

I. Introduction and Review of Literature

Subordination of Women in Ammaraj Joshi's *A Night's Drama*.

A Night's Drama artistically presents how Nepali traditional society is dominated by patriarchy. Women who are victims in the grip of male domination of biased policies constituted by such males who are more or less same in the behaviour and treatment with females eventually rebel against the demand of being a good and obedient wife. Even if they are dominated by the patriarchy could never resist against it. It is not because they are fragile it is but because they don't have any power to resist and over through the dominant patriarchy. It means that they never get any agency in the social work. They are bound to be remained in the four walls of the houses and should work as per the demand of the patriarchy. That's why women who are powerless in patriarchy should accepts whatever the roles they are given by the society, which is the directed or controlled by the male. This is condition of the society and Joshi's as a creative writer as well as poet always tried to handle this issues in his story collection and attempts to foreground how and why they are hegemonically dominated and as the results of it they suffer a lot due to that stereotypical status.

Literature is the mirror of the society where we can find the voice of unspoken people. It means literature makes people to speak and heels the wound of the marginalized people. They can speak only in art. In this way Joshi in the form of literature he tries to bring fourth who are long been dominated and marginalized by the society where they never get any opportunity as like mainstream people who have money, matter and Moloch and enjoy in blissful situation. And especially women are the victim of negligence. They are misused and become the victim of domestic violence. So this kind of situation is handled by different writers in a

different ways. As like in *Muna Madan* by Laxmi Prasad Devkota or *Ramayan* they somehow depicts the social values and also shows the social, economic and political condition of the Nepalese society of that time. Madan as a male figure moves to Lhasa to earn money. Here, we can easily conclude that Madan should earn money and can go everywhere easily but Muna, she should remain inside the home as subordinate wife and should pray for the betterment of her husband, where in our society husband is taken as a God. While returning back to home he dies on the way. It also portrays the life of a poor woman who suffers much without her husband.

Representation within patriarchal ideology is to carry the male interest because it is the patriarchal mentality that creates binary opposition to dominate the women. So, their representation is misrepresentation which creates women as inferior and passive as Radhakrishna says "All representation is an act of violence and inauthentic" (42). Patriarchal ideology always forms images about women and aims at ruling and dominating over them. Male always shows their cruel and unkind behaviour towards female. At the time of conflict also women are suffered a lot or victimized physically, mentally and socially. Many South Asian literatures, depicts the rape and sexual abuses against the women. There is a division between men and women as like in "*Divided Self*" Mridu's husband is a Lahore who works for his family but Mridu should remain alone in the house serving her ten years old 'son' who is also the symbol of patriarchy. She is there not because for her but because to nurturing her child. This shows how women are under the grip of patriarchy. Sexuality also they dominated she leaves her passion and should wait until her husband return. Prestige and fame of the husband is in the hand of women

so they should keep herself away from the touch of other male and should keep her virginity, chastity, dignity, pride and charity for her husbands.

There is a belief in the Nepalese society that the parents of a daughter will only get place in the heaven only after the 'Kanya-Dan' (Marriage of the daughter). So the parents hurry to give their daughter's hand to the selected bride. There should be the father's fascination or inclination towards the patriarchal society in such time also her voice could not be listened by her father who sees his prestige under his daughter's hand. And little girls are made scapegoats for the marriage before the right age. All the levels of the Nepali society, the family and the community and the government as well as political institutions led by the males did not eye on it. 'Symbol of Religion' (2006) by Bhuban Dhungana, deals with the religious aspects of Nepali society, where menstruation is considered as the symbol of religion. Hindu girls in their first menstruation have to say within a closed room only in the name of religion and tradition. Srijana Sharma, in 'Price and Life' (2006), introduces a character Haripriya, who got married at the age of thirteen in the village, and gave birth to seven children with the belief that they are gifts of the God. Child marriage and unnecessary pregnancy has victimized women physically and psychologically.

Patriarchal myths collectively render women to the flesh and she is doomed to immanence. She is to hold passivity for peace and harmony, for, if she declines this role, she is taken to be an ogress. She appears as privileged other or man's counterbalance, his adventure, his happiness and his salvation. The patriarchal society which claims women home and heart defines her as sentiment. immanence and inwardness in accordance to its need to dominate and enclose women within the houses.

Joshi, who is most talented and artistic as well as outstanding lecturer in TU makes us aware about the different ups and downs of the society through his story collection. The story like *A Night Drama*, *Mother's Agony*, *The drunkard's wife*, *A small lie*, *The divided self*, *A world in itself*, *The Bond of the Blood* and others are more touchable how women are forced to live under the heavy domination.

Social, cultural, economic and religious factors reiterate male dominance and allow systematic discrimination and violence to pervade women's lives in Nepal. The deeply rooted patriarchal convention in Nepalese society treats women as second class citizens and their voices have been suppressed. They have often been victims of exploitation at the hands of the male: "God these men are ruthless. They think wives are their father's own property or what? A wife beater!" (Newar,35). As Newar says women are considered as commodity in the patriarchal societies, where they are given physical tortures. Their suppression is bolstered not only by the conventionalized genders prejudice embedded within the political-religious consciousness of the Hindu but also the legal provisions which are still discriminatory against women.

Women in patriarchal social structure are facing domestic violence because of their dependency upon male partners. Marxist feminists believe that the capitalism is primarily responsible for class structure in the society. Marxist feminism reaches at the point of defining women's position in terms of socio-economic basis. They take women as proletariat and men as bourgeois in order to propose to wage a war against the unequal distribution and, thus, to disrupt the socio-economic structure. In this way, economic hierarchy would be dismantled. The historically specific structural determinants of gender inequality under

capitalism are located in the specifically capitalist articulation between production and reproduction, which makes the latter dependent on the former; "but to take representation as our focus in to deny neither the reality of certain practices nor to downgrade the substantive political and economic forces at work in Indian society at the time" (Price and Shildrick, 388).

