

TRIBHUVAN UNIVERSITY

A Marxist Study of Ammaraj Joshi's *A Night's Drama*

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### **Abstract**

This research work has made an attempt to analyze conflict between different social groups in the context of social, economic and historical context of contemporary society. The stories of this collection present the lives of poor people mainly women and village grown youths from different social status to show the social arrangements. This work examines how lower class people are made the mere dreamers in Nepal and the manner of capitalists who possess economic privilege. The death of poor and extinction of identity in capitalists' society is the major issue that generates the main ideas of these stories.

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## Chapter-I

### Introduction

Ammaraj Joshi, a creative writer and a poet, was born in Jhutada, Bajhang in 1955. His parents belonged to a middle class farming family. He is the youngest of the three sons of the family. He comes from an educated family background. Joshi, an artist, has made a contribution to shape and present the culture in his writings. When he was a child, his parents wanted to educate him in a good school. They were inspired by a local Sadhu, and Vedant scholars so they decided to educate their children in India. During that time, there were just a couple of schools in Bajhang, His elder brother was sent to India to acquire education in Sanskrit grammar and literature from a Sanskrit college of Vanarasi University. He paved the way for his younger brother's education.

Joshi passed the SLC in 1972 from Shanti High School, Chaughanpata, Bajhang. Then he went to India and completed intermediate in Arts from the Allahabad Board in 1974. He completed B.A. from Agra University of India majoring in English and Geography in 1976. His teaching career began after graduation. He also did B.Ed. in English from Tribhuvan University in 1980 and M.A. in English literature in 1988. He was awarded Ph.D. for his research in environmental literature in 2009.

Joshi has been writing indiscriminately since 1978. He is a fellow of writing, IOWA University, International writing programme, USA and he is also one of the life members of Society of Nepali Writers in English. He has several short stories and poems to his credit and *A Night's Drama* is a collection of short stories. In these stories most of the characters are financially destroyed due to the pressures imposed by social, political and economic conditions of society. They can not come out of that

condition in spite of their hard labour. The reality of contemporary Nepalese society can be seen by their involvement in hard labour, and their suffering.

*A Night's Drama* (2008) deals with various issues of the contemporary society and situations of our country. In this book the writer evokes the issues of human suffering especially due to economic deprivation. The stories in the collection deal with the characters' socio-economic condition and suffering. Such suffering is the result of the classes existing in society.

In this collection, the writer, through the humble and economically poor female characters, exposes how the proletariat are dominated by capitalists. The workers, who are victims in the grip of capitalist domination of biased policies constituted by such people who are more or less same in the behaviour and treatment with lower class people. Even if they are dominated by the capitalist force, they can never resist against it. It is not because they are fragile it is because they do not have any power to resist and overthrow the dominating capitalist. It means that they never get any agency in the social work. They are bound to be remained in the four walls of the factories. That's why workers become powerless in society. They should accept whatever the roles they are given by the society which is directed or controlled by the capitalist. In this collection, Joshi has tried to handle these issues and has attempted to foreground how and why they are socially, economically and politically dominated and as a result of it they suffer a lot.

Literature is the mirror of the society. In it, we can find voices of unspoken people. It means literature makes people speak and heal the wounds of the marginalized people. They can speak only in art. In this way, Joshi, through literature, tries to bring forth people who have long been dominated and marginalized by the society where they never get any opportunity like mainstream people who have

money and matter to enjoy a blissful life. And especially people (workers), who can not speak, are the victims of negligence. In Joshi's stories women characters are misused and they become the victims of domestic violence. So this kind of situation is handled by different writers in a different ways. As in *Muna Madan* by Laxmi Prasad Devkota or *Ramayan or Sakuntala* the stories of this collection, some how depict the social values and also show the social, economic and political condition of the Nepalese society of that time.

True reflection of society is found in Joshi's stories, "A Night's Drama, The Lucky House, The Drunkard's Wife, The Divided Self and Malignant Growth". According to the Marxist literary approach the term reality implies the social reality, the production mode, its distribution and classes of people working under it. The word Marxism covers the broad area. It is not only a philosophy and politics but also the arts and literature and therefore it is theories in plural.

The Marxist philosophy believes that man is social being. Society determines his "consciousness" and it is this consciousness which determines the nature of his literary works. And it also claims that arts and literature are the parts of the "superstructure" and it should serve the "base" on which it rests. Similarly, orthodox Marxist theory of arts insists that the primary function of arts is to serve the working class people representing their feeling and heightening the class struggle. Regarding the function of the arts, we find contrary views among the Marxist theoreticians themselves, yet the common belief of all Marxist critic is that literature can be best understood within the large frame work of the social reality. A society comprises different kind of classes from bourgeois to proletariat. And the history of society is a series of struggle between these classes, and literature. Marxist philosophy reflects the true picture of the external social reality. Obviously, concentrates on these class

struggles, Marxist literary approach justifies the inseparable relationship between arts and reality.

With a very clear objective to show the social reality, Joshi wrote his stories which reveal the advantages of Marxism over capitalism. Concerned with politics and sociology on his stories, Joshi with his wit, attacks the errors of the contemporary social order with its inhumanity and wastefulness. He balances the stories from becoming more propaganda pieces. His themes deal with the clash within characters or the battle of the protagonist and religion, manners, customs and politics of time.

Joshi wrote several stories on which social belief is projected. In *The drunkard's wife* he shows that poverty is the worse crime. His pessimism about monarchy was quite over in the story the *Malignant Growth*.

*A Night's Drama* one of the popular short stories in the collection of Joshi, is written on the economic and the social ground of contemporary Nepal. It was written in 2008 AD. It carries Joshi's protest against social evil and inhumanity prevailing in the society he lived. Mrs. Susrusha, mother figure and female protagonist in story is compelled to bear the rude words of her husband due to low economic status.

Main concern of Joshi in these stories is to expose the fact that prevails in society and the condition of lower status man. In society either by the economy or by the tradition there would be the two classes. They struggle for their existence. The main characters in these stories are compelled to die because of the exploitation on them by the capitalist for their profits. This thesis examines this situation from the prospective of Marxist literary approach.

Joshi is highly moved by the structure of the external social reality. This reality has influenced him to shape his idea. He always sympathies the oppressed class of people and attacks the condition exposed upon the prevailing capitalist social

order. He has truly reflected the structure of the society by showing oppressed people in struggle. He also introduced his characters typically. This research paper attempts to examine social reality by going deeper into socio-economic condition presented in these stories.

Through there are not specific book or research paper on this issue, yet some of the critics, who have worked on Joshi, have stated their opinions on his different themes. Views expressed will be relevant to this research. As a keen socialist observer, Joshi has attacked on the condition exposed, not upon characters but upon the prevailing, capitalist social order which offers them as alternate. *A Night's Drama* is something more than a work of art. It's an act of declared hostility against capitalist society.

In writing, *A Night's Drama*, Joshi is intent on arousing in each individual whether readers, some sense of responsibility for defective social organization and for those social horrors which can be mitigated and perhaps abolished ultimately.

Critics observed it as an expression of Joshi's experience of countryside. Padam Devkota, one of the renowned critics view it as an attempt to make relationship between the individual –self and social-self. In *The lucky house* we find the condition of the frustrated youths of remote area and their trouble in the city where they have to face different sorts of problems. Critics take this collection of short stories as an attempt made by Nepal writer to identify unheard marginalized voices.

Professor Padma Devkota further says:

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

Critics regard *The Drunkard's wife* as short story created to show the suffering of Nepalese women. Padma Devkota analyzes it as a true representation of male and female in Nepali society where the male are involved in drinking and they seem to be ready to give up their wives but they have no desire to break their companionship with their friends. Nepali males are habituated to use rude symbols to abuse females. The females are being compelled to bear rude remarks made on them by their own life partners.

Professor Hriseekesh Upadhyay comments on country born youths grouping for stable ground in a metropolis and new college graduates desperate to uncover their future. He comments in this way :

"Ammaraj Joshi's debut collection portrays stunning vistas of rural children perplexed by mysteries of adult world, country born youth groping for stable grounds in a metropolis, new college graduates desperate to uncover their future, and marginalized voices attempting to articulate their concerns. In eminently eloquent narratives, Joshi has scaled new heights in the fast unfolding arena of Nepalese English Writing."(cover page)

These reviews are related to the stories and the concern issues. But they are not directly related to study. These are critics who have said Joshi is a socialist. But they do not explore the role of reality on Joshi's stories or the factors that shaped Joshi's ideas, or how Joshi is moved by the structure of the social reality in which the majority of people living. This study attempts to show how Joshi reflects this structure of external social reality in his stories. It attempts to recognize the typicality of Joshi's characters according to Marxist theory of literature as practiced by George Lukacs. In this collection there are fifteen short stories. In this research only five stories have been analyzed from Marxist point of view.

