

Tribhuvan University

Representation of Class Struggle in Samrat Upadhyay's *The Royal Ghosts*

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By

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Letter of Recommendation

ShekharKoirala completed his thesis entitled, “Representation of Class Struggle in SamaratUpadhyay’ *sthe Royal Ghosts*” under my supervision. He carried out his research from 2018 to December 2019. I hereby recommend his thesis to be submitted for viva voice.

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Approval Letter

This thesis entitled, “Representation of Class Struggle in SamaratUpadhyay’s*the RoyalGhosts*” by ShekharKoirala, submitted to the Department of English, TrinhuvaUniversity, has been approved by the undersigned members of Research Committee.

Members of the Research Committee

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Abstract

The present research entitled “Representation of Class Struggle in SamratUpadhyay'sthe Royal Ghosts” tries to include the inclusion of middle as well as lower class people and exploitation of their innate psychological realities. The novel focuses on the ongoing realities of Nepalese society. It includes different stories from various fields, issues on social problems that are associated to child marriage, polygamy, exploitation over others, status of widows and workers, discrimination against women in the society. Multiethnic, socio-cultural and religious context represent conflicts and struggles with one another among various characters. The novel tactfully handles the stories during a decade long Civil War wages by Maoist where the working class people have to bear overburden of themselves and their family and they have to face the torture, pains and suffering given by the rich people, which reflects the notion of class struggles in the name of haves and have not's. Novel also reflects the social, political and psychological impact of war on people and deep rooted problems of ills and evils of the conventional society. Similarly, the sign and symbols of conflicts, among the characters indicate the notion of class struggle.

Key words: Struggle, massacre, discrimination, domination, suppression, Civil War, insurgency, society, multidimensional, representation

Representation of Class Struggle in SamratUpadhyay's*the Royal Ghosts*

The present research entitled “Representation of Class Struggle in SamratUpadhyay'sthe Royal Ghosts” tries to include the inclusion of middle as well as lower class people and exploitation of their innate psychological realities. The novel focuses on the ongoing realities of Nepalese society. It includes different stories from various fields, issues on social problems that are associated to child marriage, polygamy, exploitation over others, status of widows and workers, discrimination against women in the society. Multiethnic, socio-cultural and religious context represent conflicts and struggles with one another among various characters. The novel tactfully handles the stories during a decade long Civil War wages by Maoist where the working class people have to bear overburden of themselves and their family and they have to face the torture, pains and suffering given by the rich people, which reflects the notion of class struggles in the name of haves and have not's. Novel also reflects the social, political and psychological impact of war on people and deep rooted problems of ills and evils of the conventional society. Similarly, the sign and symbols of conflicts, among the characters indicate the notion of class struggle.

Key words: Struggle, massacre, discrimination, domination, suppression, Civil War, insurgency, society, multidimensional, representation

The present research studies about representation of class struggle in SamratUpadhyay's*the Royal Ghosts*by reflecting the multidimensional realities of contemporary Nepalese society, particularly of Kathmandu. It foregrounds the hidden, secret and so-called banal themes related to death, massacre, and homosexual activities, drug smoking abuse. It is set against the bedrock of so called Civil War waged by the Maoists where people were tortured by the government and rebellion

group during the time of Civil War. The problems and happening difficulties caused by the war and the struggle of people to cope with the changing situation and transitional period have been captured in the novel realistically in different chapters. People of different social profiles involved as the characters having diverse backgrounds. They were from diverse bases as the reality captured of multicultural, multilingual multi-religious and multi-ethnic society. The use of sign and symbols of conflicts, among characters indicate class struggle.

In the story "A Refugee" of the first chapter, which Pitambar read the letter written by his friend Jaikanthin in which it is written:

"They Killed him in front of her, Pitamber. Can you imagine what that must have been like?" Jaikanth hadn't explained the details of the killing, but over the past two weeks Pitamber had formed a picture in his mind: three Maobadi rebels, barely past their teens (they were always so young in the news), storming into her house, dragging her husband out to the yard, slitting his throat with a knife. The four-year-old daughter probably inside the house, perhaps sound asleep, perhaps with a nasty cold. And after the men leave, a woman is standing there, her palm over her mouth (2).

In the letter Jaikanth had requested Pitamber that he could help Kabita being a kind man, as she was suffered immensely. After receiving the letter of his friend, Pitamber searched Kabita in the nook and corner of the city. Finally, he becomes able to find Kabita and he requests her to join his house and family. After the arrival of the partial family of Kabita, and her young daughter brings an unexpected repercussion to the host family. Pitamber finds himself inexplicably attracted to the widow, while his son must endure teasing from outsiders that his father has brought home a second

wife. Therefore, Pitamber's family equilibrium is threatened when he gives shelter to the young widow whose husband was murdered by the rebels.

“Four years we suffered under the kings, then we got so-called democracy, but nothing got better. Most of our country lives in mind-boggling poverty. These Maoবাদis are fighting for the poor. It's a simple thing that they're doing” (4). The story of Kabita in the first story is displaced by the war after her husband is being killed by the Maoists immensely. In this scene, Kabita has struggled hard in Kathmandu for surviving and supporting her daughter. Thus, it is the struggle i.e. used in contemporary society a happening event was obliged to survive and stood against male dominated class even if she is from working group and lower rank family. She stands in a strengths situation created by the revolution against society evil.