Structures are reproduced constantly through the unanticipated consequences of intentional behavior, and the latter, in turn, is what it is because of the structures that condition its possibility. Non-Marxist social science is divided between voluntaristic and deterministic perspectives. Feminist theory tends to rest upon voluntaristic assumptions. Women and men are social beings; their differences in resources, power, attitudes, and behavior are dependent variables that have to be explained. Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women and states that capitalism which give rise to economic inequality, dependent, political confusion and ultimately unhealthy social relation between men and women, is the root of women's oppression. Marxist feminists are to bring together the knowledge of oppression under capitalism and of oppression under hierarchy into unified explanation of all forms of social oppression. Thus, it describes unified system as "capitalist patriarchy". On the other hand, capitalism depends basically on the production of women who as to work housewives and mothers and women's working as consumers of good and their services for the household became main source of capitalists' profit-making. Rosalind Coward, Mary Jacobs, Cora Kaplan, Michele Barrette and Juliet Mitchell are few among British Feminist who have combined ideology of literature and Marxist theoretical interest in the production with feminist concerns for women's writing.

Patriarchy, as an ideological foundation, that thus served the interests of men as well the interests of capitalism. Commenting on the operation of patriarchy, Janet Saltzman Chafets writes:

Patriarchy is probably the oldest forms of exploitation of one part of population by another. It probably has also served as the model for all other forms of relegation, by they on the basis of race, ethnicity, religion, or class, once such as system is established, those in the high caste positions, in this case males develop a vested interest in the maintenance of the basic structure and their own advantaged status the short-run interests of males as males and, perhaps more importantly, as leaders of political, economic and cultural institutions are best served by maintaining and reinforcing traditional gender roles. (115)

Within any class, women are less advantaged than men in their access to material goods, power, status and possibilities for self-actualization. The causes of this inequality lie in the organization of capitalism itself.

The important to differentiate between concrete instances-at the level of analysis of social and market relations-where male dominance class and racial-ethnic differences may be the most important factors in determining how the women are used and how they affect individual women and the structural determinates of technological change and changes in social relations that are irreducible to micro-level explanations based on the motivations of the men and women who participate in these relations as scientists, doctors, lawyers, buyers, sellers, and so on. This distinction is important theoretically, methodologically, and politically because it helps clarify re-search goals and set political aims. These

structural changes and their unintended effects are unlikely to be substantially modified through changes in the ideology or the gender of those at the top of the research, medical, state, and business organizations within which these technologies are used.

Women have been nourished in this fashion of male ideology and so they have internalized this male image of women. Marxist feminist strongly protest against the commodification and objectification of women in capitalistic societies. They argue that women have been treated like an art object, to be admired, to be possessed, and then men play the role of connoisseurs. In this connection, Joan Wallah Scott proclaims that: "Sexuality is to feminism what work is to Marxism: that which is most one's own, yet most taken away. Sexual objectification is the primary process of the subjugation of Women" (158). Production produces not only an object for the subject, but a subject for the object. There is an abundant and growing feminist literature examining the implications of reproductive technologies that separate genetic, physiological, and social motherhood. The literature explains the development of these technologies in terms of the motivations of men stressing the victimization of women by the medical and legal institutions and the commodification of these technologies.

The situations of Nepalese women have certainly changed after the political change in 1950 AD, but not to the extent it should have been. Though they constitute the major workforce doing hard manual labor and engaging in the agricultural operations, they are twice discriminate on the basis of class and gender and their social economic and political status are inferior to that of male. Patriarchy has given the supreme position to the male, due to continuing dominance of Hindu religion and culture.

Although women are said to be equal legally, in practice, gender discrimination and violence against women is rampant in Nepal. It is indeed more severe in Hindu society and also in other societies as they are also influenced by the dominant religion and culture. Women are confined to household work with no access to and control over resources and restricted mobility in the private sphere.

Many Nepalese women are still trapped within the subordinate gender role. Tradition continues to play an important part in Nepalese society and women are often marginalized as a result. Violence against women goes largely unrecognized. Violence, like wife beating, is considered a natural part of our society. Many do not even consider it a form of abuse. Although discrimination against women in Nepal varies among various ethnic and cultural groups, women remain a disadvantaged segment in all caste-ethnic and class-categories of the population.

Domestic violence is an abuse of power perpetrated mainly (but not only) by men against women both in a relationship and after separation. It occurs when one partner attempts physically or psychologically to dominate and control the other. Domestic violence takes a number of forms. The most commonly acknowledged forms are physical and sexual violence, threats and intimidation, emotional and social abuse and economic deprivation. Domestic violence is a generic term, which refers to abusive and assault behavior between intimates, among members of a household, and or between former partners. Its most dominant form is man to woman within a partnership or former partnership.

Stories selected in this study reveal a wonderful world that women have lived in, experienced, perceived and predicted. The characters are men and women-their relationship, love hatred, divorce, reunion, disgust, isolation, longing for something and all the rest, they are in love with or the children they give birth

to, their husbands, family members they live with, or their own self seeking freedom from the drudgery of life and society that criticizes, cares and controls, and their revolt against fundamental foundation, which is symbolic and representative of Nepali women's experiences in Nepali short fictions.

Ammaraj Joshi's *A Night's Drama*, A collection of a fifteen stories, deals with various fields like culture, religions, politics economic condition. The title of the collection itself is a story in the book. Commenting upon the *A Night's Drama* Bhusan Arayal asserts:

Reading these stories, one relives the Nepali life of the past decade. Brothers kill each other just because they happen to be in the wrong side of the battle. Children are kidnapped just because they happen to be born to officers in wrong side. Unknown ideologics intrude into serene village and demarcate the lines and strong healthy young people collapse and die, not unlike in great epics and tragedies. People are broken and it appears the grave is the only place where tormented parents find solace. (4)

Having discovered the pleasures of creative self-expression, poet Ammaraj Joshi has now found his own voice in short stories that mark his attempts to understand the relationship between the individual self and the social self. *A Night's Drama* honestly expresses felt truths with the full authority of experience (blurb).

Professor Hriseekesh Upadhyay comments in this way:

Ammaraj Joshi's debut collection portrays stunning vistas of rural children perplexed by mysteries of adult word, country born youth groping for stable grounds in a metropolis, new college graduates

desperate to uncover their future, and marginalized voice attempting to their concerns. In eminently eloquent narratives, Joshi has scaled new heights in the fast unfolding arena of Nepalese English writing.

(blurb)

This thesis aims to study the subordination of woman specially in Nepali society, depicted in Joshi's *A Night's Drama*. There are different stories and by selecting some of them, I tried my best to show the condition of Nepalese women. In patriarchal society women suffer a lot. And they never get any free domain as well as any agency where by they can freely play their roles. Because of the functioning of hegemonic patriarchy, women in *A Night's Drama* suffer a lot and accept passive recipient's role in the absence of agency.