## Chapter-II

### Theoretical Modality

Since this research paper is interpreting Joshi's *A Night's Drama* from Marxist point of view, it will be relevant to present a brief survey of Marxist literary theory.

Marxist criticism, in its diverse forms, grounds its theory of economic and cultural theory of Marx (1818-1883) and his fellow thinker Friedrich Engels (1820-1895) on the three main points. The first is "material production" of the society largely determines the evolving history of humanity, of the social relations, of its institutions, and of its ways of thinking or its overall economic organization. Second, historical changes in the social class structure is establishing in each era dominant and subordinate classes that engage in a struggle for economic, political and social advantage. Third claim is that "human consciousness is constituted by an ideology" the beliefs, values and ways of thinking and feeling through which human beings, perceive and by recourse to which they explain what they take to be reality. An ideology is the product of the position and interest of the particular class. In any historical era, the dominant ideology embodies and serves to legitimize and perpetuate the interest of the dominant economic and social class of the time.

Karl Marx was the most advanced economist, sociologist and supreme ideologist who formulated the most revolutionary and scientific theory. His theories disprove the bourgeois economic, political and social system establishing the philosophy of proletariat. He initiated the movement of the proletariat, i.e. the movement of those who do not furnish material things but work, against those who possess the abounding amount of wealth without labor. This emancipator movement initiated by Marxism at abolishing the concentration of wealth in the hands of tiny minority by seizing the political and legal power from the hands of bourgeois class.

Marxism as political theory advocates class struggle of the proletariat against the ruling struggle until the political power is seized and socialist emancipator society is established. This brought a significant change in the bourgeois ideology. It challenged the old view point of philosophy itself. Marx himself stated clearly that philosophers have interpreted the world in various ways; the point is to change it, explained life and world from a quite different perspectives, this theory aims at intensifying the inevitable process of change. A brought considerable change in the concept of art and literature as well.

Literature , from a Marxist point of view, is treated as the reflection of the socio-economic life .when we talk of the socio-economic life of society ,we can find distinct classes in struggle for the economic ,political as well as social advantages .And “a history series of class struggle between the class”[communist manifesto ].So, literature for a Marxism should reflect this dialectical totality of a society and the value of literature is to judge on the basis of how far it has done this function.

Marxism is different from the movement of “art for arts sake”. It stresses the need that literature should be useful to life. It denounces the modern trend of writing which concentrates in minute subjective picture of the world. Disproving the early concept of art and literature, Marxist theorists of art and literature, believe that literature has a social as well as political implications and it must be committed to be beneficial to people. It should aim for the betterment of society.

Although Marx and Engels have not left any systematic works entirely centered on art and literature, however ,they have raised some basic questions about them in their discussions about ‘base’ and ‘superstructure’ . So “the interpretation of the relevance of Marx theory to literature is a matter of dispute not merely between Marxist [sociologist literature critics, philosophers] but has been and is still the

subject is bitter controversy between those claiming to be Marxists” [Slaughter 21]  
 Therefore we find contrary views about art and literature among the Marxist critics and theorist themselves .Lukacs treats literature as the reflection of outside reality. Adorno sees it as the negative knowledge of the actual world, talks about revolutionizing the whole sphere of art and literature and puts all effort on bringing newness in theoretical production .Even so they all agree on the point that “literature can be properly understood within a larger framework of social reality [Forgacs 167]

The distinction between Marxist and non Marxist sociological realistic criticisms is not so sharp. Till nineteenth century all criticism was sociological; therefore Marxist criticism is often said to have organized from quite earlier. Of course, it is closely associated to biographical, sociological and historical criticism . The fundamental difference between them is that the Marxist criticism examines how far a literary work embodies ability in altering human existence and led it in the path of progress, prosperity and emancipation where as others give emphasis on interpretive function and examine whether a work is successful in interpreting life and world appropriately. For this type of criticism, interpretation is the primary function of art and literature. But Marxism, a living body of thought, aims at revolutionarizing the whole economic life establishing new political system led by proloteriats. Orthodox Marxist theory of literature strongly insists that a work of literature should reflect the class relation and be committed to the cause of working class people. A writer’s success or failure should be judged on the basis of his works which exhibit his insight of the socio- economic situation of the epoch. It demands the author’s attempt to produce reality objectively with special attention to class division especially the exploitation of the lower class by upper.

So literature instead of rendering outward superficial appearance of reality should explore the inner causes. But it is not so easy task. In order to capture reality successfully, an author needs to have deep intellectual power and penetrating vision of the historical forces of the period. Outwardly, superficial depiction of the things like that of naturalism and modernism which bracket off all the inner causes can never lead to reality. Literature, for Marxist critics, should be auxiliary in spreading ideology of working class.

René Wellek, who is known as the most influential critic of 20<sup>th</sup> century, refuses to recognize any of the new trends in criticism as aboriginal. In his essay “The main trends of the 20 century criticism,” he observes that much of the criticism written today cannot be accepted. As he writes “we are surrounded by survivals, leftover throwbacks to older stages in the history of criticism” In the same essay, he argues that the new trends of criticism, of course have also roots in the past, are not without antecedents, and are not absolute original”[Wellek155]. According to Wellek in the beginning Marxists criticism was rather unorthodox. Frans Mehring [1846-1916] and George Plekhanov [1856-1918] from Germany and Russia respectively were early less orthodox Marxist critics who recognize the autonomy of artistic creation of certain extent. As wellek states; “they were very unorthodox from the point of view of later soviet dogma. Both Mehring and Plekhanov recognize a certain autonomy of art and think of Marxist criticism rather as an objective science of the social determinates of a literary work then as a doctrine which decides aesthetic question and prescribe subject matter and style to author.” [Wellek 115]

Wellek discusses the development of Marxist theories and states that even in soviet Russia literature was given certain autonomy till the “ socialist realism” was imposed in 1932, and the authors were demanded to reproduce reality objectively i.e.

accurately “socialist Realism” not only prescribed the recipe but also asked the authors to be socialist realist. Literature was directly intervened in accordance with political interest. The writers were openly demanded to use their art for spreading socialism.

Roman seldom, on his discussion about “soviet socialist Realism” states that “the doctrine expounded by the union of soviet writers[1932-1934] were a codification of Lenin’s pre- revolutionary statement as interpreted during the 1920” [Selden 27].

Professor Sheldon is of the view that the theory of art and literature propounded by Soviet Socialist writers against formalist theorists was upon the nineteenth century tradition of Russia realism. So it was not aboriginal. He explicitly states that, “The combination of nineteenth century aesthetics and revolutionary politics remained the essential race of Soviet theory.” [Selden 27].

After the success of Russian Revolution, Marxism drew much attraction in politics. It spreads not only in Asia but also in Europe and America. According to Wellek, American intellectual activities were much influenced by Marxism during 1930; Granville Hicks and Bernard Smith were two early Marxist critics from America. Similarly Edmund Wilson and Kenneth Burke were Marxist for certain period of their development. Later especially after Second World War, Marxist political as well as intellectual activities were much discouraged in America and they gradually feel in shadow.

George Lukacs, who is the most significant and influential Marxist literary critic in the 20<sup>th</sup> century, born in Budapest, Hungary on 13<sup>th</sup> April 1885, was of bourgeois origin. In his early life, he was attracted to revolutionary activities. George Lukacs doesn’t see literature as a reflecting reality in the way mirror does. Reflection

of reality is the key idea of his theory of art. Art for him is socio- historical phenomenon. But the reality in literary works and the actual world need not have one to one correspondence. Artistic representation is no photographic sensitive as the artist is not a machine. A photographic machine presents everything indifferently as it can not react, whereas, an artist a sensitive creature, he feels and reacts. So, a picture presented in a literary works like novels, dramas, poems etc. ultimately passes through the active and disliking influence his interpretation of the world. For Lukacs, the process of selection he may give priority to one aspect of reality neglecting the others. Similarly, the objective external reality is mingled with the artists' feelings and emotions which are purely subjective. In the process of creating work of art, the objective reality which lies in the chaotic state is given form and arranged in sequence. David Forgacs in his essay Marxist Literary Theories observes thus: To be reflected in literature reality has to pass through the creative form giving work of the writer. The result, in the case of correctly formed work, will be that the form of the literary work reflect the form of the real world [Forgacs 171]

Thus, for lukacs, literary creation is a process of putting selected matters together. This process of selection and combination imposes bound to the chaos of objective reality. Forgacs says, in Lukacs' view form is "the aesthetic shape given to content, a shape manifested through technical features such as time and the interrelationship of characters and situation in work" [Forgacs 172]

Lukacs denounces the romantic concept of art that separate it from social realities and its utility. For Shelly, a poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds. For Wordsworth, the creation of poetry is nothing more than "spontaneous overflow of powerful feeling, emotion recollected, in tranquility" {Daiches 887} hence romantic poetry is less about mankind

,more about nature. In Lukacs' view, the poems that are about mankind are quite subjective. Thus, the romanticism that entirely excludes the mimetic and pragmatic function of art was clearly a reactionary movement.

