

Chapter I: Introduction

1.1 Vijaya Malla and His Writing Career

Vijaya Malla was born in a nicely educated family on 24 June, 1925 at Om-Bahal, Kathmandu, Nepal. He was the third son of Riddi Bahadur Malla and Ananda Kumari Malla. Chaitnya Pradhan says:

As his father was a Subba (senior non-gazetted government official) and sent to Balewa palace in Kalaiya for his duty, Vijaya Malla spent his childhood outside the Kathmandu valley. He obtained his informal education in Kalaiya (Balewa Palace) and became competent in both Nepali and Hindi language. Thus, Vijaya Malla's first language became Nepali and his own Newari language became second language for him. (Pradhan 2, my translation)

After returning back to Kathmandu in 1932, he got admission in Darbar High School. He was sharp at study. His home environment was favorable to sharpen his literary genius. As his father was the editor of *Sarada*, a literary journal and his brother Govinda Bahadur Malla 'Gothale', also a keen literary enthusiast, he got good environment to proceed to the writing field. "He started his literary career publishing the first creation in *Sarada* journal in 1940" (Pradhan 7, my translation). As he was in direct contact with the highly recognized literary figures of that time like Laxmi Prasad Devkota, Balakrishna Sama, Siddi Charan Shrestha, Gopal Prasad Rimal, his literary genius got a good environment to flourish.

After the completion of school level education, he got admission in Tri-Chandra College to study science but at the time the activities against autocratic Rana rule was rising and he also participated in such activities. Because of the involvement in political activities his formal education remained incomplete. After that he

sharpened his mind with self study, going deep through English, Russian and French literatures.

“Vijaya Malla was the revolutionist in his young age. He was involved in 'Praza Parishad,' a political organization which was actively launching programs to dethrone autocratic Rana regime and establish democracy in the nation” (Pradhan, 10). In 1948, he was arrested and jailed for three years. After the establishment of democracy in 1950, he became free and involved in political activity. At the time he had been the editor of *Nepal Pukar*, weekly magazine, a mouthpiece of Nepali Congress Party. After King Mahendra dismissed democratic government in 1958, he left politics and spent remaining life as a free writer. According to Ishwar Man Ranjitkar he had served and contributed to Nepali literature remaining in some of the most important literary posts, such as:

Secretary in reorganized Nepal Writer Association in 1955. Secretary in Kabya Pratisthan in 1956. Co-member in Royal Nepal Academy from 1969 to 1973. Member from 1974 to 1978. Secretary from 1979 to 1988. Later, he was upgraded to Vice Chancellor of the Academy and retired in 1989. (Ranjitkar 343, my translation)

Vijaya Malla was involved in politics and other social organization but he spent most of his time in writing field. In publisher note K.P.U. writes:

Vijaya Malla as a writer was a versatile genius, who had proved his excellence in poems, stories and novels. He was a modern writer recognized for his realistic and psychological approach. He was superb in his psychoanalysis of his subjects, the ordinary as well as the extraordinary. On the one hand he was the traditionalist but on the other hand he had the tendency to experiment. His writings reflected

contemporary Nepalese life as well as humanity at large. He believed in human values and humanity. (Publisher's note)

Some of Vijaya Malla's published works are: one act play-*Bahula Kaji ko Sapana* (1971), *Patthar ko Katha* (1971), *Sat Akanki* (1971), *Dovan* (1977), *Bhittey Ghadi* (1983), *Play: Kohai Kina Barbad Hosh* (1956), *Zeundo Lash* (1969), *Smriti ko Parkhal Bhitra* (1983), *Bhulai Bhul Ko Atharta* (1984), *Shristi Rokindaina* (1991). Story Compilation: *Eak Bato Anek Mode* (1979), *Pareba Ra Kaidi* (1977). Novel: *Anuradha* (1961), *Kumari Shobha* (1989), Poem Compilation: *Vijaya Malla Ka Kabita* (1960). Criticism: *Natak Eak Charcha* (1981). His two novels *Anuradha* and *Kumari Shobha* are also translated in English. A film *Kumai* was made in the story of *Kumari Shobha*, directed by Prem Basnet in 1975. Highly evaluating his contribution in Nepali literary field, the nation has awarded with Sajha prize (1970), Gariznki prize (1996), Bhupalman Singh Pragya Prize (1996) and Bed Nedhi prize (1999). He was honored with medal Gorkha Dakshin Bahu by late King Mahendra. After his death, the recent government had established Vijaya Bahadur Malla Rastraya Prativa Puraskar in his honor. Until now three novelists have received this prize. Vijaya Malla was died in 2001 at the age of seventy three.

1.2 Kumari Shobha as a Novel of Psychological Clash

As a novel *Kumari Shobha* is a study in psychoanalysis and cultural realism. It was written against the backdrop of the tradition of the worship of Kumari, the virgin girl that had been in vogue in Nepal for a long time. It seeks to point out a flaw in the practice of virgins worship. A member of Royal Nepal Academy under the acronym K.P.U. writes:

The worship of virgins is widespread in Nepalese society. At certain ceremonies and especially at Durgapuja during Navaratri, it is a

customary to worship nine girls of the age upto ten years as representing nine different aspects of the goddess Durga. However, the novel is not about these virgins; it is about the Royal Kumari, who represents Tulaja Bhavani or Taleju. (Publisher's note)

History tells us that the worship of Kumari as a representative of Taleju was begun by the last Mall King, Jaya Prakash Malla. He built a special House for her to live in and began the practice of worshipping her. Traditionally, a girl of the Shakaya caste is selected at an auspicious hour and installed in the Kumari House as a goddess. K.P.U. further says:

An object of veneration equally by the king and commoners, she stays at the Kumari House until her menstruation. Then she is returned to her home and another virgin girl replaces her. After the retirement, an ex-Kumari may marry and lead a normal house holder's life. There is no religious ground that prohibits her from marrying. Yet, there is belief that because she has received veneration as a virgin goddess, the man who marries her dies an untimely death. (Publisher's note)

In the present story while Kumari Shobha hesitates to marry because of the persistent belief that a Kumari should not marry, and in case she does it may invite death to the man who may tie the knot with her. The young man who loves her does not entertain the belief and he is more than willing to marry her. The conflicting thought in Kumari Shobha's mind has been presented with great skill in the novel, which makes a very touching story indeed.

In the novel an educated youth Upendra does not believe in superstition and traditional belief. He tries to revolt against the traditional cultural belief that the man that marries Dyo Maiju dies young. He tries to prove that this traditional thought is

only the blind belief by marrying ex-Kumari, Kumari Shobha. For this Upendra has to convince Kumari Shobha, his family members, relatives and people in the society. He tries to convince everyone in a scientific way giving enormous proofs. He says no one in the universe is immortal. Life and death is the natural law. There is no way for a person to escape the death he carries with him from his mother's womb the day he is born. There are many widows who were not ex-Kumari. That's why it's only the blind belief. Upendra says:

After all who is immortal among us? Children die, old people die, and some wives' husbands, and some husbands' wives. Aren't there millions of widows in the world? Did they become goddess and strike down their husbands? All such talks have no logic to it-just lies! Disease can strike anyone; accident happens anytime. It's simply that people die. (62)

Kumari Shobha is not ready to accept this idea. She has a deep love and affection towards Upendra, but she is not ready to accept his proposal because of the traditional cultural belief deeply rooted inside her mind. She does not want her husband's early death and be a widow. In this way the heroine of the novel, Kumari Shobha is in great dilemma and confusion. In such a mental disturbance she becomes sick and shows abnormal behaviors. Every people in society and her family members believe that goddess has entered her. Kumari Shobha also believes the same idea. But Upendra suspects that Kumari is suffered with a mental problem. Upendra takes her to the hospital. The medical report shows that she is suffered with hysteria because she suppressed her desires and emotions.

A truck driver Babukaji is also fascinated by her beauty and charm. He threatens Kumari Shobha saying that he would kill Upendra by rolling him on the tyre

of his lorry and by anyway makes her his wife. To escape from the problem, Kumari thinks a strange and childish idea. She would kill Babukaji by first marrying him; she would become his wife and strike him, her first husband, down. Then she would marry with Upendra, and he would not die ever. In the text Shobha inquisitively asks to Upendra, “Upendra! “Right, our love will be deathless .But one thing: let’s assume I may marry Babukaji and he dies .Would you then marry me?” (153).

In this way, the novel shows the psychological impact of cultural belief. Kumari Shobha neither accepts the traditional cultural belief nor follows the modern cultural value.

Vijay Malla's *Kumari Shobha* is set in Kathmandu. After its publication, it has attracted numerous critical responses. Analyzing the text Lila Luitel argues: “This novel is about the centre figure Dyo Maiju, who is worshiped as Living Goddess and the central issue of this text is the fundamental right of human being for Love and human psychology that is the product of cultural clash” (Luitel 311, my translation). Vijay Malla's novel manages to explore, with intimacy and insight just about every contemporary issue; fundamentalism and women psychology. Conflict of religion has been analyzed from the view point of narrative technique. Therefore the present research analyzes the silences, gaps, ironic gesture, ideology and dilemma of the protagonist.