Moreover, this is also an attempt to show how the Nepali fiction presents the condition of women. These short stories reveal a world that particularly Nepali women have live in, experienced, and perceived. The methodology of the proposed research draws on the theory of feminism.

II. Feminism as Socio-political Perspective

The term 'Female' traditionally has been received in terms of validity and conception as a biological contrast to male 'sex'. Indeed the natural biological contrast pervades each individual sex with distinctive features, physical qualities and assertions that are assumed to be essential and vital to sustain the true nature of human evolution and civilization. In fact, sex is the natural creation. Some social and cultural variation lie in terms of their behavior, manners, food habit, education and the attitude of society towards them. However, these discrepancies are apparently based on society. This is how some based definition, along with physical assertion are attached to each sex and are bound to get identified with asymmetrical, hierarchical socio-cultural notions called 'gender'. Nature based female and male relation turns into society based women and men's feminine and masculine relation. The very relation exists as a hierarchical power relation where men dominate women in every social, economic, cultural and religious milieu of human life. The prejudice sustains itself in the form of male domination against female subordination through ideological practices. The patriarchy nurtures the gender based inequalities that present men superior and more powerful than women.

Feminism is a divergent collection of social theories, political movements and moral philosophies, extensively motivated by experiences of women. Most feminists are especially concerned with social, political, religious, racial and economic inequality between women and men. Some have argued that gendered and sex identities, such as 'women' and 'men' are socially constructed. Feminists differ over the sources of inequality, how to attain equality and the extent to which gender and sexual identities should be questioned and critiqued. Variations in the

issues of feminism are because of their distinct belonging and upbringing to and in diverse culture and societies.

Feminism is related to discourse that advocates women's rights based on the equality of the sexes. It is a doctrine redefining women's activities and goal from women centered point of view and refusing to accept the cult of masculine chauvinism and superiority that reduces women to a sex object, a second sex, and a submissive other. It seeks to eliminate that subordination, oppression, inequalities and injustices women suffer because of their sex, and defend equal rights for women in a political, economic, psychological, personal and esthetic sense.

It is very much clear that feminism as a movement appeared to defend the position of women race and to create a world of women free from all sorts of male interference and oppression. The level of consciousness in women grew high and they have started thinking of their selves which their sisters had hardly thought of before. Consciousness in women did not limit to the West rather it spread its wings to East and African countries as well. Distinct perspectives of females in the non-western countries came in the course of time and they commenced intellectual revolution with the hope that would be able to create their own identity and milieu that of freedom and humanity, where is not suppression and exploitation.

Men and women are taught from childhood that they are not the same; they have been socialized to think, talk and act in different ways. Their socialization, where masculine and feminine traits became opposing views in the work force, begins at birth. References from that last three decades demonstrate this trend. Boys are told to be strong, not to cry and not to play with dolls. Girls are encouraged to show their feeling and their reinforced play reflects caring labor. In this way, girls develop and need for affiliation while boys develop a need for

competitiveness. (Howe, 1975) This is further explored by Gilligan, as she illustrates that girls tend to focus on the continuation of relationships. Fairy tales portray men who conquer evil and women who are saved by and marry the prince. These fairy tales which emphasize such things as women's passivity and beauty are indeed gendered scripts and serve to legitimize and support the dominant gender system. Advertisers target little boys in advertisements for sports toys, vehicles and action figures, while girls are focused on Barbie and make-up. Society's expectations of women's roles are internalized by women who voluntarily withdraw from or never pursue activities or occupations they fear will make them unattractive and men who believe that certain work is inappropriate. Women's bodies are in direct opposition to organizations that value aggressiveness and competitiveness, such as the military, where 'warrior narratives' are prevalent. 'Women's bodies' – female sexuality, their ability to pre-empt and their pregnancy, breast feeding and child care, menstruation and mythic "emotionality" are suspect, stigmatized and used as ground for control and exclusion.

Every society sets its entire value on the basis of culture through which religion, science, family, marriage and sexuality are organized. All existing cultures have evolved out of a slow process of historical development of collaborative world of ideals, activities, processes, institutions, and norms. And the prevailing traditions and cultural norms determine the position and status of women in any society. Regarding the positions and life patterns of Indian Hindu women in the past, Tanika Sarkar indicates that the gender norms and values prescribed for her:

"So was discipline exercised upon her body by iron laws of absolute chastity, extending beyond the death of the husband, through and

indissoluble, non-consensual infant from marriage, through austere widowhood and through her proven capacity for self-imposition. All these together imprinted and inexorable disciplinary regimen upon her person that contained and defined her from infancy to death" (203).

The way women are brought up in the East is different from the West since the context and culture vary. Similarly, the type of oppression and exploitation women face in the East has been historically critical and analytical. Basically, the Hindu civilization is the matter of prominences that cover the Eastern feminism. It would be noteworthy enough if a glimpse was made on the history of Indian civilization, and the condition of women as well as how they have been behaved and how they are treated at the moment.

Indian women in Vedic society had a place of honor and enjoyed equal status with men and independence in action. Aryan society used to regulate the social and domestic life. The Aryan accepted the authority of Vedas and followed the Vedic rules of moral, ethical and religious injunctions. Though a certain degree of social stratification along with gender line was clearly visible, women were adored, respected and recognized. They had right to knowledge and education. The objectives of their marriage were defined to be Dharma, the propagation of race, and personal gratification. They were free to choose their conjugal partner and exercised free will in entering into matrimonial bondage. A great emphasis was laid on chastity and fidelity. The Hindu women were her husband's ardhangini and marriage rituals sought to stress and reinforce that conjugal intimacy.

Since the puranic, the role and activity of the women came to be limited and restricted to the basic ends of Hindu existence. The daughters became

unwelcome to the then society and son became to the Hindus as they began to find salvation through son. The concept of sonship was attached to the theory of *panda-dan* and for offering *panda* to the deceased. The previous marriage system lost its independent value and it began to be treated as a religious act. The marital life was toggled with religion and the latter made her dependant as it was only through marriage that she could attain salvation. Injunction of Manu merged the wife's individuality with that of her husband and recommended strong restrictions and disciplines of female behavior. There was a deliberate attempt in the *Dharma Shastra* of Manu to lower the rank of women. The basic rules for women's behavior are expressed in the laws of Manu, written early in Christian era. Its passages stress the need to control women because of the evils of the female characters. The ideal women are taken as those who do not strike to break these bonds of control. Moreover, the salvation and happiness of women revolve around their virtue and chastity as daughters, wives and widows. A woman can attain paradise not by any austere penance but as a result of her obedience and devotion to her husband. Susan widely traces the negation of female personality in this ideal of women hood and quotes Manu in his prescription of the duties of women.

