

I. Joshi's *A Night's Drama* and Psychoanalysis

This research focuses on Ammaraj Joshi's *A Night's Drama*, collection of stories, in order to interpret psychological significance of the various characters' activities, behaviors and attitudes from the perspective of Freudian psychoanalysis. Joshi's presentation of his various characters as psychologically disturbed due to their repressed desires, fantasy, dreams, sense of loss and guilty feeling. *A Night's Drama's* interpretation cannot be limited within the boundaries of socio-realism and cultural studies. The major premise of this research is that various characters in the collection of the short stories are psychologically disturbed in their both conscious and unconscious levels. An analysis that methodologically interprets the psychological mechanism of the characters, and of all the human beings, and its effects in the characters' daily activities, behaviors, attitudes and way of thinking, can lead to a better understanding of Joshi's text, *A Night's Drama*. Thus grounding on textual evidences of psychologically significant activities, attitudes and way of thinking of various characters along with the Freudian formulation of human psychology and instinctual drives, this research claims that Joshi's *A Night's Drama* dramatizes dialects of Eros and Thanatos, i.e. dialectical interrelationship between human instinctual drives of life and death. Joshi's important stories like "A Night's Drama", "The Lucky House", "A Small Lie", "Mother's Agony", "The Drunkard's Wife", "The Divided Self", "A World in Itself", "When The Waves Splash" and others are of major concern as they provide a solid base to this research in order to interpret the text psychoanalytically. Basing on a methodological interpretation and critical analysis of the stories from the perspective of Freudian psychoanalysis this research aims to demystify Joshi's complicated theme of human life and death in the text.

Ammaraj Joshi was born in 1955 in Jhuteda, Bajhang as the youngest son of the family. He has an educated family background. His elder brother was sent to India to study Sanskrit grammar and literature at Sanskrit college of Vanarasi University. Following the footsteps of his brother Joshi also went to India after his school education at Shanti High School, Bajhang in 1972. He completed B.A. from Agra University of India majoring in English literature and Geography in 1976. After his completion of B.A. in India he returned back in Nepal and started his teaching career. He also did B. Ed. in English in 1980 and M.A in English literature in 1988 from Tribhuvan University. He was awarded Ph.D. for his research in environmental literature in 2009. At present Dr .Joshi is the Head of Central Department of English (CDE), Tribhuwan University and has been teaching English literature since long time in the University.

As a creative writer and a poet, Joshi started writing indiscriminately since 1978. At present he is actively involved in various national and international organizations of creative writers and intellectuals. He is a fellow of writing, Ioa University, International Writing Programme, USA from where he received academic training in creative writing programs. He has been a visiting academician at IACER, offering courses on poetry and ecology. He is also one of the life members of Nepali Writers in English. As an academician his area of specialization is South Asian and British American poetry and Environmental Literatures. He has written several stories and poems. *A Night's Drama* (2008) is a collection of short stories in which Joshi has presented psychologically disturbed characters due to the dialectical relationship between Eros and Thanatos. He has also dramatized the socio-cultural reality and variety of Nepalese life experiences in his stories which have added variety of beauty and themes to *A Night's Drama*.

Born in a rural part of the country Joshi has variety of life experiences. Ranging from a curious child of a rural area to going overseas to many European and North American countries, Joshi has collected lots of life experiences which have been reflected in various stories of his collection. Moreover, his experiences as a son, a husband, a father, a teacher, an administrator, etc. are the main sources of his writings. Joshi has also observed the violence, death, bloodshed and atrocities which were prevailing in the Nepalese society during the clash between Maoist rebellions and Government very closely and minutely. His stories artistically reflect and dramatize all these social realities and his own life experiences in *A Night's Drama*. Throughout the reading of his stories, he appears to be a keen observer of the social realities, environment and people's lives. He gives psychological, philosophical and cultural significance of the people's life activities by his artistic skill of playing with different imageries, symbols, motifs and other literary tropes along with his profound thinking about human life and the world. In *A Night's Drama* Joshi has collected those stories which reflect variety of his life experiences, artistic skill and profound thinking along with the psychological conflicts of the characters which have made the collection one of the best of Joshi's literary works.

Dramatization of the repressed psycho-sexuality is another important feature of Joshi's writing. His characters are mentally disturbed. Due to the traditional structure of Nepalese society people are compelled to suppress their libidinal desires which go against the established social norms, values, and codes of conduct. In such a society people suppress sexual desires which ultimately find their place of existence in the unconscious level of human psychology. But such repressed desires get outlet in various activities of the people but go unobserved. Joshi minutely observes such unobserved reality of human psychology and successfully dramatizes complex

mechanism of human psychology through the activities of various characters.

Grounded on the Freudian psychoanalysis, this research focuses mainly on Joshi's dramatization of human sexuality and psychology of death of his various stories in order to interpret the theme of the dialectics between human instinctual drives of Eros and Thanatos.

A Night's Drama has received many critical appraisals since its first publication in 2008. Several critics and reviewers have analyzed and interpreted the text using multiple perspectives and giving multiple meanings. Such critics and reviewers have given both interpretation of each individual story in the collection and interpretation of the totality of the collection. Before entering in to the main objective of the research i.e. to analyze the dialects of Eros and Thanatos, it is better to analyze some important reviews which give some of the important interpretations of the text.

Literary critic, scholar and author's colleague, Arun Gupto has given reviews on many stories of the collection. He has analyzed the stories from the perspective of cultural realism and socio-linguistic. Analyzing the socio-cultural realism of the western Nepal, he claims, "The book is exceptional in terms with mostly representing Nepali culture of the hills, its performance, human dramas and attitudes. Joshi's skill of stories telling lies in using local symbols and tropes to speak about the culture of the western Nepal" (Gupto 4). Gupto finds the collection as full of representation and dramatization of Nepalese cultural practices of Western region. According to him the collection of the stories deal with cultural practices along with the rural life experiences of Nepalese people. These subjects in the collection, Gupto claims, have been made more realistic and lively with Joshi's artistic skill of "using local symbols and tropes."

Another literary critic and scholar, Padam Devkota praises both writer's skill and text's success in representing Nepalese culture and life experiences, as he states:

Having discovered the pleasure of the self-expression, poet Ammaraj Joshi has now discovered his own voice in short stories that marks his attempt 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 experiences. (Blurb)

Devkota claims that the stories in the collection are Joshi's own personal views and voices of his perception about human life and society. It is author's attempt to understand human life and human society. The inner bond between an individual and society, their constant interaction and interdependency, according to Devkota, are major issues in various stories of Joshi's collection. Moreover, the stories in *A Night's Drama*, for Devkota, have been made more authentic in their representation of Nepalese life experiences as they deal with and expresses the "felt truth" of Nepalese socio-cultural life experiences.

Similarly, critics Hriseekesh Upadhyay regards the text as the dramatization of the variety of Nepalese life experiences. He claims that the text is successful in representing multiple life experiences of Nepalese people and successfully promotes Nepalese socio-cultural reality among the international readership in English. Praising the representation of Nepalese life and culture in the text, he claims:

Ammaraj Joshi's debut collection portrays stunning vistas of the outsider looking in: rural children perplexed by mysteries of adult world, country born youth groping for stable ground in a metropolis and new college graduates desperate to uncover their future. As much as this work reflects the marginalized voices within Nepal, it

catapults the complex Nepali scene to international readership in English. In eminently articulated narrative, Joshi has scaled new heights in the fast unfolding arena of Nepalese English writing. (Blurb)

Upadhyay puts similar views like Gupto and Devkota regarding the textual representation of Nepalese life experiences. He claims that *A Night's Drama* is about the variety of Nepalese experiences ranging from poor children of the village to intellectuals of the metropolis. Moreover, what is important aspect of the collection, according to Upadhyay, is its success of bringing marginalized voices within Nepali society and culture in to the front. He further claims that the text has contributed a lot to promote multiple and complex Nepalese culture, life experiences and social practices among the international readers' community. Finally, Upadhyay appreciates Joshi's success to establish himself as an important Nepali author writing in English.

Some critics have found the text as portrayal and representation of the troublesome past of Nepalese society. For them many stories, in the collection, represent the traumatic experiences of the devastating clash between government and Maoist rebellion that had lasted for ten years and had caused the destruction of lives and properties in huge scale. Many innocent people had lost their lives. Everywhere, there were violence, bloodshed and deaths. Either in village or in city life was most difficult and fear of unexpected death was haunting the mind of every individual. Due to the increasing violence and mutual disbelief people were compelled to live the most difficult life in the history of the country. Moreover, due to the lack of security and justice many social crimes were increasing rapidly throughout the Nepalese societies. *A Night's Drama* reflects and dramatizes this crucial phase of Nepalese history in various stories. But rather than simply representing the troublesome past of Nepalese society Joshi gives universal meaning and significance of human suffering

and pains. This kind of analysis has also been given to the Joshi's text. Bhusan Aryal, analyzing many stories of the collection states that *A Night's Drama* is a collection of stories which deals with universal theme of human life, death, pains and sufferings.

He claims:

So, Joshi does not just recount events he also gives them flesh with philosophical insight. It does not mean the stories lack common people's concern. A blend of talk of the streets and thoughts of the academic arcades, his stories encompass a big horizon from the far western Nepali land to the flying plane over the Atlantic. Although firmly grounded in our tumultuous past decades, the stories transpire the thrust of timeless emotions when an old mother in "Mother Agony" rips apart the oxygen pipes surrounding her in the city to visit the graves of her long dead children back in the country. (4)

Aryal puts that the collection of the stories deals with, on the one hand, troublesome past of the country, people's great sufferings and pains and other hand, with the universal theme of human sufferings, pains, motherhood and so on. The representation of the Nepalese life and culture do not remain only within the limit of Nepalese society merely as an account of the Nepalese sufferings and pains rather they transcend the boundary of culture and society due to the Joshi's blending of philosophical insights in to those accounts of the events. Similar to other critics Aryal also praises the collection for its success in capturing the wide range of people's life experiences.

Aryal further puts the collection within the socio-political phenomena of the past decade in order to analyze the various forms of violence, bloodshed and deaths which are objectively dramatized in many stories in *A Night's Drama*. Death and

violence are other important theme of the collection that comes along with the theme of the representation of the troublesome history of the past decade. Claiming the representation of the troublesome past and its devastating consequences as major issue of the collection, Aryal states:

Reading the 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 officers in wrong side. Unknown ideologies introduce into a serene village and demarcate the lines among people. 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)

Aryal claims that many stories in *A Night's Drama* are the true representations of the troublesome past decades of the Nepalese society. During that phase of armed clash anarchism had ruled the whole country. Violence, bloodshed, deaths, kidnapping, rape, murder, revenge, mental breakdown and developing sense of absurdity were the social reality during that time. Joshi successfully and artistically, as Aryal claims, dramatizes such atrocities of the armed conflict in many stories of his collection which is the major issue of the collection.

These reviews show that the representation of socio-cultural realism is the main issue of *A Night's Drama*. Although these reviewers and critics give their individual perspective on the collection there is no fundamental differences in their views. All of them focus mainly upon the issue of representation of the Nepalese life experiences, culture, performance, and troublesome past and so on. Their strong and stereotypical interpretations of Joshi's text have veiled the other important issue that

the author has raised in *A Night's Drama*. Although Bhusan Aryal has raised the issue of death and suffering he has limited those issues within the boundaries of social-cultural realism and their representation. He is unable to find the psychological significance of those issues as he is more preoccupied with the perspective of representation. Joshi's psychological construction of the characters, use of various symbols, imageries and motifs, dramatization of the sexuality and death instinct are always overlooked and marginalized. But Joshi's presentations of the various characters, as psychologically disturbed, gives clue to another issue of the text which is more significant than the social cultural representation. Taking this subtle clue in Joshi's stories this research proceeds ahead to analyze psychological significance of the events, behaviors, activities and attitudes which have been hitherto ignored or marginalized.

Basing upon the Freudian psychoanalysis of human instinctual drives this research studies the theme of sexuality, repressed desires, dreams and fantasy, mourning and melancholia of various characters in various stories. It claims that various activities of the character in the collection are guided, directed, motivated and determined by their conflicting psychological forces of pleasure principles and reality principles. Their activities are only the manifestation of what they have in their psychologies. Although there are different stories dealing with different events and situation still we find the commonalities among them such as the theme of sexuality, repression, sense of loss, mourning and melancholia. This research critically studies these themes basing on the Freudian psychoanalytical formulation in the study of human instinctual drives of life and death in order to reach the hypothesis that Joshi's *A Night's Drama* presents the human psychological conflict between Eros and Thanatos or between life drives or sexual drive and death drive. In other words, this

research critically examines how Joshi's characters are motivated and determined in their various activities, behaviors, attitudes and way of thinking by the dialectics between human psychological forces of Eros and Thanatos. Such studies help to understand another part of *A Night's Drama*, its characters' activities and their psychological significance. And the new understanding will help to interpret all human activities and their connection with the human instinctual drives. As the methodology itself is more scientific and more reliable the new understanding of Joshi's text will be more reliable and trustworthy.

To prove the above stated claim and hypothesis this research analyzes the text critically from the perspective of Freudian psychoanalysis because it makes us understand how the complex mechanism of human psychology functions to determine various characters' activities, behaviors, attitudes and way of thinking in the various stories. It applies, especially, the Freudian concepts of Eros and Thanatos, pleasure principle, reality principle, id, ego, super ego, Oedipus complex, Electra complex, mourning and melancholia as per the demand of stories and hypothesis of this study. Psychology is a vast branch of human knowledge. Its area is very broad. It is applicable and extendable from the study of the first cry of a newly born infant to the creation, formation and development of human civilizations. To describe and explain this vast area of human knowledge in some pages of a research paper is really difficult and challenging. But still it is important and necessary to shed light on some of the important concept of psychoanalysis that the research is applying. Thus, now it is better and it is time to introduce some of the important concept that this research applies as a methodological tool to analyze *A Night's Drama*.