In the novel, the author uses a variety of narrative techniques in order to convey his own impressions of the society with local customs and prejudices. So, it maintains the distance between author and narrator as well as characters through a limited heterrodigetic narrator and the focalizer who misrepresents the women psychology because of his/her prejudice against them. Malla's novel documents the collapse of one kind of civility. The author narratives each of the characters through,

these devices and disentangles prejudice and predisposition from those of her characters and thereby evaluates dramatically in relation to one another within their own frame. Malla has created quickly and privately motivated characters. He wants to project the effects of superstitious beliefs in protagonist.

In the novel, women are misrepresented because of superstitious beliefs. They have faced much more discrimination and misbehavior because of differences. Women have been kept as the symbol of loss, confusion and complicated lives, therefore, this novel can be analyzed from the angle of dramatic irony that involves a situation in a narrative in which the reader shares with the author's knowledge of the future circumstances of which a character is ignorant “unknowingly acts in a way we recognize to be grossly inappropriate to the actual circumstances or expects the opposite of what we know” (Abrams, 136-37).

This research is a critical discussion of Malla's character, Shobha, in the light of how her cultural dualism in the sense of whether or not to marry, locates in the in-between situation. The conflict between her native culture and modern consciousness is also visible at this point. Shobha's cultural dualism neither can assimilate herself to both cultures at the same time nor can she ignore both or take one and shun the other because she does not know whether she is right or not for being a Kumari.

Different critics have analyzed this work of Malla from different perspective. *Kumari Shobha*, M.L. Karmacharya argues, reflects the conflict where Shobha and Upendra represent the tension between belief and non-belief: “Wrought against this background of two different conventions- one behold to age- long tradition and culture, and other to modern rationalism, and each struggling with the other- The novel provides a vivid picture of social life in Kathmandu valley in the late 1940's” (Foreword).

Similarly, another critic of Malla, Philip H. Pierce writes: “It has variously been assumed that Vijay Malla wrote *Kumari Shobah* to help to lay to rest the so-called superstition that the first man to marry the Living Goddess Kumari after her descendance from the throne would die a short time later” (Foreword).

Kumari Shobha is the result of living a life that protagonist seems unable to acclimatize herself. The outcome is the discernable evolution of cynicism, apathy and misanthropic tendencies. Vijay Malla’s *Shobha* is presented as the stereotypical image of woman psychology. Hence, the unresolved tension remains unsolved.

This cross road in Bhabha’s language is “in- between space” which means neither the one nor the other but something else beside, in-between. Likewise, *Shobha*'s identity is in-between cultural differences: “All these things were still embedded in her memory, and this day is now begun to come to mind repeatedly” (Malla 4). Hybrid space is also an in-between space, which lies between past and the present. In Bhabha's words, it gives rise to " an interstitial future that emerges in between the claims of the past and the needs of the present" (219).

Bhabha describes the in-between position of hybrid existence as a third space which emerges between the traits of two mixed cultures. *Shobha*’s consciousness could be called the twilight consciousness because of its affinity with hybrid-like dual positions and its cultural manifestations. Here we find the wish for marriage and strong inhibitions induced by cultural beliefs against it. And this claim finds its theoretical base in the discourse of "in-between space" especially that of Homik K. Bhabha. This space, which Bhabha call the "Third space" (219).

Neither the native nor the modern consciousness seems to guide *Shobha* but her consciousness moves towards the spaces which incorporate the entities of two different elements that are something beside the both or in-between space. So this

search analyzes how Shobha shapes her discourse within the frame of ideology to represent superstitions, questions and presents from a different perspective and rules that how she imposes her ideology within the power/knowledge relation. Shobha's life, culture, religion, custom, and language create the condition of dilemma because she sees all things controlled by patriarchy.

Popular superstition says that a man who marries a Kumari is doomed to die within six months by coughing up blood. In reality, however, it seems that most Kumaris do eventually marry. "All of the living former Kumaris with exception of the youngest ones have married, albeit at a significantly older age than the average marriage age for girls in Nepal" (Kathmandu Post, qtd. in wikipedia).

Here is a list of former Kumaris who got married in their adulthood:

Kumari Devi, Kathmandu, March 2007

Former Royal Kumaris

Name	Hometown	Dates as Kumari	Marital Status
Hira Maiya Shakya	Wotu	1922–1923	married, 0 children
Chini Shova Shakya*	Lagan	1923–1931	married, 2 daughters
Chandra Devi Shakya*	Asonchuka	1931–1933	married, 2 daughters
Dil Kumari Shakya	Lagan	1933–1942	married, 3 sons, 1 daughter
Nani Shova Shakya	Ombahal	1942–1949	married, 4 sons, 2 daughters
Kayo Mayju Shakya*	Kwahiti	1949–1955	married, 1 son, 1 daughter
Harsha Laxmi Shakya	Naghal	1955–1961	married, 2 sons
Nani Mayju Shakya	Naghal	1961–1969	married, 1 son, 2 daughters
Sunina Shakya	Ombahal	1969–1978	married, 1 son, 1 daughter
Anita Shakya	Sikamoobahal	1978–1984	unmarried
Rashmila Shakya	Kwahiti	1984–1991	unmarried
Amita Shakya	Asanbahal	1991–2001	unmarried
Preeti Shakya	Itumbahal	2001–2008	unmarried
Matina Shakya	Kathmandu	2008–Present	unmarried

(* = deceased)

Source: The Kathmandu Post / Kumari (Children), 5-6

Chapter II: Psychoanalysis

2.1. Freud and Psychoanalysis

Psychoanalysis is the method of understanding mental functioning and functioning the stages of growth and development .It is generally theory of individual

human behavior and experience , and it has both contributed to and been enriched by other disciplines. Psychoanalysis seeks to explain the complex relationship between the body and the mind and furthers the understanding of the role of emotions in medical illness and health. The term psychoanalysis is used to refer to many aspects of Freud's work and research, including Freudian therapy and the research methodology he used to develop his theories. Sigmund Freud was the first psychoanalyst and a true pioneer in the recognition of the importance of unconscious mental activity. E. Jones traces the works of psychoanalysis in his book *Sigmund Freud: Life and Work*. He views that:

Freud theories go in the inner workings of the human mind , which seemed so revolutionary at the turn of the century , and now widely accepted by most schools of psychological thought .In 1896,Freud coined the term “psychoanalysis,” and for the next forty years of his life, he worked on thoroughly developing its main principles, objectives, and techniques ,and methodology. (3)

The Oxford English Dictionary defines psychoanalysis in the following way:

A theory of personality and psychical life derived from this, based on the concept of ego, id, and superego, the conscious ,preconscious and unconscious level of minds and the repression of sexual instinct ; more widely a branch of psychology dealing with the unconscious. (761)

Sigmund Freud is a major proponent of psychoanalysis .He introduced major methods, ideas, and concepts of psychoanalysis. To know more about Freud and psychoanalysis it is better to start from what is psychoanalysis. Psychoanalysis is an attempt to inquire the irrational territory of human psyche, with logic and rationality.

Freud focuses the unconscious aspect of human psyche. Most of our actions are motivated by the psychological forces over which we have limited control. In other words psychoanalysis is the method of “inventing mental process and treating neurosis and some other disorder of the mind” (Webster, 1158). Psychoanalysis is used in three ways:

To designate a loosely knit body of ideas on nature of human mind, in particular personality development and psychopathology, to describe a technique of therapeutic intervention arrange of psychological disturbance; to designate a method of investigation. (Encyclopedia, 137)

Psychoanalysis, as therapy, is officially regarded as the task of uncovering all the pathological memories. This idea gave way to the search for fancies with the theoretical shift away from instincts and attitudes.

Psychoanalytic criticism often disregards the totality of text, their verbal surface in favor of Freudian motives supposedly encrypted in their depths. Typically the work of art is related as window to the artist sex-fermented soul. (Psychoanalysis Literary Criticism, 2)

Psychoanalytic literary criticism takes a literary piece primarily as an expression of the state of mind and the structure of the personality of an author. Regarding the literary text, J.A. Cud Don writes that Psychoanalysis analyses characters invented by authors especially the language they use, this is known as the Freudian Imagery. In the course of psychological investigation, Freud had developed the dynamic form of psychology that he called psychoanalysis. “Psychoanalysis as a means of therapy for neurosis, but soon expanded it to account for many developments in the history of

civilization, including warfare mythology and religion, as well as literature and other arts” (Qtd.Abrams, 264).

The fundamental psychodynamic model proposes that mental illness is caused by unresolved, unconscious conflicts originating in childhood. Further more, in such case defense mechanism such as repression of unpleasant memories, serves to protect the ego. Neurotic symptoms are argued to be the result of conflict between repressed or unfulfilled desire and attempts to control or resolve them. Freud argued that recovery depended on insight and working through past problems.

Freud’s major contribution reached to peak when he published his famous book *The Interpretation of Dream* in 1900. Since the publication of this book psychoanalysis has become an autonomous discipline. Freud considers *The Interpretation of Dream*, is in fact “Royal road to knowledge of unconscious, it is the secured foundation of psychoanalysis” (Qtd. Osborne, 41). Psychoanalysis is the most significant study of the non-rational process that emerges from the kingdom of unconscious inherent in depth of human psyche.