In the story “Wedding Hero” a friendship between three bank workers is strained when two of the trio realizes they are both attracted to the lovely Gauri. As a result a wealthy man named Umesh who saves a strangers wedding but couldn't save his own.

A large tent, covering every inch of the sky, had been set up in the courtyard of Tikaram's house. Petromax lamps lit the entire area, and a band, dressed in red, yellow, and black, played Hindi movie tunes. Small colored lights blinked around the periphery of the tent. Attending the wedding were close to three hundred people, not to mention the several passersby who slipped in to take advantage of the feast. At least four varieties of meat dishes and ten vegetable dishes had been laid out on a long serving table, and the desserts included not only ice cream but rasgulla, lalmohan, barfi, and kalakand. We were stunned—only the upper class people in the city could afford a feast like this (43).

Umesh organized a large wedding ceremony for two poor servants not because he is a kind hearted person who can understand the problems and difficulties of the working class people. The reason behind organizing this wedding is just to win the heart of Gauri because she has refused the proposal of Umesh. He holds the egoistic faith that money can buy everything. He has an illusion that by showing his materialistic identity he can win the heart of middle class Gauri. On the other hand Gauri denies all the activities that are performed by Umesh.

The historical events of Royal Massacre of Narayanhiti and Kot Massacre demand appropriate elaboration from readers to understand the theme of stories. It is seen the pompous nature of the rich people in Kathmandu and their blindness following other people, fascination and attraction towards Western and Eastern culture, women empowerment awareness and struggle to fight against male domination in order to get the women's rights to decide about marriage, education childbirth, divorce and other rights are searched out for getting uses in real lives. People lived by confines, conventional customs and brutal rules laden through patriarchal society.

The inclusion of subject matters from different genres like letters, stories ghazal and film blurs the generic boundaries thereby giving postmodern stance have been presented realistically. Likewise, voices of marginalized, suppressed and oppressed groups of society included in the novel. Voices of females are raised by strengthening the working class people. Different chapters having news stories have dealt with the consequences of personal relationship and how the culture has affected their reactions. Schizophrenia Janaki's are against and protagonist which means they are struggling with one another. An illustration, the story of "The Weight of a Gun" is a story about a mother that Upadhyay approached the subject matter with wisdom.

The story shows about a mother whose marriage falls apart after her son starts

suffering from schizophrenia. Janaki's story about protagonist is filled with an almost unbelievable amount of compassion throughout the story that it is easy to forgive her for her faults. "Bhola rapped on her front door, shouting, "Ama, Ama." "I need to buy a gun. Give me some money, Ama." "I am joining the Maoists," he said, turning to face her" (101). In this story the effect of the war is seen in the son, Bhola as he demands gun to join the Maoists after his father leaves his mother for another woman. Forgiving her for her faults is the form of struggle where it is used to get rid of confines and limited rights. However, they were emotionally indifferences. In "Chintamani's Women," "I had to take Buwaba to the hospital," Chintamani said wiping his forehead with his handkerchief. "He had heart palpitations earlier this morning" (123). Chintamani tried to persuade a boss, Mr. Somnath, that he had a very ill father and left work of boss, because of the worse health condition of his father. "Mr. Somnath said, "But just this month you've missed eight days of work. May be you can find another job more suited to your situation" (124). Because of his sick father Chintamani became unable to join his job. Altogether, he missed eight days. Though, Chintamani's request to get work, Mr. Somnath couldn't allow him and sit back in job. This reflects the conditions of the working class people and indifference nature of rich people towards poor people. Instead, of showing sympathy and sense of humanity in such situation toward his worker Chintamani, Mr. Somnath fired him from the job.

Similarly, the novel pinpoints social problems of Nepal. Different love tangles, failure of marital relationships, form of love within arranged marriage, shifting love affairs among characters. It has further told in the story "Father, Daughter":

The wedding has been arranged in rush- that much Shivaram admitted. He and Urmila had been so afraid that Rajiv might change his mind, especially after it

became clear that he was well aware of Shova's past, that they'd pressed for an early wedding date and spend through the preparations. Still, it didn't justify what Shova did. She is lucky we found some for her he said (149).

Father Shivaram is alarmed by the behavior of his daughter Shova. After knowing the relationship of his daughter with Cobbler's son, Shivaram arranged the marriage of his daughter in rush with prestigious person of the society called Rajiv. By doing this Shivaram is thinking to save his identity in the society. And he also thinks that his daughter will also be happy by marrying the rich person like Rajiv. But, by challenging the father's notion of cast and class she has left her husband and resumed her earlier relationship with the cobbler's son. The story of an orphan boy Raja and the girl is fated to love. Raju's betrayed his newly married wife and attracted towards Laxmi. Shova divorced with her husband and remarriage with cobbler's son. Mukti, Tika Ram and Kanyakumari's divorce immediately after their marriage are few events that prove dwindling marital bonds in society. The other events of love and scandals have been seen in society. Relationships of premarital and extramarital have been rejected and condemned.