Traditional version of psychological criticism deals with a work of literature primarily as an expression, in direct and fictional forms, of the state of mind and the

structure of personality of the individual author. It was very close to the expressive theory of literature in the early decades of nineteenth-century. After 1920s this widespread form of literary criticism came to be known as psychoanalytical criticism, whose premises and procedures were established by Austrian neurologist and psychotherapist Sigmund Freud (1856-1939). In the beginning Freud had developed the dynamic form of psychology that he called “psychoanalysis” as a procedure for the analysis and therapy of neurosis, but latter soon expanded it to account for many development and practices in the history of civilization, including warfare, mythology and religion, as well as literature and other works of art (Abrams 257). Freud set forth the theoretical framework of psychoanalytic criticism in his *Introduction to Psychoanalysis* (1920). Here in this book he proposes that literature and other arts, like dreams and neurotic symptoms, consist of the imagined or fantasized fulfillment of wishes that are either denied or are prohibited by the social standards of morality and propriety. Freud’s theory of psychoanalysis has become the most influential theory in the field of literary criticism. His concept of the complex mechanism of human mind, division of mind into id, ego and super ego, theory of pleasure principle and reality principle, conscious and unconscious mind, life drive and death drives, etc. are equally influential in both neurology and literary criticism. Such concepts are useful to understand and interpret the various activities, behaviors, attitudes and way of thinking of human being in real life and of character in the literature. Freud also introduced the concept of creativity of a work of art or literature which is equally important in the field of literary criticism.

According to Freud human psychology is instinctually always pleasure seeking and inside the core of this pleasure seeking nature there lies desires for sexual pleasure. Freud calls this “pleasure principle” and sometime Eros. It is the pleasure

that human being always desires. But human beings' desires for such pleasures, especially sexual, cannot always be fulfilled. There are several forms of prohibition upon such erotic desires. Whenever they go opposite to society's exception of an individual. In the society there are strict rules, codes of conduct, norms, values and moral principles which always function to repress and control the unrestrained or wild Libidinal desires of Eros or of pleasure principle. In an economic term Freud calls this "reality principle", "super ego" or sometimes "conscious mind" which always prohibits or puts censors upon those unrestrained wishes and desires of the Eros that do not fit in the society. Although reality principle puts hard censorship upon desires of pleasure principle the erotic desires of pleasure principle never get destroyed or omitted from the psyche. Rather they get repressed inside the subject's psyche, in the "unconscious" level of human mind. Freud later termed this level as 'id'. Thus, id is the storehouse of the repressed wishes, desires or fantasy, especially erotic desires. Freud claims such repressed desires or wishes of the subject get outlet through various conscious and unconscious activities such as dream, fantasy, daydreaming, tongue slips and creative writings of literature and art (Freud 713). Freud explained all these concept first in his greatest work *Interpretation of Dreams* in 1900. On the basis of these concepts Freud claims that any activity and dreams of the people can be rightly interpreted and through such interpretation an individual's psychology can be rightly understood.

In the beginning of the development of psychoanalytical theory Freud had given more emphasis on human sexuality termed as Eros. He claimed that sexuality goes to the heart of human being – that is our being. But Freud's conception of sexuality radically differs from the popular conception of what is generally perceived as sexuality. He wanted to bring about a paradigm change, a conceptual revision (Lear

55). Freud takes sexuality not only as sexual intercourse but also all pleasurable sensation from skin. He gives the broader concept of sexuality and uses the term “Eros”. By Eros, Freud means, the human instinct or force of pleasure related with the libidinal desires, love, regeneration and ultimately with life. Thus, he also calls it “life drives” (Lear 83). The sexual desires, Freud states; “are best comprised under the name of Eros; their purpose would be to form living substance into ever greater unities, so that life may be prolonged and brought to higher development” (qtd. in *Freud* 83). To sum up, Eros is the human instinct that comprises human sexuality in its broader sense. It demands pleasure forever. When there is the domination of Eros in a subject’s psychology there are peace, honesty, tenderness, pleasure and perpetual love. It always strives to regenerate life and to inspire to live the pleasure of life. That’s why it is the life drive of human psychology.

Joshi’s *A Night’s Drama* dramatizes the functioning of Eros in human life through the activities of various characters. Many characters in many stories are overwhelmed by Erotic feelings and power. Joshi shows that the negative results also come out due to the strong repression and unrestrained freedom of Eros. The reflection of life drives in the collection demands more sensible interpretation to understand Joshi’s various stories. Thus, the concept of Eros and life drives is the first important issue which this research examines critically. Under the issue of Eros it applies the concept of Oedipus complex, Electra complex, and transfer of repressed desires in physical pain as they are found in many stories. Along with the textual evidences and application of these concepts this research sheds more light on those concepts in the next chapter.

Another important Freudian concept this research uses is “Thanatos” or “Death drive”. In *Beyond the Pleasure Principle* (1920) Freud introduced a major

reconceptualization of his theories of drives. This work was the result of revisionary study of his earlier developed theories. It happened so when his earlier theories of sexuality' pleasure principle and dream mechanism failed to interpret the repetition of painful experiences of some patients and repetition of the traumatic dreams of soldiers who had returned from the World War I. Earlier Freud had claimed that repressed desires and pleasure in the unconscious come in dreams, they repeat unexpectedly in our life. They manifest themselves in distorted forms in our dreams. But the repetition of painful experiences and traumatic dreams were not of that nature and they were not wish fulfilled manifestation of unconscious as Freud had earlier claimed. Similarly, the destructive behaviors of human civilization and religious rituals of sacrifice were also beyond the range of pleasure principle. Then Freud realized the necessity to rethink about his earlier formulation of the theories regarding human instinct. In *Beyond the Pleasure Principle* he introduced another human instinct, namely "Thanatos" or "the death drive" as the result of revision of his earlier theories. In this work Freud claims that along with Eros human beings have also an instinct or drive which is the fundamental force for death, destruction and decomposition and he calls it the death drive (Lear 83). The aggressive behavior, the destructive will, revenge and hostility motive manifest in death instinct. Thanatos or death drive on its surface, appears to be antagonistic to pleasure principle of Eros but still there are some points, as Freud claim, in which the conflict between life drive and death drive reduces. Nirvana principle is one of those points or state in which both drives come together (Marcus 235). In death drive Freud introduces the concept of "compulsive repetition". According to Freud compulsive repetition means the human instinct that inspires to repeat some pleasurable, horrible, painful or complex situation of the past in order to conserve them or master over those complex situations. So, Freud claims that the

repetition of painful situations of the patients and horrible traumatic dreams of the soldiers are the results of the functioning of the death drive. Now it appears that death drive, in general, is essentially conservative. For Freud human instinctual drives, Eros and Thanatos, are primarily positive force of human psychology but in specific situation they can be destructive as well. He claims, “a drive is an urge inherent in organic life to restore an earlier state of things which living entity has been obliged to abandon, under the pressure of external forces” (qtd. in *Freud* 160). It indicates that Thanatos wants to conserve the earlier state or to return to earlier state of inorganic form which is tension free state. Here the death drive comes closer to pleasure seeking life drive or Eros. Now Freud concludes that human psychology is determined by the conflict between these two instinctual drives. Sometime they go opposite of each other and sometimes they function together.

Freud’s latest introduction of drives, especially Thanatos, has great significance in modern psychology and psychoanalytical criticism. In understanding the pathological version of mourning and melancholia the contribution of Freud’s theory of Thanatos becomes evident. He has plainly explained how the death drive can lead an individual into the state like mourning, melancholia and Nirvana through the instinct of compulsive repetition. These findings have contribution not only in the field of psychology but also in the study of characters in the field of literary criticism. It has opened a new path towards the better understanding of any literary text and human life in general.

In *A Night’s Drama* various characters are disturbed by the deaths, destructions and sense of loss. Joshi’s dramatizes of the deaths in various forms, his reflection of the characters’ feelings and reactions to the death and loss is another main issue of this research. It focuses on how the activities, behaviors, attitudes and way of thinking

have been motivated and determined by the death drive along with the life drive.

Findings of such research certainly prove that Joshi's text dramatizes the conflict and dualistic relationship between Eros and Thanatos as it is hypothesized and claimed.

There are fifteen stories in the collection *A Night's Drama*. The title story 'A Night's Drama' presents a ten years old boy as a narrator, mystified by the mysterious of adult world. It also presents many female conflicting characters who have their repressed desires for sexuality and conflicting instinct of death drive. "The Lucky House" is a story of two student of university. It presents how the Eros functions in determining activities of the people. It also presents how the repressed erotic desire can manifest in the form of physical pain and deformity. Similarly, the theme of Eros and Thanatos dominate other important stories in the collection such as "Mother's Agony", "The Drunkard's Wife", "A Small Lie", "A World in Itself", "When the Weaves Splash", "An Uncertain Journey", "The Bond of Blood", "The Divided Self", etc. These stories present the dualistic relationship between Eros and Thanatos through the dramatization of repressed wishes, desires and fantasy, Oedipus complex, Electra complex, parapraxis, compulsive repetition, mourning, melancholia and state of Nirvana. Although these stories have different setting, subject matter and events, the theme of Eros and Thanatos can bring all of them in a common ground of analysis. Thus, the application of Freudian psychoanalysis as a methodological tool is an appropriate and justifiable. It certainly brings those aspects of Joshi's text which have been overlooked till now. The next chapter which is based on textual analysis in merge with theoretical methodology gives more information about Joshi's text and Freudian psychoanalysis along with critical gaze upon them.

Finally, talking about the chapter division, this study is divided into three main chapters. The first chapter entitled "Joshi's *A Night's Drama* and

Psychoanalysis” is the general introduction. It introduces the statement of problem, issues, hypothesis, claim, methodological tool and author in short and clear way. It also gives argument regarding why the issues are researchable and hypothesis is justifiable one through the logical discussion on the various reviews and criticisms of the text. It gives the significance of the study and limitation of the study in a transparent way. It also gives logic of way the Freudian psychoanalysis is an appropriate methodological tool of this research through the short introduction of its scope, nature and important concept along with Joshi’s text’s features. Second chapter, entitled “Eros and Thanatos in *A Night’s Drama*” is the textual analysis of the text in the merge with methodological tools. It is further divided into two sub-chapters dedicated to study Eros and Thanatos in the text separately. This chapter gives the overview of the actual reading of the text. This chapter brings out the dialects of Eros and Thanatos with the application of theoretical tools. Finally, the third chapter, entitled “Juxtaposition of Eros and Thanatos in *A Night’s Drama*” is the conclusion of the study. It puts together all the findings of the research in a clear and logical way. It draws a logical conclusion about the text and proves the hypothesis and claim in persuasive way.

II. Eros and Thanatos in *A Night's Drama*

Joshi's *A Night's Drama* is a collection of fifteen short stories. These stories present the spectrum of human life experiences ranging from newly born baby in cot to life experienced old mother in her death bed. Throughout the collection we meet lots of characters having variety of life experiences. The collection of stories present how the human beings come to face different pleasurable and painful situation in their life and dramatizes how their psychological forces of Eros and Thanatos motivate, direct, guide and determine their life experiences. Joshi artistically present the dialectics between two different human instinctual drives, life drive and death drive which always correspond and conflict with each other in order to proceed human life ahead.

Most of the characters in the collection are psychologically and mentally disturbed either by the repressed erotic feelings or by the sense of great loss in their lives. Characters such as the narrator, his sister in law, Rame's sister in "A Night's Drama", Pabitra and Puspa in "The Lucky House", the narrator and his mother in "Mother's Agony", inspector and other policemen in "Police Mood", Mridu and Mr. Kapoor in "The Divided Self", Akriti in "An Uncertain Journey", etc. are some characters who display the activities determined by repressed desires, wishes and fantasy of erotic pleasures. They reflect the functionings of the life drive in human psychology. Similarly some characters display the function of the death drive in their psychology which determines their life experiences and activities. Characters like Sushrusha and Sevak in "The Drunkard's Wife", Prakriti in "When The Weaves Splash", narrator's mother in "Mother's Agony" the narrator in "A Small Lie", and so many others are the representative characters who reflect the functioning of the death drive in human psychology. Each and every character displays the functioning of the

human psychology. Some have balanced development of the Eros and Thanatos, some have overwhelming domination of Eros and some have strong effect of Thanatos. The whole text seems to be the dramatization of the conflict between Eros and Thanatos of human psychology if only approached from the perspective of Freudian psychoanalysis. Joshi's use of various symbols, imageries and motifs also suggest and reflect the psychological theme of the collection. Thus, this chapter primarily centers on the exploration of psychological state of various characters and psychological significance or mechanism responsible for determining their activities, behaviors, attitudes and ways of thinking. For this purpose it explores the themes or issues of Eros and Thanatos separately in their respective sub- chapters with the blending or application of appropriate Freudian formation of human instinctual drives.

Overwhelming Eros in *A Night's Drama*

Eros is the broader concept of human sexuality that Freud first introduced in his instinctual study in *Beyond the Pleasure Principle* in 1920. According to Freud libido, the sexuality and most motivating force of life, lies at the center of Eros. It is the creative force of life. It inspires the pleasure of regeneration and perpetual life cycle in the nature. It also represents love, tenderness, sympathy, attraction, etc. Claiming the broader scope of sexuality within the concept of the Eros, Freud states, "The concept of sexuality and at the same time of the sexual instinct, had it is true, to be extended so as to cover many things which could not to be classed under the reproductive function" (45). Here, Freud rejects the traditional meaning of the sexuality and extends it to all the pleasurable sensations of human psychology. So, by Eros we understand the broader concept of pleasure principle that human psychology always wants to enjoy.

The first and also the title story, “A Night’s Drama”, is about the mysterious lives of adulthood which is marked by sexuality and regeneration. The setting of the story is a wedding night in the house of bridegroom, Rame, where the traditional performance of Ratedi—a wedding night drama and other musical performance—is performed. Narrator of the story is only a curious boy of ten years. There are only the women and children as the adult male have gone to bride’s house to bring Rame’s bride by wedding. Ratedi is a traditional performance of women only. All the participants are women only. Even the male children are not allowed to participate in Ratedi performance. But deceiving his mother and other women the narrator hides himself under the wooden-ladder inside the room where the Ratedi is about to take place. This special night the narrator gets strange experience in his life. He happens to see the “ass of a woman with no panties” (3) who was climbing down on the stairs. The Ratedi begins. It is a drama about the sexual intercourse. There are only two actors, wife and husband. Rame’s sister, disguised as the husband and the narrator’s sister in law as wife begin their role. They perform the scene of sexual intercourse in front of all women audiences. When the drama ends all audiences become happy. They enjoy the performance and laugh, smiles and tease the actors. But the narrator remains puzzled. Of course he also enjoys it but becomes more curious about the world of adulthood.