We all are acquainted with Freud and his body of work. But the most important influence on the emergence of psychoanalysis belonged to the experiments Dr. Joseph Breuer in Vienna conducted with a young hysterical woman, whose clinical name was Ann O. Otherwise a renowned doctor of time, Dr. Breuer was the first to realize that symptoms of hysteria completely disappeared when, under hypnosis, the patient would recall and at the same time relive emotional circumstances bringing about the symptoms. It was thus that cathartic therapy was born. Having collaborated with Dr .Breuer for a while, Freud himself acknowledges his influence on the emergence of psychoanalysis. On his first conference at Clark University of United States in September 1908, Freud would modestly declare:

In the year 1909, when I was first privileged to speak publicly on psychoanalysis in an American University, fired by this momentous occasion for my endeavors, I declared that it was not myself who brought psychoanalysis into existence. I said that it was Joseph Breuer, who had merited this honor at a time when I was a student and busy working for my examination (1880-1882). Since then it is really a matter of indifference whether the history of psychoanalysis be considered to have started with the cathartic method or only with my modification of the same. I only enter in to this uninteresting question because some opponents of psychoanalysis did not originate with me at all, but with Breuer. (Neurosis, 29)

A new born baby, according to Freud, is bubbling with energy that is libido and psychic energy. However, this energy is without focus or direction, which would not allow for survival. Psychic energy is an important concept in Freudian psychology. The structure of the mind and development all revolve around how the individual attempts to deal with psychic energy. According to Wikipedia Freud believed that as development occurs the baby begins to focus on object then another. As the infant's focus shifts the style and type of gratification being sought also changes. The focal objects for the developing child's energy serve to define five main stages of psychological development. They are oral (0-18 months), Anal (18 -3 ½ years), Phallic (3 ½ years-6 years), Latency (6 years –puberty), Genital (puberty –adulthood).

As a general theory of individual human behavior and experience, psychoanalytic ideas enrich and are enriched by the study of the biological and social sciences, group behavior, history, philosophy, art, and literature. As a developmental theory, psychoanalysis contributes to child psychology, education, law, and family

studies. Through its examination of the complex relationship between body and mind, psychoanalysis also furthers our understanding of the role of emotions in health as well as in medical illness.

2.2 Division of Personality

2.2.1 Id, Ego, Superego

Freud introduced another important aspect, the structure of human personality into psycho-analytic theory. He makes three major divisions of personality: the Id, Ego and Superego. Each portion of personality has its own developmental history. But here we only concern with their function and interactions. The Id is the source of all psychic energies and the Ego and Superego develop out of Id.

The Id is container of unconscious wishes and desires. In Freud's words the Id stands for "untamed passions" and a "cauldron of seething excitement" (Encyclopedia, 139). The Id is the representation of primary process of mode of thinking. It manifests in dreams, jumble of thoughts and intoxication, it has no concern with logic, time sequence, morality and social norms; it has only a desire for immediate wish fulfillment. It is entirely guided by the pleasure principle and avoidance of pain. It is reservoir for libido unconscious sexual and aggressive ideas that are originated here. Like the unconscious, it is disorganized, timeless and far from reality. In the Id, the contradictory conflicting impulses may coexist juxtaposes. It lacks ethical judgment and social values. It is the depository of the innate instinctual drives. If unbridled, the Id would always seek immediate gratification of primitive irrational and pleasure – seeking impulses. It is seen at an early stage of development but it becomes dominate in adult personality structure of normal people. Thus, "the Id is the underground storeroom of buried thoughts, feelings, desires experiences that are repressed and prohibited to come on the surface of adult normal personality" (Neurosis, 136).

The ego is our ordinary social self that thinks, decides, feels, and wills. It maintains all the worldly functions and makes them as realistic and rational as possible. It creates a balance between inner demands and outer reality. Some earlier psychoanalyst said that the Ego developed later out of the Id but modern Ego theorist note that the Ego is as primitive as Id. It is the executive director of personality whose functions are perception, conscious thought, memory, learning, choice, judgment and action.

It is mainly conscious, partly, unconscious in contact with Id and the Supper ego:

- (1) To satisfy the nutritional needs of the body and protect it against in injury.
- (2) To adjust the wishes of the Id and the demands of reality.
- (3) To enforce repression.
- (4) To co-ordinate the antagonistic striving of the id and the super ego. (Neurosis 185)

The Ego deals with sexual and aggressive impulses originating in the id at the unconscious level. The secondary process model of thinking takes place consciously or preconscious in reality principle and it has great importance in the Ego. The desire for immediate pleasure must route to obtain pleasure in a proper manner. In infant, Id is dominant and in maturity Ego rules the Id but there is a constant conflict between them and on some occasion the Id sways the Ego to create some abnormality in individual behavior. If the Id embraces the pleasure principle for immediate gratification, the Ego comes to the reality principle to postpone the irrational and antisocial gratification.

The Superego is the most developed Id. When a child becomes able to learn something he comes in contact with rules, regulation, morality, standards, values and codes of society; this develops another aspect of personality called Superego. It is also known as conscience or the moral principle. Initially, children acquire his notions of right and wrong, does and do not good and evil from his parents. The punishment given to them on their acts develops negative values and the rewards the positive. Gradually the peripheral culture another social authority enforces to mould the Superego. It is mostly unconscious and partly conscious. It is also known as internalizing parental codes. Thus, Superego is a censor that classifies all the functions of human personality on the basis of social values and superego. Blume expresses his views in *psychodynamic* that:

When the Superego prohibits expressions of sexual or aggressive drives, the Ego typically joins the Superego in opposition to the Id. Submission to Superego forces a person's self esteem. Resistance to them usually results in feelings of remorse and unworthiness. It is possible, through rare, for the superego and Id to be allied against the Ego. In such a case the Ego struggles against a feeling of pervasive guilt generated by the superego and personality may be overwhelmed by severe depressive reactions. (6)

It is the superego, which prohibits id and Ego to operate wish fulfillment and sometimes, it wars with both Id and Ego. Thus Superego is the norms and values oriented judge of the human psychic personality.

2.3 Dreams as the Manifestation of Repressed Desire

Dream represents disguised desire, with fulfilling, and expressions of unconscious and unacceptable thoughts. For Freud, dream represents those wishes,

demands and desires which are repressed in to unconscious and their instinctual gratification is fettered in conscious state of mind. “Freud considers that all the dreams fulfill naked wishes of sexual license, and preserve his/her identity” (Qtd.Brower, 88). Freud views that dream is also a mental process like other and it is meaningful, purposeful, and symbolic.

In this early stage at dream analysis he believes that dream is simply wish fulfillment of those wishes of Id and Superego which could not be gratified in real life and they are fulfilled in the sleeping state when the ego is in relax. All dreams represent rejected and repressed wishes. Freud in *Interpretation of Dream* says that:

Most of artificial dream constructed by imaginative writers are designed for a symbolic interpretation of this sort: they reproduce the writers thought under a disguise which is regarded as harmonizing with the recognized characteristics of dream. (129)

The dreams that are not fulfilled create violent inner conflict for the gratification of unconscious Id, which itself is a threat to Ego. Unacceptable thoughts and wishes appear in symbolic form in dream. Those symbols have universal meaning.

Maud Ellmann, psychoanalyst, considers that the interpretation of dreams lies at the heart of psychoanalysis, and Freud identifies dramatization as the primary technique of dreaming. The dream, he says is the “hallucinatory fulfillment of wish, in which desires are replaced by their embodiments: thoughts becomes deeds; fear becomes monsters” (Psychoanalytic Literary Criticism, 6). Regarding the unconscious mind even W. B. Yeast states that “unconscious minds are revealed through dream analysis. The passion when they do not find the fulfillment becomes a vision; the vision of a poet, like the vision of dream, represents the sublime transfiguration of mind” (12).

Conscious part of the psyche copes with cultural laws, norms and values which enables an individual to maintain his presence in society. Unconscious part on the other hand is constituent of repressed desire that strives for revelation. Freud writes: “The unconscious is the sites of repressed forces struggling to break consciousness but held in heck by repressing agency” (Osborne, 55).

Freud finds that unconscious feelings and thoughts are the materials for dream. He declares that latent dream thought determines the manifest content of dream. He also clarifies that manifest and latent dream content can only expose through free association. Free association is the vital because it leads to the hidden in reality or in the awoken state. These desires which cannot be fulfilled in daytimes are stored in unconscious minds; they are not erased and come time and again into day to day life. The condensation, replacement dramatization and symbolization are the dream mechanism. Freud describes that many factors contribute to dream mechanism. They are briefly discussed below.

2.3.1 Condensation

In condensation, two or more dream seem unusually important, indeed the whole part of one level is about buildings of complete dream. They are just like sea and land relation, which is composed of aggregates that derive from the land they occupy. That sea is somehow oppressive. When the aggregate is heaped up in cliffs; those cliffs become burdensome, underwritten by past days. This is literally true but in some way guaranteed by past, spreads into and colors the present. In this process ,one image can stands for many association, the complicity of the latent content of dream can therefore be derived from analyzing ideas and unsought association connect up with the condensed image that is at the forefront of the dream. The way

that a single idea or event can simultaneously represent different impulses Freud calls “over determination” (Osborne, 49).