Lukacs doesn't only reject romanticism; he criticizes naturalism that attempts to reproduce photographic picture of life. For him, Naturalism which appears to be more realistic in its depiction of life is unmediated. In his view Naturalist writer, are alienated from comprehensive social problems. They possess superficial vision of life and dismiss the inner and constant antagonism between the classes. They are unable to apprehend the basic and historical truth. Similarly; Lukacs disproves the modernist writers as Joyce, Beckett, Woolf etc. of going too far in the direction of subjectivity. In his opinion, the modernist writers try to make their works life like, what they have depicted is not endowed with reality as it excludes the inner causes that have made the life worthless. The tremendous change brought by the modernist writers in technique, theme and especially in treatment of time is not acceptable to him. The personalization of the standard of significance that is the private interpretation of value and loss of confidence are more objectionable because Marxist philosophy claims that the generation of ideas and feelings in our head is not personal phenomenon as it directly corresponds to the objective reality and is determined by it. As a true Marxist, he criticizes the modernist literary practice of separating individual from social process.

For Lukacs, the concept of type or typicality is central component. The type is not a mere statistical 'average' but the character or situation in the literary work which brings together the general movement of history and a number of unique, individual trails. In *The Historical Novel*, he follows Marx in admiring Balzac, but goes further

in suggesting that Balzac's achievement is made possible by his ability to depict types. As he writes:

The central category and criterion of realistic literature is the type, a particular synthesis which organically binds together the general and the particular both in characters and in situations; what makes it a type is all humanity and socially essential determinations are present at their highest level of development, in the ultimately unfolding of the possibilities latent in them in extreme presentation of their extremes-rendering concrete the peaks and limits of man and epoch. {Lukacs 6}

Thus, Lukacs insists that only the use of types allows social reality to be properly described. A true artist, in Lukacs's view, is the one who is successful in depicting the social and historical reality which objectively via his literary works. Art, therefore, is a social form of reflecting reality which is the sum total of socio-historical phenomenon. He argues that scientific thought as well as our everyday thinking processes reality but art differs from them because the impression of reality in art is mixed with individual reaction. Thus, he strongly rejects the emotive theory of art. In *Historical Novel*, he argues that the creation and appreciation of art is not unique and mysterious kind of knowledge, as it is neither created in vacuum nor received so.

Time and again he stresses the fact that art directly corresponds to outside reality. At the same time he states that thought is connected to the reality. The socio-historical situation of specific period; it is not reality in itself. It is only the knowledge of reality. Art is totality and reflects totality. Nevertheless, he insists that "the novel must be faithful to history despite its invented hero and imagined plot". Here he means to say that the thematic must be realistic whatever the description is.

According to him, “the novel’s aim is to represent a particular social reality at a particular time, with all the color and specific atmosphere of the time” (Lukacs 250).

Though Lukacs demands an artist to portray reality in his works, he draws attention to the fact that it is not possible to portray reality as it exists. According to Lukacs;

Reality as a whole is always richer and more varied than even the richest work of art, no detail, episode, etc. however exactly copied, however biographically authentic, however factual, can possibly compete with reality. (302)

He argues that an artist, however, should endeavour to portray an all round and comprehensive picture of his time. The University of such Picture depends upon the variety of the characters depicted in a work. A true artist should attempt to include even such characters who are felt to be “the bearers of hostile principles”. “All the characters, whether good or bad, should be portrayed as living many sided human being and not as poster like caricatures” (330).

In Lukacs’s view, reality reflected in a literary work should be similar to the one reflected in human consciousness and it is the duty of a critic to examine whether it is translated correctly or not in a literary work; and to judge whether a literary work is realistic or not. Lukacs always emphasizes that there must be some formal correspondence between the literary work and “dialectical totality”. Not only Lukacs, the Marxist philosophy itself insists that literature closely corresponds to reality. It is explicitly stated that literature belongs to the superstructure and politics, religion and philosophy which are based on socio economic base. Thus, art Marxist point of view is originated in the society and it must have some social significance. However, this reproduction of reality can not be always indifferent. It also carries the artists’ attitude towards it.

Lukacs who has tried to interpret art from Marxist realistic perspective is rather severe in his treatment. For him all interesting writing can not be works of art. To be a literature it must be straightforward in its imitation of immediate truth along with other literary characteristics. The only measurement of the successful artist is touch to reality. Whatever the language, style, use of image, construction of plot is, if it doesn't copy the life faithfully, Lukacs doesn't allow it to be entitled a work of art. Regarding the duty of Marxist aesthetics, he observes that its duty is "not only to explain his impoverishment and inadequacy in asocial genetic ways but also to measure them lacking" (334). Thus, Lukacs views that it is the duty of the critics to evaluate whether the historical reality is properly reflected or not.

Marxism is an economic theory or doctrine, an analysis of how capitalism as an economic system operates. It's based on an analysis of how the forces and relations of production work. In a factory, for instance, a worker performs labour on raw materials, and thus transforms those raw materials into an object; in the process, the labourer adds something to the raw materials so that the object (raw material+labour) is worth more than the original raw material. What the labourer adds is called "surplus value," in Marxist theory. While the labourer is paid for the work he or she does, that payment is figured in terms of "reproduction," of what the labourer will need in order to come back the next day (i.e. food, rest, shelter, clothes, etc.), and not in terms of what value the labourer added to the raw material. The goal of capitalist production is to sell the object made, with its surplus value, for more than the cost of the raw materials and the reproduction of the labourer. This excess in value (in price) comes from the surplus value added by the labourer, but it is "owned" by the capitalist, the factory owner gets the profit from selling the object, and the labourer gets only the cost of his/her "reproduction" in the wages s/he earns. These relations of production,

where the labourer, create two social classes, according to Marx : the proletariat, which consists of the workers who have to sell their labour power in order to survive, and the owners of the means of production, or capitalists. There is also a third class, called the bourgeoisie, who do not sell their labour power directly, but who provide services (for the labourers and the capitalists), merchants, doctors, teachers etc. and who identify themselves with the capitalists and uphold their interests, rather than with the proletariat.

For Marxists, history or social change, thus occurs through the struggle (the dialectical struggle) between the two classes, the proletariat and the capitalists. (The bourgeoisie mostly get counted with the capitalists in terms of identification, even though the bourgeoisie do not own the means of production and do not get the profits created by surplus value). From these economic relations comes a crucially important concept in Marxist thought : the idea of alienation. There are two aspects to the Marxist idea of alienation. The first is that labour which produces surplus value is alienated labour. The labour put into an object becomes part of the capitalist's profit, and thus no longer belongs to the labourer. In addition to alienating the labourer from his or her labour power, capitalism also forces the worker to become alienated from him or herself. When a worker has to sell her/his labour power, s/he becomes a commodity, something to be sold in the marketplace like a thing, the worker who is a commodity is thus not fully human, in the philosophical sense, since s/he cannot exercise free will to determine her/his actions. (Yes, this part is coming from a humanist model, where people still have free will to govern their actions). The worker who is forced to exist as a commodity in the labour market is alienated from her/his humanness, in selling one's labour, that labour becomes alienated, something separate from or other than the labourer, something divided from the person that produces it.

The double alienation of the proletariat, and their exploitation by the capitalists, from the basis contradictions of capitalism which produce the dialectic (the struggle between workers and owners, labour and capital) which produces social change, or history, and which will eventually synthesize into socialism.