In Nepalese culture Ratedi is a women’s secret performance where they expose their repressed desires, wishes and sufferings of their lives. In the story the performance of sexual intercourse reflect the repressed erotic feelings, desires and wishes of women in strict rules binded traditional Nepalese society. Due to the patriarchal structure of Nepalese society women are generally regarded as passive, submissive, secondary and inferior to men. They are not expected to express their

inner feelings openly in the society. They are dominated by the males. So, they are compelled to repress their feelings, wishes and desires within themselves. To understand what the Nepalese women have repressed, Joshi tactfully chooses the setting of Retadi where women get chance to expose their repressed desires, wishes, feelings and sorrows. In the story we find the manifestation of the repressed desires and wishes for sexual pleasure in Rame's sister, narrator's sister in law and other women audiences. Rame's sister and narrator's sister in law express their repressed erotic desires through the acting of sexual intercourse and other audiences express through the enjoyment of the performance. Narrating the events from the perspective of a ten years old boy. Joshi writes:

In less than ten minutes came a greater shock. He (the husband) moved on to the floor with my sister-in-law in his embrace, and laid her on the mat in front of all the women, who were only laughing like fools. Then he climbed on top of her and started making love, while the bell hung on his trousers was swinging and ringing. I could see her slippery thigh's glimmer. It was very difficult to keep my eyes open any more, but the titters and screeches of women and girls around gave me a good idea of what was happening there. (5)

This performance of Ratedi reflects the repressed sexual desires and wishes of the actresses and of other women audiences. It appears to be their common subject of interest. If they had other wishes and desires stronger than sexual desires then the subject of Ratedi performance would be about those wishes and desires. Performance of sexual intercourse in the occasion like Ratedi indicates that due to the traditional structure of Nepalese society which is based on patriarchy women are compelled to repress their libidinal desires and wishes. It is fact that in Nepalese society, especially

traditional societies of the rural part, women are dominated a lot by men. In the case of sexuality they are not expected to express their free will and desires. Even in the case of wife and husband, wife is not allowed to desire the sexuality without the will of her husband. In the story also the husband plays the active role and wife plays passive role for the intercourse. Due to the busy domestic life and male domination women are compelled to repress their erotic feelings and desires. Joshi further writes:

All the village males would arrive home with Rame and his bride with the dawn some hours later, and nothing and nobody would speak of the night. Everything would be enveloped in the blanket of darkness. Every village male would walk his way, and every woman would start her toil with smiles on her face and tears hiding behind. (8)

It is only in the Ratedi that Nepalese women, especially of the rural part, get chance to express their repressed feelings, wishes and desires because men remain absent there. In other days they repress them. As they do not show any traits of the Ratedi night, they never express their repressed desires and sorrows. They forever repress them and hide them within themselves like the Ratedi performance remains hidden within the darkness of night. Thus, it appears that repressed erotic desires and wishes are the major theme of the story “A Night’s Drama” narrated through the perspective of a ten years old boy.

Joshi presents one important and controversial concept of homosexuality in the story. The Ratedi performance of sexual intercourse by two female actresses does not simply reflect the repressed erotic desires of individuals. It raises the issue of homosexuality which has been long discussed and studied in psychoanalysis. On the one hand, Eros or the human sexual drive is regarded as the power of regeneration, reproduction and fertility that’s why it is also called the source of life and life drive,

on the other hand Freud, in his new concept of human sexuality, puts all sensual pleasure under the human sexuality including the human sexuality that really leads to no reproduction of life. Freud differentiates human sexuality from the animal sexuality breaking the traditional boundary of the concept of sexuality. He accepts that primarily the aim of sexuality is to facilitate reproduction and activities like homosexuality does not fulfill this aim. To resolve this contradiction Freud puts a point forward. He claims that in the case of human sexuality, the tie between sexual activity and purported aim has been so loosened that we can no longer think of the aim as providing a criterion for the activity (Freud 83). Analyzing this point of Freud Jonathan Lear states:

Human sexuality in its very nature is open to variations. Overall, what is getting selected is an inextricable entanglement of sexuality is essentially imaginative. One consequence is that all sorts of activities are going to count as sexual that have no relation to reproduction. (73)

Freud and Lear claims that homosexuality is also a part of Eros although it has no relation with the aim of reproduction of life. As human beings are imaginative by nature and open to variations in selection they sometimes, consciously or unconsciously, select the different variations. Imagining the selected variation as real object of sexuality they perform accordingly and get pleasure of sexuality. It is the exact case in homosexuality. So that homosexuality although it does not fulfill the aim of reproduction, can be count as human sexuality.

In case of Joshi's story "A Night's Drama" women are compelled to repress their erotic desires due to the traditional patriarchal society. As a consequence the narrator's sister-in-law and Rame's sister select each other as their sexual partner. Imagining each other as wife and husband they satisfy their desire of erotic pleasure

that has been repressed in their unconscious. It is exactly fit in the Freudian concept of human sexuality and homosexuality. Homosexuality is still an issue of debate in Nepalese society. Although the western countries have given it an official recognition in our society it is still a new concept and generally regarded an unnatural, degraded and exploitation of natural power of sexuality. It seems Nepalese society is still not ready to accept the new trend of sexuality. Either homosexuality should be given the social, cultural and legal recognition in our society or not it is the major issue of concern. Joshi implicitly participates in this issue and suggests that homosexuality is a degraded form of sexuality. It is the unnatural way of satisfying individuals' erotic desires that leads an individual and a society towards sterility, barrenness and moral degradation. For Joshi sexuality should fulfill, not only the erotic pleasure but also the nature's objective of reproduction. He symbolically suggests, "in the circular hearth lay a heap of ashes, with some red fireballs on coal on top. The glowing embers gave life to the hearth. Otherwise, it would have been as dead the ashes themselves" (2). Although this account is simply a description of a hearth with some fireballs it reflects Joshi's profound understanding of human sexuality. Red color and fire are the general symbol of human love, passion, and sexuality. As the "glowing embers gave life to the hearth" sexuality also should give life to the whole human race. Otherwise, everything becomes "ashes" the symbol of destruction. The "red fireballs of coal on top" of the hearth suggests that the sexuality is on the top to perpetuate human life in the nature. The setting of the story also suggests it. It is Rame's wedding night, the special occasion that is related to the beginning of the productive sexual life of Rame and his wife-the natural and pure form of sexuality. It proves that Joshi's short story "A Night's Drama" does not only reflect the theme of repressed erotic desires but also presents Joshi's own views about human sexuality.

Second story, “The Lucky House” presents how sexuality is pervasive in human life and in human society. It suggests that sexuality has determining role in people’s various social relations and various physical problems. It is a story about two friends, graduate students at the university in 1970s. It presents the problem of finding a room for rent in Kathmandu city, especially for the bachelor students and it also presents how the unconscious repression of erotic desires leads an individual into the state of psychotic. It is widely felt truth that finding a room in Kathmandu city is very difficult problem. In the case of unmarried students from out of valley is even more challenging. If the house owner has young daughters, a bachelor has least chance to get room in such house. The story deals, first, with this common experience of the bachelor students of the difficulty of finding a room for a rent in Kathmandu city. In Kathmandu city it is generally regarded that the unmarried persons are untrustworthy. Joshi rejects the blame “untrustworthy” as the cause of the problem of finding a room in Kathmandu city and he claims that it is the sexuality itself which is the main cause of the problem. In the story Pabitra, the narrator, finally finds a room after his desperate search. But the house owner, the land lady has two young beautiful daughters and he should tell lie that he is married as suggested by his friend. The land lady rejects to offer the room to the bachelors but as she knows Pabitra is married and already has three children, she agrees to offer him the room. Although Joshi’s presentation of the problem of finding a room for bachelors seems simple on its surface, his dramatization of the situation is more complex. The theme of the story becomes comprehensible if only approached from the Freudian psychoanalysis interpreting the whole situations of the story. The land lady has no husband and her son is far away for many months. She lives only with her two daughters. Superficially, it seems that she fears for the bachelors to offer the room for rent because of her two

young daughters. She thinks that they may fall in love and one day may elope far away in remote village. Thus, she wants married person to rent a room of her house. Now a doubt arises that how much her presupposed fear, regarding of her daughter, is reasonable and logical. In reality such event is rare. There are only few events in which a daughter of a house owner has eloped with a boy living in rent in the most populated Kathmandu city. Moreover, she has already made decision to give the room for rent. She loves money very much. When she talks with the narrator about the person living in ground floor, she says:

I rent out the ground floor too. An officer of the RNAC stays there with his wife and two sons. A nice guy, you know. He always pays the rent on time. He earns a lot of money. Good job, isn't it? He hasn't had any problems since he came to stay in my house. This is a very lucky house, you know. My husband built it. A Lucky house. (13)

It shows the landlady is more obsessed with money. She claims that the RNAC officer is 'nice guy' because he earns a lot of money and pays rent on time. For her to get a nice job and to earn a lot is human luck. Thus, she claims her house as being a very lucky house although her husband died in that house. Now the contradictory nature of the land lady becomes clear. On the one hand she fears to offer the room for bachelor and on the other hand she is eager to collect more money by giving the room for rent. Observing her obsessed mind for money and the possibility of happening of the event that she presupposes and fears it seems that her fear is unreasonable and illogical. Her decision to offer the room only for married may have another reason. If it is so, what might be that reason for which she avoids unmarried and desires for married?

Marriage is directly related with an individual's sexual status. If the land lady has problem with marital status of the person to whom she offers her room for rent

then certainly she has problem with sexuality. Her long living of sexless life, as she has no husband, may have connection with her desires to have a married man to offer the room. It seems that she has repressed erotic desires due to the absence of her sex partner for long time and she desires for one who is capable to fulfill her desires. It is clear one can perceive from her conversation with the narrator that she has repressed erotic desire. In the first meeting with the narrator in her house she asks “Yes, what do you want?” (12). Such question with a stranger in the first meeting and as a first speech does not suit. It generally indicates that the person is already well known to whom it is spoken and he has come to fulfill some emotional desires or come to take something from him that the speaker already knows. But it is irrelevant and unsuitable in the case of Pabitra’s first meeting with the land lady where Pabitra gets such question as first speech of the land lady whereas he has spoken not yet. It seems unconscious expression of the land lady which is generally known as tongue slip or in psychoanalysis “parapraxis”. Freud in his book *The Interpretation of Dreams* has suggested that our repressed erotic desires get expressed unconsciously through our various activities such as parapraxis, dreams, fantasy and day dreaming. Here, the land lady unconsciously expresses her repressed desire for a sex partner and her fear that Pabitra has come for her daughter and not for her. Meeting a stranger, a boy, in front of her door she instantly gets confused. On the one hand she desires him for sexuality and on the other hand she fears that he may have come for another one, her daughters. In her confused state she expresses her both desires and fears. Thus, in confusion she unconsciously asks the unexpected and unsuitable question “what do you want?” as if living the decision in the hand of Pabitra.

The land lady’s repressed desire for sex partner and her fear or jealousy towards her daughters can be perceived in her expression as well. When Pabitra was

about to leave after the agreement with land lady her two daughters also come out. These two young daughters look constantly in Pabitra's face and Pabira also gaze upon them but the land lady instantly abrupt them. She comments, "Go to your room, girls!. Why are you looking at him like the dumb man looking the banana?"(14). It proves that the land lady does not want their daughters to possess Pabitra. She wants her daughter to be away from Pabitra so that she can possess Pabitra for herself. Moreover, she claims that her daughters' looking at Pabitra is a nonsense act just like a dumb man's watch on a banana. But again this non sense scolding to her daughter carries some sensible meaning which finally prove that she has repressed desires for a sex partner. In her expression she uses the symbolic term "banana" which represents the phallus. In Freudian psychoanalysis any vertical object is the symbol of male sex organ and any flat object is the symbol of female sex organ. According to Freud a symbol is the object that represent, mainly sexual, object of desires which is repressed. But the objects that represent repressed sexuality are nonsexual and acceptable in the mode of human expression but are associated or resemble with the sexuality in prior experience (Abrams 285). The banana, which resembles the phallus, is the symbol of male sex organ and that is the repressed object of desire of the land lady. She takes Pabitra only as a "banana" or a phallus that she desires for and fears her daughter as if they are claiming or taking the "banana" away from her. That's why she unconsciously express her feelings towards Pabitra which gives the proof of her repressed erotic desire.

From the above analysis it is clear that the land lady has repressed desire for sex partner and she often expresses them unconsciously in her various activities like tongue sleeps and fears. But why she wants married person to offer the room for rent? There are three possible reasons behind it. First, she may have the desire for the well

experienced person in sexuality who may become her sexual partner. Being herself a well experienced one she may possess the desire for her equivalent sex partner.

Second, if the person is married and lives with his family, the society and its members would not suspect their sexual relationship. Finally, her fear about the possible rivalry from her daughters would be diminished and she would have complete possession over the married man. If these are the reasons, which seems most probable, then it proves that her decision to give her room in rent only for married person is directly motivated and guided from her repressed erotic desires and her fear of the bachelors for being unreliable and untrustworthy is only her pretended fears.

Repressed sexual desires can be found in Pabitra's case as well. His decision to rent that particular room is also guided and motivated by his repressed erotic desires. Finding a room is very difficult in Kathmandu city. But still there is possibility to find a suitable room for a bachelor student. Now a question can be put that why Pabitra decides to get that particular room though he has to follow all hard and strict rules of the land lady? Moreover, he has to prove her that he is married with three children that have complicated the situation even more. The only answer is that he is more attracted towards the beautiful daughters of the land lady than he is distracted by her hard and strict rules. This can be proved from the following excerpt of Pabitra's narration:

I said Namaste to the land lady and was ready to leave. Just then her two young daughters came out of the adjacent room like the moon night and my gaze directly fall on them. They had nothing in common with that cranky woman. They were full of young... my eyes got glued to them and theirs to mine, only to be shattered by the voice of that woman. (14)

It is clear that Pabitra is attracted more towards the two beautiful daughters. It is natural attraction between two opposite sexes. But his description of the girls and his comparison of the girls with full moon is more interesting. The moon rising above the hill gives the sense of rising maturity or sexuality of the girls as perceived by Pabitra. This comparison of the girls with the full moon gives the sense of beauty of the girls on its surface but it also gives the sense of growing maturity of the girls. Moreover, the full moon, a flat object, is also a yonic symbol in psychoanalysis. As the landlady and her daughters take Pabitra as a 'banana' as a phallic symbol, similarly Pabitra takes the girls as a 'full moon' a yonic symbol. Even more, "the full moon above the hill" gives the sense of union of both phallus and yoni in the activity of the sexual intercourse because "the full moon" and "the hill" stands for yoni and phallus respectively. In literary tradition, the moon night and moon light themselves symbolize the passion and love between two opposite sexes. Pabitra and the girls' eyes contact also signify the erotic desires. They instantly feel their sexual attraction for each other and Pabitra imagines a fanciful copulation in their meeting of gazes which is signified by the term "glued". Further Pabitra narrates "the fear of losing the room clutched me tight and I left the place with my thirst of looking at those beautiful faces illquenched" (14). Pabitra feels as if he is thirsty and the beautiful girls are something that may quench his thirst. But as the land lady disturbs his desires to look their beautiful faces, he feels illquenched and unconsciously desires for proper quench of his thirst. Thus, he fears to lose the room. Here, losing the room means, for Pabitra, is also the losing of those beautiful girls and to remain unfulfilled or illquenched forever. Now it appears that Pabitra's decision to rent that particular room in spite of many problems, is guided more by his repressed erotic desires than the difficulty of finding other suitable rooms in other houses.