2.3.2 Displacement

Displacement occurs when the Id wants to do something of which the Superego doesn't permit the ego thus finds some other way of releasing of psychic of the Id .Thus there is transfer of energy from repressed object to more acceptable object .Its quite satisfactory and workable mechanism for releasing energy more safety. Dream can be interpreted as displacement of stored tensions into other forms. It is Freud's other second process, where by an image is replaced by a psychologically more significant one .It is shift or move whereby the mind redirects affects from an object felt to be dangerous or unacceptable to an object felt to be safe or acceptable.

2.3.3 Dramatization

Freud's third process was secondary revision, where the disparate elements are combined in to an intelligible, coherent whole. Freud's terminology of course applied to dreams rather than literature, but it is noteworthy that the poem does have dream like quality. The content appears by image association, and there are sudden shifts from “they” to “we” and from buildings to whales. More permanently, the need for an intelligible 'coherent whole is the old demand for artistic autonomy and form. This forth requirement is better examined under other approaches: traditional, textual or stylistic criticism. Without these findings the poem is unbalanced, unnecessarily dreamlike and requires more suspense in plot and argument. “Dream is of course, almost wholly visual, rather like a film, like some bad films often seem to be little connection between the events and images in dream. However, every picture tells a story. In dreams, the story is hidden and the visuals are the clues to understand It”(Osborne, 50).

2.3.4 Symbolization

Symbolization means those images that are used to symbolize other things are called the symbolization. Such as phallic image is symbolized by the things like guns, tall and round buildings etc. Dreams make great use of symbol. Freud writes: “in dreams symbols are used almost exclusively for the expressions of sexual objects and relations” (*Interpretation of Dream*, 50).

Dream apply symbols, usually pictorial .Some symbols are universal such as house, which symbolizes the human body House symbolizes man, parents symbolizes as king and queen .Birth is represented by water whereas death symbolizes journey. Most symbols applied in dreams are related to the sexual organs. The female sexual symbols are pockets, flowerpots and receptacles, bag, purse, drawers, jar ,boxes, doors, gates, and stores symbolizes the uterus.

2.4 Oedipus Complex

In the interpretation of Dreams, Freud inaugurates the theory of Oedipus complex. ‘Oedipus complex’, the term derived from Greek myth where Oedipus, the son kills his father unknowingly and marries his mother.

In simple terms, “The Oedipus complex derives from the unconscious rivalry with his father for love of mother” (Maud Ellmann, 133).In it the dreamer sees the death of parent who is of the same sex. That happening will show the rival in love, whose elimination could not fail to other’s advantage. This is immortalized in ‘Oedipus complex’

“Freud has postulated five stages of psychosexual development of personality of a child from birth to puberty; oral, anal’ phallic, and genital” (Encyclopedia, 142)

Oral stage is the first stage of psychosexual development .It spans from birth until the age of 2years where the infant’s mouth is the focus of libidinal gratification

derived from pleasure of feeling at the mother's breast, and from the oral exploration of his /her environment i.e. the tendency to place objects in mouth. The Id dominates because neither the Ego nor the Superego is at fully developed since the infant has no personality .Even action is based upon the pleasure principle.

Anal stage is known the second stage psychosexual in anal stage, spanning from the age of 15 months to 3years. Where in the infants erogenous zones changes from the mouth to the anus, where the Ego formation continuous. Toilet training is child's key anal stage, experiences occurring at about age of 2 years, and results in conflict between Id and Ego. In eliminating bodily wastes and handling related activities e.g. manipulating coping with parenting influencing the resolution of the Id and Ego, conflict, which can be sudden and psychologically traumatic.

In phallic stage, child tries the feeling of love and desire of the parents of the opposite sex. The boy in demanding sexual love from his mother comes into rivalry with his father, and the girl becomes a rival of her mother for the father's love. Freud derives the terms from Greek tragedy to mention the psycho-sexual development of child. So this is called 'Oedipus complex' in boy's case and 'Electra complex' in girl's case. Maud Ellmann writes:

Psychoanalysis and Oedipus reflect on one another. First we see how Freud makes use of dramatic form as well as the incestuous and parricidal theme of Oedipus, next, Freud identifies himself with Oedipus as the detective in the crime. (Psychoanalytical Literary criticism, 5)

According to Freud, the child's object of love is opposite –sex. The child in order to resolve the threatening conflict, begins to copy the role of his or her rival to became like the same sex parent to share the affection of the opposite sex parent.

In phallic stage, the boy is proud of having penis which his sister lacks, and suffers with silent fears of losing or damaging it that called castration anxiety. By castration anxiety the boy gives up his sexual feeling and desire for his mother and sex rivalry wishes to his father. The girl discovers that she has no penises and develops a strong desire to get penis called “penis envy” and it is a desire of the girl to become masculine. The resolution of Oedipus and Electra complex is to understand social norms and standards and parental punishment.

During the latent stage the libido interests are suppressed. The development of the ego and superego contribute to this period of latency. The stage begins around the time that children enter into school and becomes more concerned with peer relationship, hobbies, and other interests. The latent period is a time of exploration in which the sexual energy is still present, but it is directed in to other areas such as intellectual pursuits and social interactions. This stage is important in the development of social and communication skills and self confidence. Freud saw latency as a period of unparalleled repression of sexual desires and erogenous impulses. During the latency period, children pour this repressed libidinal energy into asexual pursuits such as school, athletics, and same sex friendship.

The genital stage is the final stage of psychosexual development; the individual develops a strong sexual interest in the opposite sex. Where in earlier stage of psychological development, the individual develops a strong sexual interest in the focus was solely an individual needs, interest in the welfare of others grows during this stage. If the other stages have been completed successfully, the individual should now be well balanced warm and caring. The goal of this is to establish a balance between the various life areas.

2.5 Transference Theory

Transference is the idea that a pattern of desires, fears, conflicts, love, hates, and associated defenses may be transferred, usually unconsciously, from one significant interpersonal relation in one's history to another. This process appears at a time when the therapist may become a father figure and be regarded by the patient to be the real father. These emotional attitudes may be either positive or negative.

To the analyst transference is significant in two ways. First if it is positive, it gives the patient a feeling of being safe and protected and so it makes earlier to overcome resistance. Second, it helps the analyst understand the patient's problem. The transference substitutes a conflict between the patient and the therapist for a conflict that goes on within the patient and thus brings the problem out where the therapist can look at it. Freud says that there is always a conflict between the individuals search for pleasure and the demand of the reality as they are opposed to each other.

With the proper use of transference technique, the neurotic patient turned into the normal condition because neurotic patient had faith in the analyst and he also acquires an emotional attitude toward the figure of the analyst and he replaces. The analyst followed the 'suggestive' influence to the patient instead of suppress the symptoms that work as a motive force to induce "the patient to overcome his resistance" (Freud, 43). If the analyst falls in love with the patient, it will become incompatible with the task of analysis.

The problem arises that in the situation the patient's love is not satisfied with being obedient. It grows exacting, calls for affectionate and sensual satisfaction, it demands exclusiveness, it develops jealousy, and it shows more and more clearly its reverse side, its readiness to become "hostile and revengeful if it cannot obtain its ends" (Freud, 44). The analyst's love affair with the patients makes the situation of

the treatment difficult. It extinguishes the interest in treatment and in recovery in short, there can be no doubt that “it has taken the place of the neurosis and our work had the result of driving one form of illness with another”(Freud, 44).

The analyst must be aware of falling in the ridiculous situation of the cleric who was supposed to convert a sick insurgence agent. The sick the cleric took his leave insured. Through transfer method, analyst knows about the patient’s past experience that neurotic is caused by a rule in his relation with one of these parents. You will remember what important we had to attribute to these earliest emotional ties.

Neurosis has appeared when the ego the higher organization of the mental apparatus is not able to fulfill its function of mediating between the Id and reality, that in its feebleness it draws back from some instinctual portion of the Id and to make up for it has with the consequences of its renunciation in the terms of restriction, symptoms and unsuccessful reaction reaction-formation (Freud, 57).

If the gulf between instinctual claims and the demand of reality becomes too great the ego may fail in its efforts to reconcile the two, and more readily, it is inhibited by the disposition carried over by it from infancy. “The process of repression is then repeated ,the instincts tear themselves away from ego’s domination, find their substitute satisfaction along the paths of regression, and the poor ego has become helplessly neurotic”(Freud, 58).