Likewise, the novel shows that the exploitation of workers, women discrimination and Ostracism of the widows are the subject matters and themes related to death, massacre, and homosexual activities, drug abuse, smoking, child marriage and polygamy. In the final chapter, Ganga a taxi driver finds his brother involving in homosexual activities with his brother. The narrator has explained, "In the light sleeping through the small window that overlooked a country yard, he saw his brother, stark naked, and another man, also naked, sleeping together on the narrow bed. On the edge of the bed, Ganga spotted a used condom, its mouth in a knot. "Both men were sound asleep" (196).

Sexual activities are observed in other places as well. "Mona refuses to grant me a divorce, Laxmi, Raju Sab said once. And so they argued, LaxmiMemsab complaining that she'd give up everything for him and now she had nothing. "A whore, that's what the people call me," she said" (173).Laxmi's sexual activities with the businessman, Raju make her "whore" in the city as described in "A Servant in the City". Laxmi and her servant, Jeevan are sexuallyattracted andfulfill their sexual desire by sleeping together though actual sex is not mentioned. They are not seen characterful and high morality in regard to wrong activities. Similarly, compulsion as well as the exploitation of workers is reflected as:

He was considering going back to his village and his ill mother. Her only child, he hadn't wanted to go to the city, but ever since his father died a year earlier, leaving them with a large debt, life had been difficult. His mother's expenses were piling up, and his father's creditors were threatening to confiscate there house if they couldn't start making regular payments on the lone (175).

This reflects the realities of the poor people and the indifferent attitude of the upper class people. "Who are you to question me like that"?She said loudly. "You think you've become such an important person"? Don't forget, you're still a servant in this house" (188).Jeevan is a teenage village boy. He is a servant to a single woman in a city. He decides to go back to his village simply because his mother is illand nobody is there to look after her in the village. But his owner LaxmiMemsabdenies his humble request. This reflects the compulsion of working class peoples struggle in every steps of their life.

The story "The Third Stage" represents Father's scene which is too melodramatic and predictable. The scene with the two lovers is a symbolic moment. "Don't you see,

Ranjit Sir, that their making love on his bed eviscerates the father's purity as well as the daughter's? Think about it: the caste barrier is not only a mental or a spiritual one- it's also physical. Their getting together is breaking down this final wall"(63).

It is described in the novel that insincere love, drug abuse and smoking are other banal themes. These are traditionally taken as insignificant in the social conducts. Death and massacre are common to Nepalese people and the headlines in the newspapers and top stories in the televisions are mainly about death of people. Kabita's husband is killed mercilessly. Many of the Maoist rivals are killed by local people as well as by the armies. Armies too are killed by the Maoists bombing blasts and attack in human way. Moreover, the royal massacre of 2058 B.S. and Kot massacre of 1903 B.S. also intensify the theme of death and massacre. Umesh involves in drug abuse and smoking, he was heavy drinker before joining the bank and returns to the same life after Jayadev and Gauri develop intimacy. Drinking culture is highlighted even in the marriage between Tikaram and Kannyakumari. The short-term relationship between them shows their insincerity. The banal themes of the novels are underlined with the help of derogatory language. Likewise, the description of sexual activities among different people without age bar and marital bar is supported by derogatory use of language such as the use of the words like 'mujee', 'bitch', 'donkey', 'whore'. These themes make *the Royal Ghosts* an astounding novel. Proper understanding of the novel demands Nepalese history and Nepalese culture. Struggle of human activities knowingly and unknowingly at the time of Civil War internal conflict in Nepal from conventional insurgency and movements is reflected in the novel.

The society is seen full of ills and evils the working class people have to bear overburden labors themselves in family they have to face the torture pairs and

suffering given by the rich people. People's activities over others are forming class struggle between rich and working class people. Evils and wrongful acts breach the rule scattered everywhere in the stories.

The researcher has reviewed some of the literatures, review i.e. theoretical as well as empirical having different contexts. The main purpose of this review is to rewrite the past systematically and objectively by highlighting the less known information of that period. Literature books, journals, novels, national and international events related to war conflicts, and struggles have helped to cooperate for dealing historical investigation and problems. The reviews helped to cooperate deep strengths analysis in the integral part of novel.

Krishna HariKhatra (2014) conducted a research entitled on Social Realism in SamratUpadhyay's *the Royal Ghosts*. The purpose of the study was to explore the contemporary realities of Nepalese society in the context of Maoist insurgency and the government's failure to address the problem. It was explored in the realities that the physical, social economical and psychological impacts of the war are foregrounded and other prevalent and deep rooted problems, ills, evils of the society are examined for studying the foundations and pedestals of Nepalese society. The realities of different fields and backgrounds have been included in the nine chapters of novel. Moreover, the researcher has shown the novel has widely covered present burning and burgeoning social issues including child marriage, polygamy, exploitation of the workers, ostracism of widows, discrimination against women and soon are tactfully handled in the novel. It is studied that the multi-culture, multi-ethnic, multi-religious backgrounds and ground reality of Nepalese society. To sum up, the researcher has shown *the Royal Ghosts* as a social document of contemporary Nepalese society which powerfully highlighted major phenomena in the context of Maoist insurgency.