These analyses of the psychology of various characters from story prove that various activities, behaviors, attitudes, feelings and way of thinking of the human beings are determined by their repressed desires, especially the erotic desires. Sometimes such repressed erotic desires prevent the development of new social relations among the individual members in the society and sometimes it causes the development of new social relations. Freud in *Eros and Civilization* has claimed that human sexuality is the first foundation of human civilization. Similarly, the formation and development of various social relations are essentially based on human sexuality (93).

The story of Puspa, Pabitra's roommate is more complex in its nature. One night Puspa feels severe headache while he was studying for many hours as he was preparing for the exam. He goes to bed in order to get some rest as suggested by Pabitra . After sleeping for some time he gets up then complains the unbearable headache and high fever. Pabitra gives him paracetamol tablets with a glass of water. Puspa gulps the tablet with water but complains that the tablet get stuck in his food pipe just behind Adams apple. Pabitra examines carefully and suggests that the tablet is not there. But again and again Puspa complains the same. Then he feels unbearable pain in his throat, terrible headache and high fever. Pabitra takes him to hospital at midnight, Bir Hospital. Although the doctors advise that nothing is there in Puspa's throat, he continues complaining the same. After failing to bring him in normal condition in three days, Dr. Singh advises Pabitra to take Puspa to Dr. Shah in another clinic. Here, Dr.Shah after careful examination of Puspa's throat and long inquiry of his personal life events, finally advises him to get married as soon as possible.

From the account of the Puspa's story it seems that he is becoming a psychotic regarding his misconception of the paracetamol tablet that he thinks is still stocking in

his throat and causing the pain. What surprises us is Dr. Shah's diagnosis. Dr. Shah finds that repressed sexuality has relation with his pain in the throat and stocking of the tablet is only a surficial cause. Finally, Dr. Shah suggests him to marry as soon as possible. Pabitra narrates:

The last question that he (Dr. Shah) asked with greater emphasis was:

“Is he married?”

“No”

At my response, he roared in laughter, “Ha...Ha...Ha...! O boy this is it!”

He sounded as if he has found the remedy for my friend's ailment. (23)

It seems that the Doctor is just joking because it is difficult for any ordinary person to see the relevance of repressed erotic desire in case of physical pain as it is in the case of Puspa. But the Doctor is really not joking. He sincerely suggests:

“I am not kidding, find a beautiful girl and get married. It is wonderful to live with a wife.”

Looking at me, the Doctor said, “Pabitraji , find a wife for your friend.

That is essential for his health.” He laughed again, and this time we joined him. (24)

Puspa's problem and the Doctor's diagnosis certainly put any person into strange thought. Is there really has any connection of a physical pain with the repressed erotic desires? What Freud and psychoanalysis say about it?

In 1892 Freud saw a woman patient, Elizabeth von, who for two years had suffered pains in her legs, and who had difficult walking. She was referred to him by another Doctor. On the surface, it looks like this symptom has nothing to do with sexuality; it looks like a straightforward medical condition. Freud, first, followed the

medical model and gave her a thorough physical examination but neither could he too find any ground for suspecting the presence of any serious organic affection. After long process of examinations, conversations and inquiries of the woman's sexual and ethical life Freud comes to a conclusion that her physical pain was one of her diverted mental pain. She had been living a restricted life. She had not the pleasures of sexual life, no times for dates because she was spending her life and time at home taking care of her sick father. But she had been carrying some forbidden thoughts such as meeting with a young man while her father was in his death bed and thinking of living with her brother-in-law after the death of her sister. Such erotic desires and ethical questions were causing the intense mental pain in Elizabeth's mind. Once, her father happened to touch her leg and from that time she started feeling pain in that particular area of her leg where her father had touched. Freud successfully cured her dealing with her repressed erotic desires that lead him in finding the complex relation between a physical pain and sexuality (Lear 61-62). Then he concluded that our intense mental pains, sometimes, creates "another hysterogenic zone" in other physical part of the body where the pain and pleasure are diverted. In another word Elizabeth's pain in her legs is the diverted pain of her mentality, diagnosing the physical pain of Elizabeth Freud claims, "It was probably more in harmony with the subject-matter of the thoughts which may concealed behind the pain which had been aroused in her by the stimulation of the parts of the body associated with those thoughts" (qtd. in *Freud* 62). For Freud those thoughts which we concealed and repressed in our mind may manifest in other parts of the body. He calls such parts "artificial hysterogenic zone". In such zones sometimes there may be pain or pleasure as the manifestation.

In Puspa's case, his misconception about the pain in throat is caused by paracetamol tablet. But what seems in reality is that the pain is the manifestation of

his concealed or repressed mental pain which is directly related with the sexuality. He is 25 years old and still not married. He is living sexless life. He has poor economic background and his father is already dead. Being an eldest son of the family he is feeling pressure of his responsibility towards his two mothers, five brothers and three sisters. He is also pressurized by his own bright future and study. In such condition he has less time to think about girls, love, dating and any sexual relations. But still he possesses the sexual drive. He might have thought about the beautiful daughter of the land lady and her strict rules as well. Observing Puspa's life history and his present situation we can conclude that he must have concealed or repressed his erotic desires which is causing his mental pain. And this mental pain, in turn, diverted to his physical pain in throat. Thus, Dr. Shah's diagnosis appears to be right diagnosis although it seems to be ridiculous on its surface.

To conclude, Joshi's short story "The Lucky House" dramatizes the theme of Eros in various forms. It artistically presents how individual's attitudes, way of thinking and their various decisions are guided, motivated and determined by their repressed erotic desires. It also presents how the people's social relations are determined by Eros. Similarly, the story also dramatizes the complex Freudian concept of how the concealed mental pains, especially caused by repressed sexual desires, get diverted in physical pain in other parts of the body.

"Mother's Agony" is another story in the collection about various life experiences of an old mother which she recollects in her memories and narrates to her son while she is lying on her deathbed in a hospital in Kathmandu city. On its surface, it is a simple story about the familial love and devotion, memories and wishes of an old mother. In its deeper level, it is the story which dramatizes the conflict between Eros and Thanatos. The theme of Thanatos will be discussed elaborately in the next

section of this research and here the theme of Eros. In the story narrator, the son, is extremely worried and tensed due to the deteriorating health of his mother. After many days in ICU his mother gets improved slowly and starts talking with her son. She recollects the happiest and painful moments of her long married life and narrates them to her son. She tells how she was married and lived long life with her husband. Now she is in Kathmandu while her husband is in village. It is the first time that she has been living for many years in separation with her husband since they married eighty-two years before. She tells how the births and deaths of five babies and young Ujeli, narrator's brothers and sisters, brought happiness and sorrows in her family. At last she feels missing of her husband, neighbors, village and tombs of her dead childrens very much. Finally, she expresses her wishes to return back to the village where she can meet her husband, neighbors and memories of the dead children.

It is a simple story about a family life recollected by an old mother on her deathbed and narrated by her son. Everything seems simple and common about the story. Even this simple story becomes complex when one tries to know its characters' behaviors, attitudes and their structure of relationship in a family in a methodological way. One can put question that why the characters are behaving in the ways as they are presented in the story. The extreme worries of the narrator towards his aged mother and indifference towards father, the extreme closeness between the father and the daughter, Ujeli, and the less closeness between the mother and Ujeli seem something strange and doubtful in the critical reading of the story. These strange structure of familial relationship give a solid ground to analyze the story from the Freudian psychoanalysis, especially from the perspective of Oedipus complex and Electra complex. Similarly, the mother's fascination towards the distant past memories and wish to return back to the village, her mourning and melancholia of the

father give another ground for psychoanalysis, especially to analyze the story from the perspective of Thanatos which will be discussed in the next section.

One of the important part of Freudian psychoanalysis is the study of the process of human subjectivity, or self-formation, role of sexuality in self-formation and its ever lasting effects in a person's life. Freud begins with the study of childhood development of personality or subjectivity differently in male and female children. First, Freud claims that infants also have sexuality existing in different sexual zones. But their sexual zones differed and diverted to other real sexual zones or organs as grow. In the beginning sexuality, in an infant, dwells in "oral zone", especially mouth. That's why sucking mother's nipple is their greatest pleasure. Gradually, sexuality shifts towards "anal zones", especially in anus and urethra at this period excretion becomes their greatest pleasure. Then finally, the sexuality shift to "phallic zone", in phallus and vagina. All these happen in the first five years of a child sexual development. According to Freud the first five years of a child is very essential in the development of sexuality and subjectivity. A child becomes aware about his /her sexual organ for the first time in this period. Along with this process a dramatic change occurs in the mental development of a child. Between the age of three and five a male child develops an unnatural feeling of sexual desire for his mother and hatred towards his father which Freud calls Oedipus complex. This term is derived from the Greek mythology of Oedipus who kills his father and marries his own mother unconsciously. According to Freud the child's attraction towards his own mother makes his father rival. Here, father stands for outer reality, morality, rules, super ego and authority, which completely possesses control over the mother and compels to repress the child's sexual desires for the mother. In his rivalry the child develops a

sense of fear that his father will castrate his penis which is the main cause of his attraction towards mother and hatred towards father. Freud claims:

In the boy the Oedipus complex in which he desires his mother and would like to get rid of his father as being a rival, develops naturally from the phase of his phallic sexuality. The threat of castration compels him, however to give up that attitude. (128)

The fear of castration which Freud calls “castration complex” compels the child to repress his desire for the mother. Thus, the repressed erotic desires form the “id”, sometimes also called unconscious, of the child for the first time. When there is the id and the super ego there develops a third channel or medium which Freud calls ego, subjectivity or self. Ego is the medium or channel that tries to modify wild desires of id accordingly to the demand of super ego and also tries to modify of super ego according to the demand of id. Thus, the child starts to behave according to his ego that makes things acceptable for all. Freud calls this is the real development of subjectivity or self or personality. Moreover, Freud claims that this childhood development of subjectivity affects the attitude of the person forever in his life. Sometimes his repressed childhood desires for mother and hatred for father manifest in various distorted forms of his activities and attitudes. As the repression of the sexual desires and fierce hatred dwells in unconscious they often manifest unconsciously in various activities and attitudes of the person.

This triangular family relationship among a son, mother and father, as understood in Oedipus complex, is applicable in the story “Mother’s Agony”. The son narrator of the story extremely loves and cares his mother. He writes:

My mother was on her death bed. My mind was floating from past to present, recalling all those stories she has 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 deeply regretted the lapse which I could never make good. (26)

In this excerpt the son's extreme love for his mother becomes evident. Similar remark he makes elsewhere in the story. Due to his extreme love, devotion and care for the mother he becomes restless for many days and nights when she becomes ill. His extreme care for her is also proved by his memories of the past. He remembers everything told by his mother and remembers every moment passed with her. But for our surprise, he does not bring his father in his first hand narration. Although we come to know very much about his father from the narration of the mother, he nowhere mentions him directly. He does not remember him directly in his narration. He has been keeping the mother for seven years with himself under his extreme love, care and devotion but still he feels unsatisfied. It seems he is more inclined towards mother than father. Although he has not kept his father for any single year with him in Kathmandu but still he does not regret for it. He appears to be indifferent towards him. But for our surprise how it is possible for a good son to be so biased in his attitude towards his parents? Now it is simple to understand. The narrator's ego or the self is formed due to the repressed sexual desires for her mother and the fear of authority of his father in his childhood development of sexuality. All these have been repressed strongly in his unconscious. Freud claims that such repressed content of unconscious affects a person's attitudes throughout his life. Sometimes they manifest unconsciously in their activities and attitudes but in disguised and distorted forms (123). Similarly the narrator's biased attitudes towards his parents are also guided and

motivated by his unconscious contains where lie his repressed desires for mother and hatred for father. To put in simple, his extreme love, devotion and care for the mother and indifference for the father are distorted or disguised manifestation for his childhood repression of the attraction for mother and hatred for father.

Similarly, the relationship between the father and Ujeli, the narrator's dead sister, give another ground for analyzing the structure of the family relationship from the perspective of psychoanalysis. Although the narrator does not account their relationship directly we come to know a lot about them from the memories of his mother. According to her Ujeli had closest relationship with her father. The mother narrates various events that proves their extreme closeness, love, respect and caring for each other. The following excerpt from the narration of the mother is evident. It was the event when the father was planning to go to India with little money in order to buy some salt and molasses and Ujeli had just arrived from her husband's house. The mother narrates:

“Buwa, I need a printed shawl, a silk sari, a Dhaka blouse, and golden earrings. I will wear them at the Chaitali festival. Tell me, Buwa, you will bring me these things.”

“Your father knew her demands would cost his entire budget. He would be left barely with little money to buy some salt and molasses, but still he nodded. She was his weakness. He had never said no to her all these seventeen years. She was so dear to him that the day he had to say no to her, he would rather say no to his life.” (34)

It is clear that the relationship between father and daughter was full of extreme love, care, respect and devotion to each other. Both were closest and used to love each other extremely. Ujeli used to make many demands to her father being her closest and

she knew that he would not say no to her. Though, she was already married and could make such demand on her husband and other family members too, she only used to make them on her father because she loved him very much and knew that her father also knows it. Although it is self-less love for each other in a family why such relation does not develop between or among other members in the family? Generally it is found in majority of families that daughters are close to father and sons are close to mother.

Similar to the triangular relationship in Oedipus complex, Freud has introduced another triangular structure of familial relationship among daughter, father and mother. Freud calls it “Feminine Oedipus Attitudes” but later his follower and disciple, Carl Gustav Jung termed it as “Electra Complex”. This concept is useful to understand the closeness and intimacy between father and daughter and relation gap between mother and daughter. The term “Electra” is derived from Greek mythology. According to this myth Electra, the daughter wanted her brother to avenge their father, Agamemnon’s death by killing their mother Clytemnestra who was responsible for Agamemnon’s death. To put in simple in Electra complex a daughter loves father and hates mother. But why does it happen? Is there any connection of such attitudes with sexuality? These were the major issues of interest in psychoanalysis and Freud had explained it logically and clearly in his *Three Essays on Theory of Sexuality* (1905).