In childhood, a female must be subject of her father, in youth to her husband, when lord is dead, to his sons, women must never be independent. She who controlling her thoughts, words, and deeds, never slights her lords, resides (after death with her husband in heaven), and is called virtuous (wife). (30)

Manu holds that a woman should worship her husband as god whatever his failings. Theoretically women have never taught to be an individual capable of taking care of herself. Like property, women had to be constantly protected and

graded. The status of women declines further with the Mughal period. With the terrors of Turks and their nefarious activities, many social practices came into existence that went against women. The Hindu heroic women began to embrace burning pyre instead of captivity of Muslims. This led to the evil custom of Sati. The Hindus started keeping women in seclusion to keep them out of the slight of the Muslim traitors. Their life came under perpetual worships and the social laws and customs stamped her with mental deficiency. The girls came to get married at any early age, giving rise to the custom of child marriage. The female child came to be considered as a burden and an unwelcome arrival by parents, giving rise to infanticide. Education became beyond the reach of women. The status of women in the society touches its nadir with those vices of Sati Pratha, Purdha system, child marriage, infanticide, and illiteracy.

In reaction to Muslim domination and unjust social practices of the orthodox Hindus, there emerged Bhakti movement during the middle ages. The saints in different parts of India propagated the ideal equality between men and women. They preached that all were equal sparks of one supreme deity. Their message was love and devotion. But the concept of loyalty to men was replaced by worshipping God and the Saints also conformed to the traditional beliefs and values. Although they did not recognize the worthiness of marriage, they stressed upon ascetic turns of mind and lauded renunciation of mundane pleasure.

In the early periods of British Rule, the women were still subject of object exploitation and discrimination. The colonialists made use of systematic exploitation and discrimination in India by making use of middle men who were to serve as a link between the traditional and modern structure. For this, they perceived mainly three institutions; education, religion and military. The educated

middle class found the condition of their women as a barrier in copying the life styles of their colonial masters. So, the movement of social reform began during the British rule through few educated Indians who came in contact with western ideals. Reforms such as Ishawar Chandra, Vidya Sagar, Mahatma Gandhi, Raja Ram, Mohan Roy and Tilak laid emphasis on education of the Hindu female, abolition of child marriage, lifting of Purdha system of removal of Sati Pratha. The reformers advocated the emancipation of women and much of the efforts were intended to reform women rather than to reform social conditions which oppressed them. Women were to be educated to become more wives and mother for the need of educated men. Under the impact of the West, Indian women experienced a new concept of themselves as persons in individually important. But the gain to Hindu women seemed minimal and improvement of their position was negligible.

With the emergence of industrial era, which coincided with the independence of India, a whole new process of work ethics technology and consequently a new life style was appeared. Due to increased contact with other cultures and exposure to new ideologies, the age old ideas and attitudes were challenged. Though the modern women adopted western social ideas, they were, in actual social situation, a queer mixture of east and west. The modernization and subsequent urbanization greatly affected the composition of Indian's patriarchal families. Consequently individualistic spirit developed around the new economy dealings and the money economy. Western values, attitudes and behavior were to a great extent adopted for work, whereas personal and intimate family life was governed by traditional Hindu believes. Sunita Pathania finds the structure and institutions of traditional culture disrupted with three new modes of economic activities and habitation.

"We do not witness a positive liberation from subjugation to which the traditional cultural moulds had subjected women and other weaker sections but a form of uprooting which deprives them of whatever limited emotional support they could obtain from the earlier cultural moulds" (196).

The Hindu women, despite her education and liberation, is exposed to identify and reflect the virtues of womanhood as portrayed in literature and methodology and fulfill their prime responsibility as a wife. Traditionally, Hindu women could experience four stages of life, studentship, family life, community service and religious cycle. But after the Mughal invasion, they haven't got any opportunity to through those stages. The Hindu woman adjusts herself to the life of her husband and does not think of her own right. Her submissiveness and lack of full personal development are closely relegated to family and social system in which the woman is more a member of a group rather than an individual. Margaret Comark supports the idea that the Hindu society does emphasize on duty, conformity, obedience, self control and harmony, and points out.

"A woman's sense of self is usually developed within the family patterns. Indian women's ideal self is that she must get married as it is her primary role her security is in her family solidarity and her culture. She is the efficient server of the family, not the thinking individual" (173).

There is little encouragement of ambition, of new venture, of deviant behavior as female child gets training in social relationship rather than autonomy over their bodies. But it is within this complaint nature that the Hindu women find her

psychological security. Girls have a definite place in a structural family group and in structured society. Marriage is taken for granted, Comark notes: "Her unquestioned is marriage, so that her security does not lie so much in the love of her husband as in his regard for in her role as efficient housewife and mother" (173).

III. Subordination of Women in Joshi's *A Night's Drama*

Offering rare insight into the complexities of Nepali society, Ammaraj Joshi traces the real picture in his short story collection. His *A Night's Drama* is a searching look at a subordination of women who are unable to play the active role due to the entanglement of the male ideology which demands them to do as per their intention. Nepali contemporary society always demands it and tries to use them as a parameter to evaluate women. Patriarchy always functions as an agent that tries to subordinate women in every arena of the society. It is the hegemonic patriarchy that suffers women a lot without giving free domain to express their views, desires, pains and perils. They are treated as a secondary being without making them involved in any creative work.

The women, in Nepali society, are always given limited area in domestic activities. For women, society is a platform where they show their performance serving patriarchy. They are not allowed to raise any voices against their husbands not because they are weak rather the patriarchal society does not permit to do so. Thus, women are obligated to internalize the patriarchal myth from the core of their heart. It is easily understood women must accept male domination in any condition. There is no way out for women except to go along with the domination. In the traditional Nepali society, women are hegemonically dominated and they are never accepted intellectually equal to men. Women are never given space to raise their issues. Women are endowed in stereotypical status given by males and they are unable to question the male ideology because of the internalized patriarchal impositions. Joshi's *A Night's Drama* artistically depicts women's subjugation in a patriarchal society where the women are never allowed to enjoy any free domain.