After reviewing Kharti's study, I found the lack of analysis associated to the class struggle in the SamratUpadhyay's *the Royal Ghosts*. Therefore, I have studied SamaratUpadhyay's *the Royal Ghosts* from the perspective of class struggle in the present study. The representation of class struggle in SamratUpadhyay's *the Royal Ghosts*. As *the Royal Ghosts* encompass almost all social phenomena, social realism can do justice to interpret as a theoretical tool. To analyze the issue of social realities in this novel, the concept of critical realism as developed by George Lukacs is exploited. In the novel the social evils, problems, exploitation, suppression and oppression, which are the part of society, become majors of social realism and they are presented in the reconciled form through literary texts. *the Royal Ghosts* can be taken as an epitome of social realism in its successful presentation and reflection of Nepalese urban life through the combination of rich as well as poor people and highlighting the struggle and resistance of working class people. Though it picks up the stories of different people from different profession and ranks, these stories are reconciled with the sense of loss and the struggle of the characters to survive in the changing situation thus it dramatizes adaptability and adjustment of the characters through struggle (13).

Chandra Kumar Sherma conducted study on *the Royal Ghost*, entitled "Quest for Identity in Sheeba Shah's *Facing my Phantoms* and SamratUpadhyay's *the Royal Ghosts*." The aim of the study was to show the identity constructed with feministic view in Nepali society which has been changed over the periods. As feminist study, it has located fictional works to the post 1990's, sociopolitical contest. The questions behind female identity and position were discussed in the present context (21).

From the study, it is shown that female awareness in the contemporary society has helped to establish their identity, capabilities and voices of rebels. In this study, a

feministic ideology is explicitly identified in the society. I have tried to find and analyze the representation of class struggle in the present study. The conflict, identity, contradictions and class struggles in the means of movements throughout the country was going on.

DebendraBahadurKumal studied on the title “Textualizing History: Reading SamratUpadhyay's*the Royal Ghosts* from the perspective of New Historicism.” The study has revolved around fictional accounts of some historical events during a decade a long Civil War waged by the Maoists against the government and struggle of marginalized, suppressed and oppressed people including working class and female to cope with the situation at the time of Civil War i.e. shown in *the Royal Ghosts* by SamratUpadhyaya's. In the research, it has been shown a sagacious observation of Nepalese society in the bedrock of political turmoil and tumult, in which the people have multi faced identities to fight against the problematizing situation. *the Royal Ghosts* has included nine chapters of different stories and the stories of unrelated characters. The characters are seen to divergent culture and economic backgrounds as if they are from different ranks file and circumstances. Thus, the novel is characterized as a representative voice of Nepalese society. Likewise, the complement of literature and history is linked. The themes of stories of nine different chapters are related to death, massacre, homosexual activities, and drug abuse smoking and so on. The researcher has dealt the universal and permanent truth regarding war, marriage, morality, religion and overall social system blurring the generic boundaries and making use of abundant matters from letters, ghazals, films and stories.

After reviewing the textualizinghistory by SamratUpadhyaya's*the Royal Ghosts*, I came to know the realities of contemporary Nepalese society and voices of oppressed and suppressed people that coped with the situation in the novel. Having

some studies from textualizing history, I have selected the topic representation of class struggle in Samrat Upadhyay's *the Royal Ghost* can be better analysis of people rebels including haves and have not in the context of Nepalese society within a decade long Civil War throughout the country. Textualizing history is extracted and accounted to the nine chapter fictional novel either in the positivism part or obligations of the characters to perform or participate in the movements.

The scene of class struggle is seemed among political activities in the story "Supreme Pronouncements" where it is mentioned:

Two policemen came to my house and hauled me off to the home minister's quarters, where the man read my article aloud. He laughed at my assertions, offering his own version of events, and after he finished speaking, he told the policemen, "Shown him what happens to writers who lie to the public." The policemen took me to their headquarters, and in a tiny room they smashed the side of my head and my back with a metal pipe (82)

The scene of class struggle is seemed among political activities. Policeman hit column writer accusing antigovernment activities that he wrote about corrupt minister by taking him to police headquarters. Journalists were struggle for writing factual information to the public concerns. Government authorities used to dominate such voice against corruption at that time with use of power. Different analysis in regards to the class struggle within a decade long Civil War waged by Maoists. It is tried to revolve the phenomena associated with various ranks of people who took part in insurgency and lost their lives. That *the Royal Ghosts* by Samrat Upadhyay's as a representative novel having different events and stories and it is also a form of class struggle in Nepalese society.

The researcher has grounded the theory of class struggle in Samrat Upadhyay's *the Royal Ghosts* in the transition period of the long insurgency, the female struggled for existence identity in the society. Before the plot females were supposed to be challenged from tradition or patriarchal society. They searched for their own independent as well as social profile that has been undergone from a long traditional and patriarchal society and systems. In the name of movement, it was declared the identity and existence. Seeing motivational part females were boosted up to continue struggle against the contemporary and conventional society.

After reviewing the Quest for Identity in Sheeba Shah's *Facing My phantoms*. I came to know, in the project she has erected the pole of reality through the text where it has covered almost insurgency period from 1990 to 2005. Especially the text is highlighted female condition in our patriarchal society who have been grinding in the social cultural structure of society. Furthermore, the book *Facing My Phantoms* has discussed about social transformation in Nepalese society where it is the most important phase of transforming society and female in Nepal who came out from domestic life and patriarchal confines.