According to Freud, a girl, like a boy, is originally attached to the mother figure. But in her phallic phase, a period between three to five years of age, her attachment with mother figure dramatically shifts to father figure. In phallic age her sexuality shifts to her sexual organs from oral organ. Then she realizes the lack of penis and her clitoris is inferior to the boy’s penis. She knows that her mother also

lacks it. She begins to hate mother for not providing her with a penis and not having one for herself. It causes her to be attached towards her father who possesses a penis. She desires to play with it and have a child from him. Freud calls it the stage of “panis envy”. Freud claims:

In the phallic phase during which the anatomical equipment of a female child puts her at a disadvantage in relation to the possession of the phallus, as for a masturbatory and exhibitionistic pleasures are concealed while the boy who highly values his sexual organ is exposed to castration anxiety, the girl in the turn develops penis envy and she wishes for a substitute for what has been withheld from her, a wish that ultimately culminates in the wish to have a child. (Freud 275)

From this phase of panis envy in phallic stage a girl gradually comes in contact with the outer reality in the society and begins to learn to repress her libidinal desires with her father and hatred to her mother. As a girl does not have castration complex her formation of unconscious is the result of slow gradual process of socialization that leads to the formation of her subjectivity or self. When she enters into the later phase of development her consciousness becomes already formed and thus, she forgets the repressed libidinal desires and hatred. But similar to the boy, as discussed above, such repressed desires get expressed unconsciously through her activities, attitudes and various behaviors throughout her whole life. Electra’s hatred for her mother and her love for her father is only the disguised manifestation of her childhood repression.

Same model is the structure of the familial relationship among a daughter, father and mother is also applicable in interpreting Ujeli’s relations with her father and mother. Her fascination towards the father more than towards her mother is only the manifestation of her childhood repressed libidinal desires and hatred now existing in

her unconscious. Her extreme closeness, love, respect and devotion for her father and indifference for her mother are the disguised or distorted manifestation of her childhood repression.

From all these analysis we can perceive that Joshi's story "Mother's Agony" presents various structures of human relation in a family. Although it is a simple story of a family on its surface level, it reflects Freud's complex ideas of how sexuality determines human relation in a family in its deeper level. Thus, sexuality or Eros can be seen as the major theme of the story that Joshi implicitly deals with.

Eros or sexuality play important role in determining the theme of rest of the other stories in the collection. In some stories it is explicit and dominant but in other it is implicit or hidden. In the stories, such as, "The Divided Self", "Police Moods" and "A World in Itself" the theme of Eros is explicit and dominant. These stories present the idea of how the power of Eros leads people towards both corrupted and pious life. They also present the idea of how much the sexuality is important in human life. Eros or sexuality is not only the biological need of human being but also it is need for living a happy life and for gaining knowledge about human life and the world.

"The Divided Self" is a story of lahure family (family of a British Army) which is materially prosperous but spiritually splited. It is narrated from the perspective of a one month baby from his cot. As it is suggested by the title most of the characters are psychologically disturbed due to the split in their self. The narrator, one month old baby, his mother Mridu, father Lal Singh, the laure, and Mr. Kapoor, the lover and sex partner of Mridu in the absence of Lal Singh all suffer the split of their self. It is clear in the story that their split of self have been caused by their sexuality. Mirdu feels herself splited because of her extra- marital relation and sexual partnership with Mr. Kapoor in the absence of Lal Singh. She feels devided between Lal Singh's wife

and Mr. Kapoor's sex partner. Now she feels neither she can become complete wife of Lal Singh nor of Mr. Kapoor.

Sex is the biological need of all living beings. In human life it is the reason behind the establishment of various individual relations like wife-husband, lover-beloved and even friendship between two opposite sexes. There is nothing in the world which can fulfill the need of sex apart from the sex itself. Although Mirdu has all the material luxuries of the world which a common woman desires for, she feels unsatisfactory sexual life due to her husband's long absence. So, willingly she becomes a sex partner of Mr. Kapoor crossing the boundaries of social norms, values, familial bond, responsibilities and morality. She accepts even her divided self for the sake of successful sexual life and happiness. In a conversation with Mr. Kapoor she confesses:

“I am divided in half-and so is my son-between you and my husband.”

“But you don't mind this divide, do you?”

“I should say I do not. It is what I chose and you too chose. So, everything comes out even.” (59)

Mirdu's sexual relation with Mr. Kapoor is not an accident but it is her wishful decision. Even she decides to accept her divided self and of her son's too in order to satisfy her erotic desires. She knows it is impossible to live a happy life in the lack of proper sexual pleasures and all the material gains cannot fulfill this lack. Lal Singh remains in foreign country most of his life because of his job in British Army. So Mirdu has less chance to fulfill her erotic desires due to his long absence. In such condition she willingly accepts the sex partnership of Mr. Kapoor.

Lal Singh is also unhappy with his present life due to the lack of satisfactory sexual life. Although he has earned enough money, acquired material gains and a

honorable status in the society, spiritually he is poor and unhappy. When his friend, Gunjaman, expresses his unhappiness and unsuccessful material life in comparison to the lahure, Lal Singh replies:

“Everyone would love to be earning a few thousand pounds every month. But you know, money does not buy happiness and other things which make life meaningful. It can buy commodities that you require for your basic needs, yes. But that fulfillment is not what man requires alone. Look at me. This is the seventh years since I have been working in British Army. I have some couple of thousand dollars in the bank, a house to live, enough food to eat, and my wife can buy clothes and jewel-lery of her choice. But in these seven years, I have lived with my wife slightly over three months. I had to leave her only ten days after we were married, and I can never make a long stay home. I cannot take her with me. I was not even able to see the faces of my dying parents who desperately wanted to see their only son on their death bed. [. . .]”
(67-68)

Being a British Lahure and having a remarkable material success, Lal Singh should have enjoyed the happiness of life. But he feels pains, sorrows and a lack in his life. He lacks the family love and pleasure of family life. For him pleasure of family life is most important part of human happiness. His confession of the unhappiness implicitly points towards the lack of sexual pleasure. As he has spent almost more than three months with his wife since they married seven years ago. Lal Singh is not able to enjoy the pleasure of married life. Thus, spiritually he is unhappy and unsuccessful due to his divided self between a husband and a soldier of foreign country.

Similarly, Mr. Kapoor is also divided between Mridu's sex partner and a good friend to her. Neither he can remain within the limit of friendship nor can he claim Mirdu as his wife in front of the Lal Singh. The newly born baby might be his own but he cannot claim the fatherhood of the baby in the society. Moreover, he cannot abandon the sexual pleasure which he always enjoys with Mirdu in the absence of Lal Singh.

All these we come to know through the narrator in his cot. A one-month old baby who listens the conversations of the characters and observes their activities then narrates them to readers. He is also divided between two fathers Lal Singh and Mr. Kapoor. He is the one who got divided before he was born because he does not know who is his biological father. From the conversation of Mirdu with Mr. Kapoor he realized that there is fifty-fifty possibility of his fatherhood between Lal Singh and Mr. Kapoor. Mirdu in her conversation confesses:

“Yes, it was then I conceived. Do you remember that sunny afternoon last year, when we met at your place? It was April 5,

“How can I forget that?”

“That was the first day you travelled into my world. It was the eighth day after my period. That night my husband too was scheduled to arrive home from Hong Kong where he had been on deputation. For five long days he did not leave me a second. [...]” “Both of you do have share in him. So, look at your soon.” (58)

Although it is the result of Mirdu's decisions to fulfill her biological and personal erotic desires, it is not good in the part of the narrator. Due to his mother's decision to live sexually happy life the narrator got his divided self between two fathers. The unrestrained erotic desires and activities are also not good for a society. It brings chaos,

anarchy and disharmony in the society. Many such events are already occurred and every day they are occurring in Nepalese society. Joshi, thus, seems to be suggesting that sexuality is an important part of human happiness but unrestrained and wild sexuality may cause a lots of harms to both individuals and society.

Joshi's adaption of the narrator also serves to understand Freudian psychoanalysis. The one-month old baby in a cot gives his comprehension of the situation of his house and family members which have been morally and spiritually degraded due to the sexuality. His consciousness reflects the Freudian concept of Oedipus complex. He does not like Mr. Kapoor but he respects and sympathizes Lal Singh. He becomes irritated when Mr. Kapoor touches Mirdu and plays with her naval and breasts. He hates Mr. Kapoor and wants to "kick him in the face" (63). His anger reaches in climax when Mr. Kapoor hugs and kisses his mother in the absence of Lal Singh. He says, "Kapoor stood up and so did my mother. They both hugged, and Kapoor kissed my mother's lips. I had not seen anybody hugging and kissing my mother before-not even my father. I was jealous of it all" (66). The narrator plainly says that the anger towards Mr. Kapoor is due to his closeness with his mother. For the first time he sees any one touching his mother erotically. So, it seems Freud is right in his description of Oedipus complex. In Oedipus complex a son desires for his mother but when he sees father possessing his desired mother than he becomes angry, jealous and rival to him. Now Joshi appears to be authenticizing Freud's concept of Oedipus complex. Moreover he gives the clue that the narrator's biological father is Mr. Kapoor, not Lal Singh. Lal Singh is only his official father and he has great sympathy for this unlucky and unhappy person.

From these analysis it is clear that Eros or sexuality is the subject matter of the story "The Divided Self". Importance of sexuality in human life and negative effects

of wild and unstrained sexuality on both individual and society is the main theme of the story. Joshi implicitly suggests that sexuality is an integral part of human life and human happiness but it should be tamed and restrained for the healthy development of individuals and society. Nepalese society is facing many problems resulted from the individuals' mistakes in understanding and practicing sexuality. Due to such unrestrained sexuality people are doomed to live a splited life. Instead of developing love, peace, harmony and self-respect such erotic practice brings pain, sorrows and self-hatred in the individuals. Joshi rightly chooses the Lahure's family and their family members. It is not based on Joshi's fantasy but on social reality of Nepalese society.

In another story "An Uncertain Journey" Aakarti, the wife, expresses her view which is similar to the Lal Singh. In the story Aakarti tries to persuade her husband, Aakur, not to leave the country and family in the quest of material comforts. Aakur plans to go in foreign country for employment because he feels fade up with the life of scarcity. His views resembles to the views of Gunjaman regarding the happiness of life. But for Aakarti and Lal Singh happiness lies in the family life. Aakarti claims:

"Let's be content with what we have. We have a small happy family and we can make it happier even without much luxury at stock. Life is another name of getting satisfied with what we have. Earth and its base metals are not enough; love, wisdom and virtue do count." (113)

Aakarti is guided by the life drive or Eros. When a person is guided by Eros there develops the sense of love, peace, harmony and happiness of life. Her understanding about the meaning of human happiness reflects her inclination towards positive force of life drive. Although she resembles Mridu for her inclination towards Eros, she differs from her in many respects. For Aakarti Eros is important part of human

happiness which should be restrained and properly understood whereas for Mridu Eros is wild and blind satisfaction. She takes Eros as everything that's why she let herself to choose the path of immorality. She lacks Aakarti's sense of satisfaction with what she has. Thus, Mridu stands for devastated figure by the misunderstanding of the life drive.

Another story "Police Modes" also dramatizes the power of Eros. It is a simple story of the experience that the narrator gets in the police station. He goes to the police station to release his employee, Rakesh, from the custody. While the Rakesh's case was being discussed a policeman brings some half naked girls arresting from cabin restaurants in charge of prostitution. The inspector stops Rakesh case instantly then starts the case of half-naked girls. The narrator gets surprised with the changes of the mood of officers. He says, "It was then that I realized how justice all depended on the mood of the officer" (79).

This simple short story shows how the unrestrained Erotic desires leads people away from their responsibilities. Joshi points towards the unrestrained and wild erotic desires of the policeman as the main reason behind their changes of moods. He writes:

These boys and girls were in their twenties. I was ashamed to see the girls with their open blouses. The police had not been allowed them to cover up. On the top of that, the filthy jokes and the remarks police were directing to these girls showed just how our security is in the hands of demons who sometimes try to appear merciful. (79)

It is the erotic attraction that inspector and other policemen have towards the half-naked girls. Their wild and Erotic passion disturbed even the well running case of Rakesh. Next day the inspector does not come in his duty because he quarrels with his wife that night and the girls were the reason.

These details from the story plainly show that how the wild and unrestrained passion distract people away from their individual, moral and social responsibilities. The arrested boys and girls, the inspector and other police are examples of such degradation. When a person holding highly sensitive social duties like justice and security becomes victim of wild erotic desire then what will be the condition of that society? Joshi directly questions. Now it seems that Joshi is suggesting his readers to understand the meaning, power and implication of human instinctual drive of sex. According to him both complete repression and negation of this drive cannot lead a person to the happiness of life. Similarly, the wild and unrestrained erotic passion also results in disaster both in an individual life and in a society.

Joshi's understanding and realization of the importance, power and limitation of Eros reach in climax in the story "A World in Itself". In the story the narrator goes to Pashupati temple with his wife in the morning. While his wife goes to worship he visits the giant statue of Unmattabhairaba, Shiva in the terrible form of the God of Death. Anamol, the narrator realizes that how the Hindu religion has rightly understood the importance, power and limitation of Eros after observing the terrible statue. On the one hand the statue stands as the symbol of destruction and death and on the other hand it stands for the "creation and erotic thirst amid chaos". "Bhairab's naked dance within the flames that surround him reveals the necessity of maintaining all life forms in whatever state or condition they are" (90).

Finally, Anamol understands why people worship and offer "jaladhara-ceremonial water offering—onto to the phallus of Shiva" (90). The mysterious understanding of the narrator reflects Joshi's own understanding of the ancient Hindu religion. He understands how seriously the Hinduism has taken the power of Eros. It seems as if Joshi is indirectly suggesting that Hinduism has understood the power of

Eros (both creative and destructive), its importance to maintain life in the nature and its limitation in time and space. For Joshi the terrible statue of Unmattabhiraba is the perfect symbol which not only reflects power, importance and limitation of the Eros but also suggests living a balance life among the power of nature to the human beings. To worship and offer Jaladharab to Shivalinga-Shiva's phallus-is to surrender oneself to the creative power of nature—Eros, the life drive.