From Marx's economic doctrines comes an analysis of how the capitalist system specifically functions, from historical materials comes a model of how social organizations are structured, which is relevant to all cultures, whether capitalist or not. According to the Marxist view of culture, the economic relations-forces and relations of production, or modes of production-are the primary determining factor in all social relations: everything that happens in a society is in some way related to, and determined by, the mode of production, also called the Economic Base (or just "base"). This idea, that the economic organization of a social group is primary and determinant, is a fundamental premise of Marxist thought. The economic base (the relations and forces of production) in any society generates other social formations, called the Superstructure. The superstructure consist of all other kinds of social activities or systems, including politics, religion, philosophy, morality, art and science (etc.). All of these aspects of a society are, in Marxist theory, determined base. Thus a central question for a lot of Marxist theory is how does the economic base determine superstructure? How, for instance, does the feudal mode of production produce or determine the religious beliefs and practices current during the medieval period?

Another way of asking this question is to look at the relations between economic base and a particular aspect of superstructure, which Marxists name Ideology. Ideology, or Ideologies, are the ideas that exist in a culture, there will typically be one or several kinds of religious ideologies, for example, and political ideologies, and aesthetic ideologies, which will articulate what, and how, people can

think about religion, politics, and art, respectively. Ideology is how a society thinks about itself, the forms of social consciousness that exist at any particular moment, ideologies supply all the terms and assumptions and frameworks that individuals use to understand their culture, and ideologies supply all the things that people believe in, and then act on. For Marx, ideology, as part of the superstructure generated by an economic base, works to justify that base, the ideologies present in a capitalist society will explain, justify, and support the capitalist mode of production. Again, the example of slavery in nineteenth-century US culture is useful: the economic base of that society was slavery, and all productive labour and economic relations were structured by the master/slave relation, all of the superstructures, such as organized religion, local and national politics, and art (especially literature), worked to uphold slavery as a good economic system.

Literature, then, is part of any culture's superstructure, from this perspective, and is determined (in both form and content) by the economic base. Literature also participates in the articulation of forms of cultural ideology—novels and poems (et al.) might justify or attack religious beliefs, political beliefs, or aesthetic ideas (to use just these three examples of ideological formations). Marxist literary critics and theorists are interested in asking a range of questions about how literature functions as a site for ideology, as part of the superstructure. First, they want to examine how the economic base of any culture (and particularly of capitalist cultures) influences or determines the form and/or content of literature, both in general terms and in specific works of literature. They also want to look at how literature functions in relation to other aspects of the superstructure, particularly other articulations of ideology. Does literature reflect the economic base? If so, how? Does literature reflect other

ideologies? If so, how? Do literary works create their own ideologies? If so, how are these ideologies related back to the economic base?

And, finally, Marxist critics, like feminist critics, want to investigate how literature can work as a force for social change, or as a reaffirmation (or "reification," to use Marxist terminology) of existing conditions. Is literature part of the dialectical struggle that will end capitalism and bring about socialism, or is literature part of the bourgeois justification of capitalism? According to Frederick Engels (Marx's pal), ideology functions as an illusion, ideologies give and their lives, and these ideas disguise or mask what's really going on. In Engels' explanation, ideologies signify the way people live out their lives in class society, giving people the terms for the values, ideas, and images that tie them to their social functions, and thus prevent them from a true understanding of the real forces and relations of production. Ideology is thus an illusion which masks the real/objective situation, an example of this would be an ideology that tells you, as a worker, that the capitalist are really working in your interest, which disguises or hides the "objective" reality that the capitalists' interests are opposed to the workers' interests. (Another example might be a politician, whose rhetoric in speeches-whose ideology-tries to persuade you that he's concerned with your tax situation, and this ideology keeps you from seeing how he's really only interested in protecting corporate tax shelters).

### Chapter-III

#### Textual Analysis

*A Night's Drama* is a collection of short stories who have vividly reflected the social reality of the contemporary society of Nepal. These stories have raised the issues of social disparity, injustice, tyranny, exploitation on the basis of difference on gender, economic class of location.

The story *The Drunkard's Wife* presents, how the existing society, social rules and political system change man's ideas and mentality. Everyman wants to get success in his life. To be successful in his life, one has to choose a profession in which he can use his ideas, skills and perspectives. His success depends on society, where he fails to achieve success because of social structure and evils, he feels lonely, burdened and dislocated. Than he either kills himself or takes the help of wine and Bhatti. Sevak was poor but honest. In his fifties he had 2 children. He had an obedient wife. He used to do social works. He had represented people for years following the path of justice and truth. But now he has allied himself with the public life. It is because political trickery, deception, nepotism, favouritism in society are things that laid on him and he could not be in true with. As a result he starts to search for a Bhatti, the local brew, and the present state of trance. So he searches the friends of deceptive trance and makes himself as their trance. In the beginning he starts to deceive his wife and then himself.

He has bad impact of his society upon him and he does not want man to be his friend. He gives up all his attempts to represent people. Sevak, in this story, is the main character who has many responsibilities to the family, leaves them and makes friends of new trance. So, he has changed his mind and taken a help of wine for his

better life. He thinks himself the upper class man while he takes the wine and makes the alcoholic friends.

This is how social rule captures all the things in its grip and makes other suffer. On the other hand our society is captivated by poverty, no men and women are free to gain education. So the traditional religious regulations are followed by society. Our society is patriarchal society .No spheres are given for females to enjoy their freedom as in capitalist society, the poor do not have.

In this story, women and social rules are stereotypically presented and they are set by males. They do not pose their own agency. The males in the society create their own notion of norms and values for females and the females are supposed to follow them. There are certain parameters generated by males to judge the females. They have to present their creative faculty. Females are obligated to remain themselves involving within the domestic activities. The gender role of women is defined by males.

In the story *A Night's Drama*, a title story of his collection, Joshi describes the poor life of villagers.

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 black 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)

Fire woods, the main resource of fuel, the wooden beams which support the roof, glossy black paint which is smoke from firewood, leaf plates, and bowls are the symbols of poor and village life. The poor can not afford lots of money on marriage of their sons and daughters. Here, in this story Rame is going to marry. So all people from the village gather at his house and there is party. The poor use leaf-plates and bowls instead of expensive plates and bowls. They cook on fire. House made of woods is painted automatically by smoke from fire. These situations show that the poor are deprived of facilities. Sometimes they want to imitate the rich and want to show themselves as rich. Here, the utensils used are the symbols. It might be the revolt against rich or upper class.

Joshi expresses that poor, even though they are stronger than the rich, can not defeat them; they are easily and quickly defeated by the rich or so called powerful person. Joshi further says that rich can buy the poor. They flatter the poor, show love, and suck them as the bees do to the flowers and leave them making unwanted or so poor, or useless.

Females in Nepalese society are suppressed; they can not revolt against their suppressers. No one can even open their mouth about their hardship, sorrow and pain. It remains under the envelope of blanket of darkness. Joshi States. "Every village male would walk his way and every women would start her toil with smiles on her face and tears holding behind...." (8)

Women in the village shows smiles on their face even though they have tears on eyes but they do not show them. They hide their sorrow, pain from the male or the suppressers.

Seemingly half supernatural, half folk story *Malignant Growth* projects a realistic picture with pungent criticism of tyrant and hypocritical king who receives

hatred and public execution at the end. A feudal dictator always pretends that he is the best and only caretaker and protector of people but he neither cares nor protects them rather exploits and oppresses them as possible as he can. The motto of such tyrant king is to keep people in happiness so that the palace could be powerful. He guides, motivates and drives the public towards his own personal benefits and progress. He adopts and uses every means to have control and power over public. He never hesitates to kill people who do not agree with his ideology and motives. He desires to have control not only over people but also over every aspects of public. He pretends that he is in Godly position, an omnipotent leader of the nation.

The king of the given story is completely monist. He holds the sovereignty in his own hand. He has unlimited power. He treats himself as the highest, superior state power, endowed with absolute legal power to issue commands and his will. He thinks he is supreme law-maker and his authority is unrestrained by any civil law. He controls all aspects of nation even defenses and civil rights. He himself chooses his own ministers and counselors who are like his agents and responsible to him. He uses so much power and strength that by creating terror, he is able to control the wills of people and thus maintain peace at home and nation. He discards the moral laws, metaphysical laws, customary laws and the like and gives all importance to his own will as law. The present king presents the view that he himself can maintain peace and order in the society. His power can not be shared by any other institution. He has managed to control over legislative, executive and judiciary.