The text has emphasized the transitional period where elite group were challenged because of social upheavals. The period of restoration of democracy was belonged to particular history and historical achievement of Nepalese got rid of family rule in Nepal that dealt social reformation and development as well as education, social economic progression.

Narayan Wagle in his book *Palpasa Cafe* wrote about Maoist Insurgency a domestic war with his surplus eyes. In the book it is mentioned that Kunda Dishit and Wagle are childhood friends having different political principles. They were like vultures eating each other's parts. He looks at the Nepal scenario the way the world

knows not the way Nepalese know. The world knows Nepal as Kathmandu, the Himalayas and Hills as it compared country of Himalaya inhabitants of Kathmandu. After the end of Rana's rule in 2007 B.S. Nepal was moving towards the path of modernization. People protested against Rana's tyranny and autocratic rule.

The book *Palpasa Cafe* has mentioned the discrimination by Gorkha's (Brahmins and Kshetries) who were modernized as a result of a very imbalanced society is created. Similarly, there was a wider gap between the rich and the poor: The haves and have not. This created an imbalanced society of Brahmins and Kshetries and gave rise to discontent of the other half. The unprivileged group began to express their dissatisfaction through the demonstrations and revolutions. The form of discontent and revolutionary group who were deliberately barred from progress and development established to boost up voices. Land was not in the hands of the poor as rich had big portion of land. They started to raise voice and seek some rights and voice against government and diplomats for their progression and development in the society. In description, common people are struggling in Kathmandu today leave aside the people of Pahad and Madhesh. The government neglected voices there critical situations. Victims took up the arms and follow the part of the violence. It is difficult to struggle against diplomats, governments but the group raised voices forcefully against government and the bodies of government. During the insurgency the state Army had killed citizens which is unjust then it may provoke anger and other violence as Maoist killing innocent people and state Army killed the Maoists. They are seen as if their obligations not only compulsion a form of struggle.

Representation of Class Struggle in Samrat Upadhyay's *the Royal Ghost* has focused on the ongoing realities of Nepalese society. Upadhyaya has fictionalized social-cultural contexts as well as the struggle of working class people to raise their

status in the society. He observes the ins and outs of Nepalese society from western perspective. Upadhyay describes life as "a constant negotiation between limits and freedom from those limits, regardless of culture" (1). He presents the actuation of multi-cultural society. His writing is "often dubbed as 'soft-porn', an epithet he thinks more fitting" (1). Sexual activities are tactfully discussed in his novel thereby exposing the psychological realities of human beings. His fictions have "tended to be small in scale, charting the infinitesimal tremors of middle-class angst" (Mishan 1). The concerns of middle as well as lower class people towards their social position as well as their intention and struggle to climb the social ladder are the main subject matters of his novel. He maintains uniqueness in his writing a Zahid R. Chaudhary argues:

SamratUpadhyayis among the smoothest and most noise less of contemporary writers. He is an abstemious art. He sees that his characters mostly members of middle and lower class – businessman, middle range workers, housewives, and servants – do not think in any obviously literary manner, and he strives to keep his work in the same key as their lives. His work is subtle that it does not even seem especially subtle (36).

Inclusion of middle as well as lower class people and exploitation of their innate psychological realities becomes Upadhyay's especial feature. His contribution to make Nepalese socio-political and culturalscenario popular in the western countries through-fiction writing goes to SamratUpadhyay. His writings mainly concerned with the realities of contemporary Nepalese society. There are many more wonderful stories in this collection, in which the author explores the effects of modernization on love and family. Husbands and wives bound together by arranged marriages are driven elsewhere by a strong desire for connection. Constrained by family and

society, people find themselves propelled to transcend their difficult circumstances and escape into a world that is diametrically opposed to the one in which they live. It is the repository of spiritual, religious and other ideas of Nepalese people. It is a representative phenomenon of class struggle of contemporary Nepalese society.

In the eyes of critics the novel is attracting the attention of the readers and critics of Nepal as well as Western countries, *the Royal Ghosts* is analyzed differently as eastern myth, social reality, subaltern voices, family conflicts and so on. The everyday life of common people in Kathmandu-their ups and downs, struggle of exist in the city, family fragmentation and conflicts due to poverty, dwindling marital relationship, problems in arrange marriage and attraction towards western culture are dealt in detail in the novel (Miffin 1) describes :

In each *the Royal Ghosts* nine rich but unadorned short stories, Samrat Upadhyay's protagonists become disconcerted by what another character has said to them or by what they fear others will think of them *the Royal Ghosts* charts a progression: the first few stories feature characters who allow their lives to be constrained by other people, and the last several portray characters that break free from societal limitations to do what they feel is right (1).

It is presented the realities of the society as they are without adorning or without exaggerating them. The protagonists fight against the bad systems of the society. They question the long-established but wrong system of the society. The characters are mostly affected by the activities of other characters in different setting of the stories.

"I've thought about returning to my village" she said, Kabita shook her head, but those men are still, there" I couldn't burden you like that, Pitamber said, "There's

no reason for you to be alone in this city" I am here, why don't you come and stay with us while you look for a job? (8).