Freud also claims that Eros is not only the sexual phenomenon of living beings. It has other objectives in the nature and in the people's life. In 1920 when he reconceptualized his theory of the drives he introduced new and broad concept of Eros. Analyzing the major points of Freud, Jonathan Lear states:

Sexuality is an important phenomenon in human life, but it is itself in the service of a deeper and more encompassing force: a tendency towards unification and development. He (Freud) called that force Eros, love or the life drive. The sexual drives, he concludes, 'are best comprised under the name Eros; their purpose would be to form living substance into ever greater unities, so that life may be prolonged and brought to higher development.' (83)

Eros is not the wild sexuality for both Freud and Joshi. It should be understood appropriately in order to enjoy the happiness of life. Eros' higher objectives to develop love, peace, unities and perpetuation of life should be properly understood as suggested by Unmattabhairaba's statue and psychoanalysis of Freud otherwise the wild and unrestrained erotic pleasure leads people and society towards moral degradation, spiritual bankruptcy, chaos and anarchy.

From all these analysis of various stories it is clear that Eros or the life drive is a major issue in Joshi's *A Night's Drama*. All his stories revolve around this theme

either explicit or in implicit ways. Joshi artistically presents many characters that represent different nature of Eros. Some of his characters are suffering great from the repression of Eros, some are victimized by the failure of understanding Eros and some are successful in understanding the both negative and positive aspect of Eros. Like Joshi himself the characters who understand the Eros in its proper sense are successful to live a balanced and happier life than those who does not. Moreover, the uses of many symbols, imageries and motifs have make it easy to grasp the theme of Eros in every story.

Antithetical Power of Thanatos in *A Night's Drama*

Joshi successfully dramatizes the importance, power and limitation of Eros in human life on the one hand and he also counter balances Eros with the Thanatos on the other hand. By Thanatos Freud means that instinctual human drive which inspires people to negative thoughts, destructive activities and attitudes. So it is also called the “death drive”. Although Thanatos appears to be opposite of the pleasure inspiring life drive or Eros, in many occasions they merge together and become difficult to recognize which one of them is responsible for a person’s particular activity, attitude or way of thinking. The concept of death drive or Thanatos was first introduced by Freud in his revisionary work *Beyond the Pleasure Principle* in 1920. In this work Freud first introduced the theory of human drive or instinct. He introduced mainly the two basic instincts or drives of human beings—Life drive or Eros and death drive or Thanatos. He also claimed that human behaviors, attitudes and way of thinking are all determined by the functioning of instincts or drives. Elaborating his concept of human drive, psychoanalyst Robert Bocoock claims:

Throughout the whole of his development of psychoanalysis Freud retained the concept of the sexual instinct which he had developed in

the first decade of his work. He also retained the basic idea of there being two sets of instincts, but whereas one might say that the first formulation of the two instincts was that they were both positive in their effects, the second formulation depended more on a contrast between positive and negative. In the first formulation Freud posited the notion of the ego, or self- preservative, instinct in addition to the sexual instincts. In the second he added the death instincts as a source of negative, destructive, energy in place of the ego instinct. (50)

Freud claims that both Eros and Thanatos are primarily positive forces and “self-preservation” is their main characteristic but Thanatos is also the source of negative and destructive energies in opposition to sexual instinct of Eros. According to Freud id always tends to seek unrestrained Erotic pleasure in its sublimation but the super ego, the outer force of social reality, always tends to repress the unrestrained erotic desires of id. Here, ego, remaining between two opposite forces, functions to negotiate the demands between id and superego. Thus ego appears to be a medium through which unrestrained sexual desires of id becomes partially fulfilled. Freud argues that repression is needed for the sublimation of erotic pleasure and “unrestrained sexual liberty from the beginning results in lack of full satisfaction. It is an essay to show that the value the mind sets on erotic needs instantly sinks as soon as satisfaction becomes readily obtainable. Some obstacle is necessary to swell the tide of the libido to its heights” (cited in *A Philosophical Inquiry into Freud* by Herbert Marcuse 226). As the repression is necessary to sublimate the erotic demands of the id, Freud suggests that there are two types of repressive forces; the outer force of morality, represented by super ego and the inner, natural or instinctual forces of death drive, represented by death itself. Between these two repressive forces, Freud claims

that the instinctual force of death drive is more powerful than the power of super ego. Moreover, he suggests that all human activities, attitudes and behaviors are determined by the dialectical relationship between Eros and Thanatos.

Stories in Ammaraj Joshi's *A Night's Drama* reflect the dialectics between Eros and Thanatos in human psychology. He artistically presents many characters in order to dramatize the functioning of the death drive in determining their various life activities. Throughout the reading of his stories we find how the death drive represses the unrestrained erotic desires of id and how the power of the death drive leads people towards self-destruction. For this, he dramatizes the need and power of Eros in human life, as it is discussed in the previous sub-chapter, on the one hand and he also dramatizes the need and power of repressive instinct of the death drive on the other hand. This sub-chapter analyzes how the author has counter balanced the theme of Eros with the theme of the Thanatos and how he has juxtaposed these human psychological forces in order to show the totality of the functioning of human psychology.

Joshi appropriately begins his collection with the title story "A Night's Drama" that seems more inclined towards the theme of Eros than towards the theme of Thanatos. It is an appropriate beginning because the story reflects how the psychology of a child, ten years old boy, is functioning by the dialectics of the instinctual forces of Eros and Thanatos. The growing consciousness of the child narrator about sexuality and the death is a major concern of the story. In the story the innocent child gradually understands his fears and desires which determine his activities. Rame's wedding night is the first experience of the narrator of the night life and activities. He curiously observes the surrounding and finds the environment of the house strange and mysterious. On the one hand he perceives the sense of sexuality

through the observation of Ratedi performance and on the other hand he perceives the sense of time, change, death and decay observing the surroundings. He finds the surrounding gloomy. One can feel his gloominess in his narration by observing his use of many symbols. He narrates:

In the circular hearth lay a heap of ashes, with some red fireballs of coal on top. The glowing embers gave life to the hearth. Otherwise it would have been as dead as the ashes themselves. The wooden beams supporting the roof were sooty black, shining bright in the light from the pressure lamps if painted with fine, glossy paint. There was a huge pile of used utensils at the corners. The dirty leaf plates and bowls were scattered all over the floor as they were outside in the compound, reminiscent of a leaf-strewn lawn after a heavy storm. (2)

The narrator unconsciously eternalizes the life giving power of Eros which is indicated by the imagery of the hearth and glowing fireballs of coal. Fire is the symbol of the sexuality and destruction as well. As the fire gives life to the hearth, sexuality give life to the human beings. But fire does not remain forever in the hearth. It ends in ashes. Similarly human life which is gifted by the creative power of the Eros is also doomed to death as the fireballs of coals are doomed to end in ashes. It shows that the narrator also eternalizes the brute fact of death. He perceives that everything is doomed to certain end; everything finishes its role after its limited life span like the fireballs of coal, used “leaf plates and bowls”. He perceives that the death and end is everywhere and its presence is as clear as the shining black wooden beams. The black color itself is a symbol of the death.

Death indicates the end. End of anything. The narrators’ hiding is also the motivated activity of both Eros and Thanatos. It is the Eros that inspires him to take

pleasure by observing the erotic performance of the Ratedi. He also becomes aware that his pleasure may end in frustration if he participates the performance openly like other women audiences. He fears the death of his pleasure that's why he hides in the darkness under the wooden staircase. It is the death drive which always tries to repress erotic desires imparting the sense of its limitedness where as it is Eros that demands eternal joy and pleasure. Human ego always tries to negotiate between the demands of these seemingly opposite forces. The narrator's hiding is the result of this negotiation. On the one hand he is inspired to take pleasure and on the other hand he is threatened by its possible end. The short play of Ratedi itself is the symbol of human life. It symbolizes that human life is the result of sexual intercourse which is the demand of life drive or Eros. The scene of copulation acted by the female actors, the setting of the wedding night and various symbol of fire, light and darkness stand for the life drive of Eros; passion, pleasure and creation. As the play has certain end human life also has certain end. Death is the final end of the short play of human life. The narrator perceives this fact and becomes gloomy. "All the village males would arrive home with Rame and his bride with the dawn some hours later, and nothing and nobody would speak of the night. Everything would be enveloped in the blanket of darkness" (8). Here, the narrator acknowledges that Rame's new sexual life is about to begin. He will have intercourse with his wife and give birth to the children. There will be new day and new life. The narrator also acknowledges that the sexual life and every activity of Rame and of all people are doomed to end and veiled under the eternal darkness of death like the Ratedi performance of the night.

Thus, the story "A Night's Drama" can be observed as the Joshi's dramatization of how the instinctual drives of Eros and Thanatos are functioning in human psychology even in the early childhood. Joshi also suggests the mythical,

philosophical and scientific inquiries of the creation and destruction. He suggests that everything is created in the darkness and ends also in darkness. The Black Whole Theory, metaphysics, philosophy and mythologies all suggests the same. Joshi simply takes the events of a wedding night and Ratedi performance, dramatizes the psychological development of the narrator in order to understand the human instinctual drive of Eros and Thanatos.

Joshi's understanding of the power of Eros and Thanatos gradually develops in other successive stories. In the second story "The Lucky House" he dramatizes the Freudian concept of how the repressed desire for sexuality can hide in the form of a physical pain, as it has been analyzed in the previous section on the one hand and he also dramatizes the Freudian concept of how the death drive is associated with the time. In the story Joshi chooses more matured and learned student of literature and philosophy than the innocent narrator of the previous story. This story too, begins with the description of the setting which is dark midnight time. Pabitra, the narrator, goes to the roof of his rented house. He observes the Kathmandu valley and finds the city covered in the darkness and silence. The extreme darkness and silence reminds him of the death itself. He starts meditating upon darkness, silence and death, as he narrates:

Kathmandu was in sound sleep. Or was it dead? It was not mid night yet. The main street leading to Sinha Durbar too had sunken into the pool of darkness. The only light that I could see from Dhobidhara was that of the clock tower at Ghantaghar. The ticking of the clock punctuated the silence every second. (9)

The extreme darkness and silence that had ruled the city remain the death of the city itself. Pabitra understands that darkness and silence are the characteristic of death.

Even in darkness Pabitra sees the light of the clock tower. It suggests that time is that power which brings everything into existence and ends the existence of everything. It is unalterable truth which can be perceived and felt even in the darkness of night like the light of clock tower. Time is that power which leads everything that exists in to its end or extinction, as the “ticking of the clock punctuated silence every second”. Here the silence symbolizes the death itself. Pabitra perceives that human life is also subjected to the powerful dictatorship of the time and cannot avoid the ‘silence’ that every second it brings along with its motion.

Psychologist Herbert Marcuse claims that ‘death is the final negativity of time’. He says that time is no power over the original dominion of pleasure principle. Id always demands static, timeless and eternal joy and pleasure. But the ego through which only the pleasure can be real is subjected to time that makes every pleasure short, limited and doomed to end. The natural connection between death drive and time is also understood by Joshi that has expressed through the narration of Pabitra. Meditating more upon the motion of time and human life, he expresses, “The only thing living was time, quietly working in the darkness. I felt as if it was counting out the span of my life. Just then there came a great twang. Dong! Dong! Dong! Twelve times it struck. And again there was silence” (10). Pabitra understands that time is always in motion and his life is subjected to its motion. The time works even in darkness and silence while others take rest. He feels that the time is pushing him towards eternal darkness and silence in other words towards death. He becomes sad and gloomy. As he meditates upon death he even forgets charming beauty of the land lady’s two young daughters. It is his instinctual death drive that leads him to understanding the inevitability of death. His forgetting of the sexuality of the land lady’s young daughters suggests that the death drive functions to repress the life drive

or Eros unconsciously in human psychology. It proves the claim of Herbert Marcuse that the brute fact of death denies once and for all the reality of non-repressive erotic desire of the id. It is the unconscious process of repression unlike the conscious process of super ego. Thus, the story "The Lucky House" dramatizes the Freudian concept of repression of Eros by Thanatos.

Freudian psychoanalysis claims that when a person internalizes the brute fact of death his reaction always results in pain and agony because death results in loss; loss of loved one, loss of desire, dream, fantasy, loved objects, etc. Such losses may cause mourning and melancholia in the person. We never experience our own death but only the deaths of others—they are the death of family members, friends, loved ones which we must negotiate. The story "Mother Agony" is framed under this concept of Freudian psychoanalysis along with the other concept such as Oedipus Complex and Electra Complex. The later two concepts have been already analyzed in the previous section as they are related with Eros than the Thanatos. Here I analyze how Joshi deals with the theme of Thanatos dramatizing the agony, pains, mourning and melancholia.

The story begins with the extreme worries of the narrator for the deteriorating health of his loving mother in her death bed. It is simple to understand that the narrator frightens with the possible loss of his loving mother. Here, the narrator is fully matured, experienced and already a father. He understands the inevitability of death which is approaching now towards his own mother. He had seen the deaths approaching towards animals many times in the village. But now it becomes difficult to negotiate with death of his own mother that causes him to worry. The cause is simple. He only fears the possible loss of his loving old mother. From this simple

reaction of possible loss Joshi proceeds ahead to dramatize the complex concept of mourning, and melancholia.

In the story the mother gets improved and comes into normal condition once again. She narrates her past life to her son. She says that her past life was full of pains and sorrows. She had borne the deaths of her five children in their infancy and one more death of her teen aged daughter, Ujeli. She and her husband deeply mourn the loss of their children. In her mourning sometime even she used to become abnormal as she expresses:

And the next... And the next... And the next...All of them, five of them, left us. Kailya and your father buried them all in the same cave. Your father hardly speaks for days after he had buried each of them. Both of us passed much of our time with them in their common tomb. Many times I have dug out their tomb only to embrace their bones and only to come home with the soil of their flesh. It was hard-extremely hard, you know. (33)

She expresses that in her extreme pain and mourning on loss of her children she sometimes used to reject the reality whereas her husband only rejects the happiness of the world. Many times she rejected the loss and felt their warmth of life by touching and embracing the bones digging out of their tombs.

Freud suggests that there are mainly two types of mournings. The first one is normal state of mourning which may involve a period of serious distress and depression, but heals itself in time. The father's mourning falls under this category as he suffers serious distress and depression by the loss of five children but his mourning heals along with the time, especially with the birth of Ujeli. "She survived and only then I could see the lost smile on your father's face come back" (33). The second type

of mourning is more serious and painful process. It may include 'psychic denials of the loss of the loved objects-dreams or fantasies in which they still live' (Thurschwell 90).

