The psychoanalysts relate the unconsciousness to the family relationship; they ignore the 'collective unconscious'. Collective unconscious is like body without organ. This phenomenon is called body without organs. Nature and man are important, and nature is the collective influence for the child. The thinking subject realizes that unconscious only does into depend upon parents or Cartesian 'cogito.' The triangular relationship is limited the psychoanalyst's construction of sexuality that traditional psychology considers as 'dirty little secret.' Traditional psychoanalysis has kept sexuality within family box. This small box within which traditional Freudian psychology is limited is

like a 'bourgeois-box'. Some modern writers and thinkers have realized the reality behind the restrictions in the conventional thought about the human being and mind. For instance, D.H. Lawrence regards body as more important than the mind. He negates the limit of sexuality within a family. Lawrence emphasizes the 'body without intellect'; for him, the body also knows. This is visible in the depiction of Muna – a fragile and sensitive character who longs for happiness in the pleasure of her husband and his family.

Deleuze and Guattari also accept a part of Foucault's concept of truth, which depends on who says it, when and where. Freud and Lacan are then the product of the nineteenth century bourgeois community who find meaning in various of symbols that represent human psyche. The psychoanalysis of Deleuze and Guattari and the capitalism of Karl Marx have an affinity (nearness): if Marx criticizes capitalism for abstract privatization of property, Deleuze and Guattari criticize psychoanalysis as privatization of sexuality within the family. The limitedness of sexuality should be broken as Marx broke capitalism. If of fight against capitalism to fight a giant system, to fight against traditional psychoanalysis is to fight against a smaller but deep-rooted layer of a similar thing.

As such, this junction of repressed sexuality has its base on the economy and culture that is persistently combine with one act as the mirror for the other. These concepts of psycho-repressed desires are present in the form of symbols and images from early childhood to adulthood of a man, depicted and explicit in various forms. Therefore, the technique of interpretation of hidden aspiration of the love couple: Muna and Madan have its root in the economic, social and cultural crisis which is depicted in various forms of suppressed desires and pathos.

### III. Repressed Psycho-Mentality in *Muna Madan*

*Muna Madan* is a simple yet touching tale of two lovers – Muna and Madan. It is the depiction of woes and pathos of these lovers who are bound to bear the pain of separation largely due to the socio-economic structure of the society. Muna, the leading lady is an ideal representation of beauty and devotion as desired by the patriarchal society. Similarly, Madan, the protagonist is the man devoted to his wife and family; however, basking in the desire to earn fortune to fulfil the worldly desires of his loving mother and beloved wife. This search for possessing worldly affairs takes an ugly turn and hence, the lovers are forced to depart from each other, giving rise to tragedy.

There are many factors and issues responsible for the tragic turn in the life of these lovers – Muna and Madan. A basic assumption of Freudian theory is that the unconscious conflicts involving instinctual impulses or drives originate in human mind when many social, economic and psychological demands are not met. As these unconscious conflicts are recognized by the patient through analysis, his or her adult mind can find solutions that were unattainable to the immature mind of the child. This depiction of the role of instinctual drives in human life is a unique feature of psychoanalysis.

*Muna Madan* is an exposition of the *viraha rasa* (tragic flow), the sentiment of longing engendered by separation from one's loved ones, in the time-honoured tradition of many South Asian romances. These lovers are husband and wife and committed to each other. They are pure lovers as they find meaning in life in each other's company. However, as per the psychic mentality of possessing economic advantage and to make few of the material desires of his family member and Madan leaves for Tibet, to his wife Muna has great objection. She says:

Muna:            Better to eat only nettles and greens

With happiness in your heart. (25)

Muna is a spiritual lady with devotion towards her husband, Madan. On the other hand, Madan is also hard bent on fulfilling the worldly desires of his old mother. The psychic mentality of the Nepali youths of those days is prevalent, as in above line Devkota hints on the way of thinking and behaviour of the people of the then society. The intuitive mannerism of the people of the society of those days

This is the expression of pure love of Muna towards her beloved, Madan.

However, Madan is hard bent on possessing material possession and asks Muna not to come in his way, as:

Madan:           Be quiet now Muna and understand  
                       Your feet are as soft as flowers,  
                       The forests are as soft as flowers,  
                       The flowers are thorny and steep and sheer. (24)

Hence the male intuition takes its way and Muna is left alone in the house to take care of the sixty-nine year old mother. All characters are bent hard on achieving their goals. It is the outburst of internal psyche that takes its toll leading to the formation of tragedy.