After the death of her husband Kabita is struggling so hard in her life for livelihood with her daughter in Kathmandu city. When Kabita entered into Pitamber's flat Sumit was not happy due to friend's teasing that they charged of bringing a new wife at home. It represented socio-psychological perspectives that created dispute between son and father in initial and conflict of husband and wife incidentally.

Moreover, the novel has embraced different as of human life by including characters from diverse backgrounds. The mixture of subject matters of different sectors and unique presentation give it postmodern stance. The title indicates the death of royal family of late king Birendra and the terror caused by their sprit. A critic Wenoy Law Yone talks about the justification of the title of the novel. Indicating the relevance of the story of royal massacre of Narayanhiti, he says "these stories take us straight to the heart of the troubled and enchanting kingdom of Nepal where it appears that the ghost of royalty or stubborn tradition are not really subdued at" (2) *the Royal Ghosts* is successful to include the characters from the royal family to the poor working class family. The struggle of characters is seem representative phenomena in Royal Family of Nepal.

Reading SamratUpadhyay's*the Royal Ghosts* from the Perspective of New Historical events" is based on the examination of co-existence of historical events of Nepal during a decade long Civil War together with the fictional story about the characters from diverse backgrounds. It brings forth the unstable and unsteady situation of Nepal due to war and its consequences on different aspects on the life of people. The ravaged life of people further has to confront with complicated relationship in the family, with the relatives and between the lovers and other ills and

evils of the society. The working class people have to bear overburden of themselves and their family and they even have to face the torture, pains and suffering given by the rich people. The tradition Nepal people's loyalty towards their ageing parents, wives and children is fictionalized in the novel. Moreover, the female characters are fighting not only against the contemporary degraded situation but also against male-dominated society and its discrimination and domination to the women through ideological support. In most of the stories, the plot revolves around female characters and moves ahead due to them.

the Royal Ghosts exemplifies historical facts and fictional events together in the form of novel. The history of Nepal of about one decade in which Maoist rebels were fighting against the government in order to establish republic and to end family rule in Nepal is fictionally captured in *the Royal Ghosts* with its effects on the life of people such as mobility of people towards towns, unemployment and other innumerable social as well as economic problems in the town particularly in Kathmandu. Moreover, female characters including Kabita, Gauri, Rumila, Janaki, Sushmita and so on are fighting against male domination and supremacy and are in search of their identity in the society. Their revolution against the predominantly rooted social system is because their awareness, empowerment and search for their innate and inborn rights. Instead of accepting their traditional roles of housewives, kitchen heads and playthings of the husbands, they want freedom to decide their marriage, divorce, childbirth, jobs and education.

This wedding will happen cover my dead body he'd exclaim curling his lips and snarling he'd act the part of the daughter and kneel in front of Ranjit, pleading with him to accept her low-caste boyfriend (77).

The contemporary social norms, values, traditions, social systems and prevailing social, economic and political situation of the country are imaginatively presently in *the Royal Ghosts*. Set in the urban environment of modern day Kathmandu, it presents the life of people which are trapped in the shadow of the country's turmoil, commotion and mayhem due to revolution launched by Maoists. The title story takes place in June 2001, on the day Nepali Crown Prince Dipendra murdered his entire family before killing himself. Different issues of social problem like untouchability system, child marriage, polygamy, women exploitation, unemployment problem and homosexuality has made the novel culturally rich and affluent. In this sense, it applies historically appropriate events of contemporary Nepal are given primary status in the novel. In the same vein, female characters' hankering to search their equal status in the society at the cost of anything shows that the novel advocates about the rights of female.

The present scenario of novel at the beginning of individual life, Samrat Upadhyay was born and raised in Nepal. Upadhyay is popular among the young generation as the storyline of his novel and stories are subject of interest for the young generations. He is the author of four books : *Arresting God in Kathmandu*, a collection of stories and a Whiting Award winner ; *The Guru of Love*, a novel which was a New York Time's notable book; *the Royal Ghosts*, a second collection of stories which own the 2007 Asian-American Literary Award, the Society of Midland Authors Book Award, and was declared "A Best of Fiction" in 2006 by the Washington post; and most recently *Buddha's Orphans*, a 400-plus page multi-generational, multi-layered novel that Publishers Weekly called powerful and beautifully told. The first Nepali author writing in English to be published in the West, he has been called a Buddhist Chekov by the San Francisco Chronicle. He has appeared on the BBC and

National Public Radio and directs Indiana University's Creative Writing program, which is regularly ranked among the best in the nation. Upadhyay generally is considered as the first Nepali-born fiction writer writing in English to be published in the West. At present, he is a professor creative writing and Director of Graduate Studies at Indiana University in America. Like Upadhyay's first novel, *Arresting God in Kathmandu*, *the Royal Ghosts* concerns with the contemporary realities as:

Upadhyay returns in his new collection of stories, *the Royal Ghosts*, to themes familiar from *Arresting God in Kathmandu*, the most pervasive of which is the struggle of men and women to understand each other, to work their way across the hollows and uncertainties that lie between them and find a way of living together. He often writes from the point of view of an interested third party, not just one or the other protagonist (9).