The king is near to fascist. He has strong centralized power without no opposition or criticism. He has controlled all affairs of the nation.

The very starting sentence itself is the proof that indicates how tyrant dictators exploit the nation. By exploiting the nation they change it into a empty pot.

They suck the nation till its last drop. For them all the natural resources are for their personal benefit and interest. The palace and its inhabitants grow larger and bigger but the nation contracts. The dictator enjoys the growth. The nation suffers from poverty and hunger. The very line indicates : "Once upon a time there was a tiny country. It had big mountains, big hills, big plains, big rivers, big lakes and a big-very, very big-king too." (101)

The seemingly paradox of the initial line of the story indicates the real truth of the class society. Every geographical spheres of the country is very big. It has big mountains, hills and plains, and even it has big rivers and lakes, then how a country can be small, tiny to be truth with writer. The country is not small more than it is tiny one. Obviously here writer is not talking about its geographical aspect rather he is telling about its economic and social aspects. For corrupt ruler, his personal interests and wills are far more superior than the nation. He loots the nation, its natural beauty, its resources and so many others to quench his personal thirst. Rulers monopolize the nation for satisfaction of their requirements and whims. Their ego, their attitude and whatever they like for them are far better than the life of nation. Necessarily such big natural resources earn so much but that is collected in the hands of an autocrats who uses all the national income for his petty self preventing the national progress.

The author further portraits the true reality of the civilians who are grinded under the millstone of torture and exploitation. He writes "What was incongruous about all the big things in that country was the size of there who lived there : the people were very, very small. Like Lilliputians as they were, the big king at times failed to notice them". (101)

This given narrator is a far better example to show the reality of oppressed people under the control of vampire like king. The people of such country have lost

their identity and name. They are only living creatures not human beings. People are marginalized as animal who has lost itself in the yoke of a ploughman. The dictator never tends to see them. He overshadows the citizen. He ignores the people's belief. He pressed them to be Lilliputians, a marginalized presentation of the sovereign people. The present smallness is not physical rather it is economical, intellectual and political smallness. Their right has been snatched. Their prosperity has been looted. Their freedom is captured. Their ego and self are broken. They have lost everything except their physical existence. The physical existence is not sufficient to be a human being. The world only knew that the king and the members of his family were getting bigger and bigger, and not the people. (102)

The other story *The Lucky House* is the story about the students from remote village and land lady of Kathmandu. In the story land lady has her own philosophy. She wants to gain only the economic profit but not to show the humanity. She loves the another tenant who stays on the ground floor, is economically well-off, with his family. She says, "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 money. Good job, is not it? He hasn't had any problems since he came to stay in my house". (13)

Pabitra and his friend Puspa are university graduate students; they are competent students but are similarly suffering from mental problem. They are at the age of 24. They should have courage of doing all works. But they do not have any security in their life. All places, directions, ways of their life are dark. Puspa himself is very interested to find the better life within himself. He feels very uneasy within him. He tries repeatedly to reduce the problem. His problem gets stuck as the food or bone gets stuck in the food pipe just behind the Adams apple. It means that university students also have no better life in city. All capitalists capture the opportunities

available there and the poor from village even if they are dynamic have no chance and are compelled to kill themselves unknowingly from the mental problem. The rich are the vampire who squeeze the poor's neck.

In Nepalese society, landowners not only dominate the poor economically but also psychologically. Joshi extends his experience what differences they have between them. Rich in city are culturally biased and think the poor are from another planet. They do not even agree to marry their daughters or sons to the poor's. Joshi states that

There was no room in Kathmandu for young boys in homes where there were you girls. There were hundreds of cases where young boys of my age had eloped with valley girls to the distant hill villages which seemed to be on another planet for Kathmanduites at that time. (12)

*The Divided Self* conveys the message that how the corrupted men engulf their own country and how they surrender in front of the capitalists colonists or deceive their own patriotic persons or guards.

In this story Joshi, symbolically reveals the real situation of the colony. Colonists establish the colony with the help of the ruler's men. Some of the corrupted rulers deceive their own people. Colonists use many ideas and possess the foreign land on their grip. *The Divided Self* is the story which carries the dominant condition of the colony and the involvement of the ruler's nearest men making their country, colony of the colonists. In the absence of ruler his man lures the colonists and gives them all the valuable materials (provided) available in the country and makes it colony.

Kapoor as a colonist pretends to be a friend of Mirdu and meets Lal Singh. He comes in the morning to meet Lal Singh and says Mindu is his childhood friend. Lal

Singh believes Kapoor and says "Mirdu is alone in Kathmandu. My parents are no more now. If you ever happen to be in Kathmandu, please come to our place and see Mirdu". (72)

These lines show that how the colonists make a situation to suck the country. The ruler of the country also believes the colonists and let them right to save or guard it.

Lal Singh knows that his country is out of his grip but he can not express it. He should go out of his home so the clear divide could be noticed in him. Kapoor, he himself sucks the country and says "Lalji, it is not only the Lahure family, the whole society is about to collapse". (74)

Kapoor is very intelligent, agent of colonists. He knows how the country can be made colony. He is a vampire who sucks all the usable things from the country and leaves it useless. He ironically says that the leader who lead country keep on lying in society. What these people do in society is too heavy to digest for all of people and we have to keep moving amidst all this, and all that is life.

Lal Singh can do nothing to save own property and family. The colony agent shapes the future generation of the country dual. They do have vague identify. The product of the country has bi-identity. Lal Sing loves his country and his ruler but colonist and its agent compel him to support them. He can not differentiate which one is good for his own life. He becomes divided.

On the other hand in society, economic condition/status determines the life style of the people. Lal Singh who is economically poor is compelled to leave his home and serve in Hong Kong. He can not leave his job but the result of his absence is that his family is ruined. When he is out of his home, other cheat man lures his wife and have sexual relation. It is the real social situation of Lahure's family.

The picture of the bourgeois economy of this era seems so harsh that it towered over all human values, humanity and duty. The human relations and wealth become only object, that everyone desire to obtain. The gap between the classes has direct effect upon the life of working class people. The poor people have been dashed by the social prestige and are conscious towards the life and the social standard but there is no chance for them. The upper class people use to spend their luxurious life by attending the party but on the other hand the lower class of people are forced to drive towards inhumanity due to the poverty.

The social and economic problems raised by Joshi in his story collection are real problems faced by the working class people *A Night's Drama* is fully based on the real historical situation and general social tension of the period.

Sevak, the main character in the story *The Drunkard's wife* comes home late and goes out of his home early in the morning before the other family members get up . He dominates his wife using very rude words. When Sevak frequently dominates his wife and scolds her in very bad manner she revolts against him. Sushrusha kills herself as a revolt of domination. We can see without the proletariat the capitalist also can not live. At last Sevak also becomes alone. We know that capitalists rule over the working class people, when the working class people leave the company of them they become alone and can do nothing.

In this story, Sevak, the husband of Sushrusha dominates his wife. His physical structure also shows his dominating character.

Stubborn as Sevak was, that possession was not possible. He was a bit sulky, a bit harsh and a bit arrogant. He had a crumpled forehead and cheeks, scary eyes, thick dark, moustache, big swollen lips, sooty teeth, horsey nostrils and slivery hair (44).

These lines show Sevak's Physique and nature. He is out of own analytical approach. His arrogant behavior shows that he is not common human being. His face, forehead, cheeks, eyes are different from other human beings or characters in the story. His moustache is the symbol of his ruling quality and behavior.

Sevak got up early before dawn and went out quietly as was his usual habit.

Sushrusa was in the room, with the children still in bed. Later, she too got up, had a bath and started preparing the morning meal. Time passed. It was eight O'clock. The children too got up and started demanding food. She did not have what the children loved to eat, so she asked them to wait. But they started crying (45).

This is the worst condition for children. Sushrusa should provide food for her children but she has only option to persuade. Ultimately they start crying to fulfill their demands- a child protest. She is chained with the patriarchal ideology and poverty. She seeks solution but she is never helped. She has been maltreated by her husband or the pre-established power.

Being a wife of cruel, dominating man, Sushrusa can not revolt against the exploitation and injustice inflicted upon her. She tolerates every thing quietly. Here in this story, Sushrusa is severely attacked by her husband, instead of getting food and comforts from him. The attack becomes so sever that she chooses the death as her ultimate solution. The social norm (Patriarchy) makes her so weak and fragile that she can not fight for her rights. To cut entire matter short, the deadly mixture of poverty and patriarchy kills her finally taking the benefits of subordinate role of women/poor.