Madan, young man from Kathmandu, resolves to go to Tibet to seek fortune. Trade between Kathmandu and Newar communities have existed in Lhasa, Gyantse, Shigatse and towns along the Nepal-Tibet border for a thousand years or so. Madan describes himself as 'the son of Kshetri' in the poem, but this should probably not be taken as the son of warrior clan in Nepal. Devkota should have taken as a member of Newar community, as the way Muna is treated is rare among Brahmins family.

It is more likely that Devkota thought of him as a member of a Newar-Hindu caste such as the Shresthas; the basic Newari pedigree of the tale, discussed below, is of obvious relevance here. There are no other references in the poem that clarify further his

ethnic or caste identity. Madan intends to spend only a few weeks in Lhasa, and then to return to Kathmandu to grant ageing mother her final wishes. Muna, his wife, is sure that he will never return, and begs him not to go:

. . . your lover for your mother could not hold you here,  
 The shadow of love could not stop your feet,  
 My lord, not your love of your mother! (27)

This psychological forecasting of course comes true; as when Madan arrives with fortune, he finds his beloved Muna departed to the heavenly way. Her repeated appeal to stay within the nation and earn whatever they can is negated by Madan, and hence the tragedy occurs.

As illustrated in the hypothesis, female sufferings in *Muna Madan* are a consequence of culture of female endurance cultivated by patriarchy. The character Muna is presented as ideal being of beauty but who has to live under the shadowy and unfulfilled wishes. She is like a maiden with heaven bestowed beauty and ideal character to fit in the role of traditional Nepali wife – mentally and physically devoted to her husband. And this presentation heralds a bundle of literary, social and cultural issues and implications. In order to properly reveal not only how and why of such presentation and the profound socio-cultural implications, this research paper has been divided into following chapters:

*Muna Madan* for its part describes the sufferings of Muna and Madan, two love birds separated by compulsion. Madan leaves for Lhasa, in pretext to earn money for fulfilling his beloved wife Muna's wish, and due to his desire to please his mother by sending her in a pilgrimage. Muna, who is presented with noble thoughts, requests Madan not to go for Lhasa, in the following manner:

Bags of gold are like the dirt on your hands,

What can be done with wealth?  
 Better to eat only nettles and greens  
 With happiness in your heart  
 Beloved, with a heart that is rich! (65)

However, such argument by Muna does not touch Madan and he leaves for Lhasa, bidding goodbye to Muna and his mother in despair.

The essential elements of the story of Muna and Madan were borrowed from a tale current among the Newari people, the indigenous of the Kathmandu valley. Devkota had excellent command over the Newari language and, was also aware of various trends and ways of the Newari culture. While living as a student in Patna, Devkota is said to have asked a Newari friend whether any lyric poem had been written in Newari, and was told the tale of Udas, a Newar trader who leaves his new wed bride behind and travels to Lhasa at his mother's behest. This incident has given rise to the tragic saga, which is depicted in Devkota's version.

This tale narrates the need and wants for the material empowerment and necessity of the Nepalese people. According to Freud's doctrine this charm and lust for material glory is infantile sexuality which ends up in doing some stupid activities. It is the outcome of complex process of development, beginning in childhood, involving a variety of body functions or areas (oral, anal, and genital zones) and ending up in determination of various social and economic factors. Madan is the outcome of this scenario. His rearing and grooming is amidst the Newari tribe of Kathmandu. Newars are the businessmen clan of the society and who are hard bent on performing business. One of the popular business hubs in those days was the journey to Tibet, to which Madan embarks.

There are different stages in stages human life child to adult, spousal life and parenthood. Of crucial importance is the so-called Oedipal period, occurring at about four to six years of age, because at this stage of development the child for the first time becomes capable of an emotional attachment to the parent of the opposite sex that is similar to the adult's relationship to a mate; the child simultaneously reacts as a rival to the parent of the same sex. Physical immaturity dooms the child's desires to frustration and his or her first step toward adulthood to failure. Intellectual immaturity further complicates the situation because it makes children afraid of their own fantasies. The extent to which the child overcomes these emotional upheavals and to which these attachments, fears, and fantasies continue to live on in the unconscious greatly influences later life, especially love relationships.