The fragile family relationships, changing religious beliefs of people, political turmoil of Nepal and problems in the arranged marriage and attraction towards love and court marriage are the common theme to both of these novels. Dwindling faith and belief among the family members becomes the main cause of broken relationship. Thus, the family relationship has uncertainty in the contemporary Nepalese society. *the Royal Ghosts* is mainly about the family responsibilities and family burden of people that they need to bear in spite of their reluctance. The social obligation of people to follow their culture and systems and the struggle of people against such systems are clearly described in the novel. It is not the easy task for the people to go against their social norms so their life becomes tremendously difficult. In *the Royal Ghosts*, "Familial responsibility butts up against personal desires in these finely crafted stories". It further says that:

Novelist and short story writer Upadhyay assembles another fine collection of complex [in *the Royal Ghosts*], haunting pieces set in Nepal. The title story juxtaposes the shocking news that Crown Prince Dipendra has shot himself after killing the entire royal family, with the relationship of taxi driver Ganga, who belatedly realizes that his brother Dharma is homosexual ... Upadhyay's plain prose makes the political crisis all the more affecting (31).

The royal massacre of 2058 BS and its haunting effects in the mind of people are given but the title story of the novel is overshadowed by the story of taxi driver, Ganga. Uncertainties even in the life palace, selfishness to get the throne and other political activities of Nepal are captured in the book.

The book encompasses the features of a variety of genres thereby blurring the boundaries among them. Different aspects of life are presented through different stories and the characters from different fields and backgrounds in the book connected with the sense of loss and their struggle to adjust in changing situation of the city life in Kathmandu. As per Wheeler, Upadhyay is successful to harmonize romance to terrific massacre in his book (3). The overall tradition of Nepal mainly Kathmandu valley is illustrated beautifully in *the Royal Ghosts*. To capture the multicultural and multiethnic aspects of people, the book has included different unrelated stories as:

the Royal Ghosts consists of many short stories about personal lives and daily situations that any ordinary person would experience. The stories all take place in the Middle East ... the stories are concentrated on the Nepali society and how people lived and suffered under this political crisis with the Maoists and cultural transformation ... All these stories are very dramatic and some are pretty scandalous, but this is what that makes them so true to the real life (7).

There is the mixture of ordinary as well as extraordinary situations in the book. The daily life to taxi driver is paralleled with the event of Narayanhiti massacre. The complexities of changing society are presented clearly. Debate between arrange marriage and love marriage, effects of deep-rooted caste system and end of peace and security due to war are the central points around which the stories revolve.

Upadhyay uses characters mostly from members of the middle and lower classes like businessman, middle-rung workers, housewives, servants who do not think civilized manner and presents the same in the novels. Though his stories as a rule tend to focus more on personal issues and relationship than on politics, life affected by the Civil War is presented.

Samrat Upadhyay is concerned about displacement and deprivation in the Nepali capital of Kathmandu. The effects of the war launched by Maoists can be observed not only in the village but also in the cities like Kathmandu. In this regard, publisher of the book comments are:

With emotional precision and narrative subtlety, *the Royal Ghosts* features characters trying to reconcile their true desires with the forces at work in Nepali society. Against the backdrop of the violent Maoist insurgencies that have claimed thousands of lives, these characters struggle with their duties to their aging parents, an oppressive caste system, and the complexities of arranged marriage. In the end, they manage to find peace and connection, often where they least expect it - with the people directly in front of them. These stories brilliantly examine not only Kathmandu during a time of political crisis and cultural transformation but also the effects of that city on the individual consciousness. (Cover page)

The life of Nepalese full of hurdles and curdles specially in Kathmandu due to ongoing Civil War and struggle of people to cope with the situation is the main thrust of the book. *the Royal Ghosts* thus engages its characters mental turmoil, desire for sexual emancipation and moral upheavals however there lies a constant quest for individual happiness. They struggle to get rid of the problems they are facing in the situation of political mayhem. Despite their incessant struggle, they remain unable to solve the problems of their life.

the Royal Ghosts is the compendium of different ideas and issues prevalent in the Nepalese society. The history of Nepal mainly during a decade of Civil War and slightly about the emergence of Rana rule in Nepal is fictionalized as well as the parallel presentation of history and fiction. The fictional characters are presented as real one. Similarly, ordinary and extraordinary situations, characters diverse backgrounds are merged in a single book. The stories are presented in the form of novel, ghazal and contents of films are merged in the novel. In this sense, *the Royal Ghosts* novelize the actual events and historicize the novelistic elements. Similarly female characters and their struggle against the prevailing situation as well male domination and male supremacy are illustrated. Their attempts to break the traditional patriarchal and male-dominated systems such as arranged marriage, meek and subordinated roles in the family are highlighted. Moreover, their suppressed, oppressed and concealed voices are raised. It is seen a rebel thoughts against different evils, system traditional rooted society. In this sense, new class struggle of different people in grass root level can better analyze and do justice to the novel.

In the inclusion of *the Royal Ghosts* it is the fictional presentation of the historical events during a decade long Civil War in Nepal. The actual condition of life of working class people, female and clash on the basis of the ideas regarding caste,

creed and faith is presented in the novel. The mixture of characters from diverse cultural backgrounds and the mixture of ideas from different genres including films, ghazal and so on make the book a storehouse of ideas. Moreover, the female characters are struggling to exist and establish themselves in the male-dominated society.