2.6 Culture: An Influencing Force in Society

Culture in simple understanding is a set of shared beliefs and values of groups of person living in a larger community. It compromise of beliefs, customs, practices, and social behavior of a particular nation or people. According to Blackburn, culture is, "The way of living of a people, including their attitudes, values, beliefs, arts,

sciences, modes of perception, and habits of thought and activity Cultural features of forms of life are learned but are often too pervasive to be readily noticed from within" (90). As such, cultures, in most communities are determining aspects of determining an individual's mannerism. In Newari community, there is a culture of bilva marriage .Narayan Prasad Shrestha in *Kathmandu: The Eternal Kumari* writes about it as this:

In fact, the concept of Kumari is so central that every girl child born in the traditional Newar community in Kathmandu is thought as an eternal virgin like a Good Earth itself to attain this status of eternal maidenhood, each girl child is first married to bilva fruit, symbolic to the eternity principle embodied by Lord Shiva. The ritual wedding takes place with a view to ensure that the girl remains fecund for ever. (43)

Radhakrishnan in his book *The Use and Abuse of Multiculturalism* defines multiculturalism as an eccentric field where the spirit of self-consciencization found all social process. He writes:

Culturalism has to be thought as an eccentric and isotopic field that is not to be mastered by the will to dominance of any one subject. The only way to honor and enter the multicultural field is in a spirit of self-reflexivity, self consciencization, and submission to that radical alertly that found all social process in opposition to egocentric ideas of self and other. (34)

Radhakrishnan is of the view that as long as multiculturalism is perceived as a subset of the identity and its inevitable entanglement with the binaries of self and other it is doomed to failure.

The contemporary society of Kathmandu is characterized by distinct nature on the one hand it is a city of temples that is; still traditional culture plays important role in the lives of the people and on the other hand globalization is playing another key role .Because of this condition, the protagonist of Vijaya Malla's *Kumari Shobha*, Shobha falls in ambivalent situation. So to prove the hypothesis, I have applied psychoanalysis as theoretical methodology to study the dualistic attitude of the protagonist.

Chapter III: Culture versus Psychological Ambivalence

3.1 Superstition in Kumari Tradition

Culture is the integrate part of human life and literature being the creation of human being is shaped and reflects human cultures. So in every types of literature culture is depicted in different forms. Without culture human society can't exist or can't be imagined. So diversity seems in the activities, life style, rituals and attitude of the people. Stuart Hall in *Cultural Identity and Diaspora* writes:

Culture resembles the social life, political life, economic life, festivals, art including singing, dancing and playing music etc. culture also includes art, language, literature, philosophy, religion, rule, history. Geographical condition, life style, education, modern civilization brings difference in culture. Culture is changeable and it is handovered from one generation to another new one. (209)

According to the time national and international events changes and influence the culture directly and indirectly. Time, place, caste, religion etc are responsible for bringing diversity in culture too.

The novel *Kumari Shobha* is one of the popular novels by Vijaya Malla in which there is conflict between her love with Upendra and existing tradition. In the novel her divided mind is in centre. She is a retired Kumari and she wants Upendra, but she is afraid with the superstitious traditional belief that the first husband to marry ex-Kumari will die soon after marriage. Conflict between her desire and fear with traditional belief invites unconsciousness, weakness and trembling sensation. On the other hand Upendra insists that he would not marry other girl except Shobha. To relief from tension once Shobha likes to be nun but she doesn't obtain the qualities of being nun.

Next character Babukaji (a truck driver who is crazy to marry Shobha) gets accident and dies. Then medicine brings improvement and novel ends with the sign of their unity. Shobha is the central character who is in the conflict between her right to love with a man and traditional superstition. She consists of two positions: one is as normal ordinary human being that is beloved and another is as living 'goddess'. Her desire of being ordinary woman is suppressed by her identity of living goddess. As a result of high suppression she gets hysteria. Most of the characters are guided by superstition rather major male character is trying to break the superstitious activities and to establish new rituals. Shobha also believes the superstition .Her superstitious mind can be seen in the lines when she asks advice with friend Usha:

Just give me some good advice about what I was going to ask you.
 You know that I was a goddess Kumari .They say I must not marry,
 that a first a first person I do will die. You know that .I know that
 .Everyone knows that .But I don't know whether Upendra knows or
 not ; up to now I have not spoken to him about it .If I don't, it 'll mean
 that I've deceived him ,don't you think show? (18)

If she were free from superstitious belief she would freely love with Upendra. Here the word Kumari refers to the living goddess or a virgin girl who is worshiped as 'goddess'. All the events of this novel are circulating around her. In the novel we find the culture of worshipping god. There are the activities of praying, worshipping, visiting temples, fasting and believing on God. There are lots of expressions which are used addressing to the god. For example Dhanamaya, Shobha's mother says "O Lord, protect us!"(39) Shobha made an inward bow, full of faith and devotion, to the goddess, and murmured silently, "Protect me" (37). Shobha silently invokes the goddess in order to receive remission for the sin she had committed knowingly or

unknowingly. There are also other such expressions which show that there is the culture of believing in God. They say, “Leave it all upon God” (19). “Trust to the Lord, put everything in his hands, and “accept what may come” (43). In the novel people believe in worshipping by going to the Chaitya. The expressions like “Lord, protect us!” (39). “It’s the Lord’s wish” (27) are repeated many times.

When Shobha expresses her anxiety her friend Usha advises her to leave everything upon god in the following lines:

Shobha don’t concern you with such arcane matters. Leave it all up to god. We are ordinary woman. Cast yourself in the mould your life takes life and death, I should think, are not in your hands or mine. What’s done is done by him, it’s his creation. If he wants to build up may he do so if tears tear down, the same? Leave everything upon him.

(19)

There is also the local culture (Lokprachalan), practiced since long. Among them some are included here. Shobha being ex-Kumari is invited to attend a feast, at Kumari’s house. There is also the tradition of receiving tika from Kumari. Worshipping Kumari by sprinkling her with unhusked rice and red powder. Present wicks to Chaityas, statues and temples following the full-moon day. Right of being goddess Kumari ended when she menstruates. Likewise one has to eat some samayabaji and drink distilled sprits after their returning from temple.

In the novel there is also the culture of believing on superstition which is handed over by their ancestors. Though young generation tries to deny them but such believes are not completely violated. Such beliefs are imprinted in their mind though they seem not believing in traditional superstition. Even in the so called educated and civilized society such superstitious beliefs are employed. In the novel same thing

happens .It can be seen in conversation with Upendra:

Upendra first listen to what I was trying to tell you before .You are fond of me, and I am fond of you just as well. But being fond of you is not enough. I can't go on deceiving you. I was once the goddess Kumari. They say that the first person to marry Dyo Maiju dies soon thereafter. You may not know that I can't see you dying that way. Try to forgive me. What a horrible fate I have been given. (49-50)

Most of the characters take disease of hysteria as a consequence of entrance of goddess within Shobha. Shobha's mother sends Shobha's horoscope to the astrologer to find out what is wrong with her. Most of the people think first man to marry ex-Kumari will die soon. There is also the superstitious belief of believing in witch. They also believe that brand witch with a hot coal shovel will make her run and never come. If body burns, it will be the body of witch. Witch lore can solve her problem. Babukaji, a truck driver is also fascinated by the charm and beauty of Shobha. He does not believe that he will dye marrying Kumari. But he also can't go beyond superstitious belief .When he hears goddess has entered to Shobha, he goes to see her and suspect that witch has possessed her. He says:

I came having heard as much. How are you now Shobha? Look! You, it's not god but a witch who has possessed Shobha. Even a doctor's doctor could not use medicine to get rid of witch .You've got to catch the witch with magic arts and put her to a shame; you've got to brand her with a hot coal shovel. So she never comes again and then that witch will run away. (118)

When symptoms of hysteria seem in Shobha people begins worship with scare things like insane stick. There is also the belief of entrance of witch into a human

being. It proves that people believe in unseen power.

Upendra, who is regarded as educated and civilized in the novel, suggests to his beloved Shobha not to believe in superstitious beliefs. He says “For crying out loud, Shobha, so you think I could fall to relic superstitions? What have I gone to school and begun my M.Sc. for-to believe such things?” (50). He also says, “Do you believe such superstitions? Let me tell you, I was born to stamp out such things! You must no longer worry yourself about it, do you understand?” (50). These expressions show he is educated and modern fellow. He says to his mother, “It’s my duty to fight superstition, do you understand?”(50). But he himself happens to believe in superstition knowingly or unknowingly. When he dreams bad, he is afraid with it. It shows that though he tries to violate superstition, he can’t practice normal behaviors because traditional beliefs are imprinted or deeply rooted within him from the ages. These are the superstitious beliefs which are expressed and performed in the novel.

In the novel there is also the culture of believing in fate. If something happens out of human’s control or interest they leave the blame on fate, which is invisible power. There are lots of such expressions used by characters. For example Shobha says “what a horrible fate I’ve been given!” (100) “What a helpless creature I am!” (71). “Leave me to my own fate, Upen.” “I’m the unfortunate woman”(99). Rajmati says, “He was fated to die the same day.” (100). Even the educated fellow like Upendra says, “You are a lucky fellow, Gopal. I’ll soon get to see what’s written in my fate” (46).

Here Shobha as well as other characters are in same condition; they have their own culture which is handed over by their ancestors as well as globalized culture. So the situation becomes more problematic. In the novel, in one hand they are being

civilized, being educated and also influenced by the global culture but on the other they have belief in fate, god and witch. Neither they can give up their culture totally nor they can adopt global culture completely too. Here Upendra seems educated and he believes in science and logic but times and again he happens to believe in superstition and fate and says to his friend Gopal that Gopal is a lucky fellow. He'll soon get to see what's written in his fate. He also believes in dream and afraid of it.