Here in the collection, Joshi skillfully depicts how women attempt to overcome from the male domination. He tries his best to show the full presence of patriarchy. In the first story *A Night's Drama*, he describes how women are hegemonically dominated. He states:

The young women, the daughters-in law, were attending them, serving their needs and smiling in their youthful agility and happiness. For the village daughters there was a different space. They were dressed in their best; there were inexplicable expressions on their faces; and they secretively shared in whispers their dreams of some day being clothed in the beautiful dress of a bride, to be quietly taken away by their grooms. Some were softly smiling, and some were loudly breaking into laughter. Yet others were just blushing, feeling shy, and bowing their heads, incapable of facing the jesting mass of friends. (1-2)

These lines clearly suggest that women feel shy to express their inexpressible desires. To give an outlet to their suppressed desires, they make a gathering in a special celebration to enjoy. But they never do it in front of the males. The patriarchy makes them "bowing their heads". They do it in the absence of males because patriarchal society humiliates them and makes them feel "shy" women, still don't have any capacity to adopt their free will. The women follow what the patriarchy orders which clarifies the subordinated position of females in the patriarchal society.

On the other hand, to analyze the subordination of women, Joshi has presented various similar adduces in the story. He wants to prove how quickly a woman is defeated by the venomous flattery of the males. He asserts:

[...] I saw a tall handsome man entering the common room. He was clad in white daura surbal-the typical Nepali combination of tight jodhpurs, with overshirt and overcoat-and a black kashmiri coat.

[...] Making a clatter with his shiny black shoes as he smartly walked ahead, he reached the center of the room, surrounded by the young and not so young women. There she spoke in a hoarse guttural voice, "Rame's mother! Where are you?

"Where has that with disappeared?" he again asked. (3-4)

These lines clearly show the oppressive nature of patriarchy. It reveals the women's behaviour as well as their determination. He further says:

I am coming .Why are you croaking so? Even the black crows sound better than you," replied my sister-in-law who was smartly dressed. [...] Where is my chair? Why did you take it away? I put it here in the morning, didn't I?" he asked.

"Yes, you did. But I removed it because I had to scrub the floor."

"How could you do that without my permission? You whore! You are behaving like a bitch these days. Bring it back now. Why are you standing and staring: - are you deaf?" he said.

[...] Don't yell dear-you don't know how much I love you. Cheer up and be sweet. This is the happy day. Our son has got married today. Your labors have come to an end. From tomorrow, you will have a daughter-in-law to work for you and you won't need to tire your old bones, you'll see. (4)

The man's lulling voice had an impact on my sister-in-law, who began twisting and turning, kissing and hugging him. He slowly passed his hand around

her shoulder and took her in his grip. I saw him slipping his hands through the opening of her blouse and taking her breasts into his hands. I saw her complying and surrendering to him. I was amazed how quickly she was defeated by the venomous flattery. (4-5)

It justifies that women in the male dominated society are not permitted to assert their feelings and emotions. They do not have safe ground: neither can keep quiet nor can speak. Rather they are pushed to the domain of dilemma. Women are silent in the day light but if the chance permits, they are more vulgar and emotional than men. They even try to be men if possible.

Women are always taught male's ideologies and trained that they should be beautiful. They should leave home with males so that they can be considered well-cultured and civilized in the patriarchal society. But when such beatifying process consumes time, the females are blamed of killing time for unproductive things which is the conflicting nature of male ideology in patriarchy. Patriarchy always blocks every step of women. They position women in the lowest category. So that women are forced to accept the patriarchal imposition. Joshi writes:

To my surprise, my sister-in-law, who had spoken to him so furiously earlier, now sat at the foot of the bed and started pressing his legs softly. Then she gradually unfastened the cord that held his trousers and pulled them off. His legs and thighs looked silky smooth and creamy soft, with no sign of the hair. She then picked up a bottle of mustard oil, placed his legs on her thigh and started rubbing in the oil and massaging him lovingly. [...] she has massaged his legs; she put them softly on the bed, moved towards his body. (3-4)

In the story *A Night's Drama*, night itself connotes darkness. Women perform their drama at night where no one easily recognizes them. Everyone who wants to express her desires freely does at night. The females are fond of decorating themselves with male costumes and rape the other girls. We come to know from this fact how hegemonically they have internalized the inferiority complex. In their conscience, men can do anything with the women but women are not allowed to do what they actually want. They show their fragility and docile nature. They possess malice nature but do not use it in their daily habits.

Joshi presents females as a passive server of males in mother's agency which justifies the subordinate role of women in patriarchal society. Women's confidence in their own capabilities had been so entirely reduced, and the culture of male supremacy had become so deep-rooted, that women would be ill equipped to grasp opportunities for their own advancement, even if they should suddenly become available. Women are trying to enter into a male oriented social system, and failing to recognize that the system itself is corrupt, founded on male principles of value and worth that were alien and destructive to women. Women treat their husbands and offspring as godly figure and they surrender their whole life. They carry a keen interest about the progress and upliftment of their family. Patriarchy always dominates them, but even in the extreme exploitation they keep on running their business- the business of serving and nursing males. The son defines his mother.

I remembered the days when my mother carried me on her back from the village down to the valley across the river into the paddy field took a broken branch with the canopy of leaves to shade the dry patch of land for me to rest, and worked in the paddy field

throughout the day. Without any sense of fatigue, she would carry me on her back, home to the village up the hill, telling stories of ghost and witches, humor and bravery. Fading memories of my mother bringing drinking water from a distant water spring early in the morning, cooking for the entire family, cutting grass and gathering fodder for animals, washing the utensils, scrubbing the house with red and feeding all of us, clay reeled in my mind giving me more pain. I become increasingly worried. (25-6)

Actual suffering of the women and their sub-ordinate role in the context of Nepali culture is well portrayed here. Patriarchy pays no attention towards the heartrending agony of the women as such. The males enjoy defining the proper dos and don'ts of the males and females in the patriarchal social system where women are supposed to celebrate domestic affairs indoor unpaid labours. Forgetting her own interest, the woman is compelled to engage with their male partner and children enjoying outwardly. Indeed, women are real scapegoat in the patriarchal system.