Patriarchal domination upto modern era has been violated by the working class group i.e. the new sort of revolt in the society. It is exercised to empower women in the name of equal representation. Various issues, cultural norms, problems, traditional customs are challenged by characters. The activities that we can illustrate form of class struggle.

Upadhyay frequently speaks against the monody which is believes has prevailed democracy from talking root in Nepal and the Maoist guerillas who have engaged in a bloody quest for power. In his work, despite democracy's emergence in 1991 after centuries of dictatorship and oppression, the ghosts of royalty still linger, people are struggling yet in the remains of monarchy in different forms in outside and inside valley.

the Royal Ghosts dramatizes the politics of royal palace and the Maoists. People are victimized, dehumanized and traumatized by both the armies and the Maoists. Nepalese people have been made scapegoat to fulfill the vested interests and selfish motives of both parties. The chapter "Supreme Pronouncements" clearly shows the changing situation of Nepal. Suresh, "the master of politics", drafts "antigovernment pamphlets, incites others of the palace" (79). The activities against the totalitarian government are described as:

There was a strong momentum building against those in power. Riots were breaking out everywhere; antimonarchy slogans had been spray-painted all

over the city, and at least once a month an opposition party would declare a nationwide shutdown, called a Bandh, which force the machinery of the entire country– government, businesses, even traffic – to come to standstill (79).

Strike, Bandh and other protests against the government are common *the Royal Ghosts* beautifully describe the activities of people's Movement of 2062-63 B.S. As the nation is plunged into turmoil and commotion, "Sometimes political prisoners simply disappeared, other times they were held in secret locations; their families went mad trying to figure out where they were; and then the prisoners were suddenly released without warning or explanation" (93). The rules and regulations are alien to the nation. Political stability, peace, progress and prosperity become strengths. Safety and security are strange to people. Lawlessness and disorder cross the boundary and limitations. In such situation, people can only hear "policemen with megaphones warning people to keep away from the palace" (95). Corruption, cruelty and lawlessness raise their heads. People have no option left except to go against the government.

Upadhyay is successful to present encyclopedic view social realism in *the Royal Ghosts*. All the activities of the government and people's reaction against such self-destructive and counter-productive activities of the government are the heart of the text. The government and its overall mechanism are completely failed and so as result, "money allocated for poor districts was being pocketed by bureaucrats" (81). Taking the advantage of critical situation, civil servants and other officials have corrupted public money and become millionaire and billionaire within nights. Such as present big problems of Nepal is critically presented in the book. The government keeps on changing but nothing progressive is done in the country as:

The government has been dismantled, and a new government has been taken its place, one that represents a mixture of political parties. But the new regime is already turning out to be as corrupt and oppressive as the old one, and already those criticizing it are being tossed in jails across the country (81).

The government is in its worst condition and is doing everything to elongate its rule and save the monarchy. Though the government keeps on changing, nothing improvement can be seen in the country. Each of these new governments prioritizes corruption, suppression and oppression to the people forgetting their main responsibility and duty to maintain peace and order in the country. Because of such situation, the political leaders and all the opponents of the government are put into the jail. Rule of law become strange and weird to the country. The armies do whatever they like instead providing solace to the people. As all people are united and join hand-in-hand to end the evil activities and access of the government, it kneels down and finally is dismantled. These activities are common in the history of Nepal.

There are conflicts and tensions everywhere in the country. Harmony, co-operation, co-ordination and fraternity all are lost as "the people in this country have simply gone mad" (6). In such situation there is no justice to the people. They are forced to do as per the situation and it is clear as "two rebels had been beaten to death by villagers" and "dozens of policemen had been shot by the Maobadis" (4). The armies "raped and killed those two teenage girls, then accused them of being Maobadis" (14). The actual phenomena of a decade long Civil War are realistically captured in *the Royal Ghosts*. It can be further observed as:

The country was soon plunged into mayhem. Maobadis threw bombs at the village homes of several high officials; army men shot at a group of villagers they suspected were aiding the rebels. Rumors spread about rebels stalking the

countryside, carrying the severed heads of villagers who refused to give them money. Families abandoned their homes and moved to India. Everyday, newspapers announced atrocity after atrocity. (14)

These lines clarify the facts that the Civil War is the main cause of problems in the country. The effects of war can be observed in every nook and corner of the country. Many people are migrated to other countries in searches of peaceful and safe places as they are dislocated and displaced from their original places. They are struggling for survive and dignity.

After analyzing the text *the Royal Ghost* by Samrat Upadhyay through the perspective of class struggle, and by collecting the aforementioned some ideas as evidence from the text regarding the issues of class struggle the researcher has reached to a conclusion that the novel is filled up with various realities of struggles and conflicts related to contemporary Nepalese context during Civil War. It is the presentation of social group and conflicts. All of the stories feature individuals who are juggling personal struggles, and how the culture affects their reactions in the context of political upheaval. The narrative of the novel is related to the ongoing Civil War in Nepal and the class struggle of the characters to assimilate and adjust with the situation to fulfill their inborn rights equality and prosperity. Impact of war and civil consciousness obliges to struggle where they conduct movements in macro level.

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