The translator of Kumari Shobha, Philip H. Pierce writes:

This novel is about the dualistic situation of the major character 'Shobha'. Here Shobha is an ex-Kumari and there is a superstitious belief in her that one who becomes Kumari is not supposed to get married because she will strike her husband to death. (Foreword)

3.2 Characters' Psychological Conflict

When Shobha grows up she falls in love with an educated fellow named Upendra, who pressurizes her to marry with him and she has also utmost devotion towards him. She likes to have conjugal life with him. She wants to have the life of normal woman. Though she has traditional conviction in her, she is in the modern society of Kathmandu valley, which is supposed to be civilized and modern. She has also the impact of this modern society so she wishes to give climax in their relation that is marriage. Though she has traditional belief of Kumari that she will cause her husband's death, she can't suppress her desire. She likes to have the life as an ordinary woman. She says, "I want to be a normal woman." (100)

Both of them like to tie the knot of marriage with each other. She wants to stay with Upendra and spend too much time with him. She always likes to hold him in her eyes. She tries to share all the feelings with him. She doesn't like to give up her relation with him and visit him in many pretexts. She reaches in such a state that if she

fails to meet him for one day, her mind begins to wobble, she becomes restless. She can't think her life without Upendra. But traditional belief doesn't let her to marry with anyone.

She also doesn't like to attend Kumari chariot procession where she was invited because it suffers her. She finds her past unpleasant. For her, present situation of dilemma is the punishment of her past crime that is being Kumari. She finds the honorific word 'Dyo Maiju' as horrific. Her confusing position either marry with Upendra or not is the consequence of being Kumari in past. She has mental agony which results in hysteria. Because of mental tension she gets unconsciousness. She finds her in very difficult situation of whether to marry or not. If she marries she has the fear of traditional belief that her husband will die soon and if she decides not to marry she herself can't live without Upendra. In such a state she says to Upendra:

I can't live alone either-that I know. I love you too. How can I live apart from you? I can't. But when the goddess comes to me, or let's say it's not the goddess - I come down with such a disease, and when people keep coming and saying things like how I'll be the death of my first husband, then tell me how am I supposed to bear that I can't wish harm upon you. (99)

This dualistic situation brings her in continuous tension which results into hysteria. Sometimes she faints and sees Upendra's death, whom she never wants to loose. Her superstitious belief doesn't let her to be close with Upendra but her inner interest doesn't let her to give him up at any cost.

These two opposite thinking makes her to jump into dual position. In another word we can say that traditional thinking compelled her to be detached with her lover and modern thinking let her to be united. Sometimes she tries to believe in entrance of

goddess is not possible within human body and she can marry with her lover which is of modern thinking/culture. And she also thinks that if he dies after marriage she will not be excused or she has also the fear of traditional belief that she has to distance herself from him for his own good that means to save him from dying soon because being Kumari she will cause his death. So she becomes mentally disturbed because she suppressed her desire of marrying being feared with traditional thought. But actually she has interest to be married. Then sometimes she shows anger to Upendra and sometimes becomes kind. She shows her anger to Upendra in these lines:

Upendra, from this day on don't set foot in this house. Forget that you ever loved me. Give up the idea of marrying me. As far as you're concerned, consider Dyo Maiju Shobha dead. Shobha is not simply a person. She is a goddess, a goddess who was the goddess Kumari. A goddess must not be drawn into worldly affairs .She has no right to be a human. (17)

Doctor suggests her to be carefree and happy but she can't be as he says because of her psychological conflict. Shobha has a fear that her first husband will die soon after marriage because from her childhood superstitious society has imprinted the belief that Kumari shouldn't marry. If they marry they strike their husband to death. This fear resulted in hysteria. In one hand modern culture lets her free to marry with whom she likes and her lover also forces her to be together. But on the other hand she has a conviction that there is the existence of goddess in her and if she marries Upendra will die.

These two different consciousnesses within her resulted into mental conflict. So she is not stable in her decision. She believes what other people say; at the same time she wants to have strong conviction as Upendra has and likes to marry with him.

When her auntie Rajamati convinces she feels a little relief in her mind. Rajamati convinces in this way:

Great land of Mercy, what's a person to think of you? Aren't there past Kumari's whose husbands haven't died? Why there's plenty! Aren't you aware of the fact? So whether the husband of one dies young and that of another not is a matter of fate, Shobha. Just look at me. Haven't I become a widow? Was I ever the goddess Kumari like you? (71)

She is in flux and sometimes decides to become nun and sometimes to marry with Upendra. But in real she loves Upendra very much and likes to marry with him because she is grown up in the modern society of Kathmandu Valley but at the same time traditional culture overwhelms her and she becomes in undecidable position.

The text begins with the confusing position of Shobha. She herself tells that she had no desire to be taking part in any festival but she herself gives the promise with the word an 'All right' to her friend. She is in dilemma whether to go or not. She doesn't have interest to attend festival but her society, culture makes her to go. It means though she doesn't have the inner interest there is the culture or tradition that ex-Kumari have to attend ceremony in Kumari's house.

The main outcome of psychological conflict is the sense of alienation, isolation, fear, depression and hysteria. Same thing happens to Shobha. She wants to be alone by keeping herself distance from arguments, distressing situations, infatuation, and love. She sees meaninglessness in everything or in every activity. She is fond of imagination and enjoy in such imaginative world where she is alone. She further says:

Why couldn't people be alone, pleurably communing with themselves and sunk in their own thought, having with themselves and

sunk in their own thoughts, having severed all bonds with others? She also views No bonds would have remained with anyone, no arguments, no distressing situation, no infatuations, no love! Once all such thing could be avoided, was there any pain, worry or torture that the heart could feel! Wasn't such a state possible? Couldn't she make it possible with a bit of effort? She finds the outer world or society full of pain, torturing. She likes to be alone with herself quite, silent. (1)

Such expression of Shobha makes us to know that she is not interested to participate in gathering or in any festival but she agrees to go with her friend though she finds it hostile to go there just to be suit in society and culture. Sometimes she irritates and expresses her anger to her mother and aunt which is also the outcome of her suppressed desire.

Society is responsible to bring Shobha in such a position. Traditional culture of society is imprinted in her mind that ex- Kumari shouldn't marry because she will strike her first husband to death. It makes her to believe that goddess enter into her. When she is overwhelmed by traditional thinking she stresses these things and makes such statement with her lover:

Say what you want, Upendra, but Babukaji did die because of me. His death came because he was thinking of marrying me. I'm being more and more convinced of it. That's why I'm telling you to give up the idea of marrying me. I really am a husband killer. It's certain death for those who wish to destroy my virginity, Upendra. (157)

But in real she wishes to marry with Upendra. She is in her dual mentality. She questions on traditional belief that "why do people says that she will strike down her first husband?" such question shows she is influenced by modern belief too.

Upendra has firm belief that Shobha is suffering from hysteria. He doesn't believe in traditional superstition. But Shobha doesn't have firm belief. She sometimes thinks it is her illness of hysteria and recently shifts her thinking and believes in the entrance of goddess into her. Though she tries to believe that getting unconsciousness is due to hysteria but her unconscious mind doesn't believe it. Two consciousnesses are existing within her which can be more proved through this following conversation with Upendra. She further says that:

I was once set on Kumari's throne, Upen! Even if I didn't try to believe that the goddess can enter me, the belief would somehow be there. I don't want to believe it, and I try to believe that it's an illness, as you've said, but in my mind I can't. It's getting me now. (48)

Sometimes she says, "I have firm conviction that my first husband will die and tell her mother don't let Upendra in this house from now on. I will remain virgin for life and become nun" (71). She is in undecidable condition. She doesn't know what to do? She wants to accept Upendra, try to make each other happy. She is unable to act according to her wishes. She says, "It's true I can't live alone either, I need help from you But what am I to do?"(101). She can't do what she likes to do because traditional belief doesn't let her. It presents as an obstacle while taking decision.

In the text everywhere Shobha is in in-between position. Neither she can ignore nor can she accept other. She is not allowed to move according to her personal and inner interest; rather society makes her to do. In the case of marriage also she has deep love with Upendra; she can't imagine life without him but traditional cultural belief resists her to do. It is the irresolvable problem with her from beginning to end of the text. She further says, "Upendra, even if I did not try to believe that the goddess enter me, the belief would somehow be there. I try to believe that it's an

illness, as you've said, but in my mind I can't" (48).

She gets unconsciousness which she believes because of entrance of goddess. Her relatives like Misri makes Shobha more confused. She says that being Dyo Maiju she should not get married. The cause of her illness is the entrance of goddess. People come to her when she gets illness with the incense sticks and other worshipping things. Shobha sometimes thinks to be married but other people's behaviors makes her more in confusing position. Her friend Mohini also makes her to believe in traditional superstitious belief. In her confusing situation she says:

I want to be a normal woman; I want to marry with no great fanfare-
marry you. But I seem to be raising my sword and trying to strike you
down. Even if I love you, why can't I find happiness? So stop wanting
to marry me. Leave me to my fate; I want to remain virgin. (100)

She also feels jealousy when she meets her colleagues married and having children. She wishes for that but she finds being Kumari in past interrupt her. She can't neglect tradition and wants to remain virgin. Sometimes she likes to marry with Babukaji as first husband so that he will die and later she will marry Upendra, so that Upendra will be saved. But she also thinks that if he does not die she can not think her whole life with him too. It also shows her dualistic position that she wants to marry Babukaji but she says she can't spend whole life with him if he doesn't die. She also says that she marries him to save Upendra but if Upendra doesn't accept her later after his death. In one hand decide to marry on the other she has the fear either Upendra will accept her or not in future. So she is in dilemma.