There was no physical or psychological reason why women should be inferior to men, and yet, throughout history and across cultures, women had always been second – class citizens. Even when worshipped and adored, they have had no autonomy and received no recognition as rational individuals, any more than when they have been abused and denigrated. The patriarchy almost kills the women giving them overloads- more than their mental and physical capability, and pays attention only at the last hour of life. Joshi remarks:

"Doctor, how is my mother?" I asked. "We are still making a diagnosis, and nothing can be said yet," a very young intern

answered. The doctor's [...] my mother was on her death bed. My mind was floating from past to present, recall-ing all these stories she had told me and the love she had given. I also thought of the returns- in words and scars, I had made to her. Throughout my life, I had been able to do very little to comfort my mother in return for all she had done for me. I had never realized this before. Now everything so suddenly fell short, and I deeply regretted the lapse which I could never make good. (26)

We can clearly understand that women in patriarchal society are victimized by the extreme domination of males. Women, hiding their pains and perils, share their smiles for their son and husband. But in return, they are neglected throughout their life. Women are remembered only when they are laying on the death bed with an enormous strives to survive. But the men made wounds and scores are never recovered with such realization of the males.

Though mother seems highly responsible in nurturing her son after the death of her husband, she has been given subordinate role by patriarchy. In course of rearing her son, she crosses every ups and down. She totally negates herself and devotes whole life for her son but the very son only remembered her only at her death bed and easily utters that he couldn't do anything for his mother throughout his life. It is very shameful to know that he is only memorising her pain. The male express such an utterance without keeping the value of morality and dignity. Which is possible only in the patriarchal society where they posses superior position to women. She was married when she was seven years old because her parents were guided by the female- unwanted, male ideology. Females were a big burden for males. So, she was not given any proper care for her education, health,

physical growth by her father-the male- the patriarchal society. "You know Babu, I was seven and your father was nine when we got married (31)." The males, in such a way, are irresponsible to maintain their responsibility- especially to females. Father, the male, sends her daughter to groom's house. But even the groom does not feel his duty and does not even talk. He sleeps separately with the separate blankets." It was for seven years, I remember, your father and I slept on separate bamboo mats and used separate hemp blankets. Only [...] hardly even spoken to each other except may be through a messenger – at times a cat, a dog and in the absence of an animate being a stone or a tree. Your father would call picky, our lovely cat, and would say, "Tell her it is time to go to the field." He would just lead the way and I would follow, not speaking a single word" (32).

This is how the females have subordinate position in the society. They have not any space to express their desire and platform to state their say. The only option is sharing on their own-perhaps in a corner- with the help of drinking their own salty tears. They have no options beyond it. They never attempt to go beyond it because their mind is loaded with patriarchal hegemony and they have solely internalized it.

In the Drunkard wife, the next story, the inferior position of women's position in male dominated society is artistically depicted. The wife, in the story, always suffers by her drunkard husband who does not provide any comfort to her. Damcaring his hunger family, he comes at midnight and disturbs her. He does not feel any responsibilities towards his family. The patriarchal society allows males to drink and to be drunkards. But women are charged of prostitute and committing adultery if they drink any alcoholic drinks. This is how patriarchy captures all the things in their grip and makes other to suffer. Women are captivated by patriarchy

and given no spheres for females to enjoy their freedom. The key elements that women need to start getting right is their thinking paradigm. But it is very painful to state that the thinking paradigm of women is hegemonically controlled by the patriarchy. Thus, male hegemony has been easily accepted by females and they have heartily internalized. It is how the females enjoy the subordinate role for granted. Hence their 'freedom' has been 'free-doom'.

If the female is protected and provided for, by her male partner, she is happy: she is thought to be content that her needs are provided for. But the fulfillment of the human potential must be judged, not in terms of happiness, but in terms of liberty. Liberty is something more than maintaining one's existence peacefully and comfortably; to be free, a person must transcend the animal part of his or her. Women can't do it because of their subordinate position. The male's work and invention shape the world for their future generation. So that women are made fragile in each and every aspect. Women and social roles are stereotypically presented and set by males. They do not possess their own agency. The males in the society create their own nation of norms and values for females and the females are supposed to follow them. There are certain parameters generated by males to judge the females. They have to dance according to the music of the patriarchy. They are not given any chances to present their creative faculty. Females are obligated to remain themselves involving within the domestic activities-the gender role of women defined by patriarchy. Joshi states:

Sevak got up early before dawn and went out quietly, as was his usual habit. Sushrusa was in the room, with the children still in bed. Later, she too got up, had a bath and started preparing the morning meal. Time passed. It was eight o'clock. The children, too got up

and started demanding food. She did not have what the children loved to eat, so she asked them to wait. But they started crying. (45)

This is the worst condition to children. She should provide food for her children but she has only option to persuade. Ultimately they start crying to fulfill their demands- a child protest. She is chained with the patriarchal ideology. She seeks solution but she is never helped. She has been maltreated by her husbands. Her agency is not cared "Why do I need to tell you where I've been, you fucking asshole?" he replied. [...] Why don't you go to that fucking bitch? What is she doing? Hasn't she herself get fucked yet?" Sevak said (46).

She gets, in this way, severe attacks by her husband, instead of food and comforts. The attack becomes so severe that she chooses her ultimate solution the death. The patriarchy makes her so weak and fragile that she can't fight for her rights. To cut entire matter short, Patriarchy kills her finally taking the benefits of subordinate role of women: death is the ultimate option for her to fulfill her dreams and desires. He quotes:

"It was after midnight when Sevak get up again and shouted,

"Haven't you cooked food, you bitch?"

There was no response. Sevak turned the lights on. Sushrusa was laying on the bed, the children beside her. It was terribly cold, and they had no quilts or blankets on their bodies. Yet they all looked as if they enjoyed the chill cold of winter, and hated the warmth of life.

Sevak shook her and the children. No one responded" (47).

We find lots of evidences to prove the women's subjugation in our society. In the story, we can clearly discover the different aspects of women's subordination. The story "Small Lie" presents how the women in our society are deprived of many

opportunities. Anu, a small character in the story, dies because of starvation. It shows how the Nepalese people have to survive with the extreme poverty stricken situation. The government and the agents of the government, who are male, are totally disinterested towards them. The village women go to the forest to collect firewood for themselves and fodder for their animals. But the men stay at home. Instead of going for better education, they should go for cutting grass. They have to remain totally far from the bright light of education. No one feels pity upon her and way to get rid of from problems, for her, is taking the help of salty tears rolling: In a second, tears started rolling down her cheeks. The tears just rolled. There was no rubbing. She knew that nobody would have mercy on her. Her innocent terror stricken eyes started flowing with endless tears. (55)

All the female characters have a same plight in a comparative study. They do not have any agency in a patriarchal society. They have to bow their head and follow male's rules and regulation. They don't have any chance to question.