The conflicts occurring in the earlier developmental stages are no less significant as a formative influence, because these problems represent the earliest prototypes of such basic human situations as dependency on others and relationship to authority. Also basic in molding the personality of the individual is the behavior of the parents toward the child during these stages of development. The fact that the child reacts, not only to objective reality, but also to fantasy distortions of reality, however, greatly complicates even the best-intentioned education is provided.

In the traditional society, a lonesome female is an obvious target to the negative elements of the society. However, Muna is consistent in keeping the family intact, despite all odds. She has her old mother-in-law to look after, besides safeguarding her honour from the negative elements of the society. When Naini, a manicurist female tries to lure her for illicit relationship, she defies her in the following manner:

‘Do you think I am like the others, sister Naini?’

Say to this to ears that want to hear.



Dewdrops of youth and city worms,  
 You can find them in their thousands.  
 Pull down the moon, raise up the mountains,  
 But do not trick and unsettle my thoughts. (28)

Thus, the lonely heart defies the ill of the society. Devkota was always in favour of securing a place for the female in the society. Through Muna, he depicts his will of giving an identity and recognition.

Muna in the traditional sense seems more like a poor woman trapped in ill fate. However, this is the reality of people who are depicted in the saga of sufferings and pain invited by economic poverty. But even in this difficult situation as well, Muna acts like a philosopher. Let it be her philosophic insights in against Madan's trade to Lhasa, or when looking after the family when Madan is not home, she excels her role. In a traditional society, like Nepal, to manage a house in absence of the male member is one of the most difficult and challenging work. Above all, her understanding of mankind in regards to want of money and fame is that money destroys all the good. She says, "The world was soft and sweet and good, like life when lived in love" (38).

It shows Muna's clear desire for a life full of love with the near and dear ones, away from the evils of monetary world. But it is out of her reach, as she is entrapped in the vicious circle of dearth of household stuff. Even in these hours of insufficient materials, Muna is true to her beloved. She not only fights against the odds of the societal norms and evil person, she has all her faith and love towards Madan. For her, Madan's face is her jewel. In fact, she is against all the worldly desires, but love of her husband to which Madan opposes and leaves for Lhasa. In absence of Madan, she laments:

Your face was my jewel, now lost forever from sight,

What evil god has snatched you away,  
 To what country did it take you?  
 The shadows deceive my memory,  
 You are hidden by the mountains' veil,  
 You live only in my mind. (40)

She desires for no jewel, no money but what she wants is only her husband to be by her side. She is not only a romantic lover, but also the preacher of humanly truth, by defying the need for money and also a true lady to her husband, as she defies the social evils by keeping herself intact, in absence of her husband.

The socio-economic factors have its toll on the personal life of the writer as well. The depiction of the psychic status of Madan in many ways is similar to that of the writer in person. Devkota's life is full of sufferings imposed on him largely due to the unfair treatment towards him by the society. His creativity was at stake when there was extreme of economic crisis and he was compelled to sale his creations for a little amount of money. British critic and translator Michael Hutt has following comments on his poverty in preface of his translated version of *Muna Madan*

His life was a series of financial problems, and personal sorrows but through them all share a personality of humour, warmth, and deep humanity. These personal ups and downs never retarded the growth of his genius, in fact, some of his best humorous poetry was written in the most tragic circumstances. Certain events in Devkota's life, such as his pilgrimage to the mountain lakes North of Kathmandu in the 1930s, the time he spent in a mental hospital, his employment as a writer and translator from 1943 to 1946, and his subsequent political exile in Banaras can be identified as the most definite influences on his works. (40-41)

Death of his family members (parents, daughter and son), the economic crisis, and his volunteer exile in Banaras, all brought out many ups and downs in the life of the chain smoker, and voracious eater Devkota who was never in good health. Though we can hardly see any development in economic aspect of his life, Devkota made his excellent progress in his literary career, which runs in parallel to the sufferings of his literary character. Madan is the victim of the societal mentality at large, who cannot avoid the glory of having provided his wife with material possession and his mother with ornaments.