She wants to marry with Babukaji as first husband hoping that he will die and at the same time thinks that if he didn't die, would she be able to pass the rest of her life with him? Even if Babukaji die, would Upendra love her, a widow, as much and

be able to accept her the way he did now. Even if Upendra married her, would his mother and others take them in? This expression of Shobha makes the argument more clear.

Not only Shobha but also her mother Dhanamaya is in dualistic situation. In one hand Dhanamaya believes that it is not her illness which is cured by doctor rather it is due to the entrance of goddess. That will be solved by worshipping shrines in temples. She believes in what astrologer says. Superstitious belief is deeply rooted within her. She is so conservative that her disease of rheumatism has lessened because Shobha had touched her during the time the goddess had entered her. She completely believes that goddess had entered her. She doesn't take this as illness or hysteria which will be recovered after doctor's treatment. She said to Upendra:

You've got it wrong, Upen! The way I see it, Kumari has entered her.

It was as if everything she did was done by Kumari. She simply wasn't aware of it. She accepted worship and offered blessings. She talked just as she used to in Kumari's house: 'Aji, take away all the offerings, including the money.' How can you not believe? Even my rheumatism seems to have lessened. (37)

But on the other hand in the context of Shobha's marriage, Dhanamaya doesn't disturb Shobha's and Upendra's relationship. She wants to see her daughter married. In this way two consciousness exist in her that in one hand being traditional she doesn't want her daughter take to the doctor and for her it is not illness or hysteria which can be cured rather she takes as a result of entrance of goddess. On the other hand she let her to marry. She neglects the traditional conviction that ex-Kumari should not marry. It shows she seems in psychological conflict. When Shobha is ill she also thinks in entrance of goddess in her and feels relief from pain after Shobha's

touch. But on the other hand she doesn't resist the relation between Shobha and Upendra. She also wishes to see her daughter married. In this way duality lies in her too that's the cause of suffering.

Sometimes Shobha regretted for being Kumari because it invites pain and suffering at present but on the other she says that there was no worries, no pain, and no troubles. She was free to play with dolls. It was nice for her. In this way she feels happy while recalling her childhood.

She can't tell to Upendra that being ex-Kumari she will strike her first husband to death. In one hand she doesn't like to deceive him, by not telling the truth that he will die if he marries her. On the other she can't bear the thought that he should leave her. She doesn't dare to tell everything because she has a fear that he will be far from her. If she marries and Upendra dies she will live a life of remorse. She can't decide what to do? She can't decide whether he should leave or live with her. She is in confused state which is also dualistic view. Sometimes she is completely sure that she will leave Upendra but other times not. When she is in the confusing state that whether there is entrance of goddess or not, she visits her childhood friend called Mohini and her visiting with her makes Shobha more confusing. When Shobha begins to think about modern culture and just questions traditional rites or conviction but recently another event takes place which forces her to go back and think about traditional belief. Here is a conversation with her childhood friend which forces her to think traditionally. It brings her in more confusion. This is the part of their conversation:

I fell from the window when I was young and almost died. You told me not to be afraid, that nothing would happen. In no time I recovered." Then Shobha asked Mohini, "Do you really believe what

you said about Kumari saving you by stretching out her hand when you fell out the window?" Mohini answers with undoubted belief that "why shouldn't I believe it? That I am still alive is because I was still playing with you at the time; otherwise I'd be long gone. That's my firm belief. (23-24)

In real she loves Upendra very much and longs to be with him. For her it is very difficult task to be detached with him. But to save him from dying after marrying her, outwardly, she behaves rudely as if she doesn't love him. She thinks, so that he will be far from her. So she says, "can't you live without loving me? Your love has become a heavy burden for me"(45). But in real she loves him more than herself and is too kind towards him. In this way she is playing double role at a time.

There is not smooth development of event in the novel but there is a trouble swinging between tradition and modernity. Mall's novel reflects the state of cultural ambivalence through a conflict which is specially shown by the character Shobha. She is in dilemma between two cultures .She is uncertain about what direction to take and what to give up. She is accepted by modern educated fellow but yet she has ambivalent attitude whether to marry with him or not. She desires to live in modern culture and like to adopt it but tradition doesn't let her free. She says she is the cause of Babukaji's death. He dies because she was thinking of marrying her. So she tells Upendra to give up the thinking of marrying her. She calls herself as husband killer. Then Upendra tries to comfort her. He says he is going to marry her now because he does not believe in superstition. By hearing Upendra she angrily replies and says, "Upendra, you can shout all you like; I don't want to marry you. I don't want to marry you and be called a husband killer, no matter what you tell me!" (157).

When Shobha says she will strike her husband to death after marriage Upendra

tries to convince her by saying that nobody is immortal. People in the world are dying without getting strike of goddess or Kumari. So there is no logic in this saying. It is just lie. Nothing bad will happen to him after marriage. At that time she said with tears in her eyes:

"I myself don't want to believe it, Upen, but ... but I can't control my thoughts. I love you, Upen, I really do, it's just- I don't know why- I have this fear. If something happens to you, how could I bear it – how?" I know why I have this fear. (63)

This expression shows that she is under a dual position in her mind. Shobha dwells on the superstitious beliefs from which she can't escape permanently. Though Upendra tries to bring out from the net of conservatism but he fails to make her believe that he will not die from marrying her. He comforts Shobha not to believe in superstitious belief and in dreams as well because they are not real and true. When Shobha describes her dream he neglects them and asks her not to believe in them.

Upendra says:

You sometimes say the strangest things, Shobha. I must have told you a thousand times that nobody is going to die because you marry him. If that's what you believe, scrap it off, squeeze it out, and get rid of it! And you tell me that Babukaji runs over me in his lorry in a dream. That's a dream and nothing else! (153)

But he himself afraid when he sees Shobha vanished down a lane and into a courtyard, and he, even though tried to pursue her, had been unable to find her in his dream. Then after his awoken too he longs to see Shobha as soon as possible because he is afraid with the event that takes place in his dream. Likewise he becomes happy when Babukaji dies because he has the traditional idea that one will die soon who

marry Shobha. So, he is not completely modern though he studies science. He is superstitious too. So, cultural belief exists within him.

In this novel Malla also analyses the conflict between modern and traditional beliefs. Shobha also says the same thing that she will marry with Babukaji and kill him since it's the first husband she strikes down. She likes to marry Upendra but has the fear that he will die if she marries because in her dream Babukaji threatens her that he will run over lorry over Upendra. So she first wants to marry with Babukaji so that he will die and wishes to marry with Upendra later. She has full conviction that first husband will die. So she is not ready to marry with him first. But it is not only the case with her. Sometimes she questions herself that if Babukaji doesn't die after marriage? It's not only the mere question of marriage rather question to her superstitious belief too. It shows that she is not merely conservative believer but raise question against it too. She also thinks that if Upendra doesn't accept her after the death of Babukaji what will happen to her? So she is in so confusing space that she can't make fixes decision which is the result of her double position.

Upendra's mother Sarada had become extremely upset when Upendra reveals his desire to marry Shobha. She dose not like her only son to get married with a girl who had once been Kumari .In her tense mood she even accuses Shobha that she had cast a spell on her son and lured him into her. She wants to save him from marriage and protect from death. Her mental conflict can be seen in these lines when she scold Upendra; "Hold on now !Do you think I'm going to let you marry that Dyo Maiju the goddess is always entering?"(82). In her distress she is unable to fix upon any course of action .She remains distressed and gets angry with other family members. She even threatens to have poison and dye if Upendra marries Dyo Maiju. She angrily says to Upendra: "Don't you be shouting Upendra. I'll not let you marry that woman. I

couldn't live with continual fear it would cause me .if you try to marry her, I will take poison and die, you understand?" (82).

3.3 Shobha as a Neurotic

Neurosis is a mental state resulting in high level of anxiety, unreasonable fears and behaviour and often need to repeat actions unnecessarily. Neurotic person lacks self confidence. Freud opines that neurosis causes his or her onset in the frustration of her vital institutional drives. Neurosis is the conflict between Id and Ego.

In the novel Shobha is a central female character who suffers from mental disorder. The disorder originates in her while she suppressed her desire to marry with a young boy Upendra. She is an Ex-kumari. In Newari culture there is a belief that because Kumari has received veneration as a virgin goddess the man who married her dies an untimely death. She loves Upendra from the core of heart. She likes to spend her life With Upendra .But because of the belief that the first husband who marries her dies. Therefore it happens a conflict between Ego and Id in her mind. Her conscious mind says it's only a blind belief but unconscious mind says there may be some truth.