"Divided self", the next story, beautifully presents the inferior role which proves women as subordinate being. Mridu, the central character is forcefully robbed and she conceives a child. But she can't protest because she is female and weak. She can't resist Kapoor who comes to abuse her. She is divided to him and her husband. She is in dilemma-neither she accept Kapoor nor reject her husband. She is in between. She sacrifices her desires for nurturing her son-the male. Joshi writes:

Other people were busy in the movement for democracy, for freedom. But the two of you were looking for a change to rob me of my freedom, to rip off my personal rights, to dominate and possess

me. Do you now follow who he is? My mother says indicating at me. Both of you do have share in him. So look at your son. (58)

These lines assert that males are more selfish and greedy for the possession of the women's body. They exercise their superior position to suppress women. They even attack on the personal freedom of the women without any shame.

Here in the story, the child unfolds the vices of her mother. He dares to do so because his blood contains patriarchal blood. The patriarchal pride enforces him to continue his business-ruling over women:

[...] turned over the Palpali Dhaka blouse that she was wearing. Since the wound was hidden under her petticoat, which she had tied just over her naval, she loosened the strings, pushed it with her crimson sari few inches below her naval. Almost five inches wide and eighteen inches long landscape of my mother's rarely exposed self was widely open before Kapoor's eyes [...] Kapoor gradually rolled his hands on the belly and all across and finally rested it on my mother's naval and started rolling his index finger in her naval. This sensitized my mother differently and she pulled a pillow and lay on the cushion with legs turned to my cot and her face turned to Kapoor. He was now facing my mother, sitting on his knees near my mother's hips. His hands were still on her belly and his index finger still tolling in her naval. (63)

Such a vulgarity is present in the patriarchal society. It has nothing to harm the males but it deeply affects women. They can be taken as a prostitute even if they try to fulfill her desire.

The women, in the society, are living with their pathetic condition. Their subordinate role always makes them passive and weak. They have no agency to overcome their problems. They face lots of hardships in patriarchal society. Even the home is not a safe place for them where they lack security. Yet they have no option than to stay at home. The men vampire like Kapoor comes to abuse them:

You cannot take the liberties of the post with a mother. I have an additional role now. I am not only but a mother too. And you should learn how to behave with a fiancée, a lover, a wife and a mother. Shouldn't you?' My mother was ridding him. (80)

More common is the physical abuse of wives by the husband and his family to force the women to leave, to enable the son to remarry. The patriarchal society treats female as a child-bearing machine. In male dominated society, man loses his masculinity if he can't show his ability to give birth a child. Women remain vulnerable and largely dependent on men. The females are extremely made difficult to report that she is being abused within her home. There is a strict hierarchy within the joint family system wherein the bride is subject to the domestic needs of the husband and in-laws.

In the next character a world in itself, the central character, Sunati, does not have any agency. She does every thing for the betterment of her husband:

Didn't I tell you last night that we would go to Pashupati? I had made a bhakal-a promise- that I would light a hundred and eight oil lamps and would give a dugdarshan a milk bath-to Pashupati the day you get a job. How can you think of starting the job without Pashupati darshan-a homage to Pashupati? (82)

Paradoxically, Anamol forgets all of his promises. He totally negates them taking as overlooked ideas. As her name suggests, she is a perfect woman and all her devotion goes to her husband. At a time, she is more religious; a little more superstitious; a little more docile; slightly moody and volatile. She is a little more susceptible, a bit of flattery concerning her complexion, dress and overall beautiful than most other women. Anamol feels lucky to have such a wife like Sumati.

But Anamol has a weakness he internalize the patriarchal mentality. He sometimes criticizes people to their face.

"He is little too egoistic, a little assertive, a little bumpy, a little more overestimating his won intelligence and physical looks, and this is something Sumati never likes. Today he seems to have forgotten all this. He does not utter a word that might hurt Sumati" (84).

These lines clearly indicate that Anamol at last confesses his mistakes and never utter such kinds of filthy expressions in front of his wife.

Sumati time and again suggest him to do that and not to that, that means she serve him like a servant. She forced him to go "Wash you hands and offer water, it will save you from all evils" (90). She wants him all kinds of precautions from his side. Only after she commands he goes down the steps and reaches the river and washed out his hands. He never shows any interest for the betterment of himself because all is done by his wife. She devoted or sacrificed herself for the sake of her husband as a result of that she gets negligence.

She even worships the phallus of lord Shiva. This presents the grimfull as well as docile nature of the women.

"Sumati leaves from the eastern gate of Pashupati, down to the bank of the bagmati river next to the cobbled steps on which the body of husband of the mourning woman is still lying, waiting for the cremation to be performed, Sumati wants Anamol to offer Jaladhara-the ceremonial water offering-on to the Phallus of Shiva" (90).

Even if women want to overthrow the patriarchal notions they knowingly or unknowingly falls or trap into the patriarchal phallus. They surrender on it. It means they cannot resist or revolt against such kind of superstition. In stead of that "She waits for Anamol to offer water as she lights the oil lamp near the phallus". She even encourages him to do so. After that

"He scoops up a handful of water, which is half way filled up with sand, and offers it on Shiva's phallus. And at that moment he realizes how the five elements – sky, air, fire, water and earth are coming together"

"I now know, why I am offering water on the phallus" (91).

No one understand him but what he understand is she needs phallus, or by offering water she practice of giving life to the dead. This is non other than the male ideology. But for Sumati, Anamol's reverie is and remains a riddle which she will never be able to solve in her life time.

Joshi asserts that the patriarchal system, existing from the centuries, is responsible in creating women as a second hand and giving subordinate position to them. The self of woman is questioned and it is in crisis. The women are only an object. They are only the child-producing factory and unpaid domestic labors. Women are not capable enough to revolt against such suppression of the males.

The women have forcefully internalized the male domination. Treating males as the god-figure has been the duty and responsibility of females. They are made deeply rooted upon the religious norms and values which always make them devotees of the males. The women were compelled to receive the othering experiences of the society which is painful. The patriarchy behaves femininity as an unnecessary or negative state. Women were not given equal access to social opportunity. The women have inferior role in a sense that the society formed and dominated by men is a masculine society.