Death is the ultimate option for her to fulfill her dreams and desires.

"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. Sushrusa was laying on the bed, the children beside her. It was terribly cold, and they had no quilts or blankets on their bodies. Yet they all locked as if they enjoyed the chill could of winter, and hated the warmth of life. Sevak shook her and the children. No one responded (47).

We find lots of evidences to prove the domination on poor in our society. In the story, we can clearly discover the real life of poor in society. They are directly or indirectly suppressed somehow by the socalled upper class or races and they finally end their life in vain as the revolt of their suppression.

For capitalist vampire Sushrusa's death may be the escape from the struggle of life. In reality, her death is a beginning of silent revolution against capitalist patriarchal society. Her death makes Sevak's life incomplete. He has become a parasite exploiting the toil, blood and labour of her wife, the proletariat. In absence of her, he can not earn to keep his body and soul together. Whatever he has been served was her hard labour and devotion. So, her death ultimately makes him alone, incomplete and finally the death, the destruction of his Life.

From another point of view his death is a choice of socialist revolution. They can not tolerate oppression, suppression, exploitation, domination and discrimination. They choose equality, socio-economical prosperity or martyrdom against such discrepancy. She choses the second way.

In dramatic story *A Night's Drama 'Ratedi'* which is generally performed at the marriage of boy when males are absent there; shows the real, social and economic condition of working class people.

Rame's house was full of commotion. Lanterns were hung from the compound gate to the doorway, up the wooden staircase leading to the top floor, where

recurrent peals of laughter broken the silence of the entire village. The top story shone in the light of the pressure lamp like the steel house gleaming in the sunlight. The sparkling light also flooded over the rolling meadows on the hilly terrain across the narrow valley. (1)

These lines show the village life and villagers. They do not have any facility of basic needs. Neither they have electricity nor good and comfortable and cemented building. They used to light the pressure lamp. Although they eventually practise to laugh on it or show their happiness. Within this condition, we can see the symbol of perfection, fulfillment on pressure lamp. They want to find the happiness or perfection of their life which is flooded over the rolling meadows across the narrow valley. Lanterns, wooden staircase, are the symbols of village life which denote the real life style of villagers.

*Malignant Growth* 'Inevitable fall of Feudalism', real story of this era obviously presents the real situation of the poor and the rich. The rich do think themselves the biggest but they do not think they are big because of the presence of other small one. In this story the King is big, rich and ruler and on the other hand people are small. When the poor are ill treated there would be the struggle and the rich also have to leave their position. The King has false ideologies. He thought without being big in size and power one can not protect the grass level public. This invites an inevitable political ditch that buries the feudal despot forever with the public awareness and uprising. The essential bigness is not a virtue of a caretaker rather it is public vice and a political sin. It is a kind of egoistic mentality of an empirical emperor.

When people make another group against king, the king does not like it and want to kill them. "He arranged things so that strange bullets came out of the blue,

and hit only the big ones among the people, only the abnormally grown people. The king pretended to save them, but he was the cause of their death". (102)

In the name of protection the king kills the leader of people who have mind. When the people become aware about their right, they make a majority of them. But tyrant ruler wants to get rid of them. "The big king went on growing bigger. The people remained small. If any abnormality appeared in the people, bullets came out of the blue".103

Here the bigger and smaller words themselves describe the social groups. The differences between the classes, people etc. The bullets, abnormality, the blue, represent the upper class in society and to use the lower class as commodity and abuse them. "He grew so big that his bed became too short. In nothing he lost his mobility".103 When the corrupted ruler becomes abnormal he became economically rich and he lost his mobility or he can not go to his people whom he shunts. They become angry and drive him away when he reaches near to them. At last he becomes alone. He has his own big ones of his coterie in his palace.

In the place of his, subjects, other people had occupied the villagers. They were tall, dark and greedy, with vultures eyes and they spoke a language no one could understand. Some people came to the king and told him that the dark, tall people were searching for him.(104)

People start to revolt against the dictatorship and capture the country on their grip. The big dictator uses all of his armed power. "What the hell are you saying? Get a machine gun, go and shoot them. Save the people !" "No people are left to be saved, your majesty." "I mean you and me bastard" the king said.

At last the tyrant ruler kills himself and the people who are fighting against him capture the ruling power.

In society two groups always fight for their existence and at last the suppresser loses power and the suppressed gets support and wins over that.

The main theme of the story *The lucky house* is how the village grown youths suffer in urban area and how they are treated by the landowners and its impact upon them. The story writer Ammaraj Joshi through this story wants to express the suppressed mentality of youths who represent the proletariat and bad mentality of the bourgeois. 'Pabitra' who is the main character in this story is from far and poor family. Although he is a graduate student in university college, he has no space in Kathmandu city. He has faced the problem of not finding room on rent. He has to face interview and agrees all the conditions what the landlady says or offers to him. He has limited amount of money but in Kathmandu he has to pay money in advance without any facilities provided to him. He has fear of not finding room if he gives negative answer to the land lady's questions. So, he often answers positively 'yes'. On the other way the land lady places the question in a raw one by one to him. We can analyze her character and mentality as bourgeois mentality. She finds the tenants as her own commodities and they are made for her uses. She can treat them how she likes. She lives there with her two daughters but she behaves them not her actual relatives/daughters.

One character Pabitra ( writer himself) who suffers pathetically in Kathmandu, where the bourgeoisies live. He can not find any room to stay for study. The Kathmanduites behave discriminately the far villagers. He disdainfully expresses.

I looked around. It was dark every where. I felt scared, caught between two dark masses of the night one that had gone by and the other yet to come. I was right at the centre. Which was darker? The one that had gone, or the one to come? I could not tell. (10)

Pabitra, who is a poor student in Kathmandu, feels scared and to be in dilemma. He doesn't find the right way to go or do whether he has to return to village or stay in Kathmandu with the inhuman capitalists when he can not find the room to stay there. He thinks living with the Kathmanduites might be the darker than the village life.

He used to think the urban life is the happy life, educated life and perfect life, so he comes to city to gain the perfection and freedom but he has to suffer more than in the village.

Pabitra wants freedom in Kathmandu . When he stays in Kathmandu he has to be alert as a hare. He feels fear and suppression in his mind. Kathmanduites behave the villagers like the animals. They do not have any kindness and love in their heart to the villagers. "I quietly got up and opened the door like a sleepwalker and stood silently for a minute. The only sound I could hear was the regular snoring of the landlady's little cat it loved man more than the owner did".

At the peace of the snail but with the alertness of a hare with the feet slow and ears fast eyes wide open, brain heavy and heart light I quietly went to the main door and unlatched it, fearing it might make a noise. As I opened the door there was a slight creak. Leavings the door open, I went up to the roof with the same cautiousness". (9)

In the capitalist society, Pabitra wants freedom. Even at night he secretly wants to grab it. But he has fear of rulers, who can trap him and kill him. When he revolts against them, he quietly does the works. It shows the suppressed mentality of the poor. He leaves the door open knowing that enemy might trap him to their zone. He wants to live with them in their country but without success. He does it, only at

midnight. Pabitra is suffering from the problems of loveless ness but the capitalists society is not aware of it.

We find class struggle in another story *The Divided Self*. Here these lines prove that the two classes fight each other. "I was born and started holding my mother's hand right away. I was irritated and if I had been able to do so I would have kicked him in the face". (63)

The narrator in this story is very small and helpless. He can do nothing against the colonist even though the enemies control over his motherland or mother herself. He is the citizen of that country but can do nothing to save his country because the colonists are more powerful than him. He is irritated by all the activities done over him. He is secretly plotting to kill them. He thinks himself less powerful then colonists.

In the story *Malignant Growth* Joshi describes how the poor are objectified by the tyrant rulers. They do not treat their country people as human beings. They treat them as animals and objects thinking that they have no ideas and minds.

A tyrant leader never believes in other people. He creates a bunch of his men. He takes everything in his hand. He defines the other 'vultures' who live very far from the palace, in village.

When the ruler become carefree towards the people, people revolt against him. They do not like the lealer and want to escape from his net. "Some of them managed to escape from the group, and they caused a real problem to the king".

He achieves what he wants. The dictator always concerns on his financial development. His interest contrasts with the public interest. He forgets to care his people. They are unnoticeable for him.