When Shobha was a child she was lovely and smart. As she had possessed thirty two good signs she was selected and enthroned as goddess. One most traditionally possess thirty two signs and without them no one is enthroned as goddess. She receives an invitation and goes to attend feast at Kumari house and observes Kumarie's chariot around Indraajatra festival. In this moment she recalls the things which are still embedded in her memory that is explained in following lines:

She was now amazed that she too had once, in her childhood, been enthroned as goddess Kumari, the living goddess. The only thing people ever did was to worship her and make offerings to her of

incense, flowers and scared items of food. From the King on down, everyone stopped and received tika from her hand. Always during Indrajatra festival they would set her in her chariot and draw her about town. They all worshiped her with fried unhusked rice and red powder. During kalaratri, the eighth night of every Dashain festival, the priest brought scarifies at Taleju temple, in some cases male buffaloes, and in others bloodless offerings. (4)

Shobha's life was good at her childhood. She didn't have any suffering at a time.

Devotes came to worship her in various ways. They lined up at the goddess's house and brought thousands of rupee worth of gifts. There would have been the old woman in Kumari house who looked after her-the Aji. Aji would teach her all manner of things: how to sit properly on heir throne, in what position to hold arms and feet during worship, and like that. Her life was smoothly moving before she was acquaintance to Upendra. Her first meeting with Upendra was in Gummla festival at Syambhu .She had sensed that Upendra kept following her with his eyes and other had also noticed to this. Usha, Shobha's friend had said to her in jest at the time, "He seems to have fallen for you from the first glance. Now that he is in your hand don't let go him, Shobha; hold on tight" (7).

Shobha had guessed that Upendra was impressed by her looks .She was also impressed by him and they let their feelings show through an expression in their eyes. It's natural that people have a desire to gain opposite sex. Sigmund Freud had coined the words "Oedipus complex" and "Electra complex" for the attraction to opposite sex. It was on the basis of this relationship that Upendra began regularly visiting Shobha's house. In the end events had reached such a state that if Upendra failed to come for even one day ,her state of mind began to vacillate and wobble

,and her anxiety and agitation to drive her unto the wall .In this time she I not thinking how costly it would be, and what distress and loss the future held. Her present condition is described as follows:

Anger and shame too, arose in her emotions however, and could not check herself. Often pacing up and down in her room, she recovered her sense of ease only after sending someone to inquire after Upendra. Wasn't it this an unnecessary access of feeling, an unnecessary display of love, and unnecessary worry on her part? Why was she unable to check in time this unbalanced behaviour of hers? Wasn't this her own fault? Upendra was for her no on her merely a mass of flesh ,a young man attracted to her .Her every heartstring had begun to quiver at his name and presence, and waves of joy arose regularly in every part of her body. (9)

When Shobha becomes conscious of herself, she afraid to be in touched with Upendra. She tries to tell the fact to Upendra that no one is to marry Dyo Maiju ,once she has been the goddess Kumari. There is a belief that the first man to marry her soon dies. So she makes up her mind to be distance from upendra for his own good. She thinks that she can't commit such a terrible crime and become the cause of his death. In such a condition she has a great mental conflict and becomes physically weak her health becomes worse day by day. When her mother asks to eat something she says, "Mother I don't feel like eating these days. I told you I just don't feel like it. Don't harp on it. My body's not well". (17) When her tension grows day by day she tries to expose the matter to Upendra .She says that:

In order to become a goddess, she long ago renounced her right as a human to love the way human love, whoever wrongfully tries to love

her, under the impression that she is a human, is doomed to die. So, Upendra, Shobha is terrifying Dyo Maiju. Don't think of her embrace as merely as embrace; it's kiss of death. I greatly deceived you by loving you. I have committed a great offence by not telling you these things earlier. If you can forgive me! (17)

Sometimes she thinks that what crime she had committed being a Kumari. It's simply a kind of culture. But the belief which is handover from generation is imprinted in her mind and she can't come out of it .Because of such a intense fear, agony and suppression of desire she began to show abnormal behaviour. She abruptly began to shriek and yell. Her delicate state has been described in following lines:

She could not decide whether say something or not to Upendra the next morning .A restlessness stirred within her, accompanied by even sharper head pain. An odd fear was taking hold of her .The tempest began to make the lamps outside the window sway even more, and all of sudden it went out. She had the feeling that a number of objects had come flying into the room from outside, and it seemed as if they were attacking her. She abruptly began to shriek and yell "Mama!" And she fell down with a thud as if unconscious. (33)

When she becomes faints and shows abnormal behaviour, her family members and neighbours suspect goddess had entered her. The news then spread with lightning speed to other parts of town beyond bahal. The event attracted one and all. Great interest and curiosity was aroused to witness it. People started to worship her .But Upendra thinks that Shobha had been struck by some mental infirmity and takes her to neurologist. After examination doctor says that:

Your head aches a lot around the temples. Your chest is fine. Nothing is there. But you mustn't worry; don't overtax your delicate mental state. "I suppose you haven't married, have you? If not, you should do so soon; and then such disease goes away by them self. Don't dwell on it. Youth is the time to shine. Get out and about, go on walks, and enjoy yourself. This has all the signs of common hysteria. Take things easy and don't worry. So now: you should think about marrying soon.

(44)

As Shobha is about to get up and leave, doctor again says, "Shobha don't suppress your desires and become obsessed with your thoughts be carefree and happy. Eat, drink, and be marry"(44).

Every human has two drives; an instinctual drive and rational drive. The former includes sexuality, impulses, desires, emotions which is primordial, chaotic, and nature gifted. The later one includes reason, thought, and controlling capacity, and it is ordered, logical and achieved through human efforts. Man has created unique identity through his reasoning capacity. The protagonist Shobha in novel is pulled by her instinctual drive from one side and her rationality from other side. The aftermath of this inner tussle is mental trauma in her. She becomes a torn personality and suffers from mental disorder. The cause of her suffering is the socio cultural situation.

Chapter IV: Conclusion

4.1 Ambivalence between Cultural Myth and Personal Desire

Nepal lies in the lap of pretty, peaceful, and cool Himalayas. It is as much a center of Himalayan civilization and culture as a multilingual and multiracial nation. People from different place have different languages, arts, songs, music and philosophical concepts. There is also strong strand in an unbroken rope that stretches for ahead safeguarding the different traditions in an atmosphere of harmonious co-existence. For this very reason Nepal has been able to show the entire world a unique example of ideal pluristic society. The novel *Kumari Shobha* portrays Kumari pooja in Newari culture in Kathmandu valley.

Vijaya Malla's novel *Kumari Shobha* analyses the psychology of young woman who was once enthroned as goddess Kumari. The conflict in her mind whether to marry or not to marry is the central focus of study. This novel is about the dualistic situation of major character 'Shobha'. Here Shobha is an ex-Kumari and there is superstitious belief in her Newari tradition that one who becomes Kumari is not supposed to get married because it could lead to her husband's death. When she grows up she falls in love with an educated fellow named Upendra, who pressurized her to marry with him. She has also utmost devotion towards him. She wants to have conjugal life with him. She wants to have the life of normal woman.

Though she has traditional conviction in her but she is in modern society of Kathmandu, which is supposed to be civilized and modern. She has also the impact of this modern society. So she wishes to give climax in their relation that is marriage. Though she has traditional belief of Kumari that she will cause her husband ,s death, she wants Upendra's company .She likes to have a life of ordinary women .Both of them like to tie knot of marriage with each other .She wants to stay with Upendra and

spend too much time with him and visit him in many pretext .She reaches in such a condition that if she fails to meet him for one day her mind becomes restless .She can't think her life without Upendra .But traditional belief does not let her to marry with anyone .

She is in flux and sometimes decides to become nun and sometimes to marry with Upendra. But, in real she loves Upendra very much and likes to marry with him because she is grown up in modern society of Kathmandu valley but at the same time traditional culture overwhelms her and she remains in dilemma. Because of her dual mentality Shobha can neither accepts nor can ignore marriage proposal and it becomes unresolved tension for her. Shobha suffers more when the event reaches in climax. As plot develops Shobha's position becomes more confusing. Upendra's attitude and her modern mind allows her to marry but superstitious mind and others supportive event stop her from it.

Sigmund Freud has opened up a whole new world concerning human psychology and behavior. The role of Id, Ego, and Superego in determining the human behavior, the unconscious mind that affects the individual and the sexual drives that overtakes the rational thinking has been explored and explained by Freud. Oedipus and Electra complex also comes under his field where he talks about young male and female's attraction towards the opposite sexed parent. Talking about Electra complex, he says that a female during the phallic stage goes under this phase. But with the passing of time she realizes that she cannot fulfill her sexual and emotional desires as her mother stands in her way. So she enjoys her father vicariously by imitating her mother. Young females all go through this phase.

When one suppresses desire for a long time, he/she go into madness. In the text her desire turns into obsession. Sometimes she shows abnormal behaviors and goes in to hysteric condition.

According to Freud, human mind is divided into Id, Ego and Superego .The id is the most primal instinct that demands instant gratification but because we live in a society .The Superego controls the immoral acts of Id and finally the Ego acts as the mediator and balances what a person has to say. Human beings may not be as rational as one might think because his activities are often controlled by the sexual drives.

As she was Kumari in her childhood, Shobha is obliged to suppress her desire because of the cultural belief. The superstitious cultural belief is the main cause that creates tension to her. Her psychological ambivalence could thus be linked to the state of oscillation between cultural myth and personal desire.

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