It is clear that the mother's mourning is of this second type as she rejects the loss of her loving children in her extreme painful process of mourning. Freud suggests that the recovery or the healing is always brought by time. Citing and analyzing the Freudian concept of mourning Pamela Thurschewell further suggests:

Freud claims, 'normally, respect for reality gains the day' (253). Over time the reality of the object's loss is accepted, and the object's place in the psychic make-up of the mourner is diminished. The normal mourner eventually begins to lose the feeling that is carrying around the weight of a great loss. Their own ego can emerge: 'when the work of mourning is completed the ego becomes free and uninhibited again'.
(90)

Mourning, in psychoanalysis, is caused by the sense of great loss which affects the ego of a mourner. But the process ends eventually and there will be acceptance of the reality of the object's loss. When a mourner accepts the reality his ego reemerges as free and normal ego that brings the person into normal condition. In the story both father and mother gradually accepts the loss of their five children. They become happy with the birth of a daughter who survived. Their deep psyche wound heals. She expresses:

We named her Ujeli, which means bright light, because she truly brought light to our dark corridors. Then three of you- Manush, Harsh and you- followed, one after the other, each better looking than the one

before. We forget the past. Our visit to the cave at Pida relaxed. Your father and I started going there perhaps once or twice a year. (33)

The forgetting of the past, acceptance of the loss and enjoying the happiness again proves the Freudian concept of mourning and its nature. As the Freud claimed, the father and mother finally come to the normality after their long period of extreme mourning. Their ego becomes free from the burden of the sense of great loss of their children.

From this reflection on mourning Joshi further steps a head towards melancholia. Ujeli also dies at the age of sixteen, after few months of her marriage. The father had gone to India to buy cloths and other things. The mother also was not informed Ujeli's death as she died in her husband's house. Both of them were informed only after the cremation. This death of Ujeli caused the great psychic shock in both parents, especially in the father, that leads him to melancholy. The mother says, "The wound of your father has never healed since then. It was on the day we got the news of your sister's death that his face turned gloomy and I have not seen any smile on his face since that time." (36). In this case we don't find the end of agony that caused by the loss of Ujeli in the father's psychic. After the death of Ujeli, the father remains self-reserved for the whole life. He withdraws himself from the happiness of life. In psychoanalytical term he becomes melancholic for the whole life.

Melancholia is another subject of study in psychoanalysis under the concept of death drive. It is more serious and painful in comparison to mourning. Analyzing the Freudian concept of melancholia, Thurschwell claims:

Melancholia is the pathological version of mourning. Symptoms of melancholia include ' profound painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all

activity, and a lowering of the self-regarding feelings to a degree that finds utterance in self-reproaches and self-revilings, and culminates in a delusional expectation of punishment' (252). As Freud points out, the melancholic resembles the normal mourner in everything but their self-hatred. (90)

For Freud and Thurschwell symptoms of melancholia resemble to the symptoms of mourning. But what distinguishes melancholia from mourning is the self – hating attitude and irrecoverably loss of the ego in melancholia. The father becomes unable to enjoy the life after the death of his dearest daughter, Ujeli. He loses his ego or the part of ego irrecoverably. To remember Herbert Marcus again, we can claim that a person who loses the ego or the part of ego can never feel the real pleasure because Marcus claims that it is through ego that pleasure becomes real, the demands of id get fulfilled within the limitation of time. As the father has lost his ego or the part of ego along with the loss of Ujeli he fails to enjoy the real pleasure. Although the mother comes to Kathmandu with her son, the narrator, the father remains in the village. We don't find any interest for the outside world in the father. He might be feeling of guilty for giving her in marriage early, or guilty for not fulfilling the last demands of Ujeli or even guilty for being unable to see her in the last moment of her death and cremation. If it is so, then he is carrying a feeling of self-hatred and self-punishment that marks his melancholia and distinguishes it from the mother's mourning.

More profound and serious type of mourning and melancholia, Joshi dramatizes in the story "The Drunkard's Wife". In this story Joshi reflects how the melancholia destroys the ego of an individual and happiness of a familial life along with the self-destructive nature of death drive. In the story Sevak, the mourning drunkard, thinks that liquor is only one his faithful friend which never abandon him.

So, he drinks anytime and does not pay any interest in his responsibilities towards his wife, Sushrusha, and little children Preeti and Puspa. As Sevak started drinking, quarreling in the house with filthy words and withdrawing from the familial responsibilities, in one winter evening after the meal Sushrusha poisons the two children and drinks herself to death.

In the story Sevak is a mourner and Sushrusha is a melancholic. Sevak's mourning is the result of the loss of his fantasy, ideals, desires and faith in human relationship. Once he was a good person, a social worker and people's representative for many years. Joshi writes:

Sevak was in his fifties, a man who had allied himself with the life. Being involved in social work, he had represented people for years, following the path of justice and truth. But political trickery fell too heavy on him. Deception, nepotism, favouritism-these were things he could not be tune with. The result was his search for a bhatti, the local brew, and the present state of trance. Sevak's search had been for such a faithful and dependable friend, one that would never let him down or disturb his mind. (44)

It is clear that Sevek's mourning is resulted from the loss of his fantasy and ideals of the society and its people where there justice, truth, honesty, faith and virtues moralities would be dominant. He works several years to establish such ideal society. Unfortunately, he fails. Political trickery, deception, nepotism, favoritism, lack of faithfulness in human relationship, etc. shatter his desires for the ideal society. Once he loses his fantasy, ideal and desires he starts withdrawing from every social and familial activities. He stops behaving in any type of relationship as he finds everyone unjust, unfair, deceptive, treacherous and selfish in all types of human relationship.

Thus, he does not believe even faithful Sushrusha and calls her a 'whore'. Now, he starts hating the society and human being and loves to drink and go in to the state of trance.

Sushrusha's case is different. Unlike Sevak, she simply curses herself and her own faith and commits suicide. Like Sevak she also loses her fantasy or desire for the ideal husband for which Sevak was appropriate choice in the beginning. Joshi writes:

She (Sushrusha), too, liked the older man (Sevak); in fact, she loved him and adored him for what he was. But she did not know that he had a friend more intimate than her. She wanted to be the only friend of Sevak. She wanted to possess him. (44)

Sushrusha's acceptance for Sevak was the desire of her ego-her ego for the ideal husband who always follows the path of truth and justice, work for the welfare of society and family and remains a good friend to her. When she knows that Sevak is a drunkard, indifferent and alienated her desires come to an end. She loses her fantasy to possess Sevak for herself as a life partner. "Stubborn as Sevak was, that possession was not possible" (44). His old friend, the liquor, had the strongest possession over Sevak. As a result she becomes melancholic and curses her own life, own choice and own luck.

Both mourning and melancholia are the result of the sense of great loss. They are the reaction of the person towards his/ her loss of loved person, family members, friends, desires, fantasy, expectation or ideals. But the nature of suffering and reaction in mourning and melancholia are different. Analyzing the differences between mourning and melancholia, as claimed by Freud, Thurshwell states:

Freud makes an important distinction: "In mourning it is the world which has become poor and empty; in melancholia it is the ego itself"

(254). The loss is taken on to the self-it is as if a part of the self has died along with the person (or object) to whom that part of the self was attached. (90)

Sevak and Sushrusha both suffer the sense of loss-the loss of their desires, fantasy and ideals with which their egos are associated. Still the nature of their sufferings and reactions to the loss are different. Sevak withdraws from the social and familial life. He finds the society empty of his ideals of truth, justices and virtues. Instead, he finds it full of treacheries, fruds, and selfishness, faithlessness and so on. That's why he hates the society and its people and remains self-reserved in the pain of losing his expectations. Following the above cited definitions and concept of mourning, his sufferings and reactions can be justly claimed as mourning. Sushrusha's case is different. Although she also suffers the loss of her desires, fantasy and ideals, her reactions are different. Unlike Sevak, she does not find the world empty and poor. She does not direct her hate towards society. Though she scolds the unbearable speech and habits of Sevak, she more hates herself than Sevak. She curses her own decisions, choice, luck and life. She manifests her sense of loss by displaying self-hatred. She feels that she has lost her ego itself in an irrecoverable state. Finally, in her extreme pain of the loss of ego and self-hatred state she commits suicide. It Is the extreme form of melancholia which is motivated by the death drive in case of Sushrusha and it is the extreme form of mourning in case of Sevak.

In the story "The Drunkard's Wife" Joshi not only dramatizes the extreme form of mourning and melancholia motivated by the Thanatos but also dramatizes the aesthetic of death. The shortest story in the collection, he begins with the-lines of Wallace Stevens. It reads, "Death is the mother of beauty; hence from her,/ Alone, shall come fulfillment to our dreams/ And our desires... (Wallace Stevens)" (43).

Wallace Stevens, American poet writing after modernism, finds the world, both earthly and divine, empty, joyless and barren. Following the dejection ode of Coleridge he profoundly thinks about the eternal beauty, truth and joys. In the philosophical thinking he finds the death as mother of beauty. He claims that, like Coleridge, beauty is always eternal that's why it is truth. In search of eternity he finds the death as the source of eternity. All the mundane realities are doomed to death and decay but once the death is achieved it transforms everything, into eternity. Because 'death is the final negativity of time' (Marcus 231). Thus, Stevens fairly states that death is not always horrible but it is the source of beauty through which our all desires and dreams get fulfilled into eternity.

Susrusha knows that her desires and dreams cannot be fulfilled as Sevak never stops drinking. Her loss of the ego cannot be recovered in the mundane world. Thus, after cooking and feeding the children in a winter evening she curses herself and her luck. Then she thinks for some time and says to herself, "I know the way to fulfill my dreams and desires" (46). Finally, she poisons her two dearest children and herself to death. Joshi aestheticizes their death in beautiful narrative, as he writes:

It was after midnight when Sevak got up again and shouted, "Haven't you cooked food, you bitch?"

There was no response. Sevak turned the lights on. It was terrible 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 hatred the warmth of life. (47)

Joshi's approach towards the deaths of Sushrusha and her loving children is sympathetic and positive. He implicitly admires her decision and suicide. Joshi agrees with Stevens that death can be a solution to achieve human dreams and desires. Thus,

Joshi dramatizes Steven's aesthetics of death and his premise that death is the source of beauty, pleasure and eternal joy in the story "The Drunkard's Wife".

Joshi's aestheticization of death seems contradictory in its surface level in psychoanalysis. The death drive, on the one hand seems to be repressing the unrestrained erotic desires of the id and on the other hand it seems to be complementing to fulfill the desire for pleasure of the id as he has dramatized in the story. This, seemingly sounding difficult problem can be resolved if we step into the deeper understanding of the Freudian concept of death drive and life drive or pleasure drive.

Freud plainly states that "unrestrained sexual liberty from the beginning" results in lack of full satisfaction. He claims, "It is easy to show that the value the mind sets on erotic needs instantly sinks as soon as satisfaction becomes readily obtainable. Some obstacles is necessary to swell the tide of the libido to its high" (Freud 213). It is human nature that we do not find pleasure in the things that becomes instantly available and we feel the degree of pleasure high in the things or demands or desires which are difficult to obtain instantly. Some repression or obstacles are needed to set the value in higher degree of pleasure. Freud says that conscious force of super ego that represent the set of social and moral codes of conduct and the instinctual force of death drive are the forces that repress or create obstacles in the unrestrained demand for pleasure of the id. The need of pleasure drive for repressions or obstacles in order to its sublimation is, thus, fulfilled by the death drive and super ego. Now, it appears that death drive is functioning to elevate the demands of pleasure of the id in higher level. Here, meets the Freudian concept of death drive with the Steven and Joshi's premise of their aesthetics of death.

Another point of psychoanalysis is the Freud's concept of 'compulsive repetition' in which Steven and Joshi's aesthetics of death can be settled. It is in his work *Beyond the Pleasure Principle* (1920) that Freud introduced the concept of Thanatos or death drive and 'compulsive repetition' for the first time. The book is regarded as the revisionary work of Freud in which he has founded the new principle in the study of human drives. Freud had doubt in his previous principle of drives and functioning of the dreams as he had propounded in *The Interpretation of Dreams*. It was due to the failure of his previous principle of drives, propounded in *The Interpretation of Dreams* to interpret the recurring traumatic dreams of soldiers who had returned from the front traumatized in the devastated aftermath of world war I. Jonathan Lear explains:

Their (those soldiers') minds would be flooded with horrific memories of war; they would wake up night after night terrified by dreams of the same atrocity. Such patients present a dramatically different profile from a person suffering neurotic conflicts. In particular, their terrifying dreams cannot reasonably be interpreted as the disguised gratification of a wish. Nor can one understand their tortured daily lives as the outcome of a conflict between the pleasure and reality principles. These people were being overwhelmed by trauma over and over again.
(145)

It is the recurring traumatic dreams of the soldiers which didn't match and couldn't be analyzed on the basis of Freud's previous theories that compelled him to revise theories of drives in *Beyond the Pleasure Principle*. From here Freud makes a theoretical move. He recognizes that there are some dreams that do not operate according to the pleasure principle, and do not seek gratification in wish-fulfillment.

He claims that there must be some more primordial principle of the mind which has hitherto been hidden. Freud first introduces the concept of compulsion to repeat and its function. He studies children at play and their liking to hear the same story read to them again and again. He concludes that repetition, in children's case, desire to repeat the pleasure of the story again and again, is due to the desire to master the situation. Children are aiming to repeat pleasures by hearing a story a number of times because they have not yet learned that in reality there are many new stories, and that novelty can add their pleasure as it does for adults. Here, Freud says that the pleasure principle and the reality principle are enough to explain these phenomena. But Freud didn't satisfy with his own proposition and proceeded ahead. Robert Bock explains:

The compulsion to repeat painful emotions and actions on the part of patients in therapy (like those soldiers) is not of this type. Here, is something else operating which is more elementary, more primitive, and more instinctual. It is the desire to return to an earlier state of things. This Freud calls 'the conservative nature of living substance' which aims to return to an inorganic state. This is how Freud tries to connect the observed compulsions to repeat pain with a strong instinctual drive to return to the inorganic; to die. The path to death is circuitous and indirect rather than being intelligently persuaded by an organism and this Freud treats as a mark of its instinctual nature. (52)

Thus, Freud claims that repetition is due to the conservative nature of living beings. He implicitly hints towards the pleasure drives and death drive as the elementary factors behind the compulsion to repeat. In case of the children's demand to repeat the same story it is the pleasure drive's demand to conserve that pleasure into eternity and in case of the traumatic dreams of the soldier it is the death drive that demands to

return to the inorganic. Although the soldiers did not die in the war still they observed and experienced the possible death which their death demanded to repeat the situation through their traumatic dreams.

It proves that death drive demands the return to previous inorganic state of human life-the death. Now, question may arise that how this death drive, that demands inorganic state of life or the death meets the proposition of Joshi's aesthetics of death? How the death can be beautiful and source of the fulfillment of our dreams and desires?