Joshi depicts the king as

"The king, however, had a weakness. He did not see anybody else except himself, as being big enough in heart, mind and deed to be capable of looking after these people. He knew that such bigness was undeniably an essential virtue of a caretaker. (101)

The king is very great in his behavior for himself. He is a powerful king. He completely concentrates himself for his petty individual self. He is an egoist. He thinks if he is happy, everybody will be happy. In a feudal society, a feudal presents himself as an omnipotent power. He is far more superior to his citizen. He is motivated towards the individualism and egoism. For him, his people are the objects for the domination and exploitation. He has taken natural resources and other productive forces in his hands at any cost and rates. He himself is the rule for his aim and purpose and for his activities. He forgets his duty and responsibility as a caretaker of the people. He has a misconception that as a caretaker he could do what ever he likes. A despot is vain and proud. He presents himself very great in his dead mind and heart in talk but in practice he is a petty mean who always and in all ways keeps his self in centre. This self centering tendency is the basic foundation of absolute despot.

The capitalist even do not leave their family members. They behave them as dumb. They command them as animals. In the story, 'The Lucky House' Mother behaves her daughters and tenants in this way. "Go to your room, girls ! why are looking at him like a dumb man watching the banana?" (14)

She forwards the dozens of command, dos and do nots. She wants to disturb tenant. The land lady loves money more than the human beings. She has a cat. It sits upstairs but no tenants are allowed to go there. Tenants can not use telephone, water tap, top of the house, toilet and other parts of the home.

"We had no telephone in the room. It was close to half past two. The land lady had a phone though. How could I wake her up at that hour of the night? moreover, the telephone was in her daughter's room a forbidden place for us. That was the end of any idea of calling an Ambulance". (19)

We can see the other prof in this story - "Kathmandu was in sound sleep". (9) Bourgeoisie do not have any fear of poor. They are in sound sleep, it means they are in relax mode.

Poor are compelled to listen to all the things what the rich say to them, no poor can oppose them. Rich make the rules for the poor. The poor, without any word have to accept them otherwise the poor can not be alive in their society.

I listened to her patiently. Then she stated talking about the dos and do nots. Listen the rent is one thousand rupees per month. I would like you to pay first three months' rent in advance then you can pay the rent for every succeeding month on the first day. First day I say you have to come to me to pay it I do not want to come to your room asking for it. You can cook there. You have to use the toilet and water tap at the other end of the corridor. We do not have enough water, so you can not take bath every day on Friday. You can not wash your clothes here. You have to go to the public water tap. We close the main door at seven-thirty, so you'll have to be back home by then. You can use the electricity until 10 O'clock. We do not want any noise after ward. You can not use the roof for sun bathing. For that your have to go to Ratna Park.

A host other conditions were put to as well. I agreed to each one, and gave her three thousand rupees as rent for the next three months beginnings four days later. (13,14)

These lines indicate the relation between the land owner/house owner and tenants. How the tenants are suppressed and compelled to do or receive commands heralded by the house owner in Kathmandu. Through this story, Joshi reflects the contemporary social reality and how the culture, society and class are made in Nepal. The relation between these characters displays the society, constructed traditionally in Nepal. Nepalese society has two classes since centuries. Due to these classes, lower class is sufferings from psychological problem while existing with the upper class family. Lower have to lie them their own personal affair. In this story intentionally Pabitra does not want to lie the land lady but he is compelled to do so, otherwise he is deprived from the room.

In the story *The Divided Self* Mirdu, a female character has a possession of her home and properties. Her husband is out of their home. He is in Hong Kong. The other character 'Kapoor' is a bearded character who comes in Mirdu's home when her husband Lal Sing is out. Mirdu, deceives her husband by involving illegally to Kapoor. She gives all of the equipments from her home. She herself surrender before Kapoor. Kapoor has command and control over her and over her home. The narrator in this story is small baby, the son of Lal Singh and Mirdu. He is small or powerless who can do nothing against Kapoor even he sees all the activities done in the house. Kapoor as colonist, at first comes to Mirdu's house secretly and he wants to get/possess all things at once. On the other hand Mirdu who has responsibility to save the country or property has bad relation to Kapoor and let him loot it. She deceives her ruler Lal Singh.

Lal Singh the ruler of his land quenches his thirst by using his property But Kapoor who is foreign looks chances. "But two of you were looking for a chance to rob me my freedom, to rip off my personal right, to dominate and possess me". (58)

Both men have their passion of ruling but Mirdu is the possession of Lal Shingh. Kapoor seeks chance and meets her secretly. Here, the inner passion of Mirdu "The guard of Lal Shingh's country" is corrupted and deceives Lal Singh and gives all valuable things of his country to Kapoor.

Mirdu is badly controlled by Kapoor over her. Mirdu also very passionate and she uses to sleep with her husband and goes with Kapoor when chance permits her. Kapoor and Mirdu are closer than Lal Singh and Mirdu. "Kapoor has been watching my mother like a hungry man watching food served for other and unable to demand any for himself". (60) Kapoor wants to loot Lal Shingh's country and wants to make it colony of his own.

When Kapoor goes near to Mirdu and touches her, he has in one hand fear of her wound and passion in other hand, "passion of the country". Mirdu awares Kapoor about her husband's (ruler's) arrival but later she closes the door and rattles the dead bolt of the door. Having been a corrupted, she herself manages the time and situation to have sex with him or she invites Kapoor to rule her country. Mirdu shows her parts of country where the expensive and valuable things are. She wants to attract Kapoor in her country. "She loosened the strings, which she had tied just over her naval". (63)

This line symbolically exposes that in the absence of the ruler, Mirdu lets chance to enter in to her country. She opens the gate of her country for the enemy. "Kapoor gradually rolled his hands on the belly and all across and finally rested it on my mother's naval and started rolling his index finger in her naval". (63)

When Kapoor enters the country he himself travels all over the country in search of valuable things without any fear. He holds the country in his hands and finds the valuable things and sets camp in the centre of the country.

At last, Lal Singh is suppressed or he is compelled to go to serve the colonist in Hong Kong, where he gets money to feed his family in his home. He loves his country, family and his product, a son.

"On the day before he left, he took me in his arms and kissed me. As he kissed me, his eyes rained and the warm tears rolled down my cheeks, giving me the feel of the fatherly love. I knew I would see Kapoor in my house someday soon. I knew I would be further exposed to the ordeal of trying to shape my vague identity. I did not know that I would remain through out my life-a divided self, a divided son, the epitome of divided loyalty like my father, a by product of bipolar love, a monarchy being the son of mercenary, or a living paradox. . One thing was sure. That split would remain". (74)

Surshusha, the main character in the story *The Drunkard's Wife* has been commoditized. His wife has been treated not as human beings but as commodity and object. As he thinks himself upper class man, he compels his wife to do all the household works and to manage it. He gives up all responsibilities upon wife, children and family. He only orders his wife but not stretches his hands for help. He has his own position in his society. But on the other hand, the women, in Nepali society, are always given limited area in domestic activities. For woman, society is a platform where they show their performance serving patriarchy. They are not allowed to raise any voices against their husbands, not because they are weak rather the patriarchal society does not permit to do so. In this story Sushrusha, wife of Sevak has no way to go or do against her husband.

On the one hand she has responsibilities of her family and on the other hand she has to follow the social rules, the patriarchy loaded over them. So, Sushrusha digests what her husband does over her and says her.

The inferior position of women in male dominated society is artistically depicted here. The wife, in this story always suffers badly. She is ill-treated by her drunkard husband who does not provide any kindness to her. Damocles, his hunger for family, he comes at midnight and disturbs her. Our society allows males to drink and to be drunkards. But women are charged of prostitute and committing adultery if they drink any alcoholic drinks.

In society poor and in home wife are not cared. Powerful persons and agencies always use the bad words and treat the powerless. "Why do I need to tell you where I've been, you fucking asshole?" again he replied, why do not you go to that fucking bitch? What is she doing? Hasn't she herself get fucked yet?" (46)

These lines justify that our social rules and norms are unfair. They are made only for the powerful people not for the powerless. Sushrutha, who does not have any chance to go out of her house. She has to bear all the responsibilities of her children and husband also. She has no job, she is not educated but on the other hand Sevak who does not work for his family, has power and ownership of his home and makes rude and unbearable words to his wife. He utters rude words and blames her bitch, prostitute, and asshole.

The story *A Night's Drama* is in a dramatic form. The characters, who perform their role in drama are two distinctive types, Female and male".