Muna's role in *Muna Madan* is that of a wife and a daughter-in-law, however, when Madan leaves for Lhasa, her role is reversed. She becomes the dominating female of the family and acts like the 'son' in a traditional society which refrained to give a due status to females. She consoles the ailing mother-in-law like a son, and injects in her the hope of her son's coming home. However, when mother dies, she is left alone and the ultimate doom occurs, when she is informed through a letter that her beloved has died in the way back to home.

Devkota introduced new grounds by becoming one of the first Nepali poets to employ the *jhyaure* metre of folksongs the genre thus far. This poetry creation has its long-lasting impact in the life of many of the people of Nepal, as it has its root in the heart of every Nepali people. The term *jhyaure* is often used to denote folks in general, but in its strictest sense it is actually the name of one particular metre among many others. Until Devkota and several of his near-contemporaries began to champion the cause of folk genres, they were considered more usually the medium for titillating or saucy tales written for readers such as the large number of 'Gurkha' soldiers tradition has it that Devkota was first inspired to adopt this genre while listening some young women singing as they planted rice in the fields.

Devkota prefaced his poem with a verse which defended his use of the *jhyaure* by appealing to patriotic sentiment:

How fine, how sweet this Nepali song called *jhyaure*  
 This seeding I planted in field I never saw tilled,  
 . . . Despite not the *Jhyaure*, dear reader,  
 Let it set lips in motion like pure hill springs,  
 . . . May it illumine the city's lonely chambers,  
 Nepali seed, Nepali grain the sweet juicy song  
 Watered with the flavour of Nepal: which Nepali,  
 Who that is Nepali, could ever shut his eyes to it?  
 Will it not touch the heart? (Hutt 15)

As such, *Jhyaure* is a typical creation of Nepali soil. It does not follow any borrowing and influence from external world. Devkota rightly comments it is the sweet fruit produced from the toil of Nepalese people.

The great affection Nepalese still feel for *Muna Madan* ensure it of a very special place in the history of Nepalese literature. The literature that Nepalese critics now describe as 'contemporary' is more cynical and less trusting of eternal verities than anything of Devkota. Today one has the same rupture with the world that produced the Mahakavi, of a loss of the *bhakti*, innocence and moral certainty of *Muna Madan*. In a time of constant change and uncertainty, it is these qualities that ensure the poem of a cherished place in the hearts of its readers.

These qualities are the depiction of the existing mentality of the youths of Kathmandu, who wanted immediate success in the form of 'kinds' and 'cash.' This is one of the interesting factors of our society that has been running due to societal and traditional belief. Madan is a mere victim of it, and Muna is roped in the outcome of this

scenario. Her mental and emotional status is fragile upon his decision of going to the strange land, where it is believed that less people will ever come back. Muna's fear of the strange alien land is expressed as follows:

You go as a merchant to a strange savage land,  
Facing many dangers;  
What's to be gained, leaving her for Lhasa?  
Bags of gold are like the dirt of your hands,  
What can be done with wealth?  
Better to eat only nettles and greens  
With happiness in your heart? (25)

Driven by the desire to fulfil his mother's last wishes, Madan dismisses Muna's fears and sets off for Tibet. Once he has arrived in Lhasa, which Devkota describes as if it were earthly paradise, Madan becomes enticed by the city's beauty.

But, one day, Madan suddenly realizes he has stayed in Lhasa far more than he had intended. Then he hurriedly sets arrangement for homeward. In Kathmandu, Muna sits in the balcony of the house and waits for Madan. Her mentality is woven best suited in tradition of a heroine who is pining sorrowfully in the best tradition of the forlorn heroine. A city rascal becomes entranced by Muna's beauty, and he tells her that her husband has perished. Devkota's admonition, addressed to this rogue, is one of the most famous verses in this poem:

You see the rose is beautiful,  
But brother do not touch it,  
You look with desire, entranced,  
Be not like a savage,  
The things of Creation are precious gems for our eyes,

A flower contains the laughter of God. (32)

A flower is one of the purest forms of nature. A young and beautiful lady is compared with flowers to show her purity. Muna is a pure and devoted housewife, and hence Devkota requests the readers that flowers should be let to flourish within the helm of nature. In absence of Madan, there are some evil factors who try to take undue advantage from Muna but, as Muna is devoted to her husband she does not fall trap to lure by such elements of the society.