Freud says that blind satisfaction of want is not the pleasure. Pleasure exhausts in immediate blind satisfaction. But the real pleasure is not the termination of wants and desires rather it is the termination of pain—the absence of tension (Marcus 235). Freud claims that death is the ultimate release of tension; it promises the ultimate experience of stasis and complete calm. In the story “The Drunkard's Wife” Sushrusha's decision to commit suicide, to fulfill her dreams and desires, now, seems to be motivated by her death drive that demands the return to tension free inorganic state. Thus, the story successfully dramatizes the Freudian theory of the death drive and its conservative nature by aestheticizing the death itself.

Now, we are in the state of the easy understanding of Joshi's next story “A Small Lie”. It is a story about Ramu's unhappy life. Once, there falls a great famine in Ramu's village. But in his own family had enough grains to bear the famine. Although the famine had not affected his family it had terribly affected his uncle's house that's why his cousin, Anu, used to come in his house regularly in expectation of getting some food to eat. Ramu had observed the terrible situation of Anu's family. Her other family members were about to die of hunger. Ramu, a kind boy, was sympathetic towards them and wanted to help them. He tries to steal some sacks of

wheat which were in his house to give them to Anu's family so that they could survive the hunger. But his grandfather catches him as the sacks slides down from his hands. His grandfather comes and asks him how that happened. In fear and desperation he replies that Anu was stealing the sacks of wheat and when he entered she slides down in fear. As he blames Anu, who was present there as usual, she frightens. Knowing that there won't be any mercy her eyes fill with tears that rolls down her cheeks. She leaves Ramu's house abandoning the hope of getting some food. Ramu feels guilty and unable to look into the eyes of Anu while she was leaving. After a weak Anu dies and Ramu feels guilty for her death. He never forgives himself and that lie which has taken Anu's life. At present Ramu is rich, prosperous and occupies an important part in his society. But he is unhappy and feels himself incomplete, desolate and guilt-ridden. He always remembers that event of his small lie whenever he happens to see a single grain of wheat.

Ramu's recurring memories of the past can be rightly interpreted as the compulsive repetition of the earlier painful situation as it is analyzed above. He has the traumatic past that comes repeatedly in his whole life. This traumatic memory wants Ramu to return to his past where he may correct his mistake. But as the correction is impossible the compulsive repetition of the traumatic memories of the past demand Ramu to return to inorganic state of life, that is death. Ramu's unhappiness, incompleteness, desolation and guilty-ridden feelings make him unable to enjoy the pleasures of his life. Joshi narrates:

Ramu still lives, but he lives in death now. He has a position, a place, a name. No one knows how utterly displaced and nameless he is; how incomplete and desolate he is; how guilt-ridden he is; and how blemished with that small lie his life has become. That small lie chases

him like a shadow, especially when he happens to see a single grain of wheat. (56)

Through the description of Joshi, Ramu appears to be melancholic. He hates himself for what he did. Slowly his feelings of guilt takes him towards death. He has already lost his part of the ego that's why psychologically he feels himself incomplete and desolate gradually proceeding towards death as demanded by his compulsive repetitive of traumatic memories of the past. Ramu, now lives in death because "re-enacting unpleasurable experiences comes to seem like a rehearsal for our own death" (Thurchwell 88).

Joshi's dramatization of the conflict between Eros and Thanatos reaches in climax in the story "A world In Itself". This story reflects Joshi's understanding about the need and limitation of both forces inhuman life. The narrator, Anamol appears as the alter ego of the author himself. Anamol's comprehension of religious views towards human Eros and Thanatos represent Joshi's own comprehension of the Hindu religion and its views towards Eros and Thanatos. Anamol appreciates that how rightly and appropriately the Hinduism has understood the need and limitation of both powers in the nature. The terrible giant statue of Unmattabhairaba is the complete expression of the dialectics between Eros and Thanatos. Joshi describes the statue as:

Bhairaba present an amazing sight. His angry, wide, red eyes seem to emit fire; his damuru-drum-reminds Anamol of funeral bells; his haggard, extended legs, determinedly tread-ing on demons-one foot on the head and other on the legs-reval his resolution to annihilate all evil; the demolished demon's effort to save his life shows the unending nature of evil; the heavy bloody garland of demons' skull that Bhairaba is wearing indicates the destiny of destructive demonic power; the

demons' bloodstains around Bhairaba's mouth explores the extensive expanses that he may step on to wipe out the vices; his openly extended stiff, erect phallus hints at creation and the erotic thirst amid chaos; and Bhairaba's naked dance within the flames that surrounded him reveals the necessity of maintaining all life forms in whatever state or condition they are. (89-90)

It is clear from the description that Bhairaba presents both life and death. In Hinduism Bhairaba is regarded as the fiercely angered form of God Shiva, the God of creation and destruction. The terrible giant statue of Bhairaba reminds people of their death. It remains the terrible death of all evils and vices. Similarly, it also represents the creation with its erected phallus. It suggests that erotic thirst is the source of creation of the life which is ultimately doomed to the death and destruction. Observing the statue of Bhairaba people can comprehend the precious knowledge suggested by Hinduism that life and death are related with each other; they cannot be separated from each other and what people should learn is to maintain a balance between these opposite forces.

Life comes into being due to the creative power of life drive or Eros but unrestrained and wild satisfaction of the erotic desires also brings evils and vices in human life. The statue of Bhairaba inspires the pure erotic life on the one hand and threatens or represses the unrestrained erotic life on the other hand. Anamol acknowledges the repressive power of the Death God while he observes the statue of Unmattabhairab. He perceives:

“What a threat to kama-desire, krodha-anger, lova-greed, moha-attachment, and mada-arrogance and pride,” Anamol realizes “I thought I knew what I am, but I never realized that He (Bhairaba) stand

here to remind me of the limitation of space and time, the erotic life, the temptations, the inhuman and cruel acts with selfish motives, arrogance and pride, flesh and the physical, will and wealth, and our destiny.” (90)

Anamol acknowledges that the God of death and destruction is the greatest threat for all the sources of evils and vices. It is a threat even to the wild and unrestrained erotic desires which bring evils and vices. Thus, Bhairaba, the image of death, is also the repressive power upon the unrestrained Eros.

Psychoanalysis also takes Thanatos or the death drive as the most powerful repressive power of human instinct. It is more powerful and effective source of repression than the repressive power of super ego. As the Thanatos indicates the death, destruction and decay it ultimately stands for time and space. Eros on the one hand, demands for timeless or eternal pleasure but Thanatos, on the other hand, demands motion and end. Freud claims that these two antagonistic human instinctual forces have their dialectical relationship from the beginning. Thus, the human civilization got its direction towards balanced development even when there was not strict morality, rules, codes of conduct and principles of the reality principle represented by super ego in the primitive time. Analyzing the dualistic relationship between Eros and Thanatos and the repressive power of Thanatos, Herbert Marcuse claims:

However, even if a maternal libidinal morality is traceable in the instinctual structure, and even if a sensuous rationality (super ego) could make the Eros freely susceptible to order, one innermost obstacle seems to defy all project of a non-repressive development-namely, the bond that binds Eros to the death instinct. The brute fact of death

denies once and for all the reality of non-repressive existence. For death is the final negativity of time but “ joy wants eternity”.

Timelessness is the ideal of pleasure. Time has no power over the id, the original domain of the pleasure becomes real is, in its entirety subjected to time. (231)

Marcus argues that id which is the source of all desires for libidinal pleasure is not dominated by the law of time and motion. Every desire is eternal in the domain of id. But the human ego through which only the demands of id are materialized is subjected to time and space, so, ultimately subjected to the death. When the consciousness of death arises the desires of id for eternal joy and pleasure are always shattered. Thus, the brute fact of death threatens and represses the unrestrained and wild erotic desires of the Eros. Marcus also argues that the instinctual repressive power is more powerful although there is another repressive power as well termed as super ego.

Now the similarity between the ideas of psychoanalysis and the symbolic meaning of the statue of Unmattabhairaba become clear. Both of them regard the death as a threat or repressive power over the unrestrained and wild erotic desires. Both takes Eros as the generative power but that should be tamed and controlled. What is difference between psychoanalysis and the statue of Bhairaba is that the former expresses the ideas of Eros and Thanatos in scientific and methodologically systematic way whereas the latter expresses the same ideas in artistic and religious way. Anyway the ideas and the meanings are overall, the same.

Joshi’s other stories like “When the Waves Splash”, “An Uncertain Journey”, “The Dying Father” and “The Bond of Blood” all dramatize the theme of death either in explicit or in implicit ways. They present the deaths in many situations, and in

different contexts. These stories dramatize deaths ranging from a murder of a little child to horrible deaths of a mother and her two sons in the same spot. During the time in which Joshi was writing most of his stories of the collection, Nepalese socio-political phenomenon was also deeply troubled by the inner-conflicts, violence, blood-shed and unnatural deaths of the people due to the Maoist insurgency. New forms of violence and blood-shed like abduction, kidnapping and assassination of the people raised highly during that trouble years. Still the fears of violence, war and blood-shed are deeply rooted in the socio-psychology of the Nepalese people. Joshi's fascination towards the theme of Thanatos is thus, the result of troubled socio-psychology which developed during that time. Moreover, Joshi's own loving mother was in her death bed like the mother in the story "The Mother's Agony". Even Joshi has dedicated the collection to his mother. He has written the dedication note "For my mother who missed me on her death bed". Later, after few years of its publication his mother died in the year 2011. It proves that Joshi's own life was going through the troubled psychology of the nearing death of his own mother and deaths scattered everywhere in the Nepalese society. As Joshi has dramatized both his personal experiences of the life and violence of his time the collection *A Night's Drama* seems to be the product of his own psychology-his repressed desires, fantasy, pleasure and fears. It proves Freud's claims that any product of creative work of literature is the outcome or manifestation of the author's own repressed psychology (Freud 713). Thus, it is rightly claimed that *A Night's Drama* is the collection of the stories which dramatizes human instinctual drive of Eros and Thanatos as they are claimed in the psychoanalysis along with the Joshi's own psychological conflicts between these dimensional drives of Eros and Thanatos.

III. Juxtaposition of Eros and Thanatos in *A Night's Drama*

Human instinctual drives-Eros and Thanatos have a dialectical relationship. Sometimes they dominate each other, appear as antagonistic to each other but sometimes they appear to be complimentary to each other. Their constant antagonism and reunion determine the whole functioning of the human psychology. Through the textual analysis of *A Night's Drama* it is evident that various stories of Ammaraj Joshi reflect the dialectics between Eros and Thanatos in human psychology. All the stories and characters represent how people's activities, attitudes and ways of thinking are determined by the dialectical relationship between human psychological forces-Eros and Thanatos.

Stories in *A Night's Drama* juxtapose these two instinctual forces of human psychology in order to show their dialectical relationship and to reflect how they function to determine human behaviours. Various characters in the stories are psychologically disturbed due to the overwhelming effects of Eros and Thanatos. Their activities, attitudes and ways of thinking reflect the functioning of human psychological mechanism. The first story "A Night's Drama" presents a ten years old boy's growing consciousness of sexuality and the brute fact of death. It shows that both life drive and the death drive develop in parallel order in the children's psychology. The ten years old narrator gradually learns the mysteries of adulthood which is marked by sexuality and erotic maturity. He also learns that every life is limited in the time and space, every thing is doomed to death and destruction. Another important issue it presents is that of social and cultural restrictions upon Nepalese women's erotic desires. Through the dramatization of the Ratedi performance the story presents how Nepalese women are suffering and compelled to over-repress their erotic feelings and desires due to the traditional-patriarchal structure of Nepalese

society. The Ratedi performance of sexual intercourse reflects their repressed erotic desires and feelings which proves that Nepalese society has undermined and dominated women's sexuality in great extent. Thus, the story presents the issue of Eros and Thanatos side by side reflecting the growing sense of the child narrator and repressed erotic desires of the Nepalese women.

“The Lucky House” continues the theme of Eros and Thanatos in broader scope. It shows the power of both human instinctual drives in determining the structure of human relationship in the society and determining the physical conditions of the individuals. Pabtra's strange feelings for the dark nights, ringing bell of Ghantaghar, decision to rent the room in the house where there are two beautiful young daughters of the landlady and Puspa's psychotic condition show the power of Eros and Thanatos governing in the human life and in the society. Joshi further dramatizes the power of human instinctual drives in many other stories. “Mother's Agony” dramatizes the power of Eros in determining the structure of familial relationship among its members. It also dramatizes the power of the death drive. The mother's desires and preoccupation with her past life reflect the desire to return to her earlier state of life and ultimately to the earlier inorganic state of being through the principle of “compulsive repetition”. Similarly the story “A Small Lie” also presents how the human psychological drive of death compels people to desire for the return to the earlier state of life. It is the same force of the death drive that makes him feel dead while he still lives.

Eros and Thanatos should check and balance each other proportionately for the healthy development of the individual and society. In case they fail to balance each other one of them becomes dominant in the individual's life which may bring problems and disasters. In “The Drunkard's Wife” the life drive of Eros fails to

balance the death drive which leads Sushrusha and Sevak towards self destruction. Unlike this in “The Divided Self” Mridu and Mr. Kapoor are overwhelmed by Eros. Their crossing of the boundaries of social norms, values and moralities are the result of domination of Eros and lack of the power of Thanatos. It causes the ruins of the family and various relationships in the society. Same can be found in rest of the other stories.

Dramatizing the powers of both human instinctual psychological drives Joshi proceeds towards the resolution of both conflicting powers. In the story “A World in Itself” both forces come together. As it is symbolized by the giant statue of the Unmattabhairaba, Joshi suggests that both forces are essential in human life and in nature. The relation between them should be of check and balance. The life drive should develop life, love, pleasure and harmony and the death drive should control, threaten, repress and destruct the evils raised by the wild and unrestrained demands of the life drive. This story gives Joshi’s own ideas about the conflicting relationship between Eros and Thanatos. He acknowledges the religious views of Hinduism as perfect and right comprehension of the power and relationship of these psychological forces. Thus, throughout the reading of Joshi’s *A Night’s Drama* it is evident that the issues of dialectics between Eros and Thanatos dominate all stories. Joshi successfully dramatizes the dialectics through the concepts of Freudian psychoanalysis. For this he juxtaposes both Eros and Thanatos side by side in his various stories. Moreover, Joshi’s use of the events from Nepalese society, vivid symbols, imageries and many literary tropes have made the collection more realistic and artistic.

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