Male characters, in this story are hidden but they have the vital role in their family and society as well. Male characters have so many chances for the outdoor work. But the female characters are suppressed and have no chances to go out door and participate in the works. They have to follow the tradition and serve the males. They are uneducated, unemployed and are in the four wall of their husbands' home. They even can not talk freely at the husbands' presence. Because of the social norms

and tradition women can not express their desires (i.e. Physical) to their husband and express them at the absence of them. When they imitate their suppresser they feel themselves boss, free and happy. From this context we can say our Nepalese society is divided into two vast classes, upper and lower, which are accordingly represented by male and female.

As she took his offensive stand, the man mildly sat down on the basket but and spoke in soft, honey-sweet voice. Do not you, dear you, font know how much I love you. Cheer up and be sweet. This is a happy day. Our son has got married today. Your labors have come to an end. From tomorrow, you will have a daughter in-law to work for you and you won't need to tire your old bones, you will see.

The man's lulling voice had an impact on my sister in-law, who began twisting and turning, kissing and hugging him. He slowly passed his hand around her shoulder and took her in his grip. I saw him slipping his hands through the opening of her blouse and taking her breasts in to his hands. I saw her complying and surrendering to him. I was amazed how quickly she was defeated by the venomous flattery. (5)

Joshi again shows how the poor are compelled to do what the rich want. Sometimes poor revolt against the rich but at last they themselves surrender before the rich. Poor have to work all the works outward and inside the home for rich.

Joshi strongly desires to make people aware of the dreadful condition of living around. It is the cause of selecting such social subject matter for his literary work. He has very successfully captured and transmitted the real condition of deterioration of all human values in the contemporary society. The world of Joshi's characters is very ugly. It is the world dominated by capitalism.

Joshi has shown the consideration of social, domestic or personal problems. A period for keen awareness of social problems of the time that helped for the rise of the story of idea. And the theme of the story becomes problems of religion, of youth and age of labour and capital. One of Joshi's Story *A Night's Drama* exposes the social and cultural status of the Nepalese society. It evokes the real life style of the Nepalese people and their tradition and it also shows the overall social, cultural, gender norms of eastern tradition which have been following since centuries.

Ammaraj Joshi, in this story *A Night's Drama* through the character, 'a small boy, he, himself describes one representative event in the society. He entirely expresses his joys when he sees the event. In this story all the characters are from village. They show their suppressed desires through their act in one occasion. Some of the characters are hidden there. They indirectly dominate other people. The story shows that suppressed people want to follow that suppresser. They feel joy when they imitate the upper class.

To my surprise, my sister-in-law, who had spoken to him so furiously earlier, now at the foot of the bed and started pressing his legs softly. Then she gradually unfastened the cord that held his trousers and things looked silky smooth and creamy soft, with no sign of the hair that makes men look more like monkeys. I noticed that he had his underwear on, though covered by his long over-shirt and the coat that he was wearing. She then picked up a bottle of mustard oil, placed his legs on her thigh and started rubbing in the oil and massaging him lovingly. "God had nobody else for me and so he tied me to this dead log. Drinks like a fish, Eats like a hog. Snores like a jungle cat. Sleeps like a bitch after child birth. My parents' blindness. They did not notice any of those things in him. (7)

Through these above lines, we can analyze the Nepalese society and its tradition. Females not only in the real situation but in the night drama 'Ratedi' also serve the males. Even they are tired of work but their duty is to serve their husbands. No men work at home they go out. All the household works have to be done by themselves. When husbands' return their home, they eat, drank and push aside the empty plate and lay on the bed. But the females have to finish all works and serve the male as done in above passage. Here males are as dog, log, fish, bitch who can do what they like over other.

In the story *The Lucky House* main character 'Mother' stresses her own economic status and wealthy background and says "My husband built it, we had a great puja on the day we laid the foundation stone". (13)

These lines show the capitalist mentality of land lady over the tenants. She is proud of her wealth and home. She physically can be described as the quality of capitalist.

She looked cranky and strange with her narrow brown eyes, knit forehead pointed and bent nose like that of the eagle a fat lower lip, two brown front teeth with a gap in-between forcing the lower lip out and a big black mole setting like an African fly on her left cheek. (12)

This quality of her character indicates the dominating looks of her.

She has rude personality. She speaks, behaves rudely. Writer states "This time the lady really stared at me and then roared with. This is what happens with all the people from the hills." (12) She doesn't believe the tenant and wants to make conform how the tenant is? She questions him "You are not telling a lie, are you?" (12)

Her character is human. She shows inhumanity to the poor and villagers as the capitalists behave with the poor. "Good, unhealthy children pee and shit anywhere you know. They cannot wait until their parents take them to the toilet." (13)

*The divided self* is another story in the story collection, in which the picture of the Lahure family is shown. Lal Singh is in British Army and most of the time he is engaged in his job in Hong Kong. He has money and other Luxuries but he is away from his house and family. His wife is engaged in sexual relation with another man, Kapoor. The family background of Lahure, their wife, bad habit of taking drugs and alcoholism of Lahure's children have been shown artistically.

## Chapter - IV

### Conclusion

According to Marxist Literary criticism, literature is the replica of the social reality. The preliminary function of a writer is to project the socio-economic reality as Marx refers to it as base. The world of literature should reflect reality properly so that people, who are interested in literature, should be aware of it. The measurement of the writer is also at the same level.

Joshi figures out in *A Night's Drama* about the contemporary realistic situation of society where the lower class people were trained to depend on so called upper class people/image such as husband, landlady, the king, colonizer etc. at different stage of their life and remain obedient and docile in all cases.

The social and economic problems raised by Joshi in it were real problems faced by the Nepali people. The various social situation depicted in it has close relation to reality. Joshi is a great critic of social abuses, he is a great reformist. *A Night's Drama* is a socio-historical document in artistic form. Joshi has prevailed his experience of the socio-economic and political situation. Thus a work of literature arises in society and at the same time it can influence the society and leads it to social changes.

Joshi's sympathy towards the appalling situation of the working class is the sympathy of a humanist. *A Night's Drama* highlights the ideology of bourgeois- Joshi is a bourgeois humanist. He explores the real internal causes of the socio-economic crisis in the life of poor uneducated woman. Joshi laments over the dehumanization and the fragmentation of society. He knows that such economic disparity is inimical to human welfare.

Realism, which exists in material and social world, is the foundation of all kinds of literature and it closely corresponds to the state of society. A social dimension is always present in literary works, therefore, for all proper study of them, they should be put in the social context and the interior relationship between the two worlds must be explored. In order to understand a work of literature, the wider knowledge of the prevailing situation is highly essential. Such knowledge of the larger historical scene enables the readers to grasp the inner meaning of a text. Among others, the sociological exploration of the literary works is very important.

Though Joshi has exposed the acute misery of general working class life in *A Night's Drama*, he is mainly realistic not a Marxist. Knowingly or unknowingly, he despises the side of the oppressors and at the base, his works serve the proletariat interests. His attitude is to show some sympathy to poor uneducated women. It is rational in the sense that after reading it they can do nothing more than sitting in solitude and lamenting on their misfortunes. In his works, uneducated, poor men's pain is visible in front of their eyes.

Joshi has distinguished the characters in the play into two types according to their role. One type of characters represents the working class people, proletariat in Marxism and other type of characters represents the owner class or the bourgeois. 'Mirdu', Sevak and so on are typical characters whose life depends on materialistic luxury on the basis of economic status. For example Mirdu has managed the large sum of money for her fashion and house decoration and Sevak also has managed the money for drinking. These characters are suppressed characters from higher class. From the economic point of view, their mental and physical suppression is the basic issue raised by Joshi in this story collection.

It is an indirect attack on the contemporary political authority. This collection of stories does not only reflect the social reality, class discrimination, racial clash, cultural irregularity and traditional domination over poor people but also presents strong revolution against such situation by revealing the reality to common people.

On one hand common, poor, and uneducated men have been facing great problems. On the other hand, rich, educated men have been living in comfort. They only think their own luxurious life. They never care the poor, uneducated people's status. They never involve the human values. The land lady, the king seems very selfish. Though the poor have not enough money, they spend lots of money for their friends.

Joshi wants to show the economic crisis, misery and sympathy on the poor class people. This collection of stories shows unspeakable misery of the poor class people, economic crisis and social injustice. Thus by presenting true social reality Joshi has attempted to rule out social disparity, injustice, tyranny. Show that a better society can be established. His attempts have been successful because of his profound knowledge, impartial presentation of the society and brilliant skills to present society in beautiful and convincing way.

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