IV. Conclusion

Joshi figures out in *A Night's Drama* about the contemporary realistic situation of women who were trained to depend on male images such as father, husband and son gradually at distinct stages of their life and remain obedient and docile in all cases. Women who are taken as a unskilled and uneducated has always been obedient, docile, submissive and receptive throughout their life. Joshi asserts that the patriarchal system existing from the centuries, is responsible in treating women as a second hand and giving subordinate position to them.

The self of women is questioned and it is in crisis. The women are only an object. They are only child-producing factory and unpaid domestic labours. They never attempted to question their husband assuming that males should not be intervened while they are performing their roles since what they do is right and at the same time women do not have to suspect male's decision. In fact, women are very tolerant and sacrificing. Along with this all qualities they are ready to suffer a lot for the sake of their children's happiness. They are soft-hearted since they are forgiving and never get selfish and greedy for their momentary pleasure. They always think of other's pleasure and happiness.

The subordination of women is because of the nature of society and culture in totality should responsible for the victim in the hands of patriarchy, cultural norms and values which are biased and unfair to a great extent. Joshi's selected stories in this study reveal a wonderful world that women have lived in, experienced, perceived and predicated. The characters are men and women, their relationship, love-hatred, divorce-reunion, disgust, isolation, longing for something and all the rest, they are in love with or the children they give birth to, their

husband, family members they live with, or their own self seeking from drudgery are the issues raised by Joshi.

He beautifully presents the Nepali traditional society which is dominated by patriarchy. It never accepts women intellectually equal to men. Women never get a space to raise their voice so they are unable to over through the dominant patriarchy. Due to that they are in a subordinate position because of the functioning of hegemony of patriarchy where women are suffered a lot and accept passive recipient's role in the absence of agency.

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Appendix

The researcher has taken an interview with the author of the '*A Night's Drama*, Ammaraj Joshi.

Researcher: What evokes you to write?

Joshi : I am a keen observer of the world around me. Everything I see, every individual I meet and talk to, every incident I encountered leaves indelible imprint on my mind. The environment not necessarily physical of the place in dwell-in has an impact on my senses, thinking and dealing. If anything touches me ugly or beautiful, near or far, human or non-human, earthly or ethereal, big or small, I write. Human activities have been extremely calibrating to me. The unthinking attitude of man and his ruthless activities, the abuse and violence of the world around, even the natural world drives me to write.

Researcher: How do you interpret your text?

Joshi : My writing is all about the world I've seen, encountered, lived and experienced. My characters speak of their lived experience. I find a joy in inventing world for them to describe their experience. I spend most of my time to identify true expression to truly narrate or describe what the characters have experienced in their lives. I believe in doing so, I am able to give a feel to every reader to look back at him or her. I enjoy going into minute details as those details alone can capture people's sensibility as they do mine.

Researcher: Many of your texts deal with feminist issues like sex, sub-ordination and biases. Is it your intention?

Joshi : I do not think my stories are only about women. They are about men and women both. However, woman is an enigma. To be able to understand her is to be able to understand the world. My effort is therefore, to understand the world- a place which can't be fully understood if a woman is ignored. I do not see human history which has not been affected by women as such. I do not see that I'm biased against men or women. I don't think that I have any prejudice. Why the issue of sex dominantly appears in the story is because it is so dominantly seen not only in human history, but also in the history of the world, life begins with it human, and animal and plant activities begin with it. Divine ways too can be interpreted through it. The entire efforts of human being are to indulge in sexual endeavor and to get wrapped up in it.

Women's suppression and subordination is another issue. When I see the society closely, it apparently emerges and watches with fiery eyes. I have tried to describe the status women in the community I was brought up.

Researcher: Are you trying to reveal social reality?

Joshi : My creative impulse partly owes to what I behold. I cannot negate the impact of the society I dwell in on work. But is definitely a recreation of that reality in my own way. It's another form of reality that I try to give shape. It's not that everything I write is true, copy of my social encounter.

Researcher: "The Divided Self", Why don't you take the divide is other ways as well?

Joshi : The split is multi layered. It's not only the woman whose self is divided, what about the woman's Lahure husband Lal Singh? What about Gunjaman? What about Kapoor? Don't you see all these characters split? You can see the crevice every where. Why do you focus only on the woman's relation? Why not on the man's relation with woman? It is that promiscuity is only associated with women? Is it that patriarchy overlooks the follies of promiscuous males? You have to develop a different sense of inquiry. Don't make a lop-sided analysis that the writer is trying to focus on the promiscuity of the females. Try to see beneath the surface. Perhaps you find some other meaning.

Researcher: Are you trying to establish male ideology?

Joshi : Do you think so? Read the psyche of every character-male or female. Read "mother's agony". Doesn't this story speak of the pain of a mother? Male characters even don't find a place in it. Woman is at the centre stage. Look at the female characters and difference they make in "The Bond of Blood", "The Lucky House", "A Small Lie", and "The Drunkard's wife", and try to see how from their suffering and lives it is possible to understand the world.

Researcher: Does the story, "*A Night's Drama*" is about male chauvinism?

Joshi : The observer of the entire drama is a small boy. It is the story of the curiosity of a child. It's more about children's psychology. It is all about outburst of the repressed desires of women in a traditional society. It's about human psychology. It's about how human's mind works if something is suppressed. It's not only about women.

Women characters are just agents, the same thing could happen with males.

Researcher: Are you raising the existing problems of your society?

Joshi : As a creative writer, I don't move with any awareness raising project in mind. My effort is to present things I perceive as they are in way as artistic as possible. In doing so people get benefited a lot and they change themselves for the good. It is just a happy sigh for the creative artist.

Researcher: Is it about dependence of women over men?

Joshi : It is obvious in the societies like ours where most of the village women are yet illiterate and unemployed. But the love and care these women give is invaluable. Their love gives meaning to every man's life as well. To conclude the stories deal with human life, the pains and pleasures that humans have, ups and downs they face, affluence and poverty they live in, smiles and tears they experience.

Thus, Joshi's short story collection *A Night's Drama* shows how women are dominated in this patriarchal society where they don't have any role to play. Joshi vividly portrays the pathetic condition of subordinated women by the male ideology.