On the other hand, Madan is lost in the charm of Lhasa's beauty and momentarily he gets lost in the mystic beauty of Lhasa. This is a common phenomenon of human mentality. They are toys to desire and emotions which hit them at all the time. However, after a considerable period, Madan is able to earn a good fortune and takes journey back to home. However, he falls sick with cholera near the border and is deserted there by his friends in the forest. After all, nobody can be as good as Madan and can show the height of sacrifice. They have their own family and friends to look after and they in trap of their own selfishness leaves Madan to die for in the middle of the forest. However, he is rescued by a humble Tibetan who nurses him back to health. Devkota uses this section of the poem to challenge the notion of caste purity.

Madan is on his way back to Nepal, but he falls sick with cholera near the border and is deserted there by his fellow-travellers. However, he is rescued by a humble Tibetan (*bhote*), who nurses him back to health. Devkota uses this section to survey the mean psychic stature of the majority of people in the society. When his friends leave him to perish to death, there is a Godly figure, which comes to his rescue. This is the mean mentality of the people who are made victim as they are under the desire to possess more and more benefits for their personal reasons. But it is interesting to note that the poorer section of the society are more open and liberal when it comes to acquiring worldly bits

and pieces. This repressed mentality is depicted by the humble Bhote and his sacred land. Devkota depicts this as:

A land of heroes, a thorn of righteousness  
Where power springs forth;  
At its heart dwells Pashupatinath the Protector,  
The snowpeaks advance in the distance. (430)

The Tibetan (Bhote) is described as a pure and rare humankind who is above the societal concept of caste and creed. David Rubin describes this implication as the revolt of Devkota against the sexist nature of Brahmins and other people. It is likely that Madan belongs to high class people, but the fact cannot be forgotten that he is tradesman, and hence is a shrestha. The Bhote is regarded with some suspicion by caste Hindus for his beef-eating habits and Buddhist faith, as a 'Himalayan Samartain.' Devkota also reaffirms his Wordsworthian belief in the fundamental goodness of humble people when the Bhote declines Madan's offer of purse of gold, as:

What can I do with this yellow gold?  
Does this gold grow up if you plant it?  
Better sow a little kindness, as I have done for you,  
Here are my children, left by their mother,  
What use is gold, is wealth. (43-44)

Such is the psychic mentality of the people, which is less or more governed by the culture and tradition in which one is brought up. It determines his/her way of thinking. Madan's friend departs him when they are in most need to Madan, and here is Bhote, who is neither of his so-called caste nor anyone to him, but comes to his rescue. This is the sad aspects of human life as there are moments when own people desert and others come for rescue. This is the interesting part of human life where one spends all his life

for money and material wealth; and others deny its very existence. The Bhote is the symbol that humanity still exists and there are people who still find money mere a means of life saving process and not more.

Devkota uses his writings to provoke and satirize upon the oppressors of the poor, the social vampires, and the hypocrites, and he always attempts to bring happiness into the lives of the humble, poor, forgotten, exploited, neglected people in the society. Devkota's poetry always aims at distilling the society and creates a happy new world. In doing so, Devkota criticizes the tyranny of the autocracy and the hypocrisy of the society. The undercurrent of the poet's dissatisfaction on the misconduct of the social behaviour is very dominant in his poems in spite of being written and published under strict censorship of the Rana oligarchy. Devkota is revolutionary not only in his words, he is a practical revolutionary poet who took part in the war and fought for freedom, equity and humanity.

The tragedy of the plot has its root in the will of the individuals whose deeper interest lay on the will of wanting to earn more for their family. The mother is the representative figure of this hidden desire. On the other hand, Madan is driven by will to fulfil his mother's desire and embarks on the journey. This journey has its implication on the will of the old mother and the determination of Madan, the son, who is compelled to fulfil her last desire. In turn, this mentality has its seed in the root of the existing framework of the Nepalese society.

Nepali society is religion based and it is supposed that the son is the way to heaven for the parents. On behalf of the son, it is his duty to meet all the parent wishes. It is the son's liability to make his parents happy and secure their heavenly path by making their desire come true. Nepali society has adhered to this principle for ages, and Madan is a representative figure of this existing mentality. He embarks on the odyssey to make his



mother's wish come true and give her a decent last breath. However, it turns into a tragedy, which engulfs Muna and Madan, as well.

Our society is a construction of religious faith and beliefs that says that a son is essential to drive the parents to the heavenly path. Religion has shaped our way of life and living. However, when it has its implication on the societal tragedy which engulfs characters like Muna and Madan and the old mother, the society has no answer. It is in turn, taken as a misfortune and people are left to handle it on their own. This makes the tragedy inevitable and those sorts of events are still in continuation; the story of Muna and Madan just being one of them. It is not only the desire of gold and jewels that has engulfed Madan's wish to embark for Lhasa but also, he is a son, at first and husband, the second. This trend is continuation and people are being its victim, day by day. Due to this scenario, Madan's mother is the victim, as she takes on the heavenly path, leaving Madan alone. However, the death is not the ending of the saga of love between Muna and Madan. In fact it is the beginning, as the true lovers are to be united in the heaven.

Shreedhar Gautam in *Devkota's Address to Reader* writes that being a poet Devkota was anticipating a great change and drastic departure in various walks of life after the overthrow of the Rana regime in 1950 AD. The throw of Ranarchy is considered as the turn of era in the Nepalese history. Gautam further writes:

Himself a victim of the power seeking government, he knew the pain and agony of a totalitarian regime. He had hoped that every aspect of national life would be revolutionized for the betterment of the people. He had dreamt of good days for creative persons like himself who had to undergo several torturous moments during the earlier rule. But the poet saw no sign of change in any field of life. Poor people were getting poorer, unemployment was rampant, corruption was at its peak, politicians were

dishonest and, in some cases, turning treacherous. Likewise, intellectuals were just sycophants, hankering after petty interest. (7)

Thus, Devkota end the epic on the death of the two love-buds. It is this feature that has endured long-lasting life of its characters in the hearts of Nepalese. It is the emotional breakdown of the poet, an emotional blackmail to depict the doom of the characters and conclude the epic in a sad note.

This is the depiction of deep psychological saga of the lovers. They are the victims of the so-called 'material' wants to which Madan falls prey to and along with him drags Muna and his mother, as well. In an attempt to make his family member happy, Madan makes a tour to Lhasa which becomes the ultimate doom for the love-buds. Lhasa serves as the enticing factor for the middle class unemployed youths who find their future secure in material possession. This tragic saga is the outcome of the socio-economic situation of the then existing society. Thus, it is the entire framework of the society which sets up hidden desire for money and wants, and under this system, an individual cannot stand in warfare and becomes a victim.

#### IV. Conclusion

After a detailed analysis and research on Devkota's most loved creations – *Muna Madan*, the present researcher has come to a conclusion that the epic has not only exposed the internal feelings and desires of its central characters; Muna and Madan, and of the entire society. Repressed desire of an individual in the society is not merely due to the lack of sexual necessities, but also due to unfulfilled societal, economic and political demands. Sexuality is associated with various factors combined together and, its collective form is visualized in various symbolic forms.

Devkota revolutionized the concept of viewing and analyzing subdued mentality of the Nepalese women and men. Through the character of Muna, Devkota not only challenges the time-honoured practice of viewing female as domesticated creatures, but also has set up a trend of depicting women as a sentimental being whose feelings were not glorified sufficiently in prior Nepali literature. Similarly, in the form of Madan, Devkota has exposed the mentality of majority of males, who are obsessed with the desire of accumulating material possession. Material possession is male's and spiritual security is females psychic, as witnessed from the epic.

Muna has no desire for ornaments, but rather longs for mental relief and security in presence of her husband. On the other hand, Madan considers in fulfilling his sixty-nine years old mother's desire in the form of providing her with gold and ornaments. Nevertheless, Madan leaves for Lhasa to earn money quitting the house under the care of Muna. However, there are factors determined to pollute the pure environment.

Then there is the concept of devotion and sacrifice to one's spouse which is one of the important features of the society. In the depiction of this mentality, Devkota takes Muna and Madan as the central figure in the plot of *Muna Madan*. In this sense, Devkota is profoundly revolutionary as he guides in shaping up the role of Muna as a weapon

against the tradition of presenting them as submissive and tolerant beings. Devkota's male and female characters within the traditional framework of the patriarchy were able to revolt against the orthodox dominations, and, thus changed the way of understanding the woes of Nepalese youths. Muna and Madan are mere representative characters in depicting the hidden desires of the Nepali characters whose want for material possession is in extreme demand.

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