

## CHAPTER ONE

### Introduction

#### Literary Career of Upadhyay

Samrat Upadhyay, is a distinguished prolific figure with Nepali background writing in English. Today, he is widely known in Nepal as well as abroad as a great novelist, essayist and short story writer. Representing a tiny section of Nepal demographic terrain that has chosen to globalize, writers like Samrat Upadhyay and Manjushree Thapa speak to English reading audience to make their identity as well as fortunes.

Samrat Upadhyay, belonging to a typical middleclass upbringing, had his schooling in a Jesuit school which contributes much to his literary creation. As he was brought up in such family, it made him easier to go through the realistic aspect of the society. By the eighth grade his reading ranged from the Hardy Boys Series to tarzan-comic books, along with best seller novelist like Sidney Sheldon and Robert Ludlum. In United States he studied English at College of Wooster, Ohio University, and University of Hawaii where he received his Ph.D. He made a move from studying business administration to choosing a career in literature which became a real, delightful possibility. Even as a child he used to compose poems and he was the editor of the school magazine. Therefore, it was natural for him to get into the literary field.

He taught English in Saudi Arabia and at Kathmandu University. He worked as an assistant editor at *Traveller's Nepal* and has written opinion pieces and book reviews for *The Kathmandu Post*. The influence of Asian writers and his teaching and editing experiences were ground work for his writing.

The first story he wrote was *The Man with Long Hair* which is about a man who rethinks his relationship with his wife after coming into contact with a theater actor. However, Upadhyay's first publication in *Manoa*, literary magazine raised up his career in literary field. He wrote a story titled 'Kathmandu' using an American protagonist who falls in love with a Nepali women, becomes trapped in the political turmoil of predemocracy era. He even writes poetry but less often than fiction.

Upadhyay's stories, poems and essays have appeared in *North Dakota Quarterly*, *Chelsea*, *Indiana Review*, *Green Mountains Review*, and in other journals. His stories have been featured in the best American short stories 1999, edited by Amy Tan. His stories have also been featured in *Writing in the Stepmother Tongue*, edited by Josip Novakovich and Robert Shepard. He has received the fiction prize from Ohioana Library Association, the Stryker award from University of Hawaii and an Academy of American poet's prize.

Samrat Upadhyay who was born and raised in Kathmandu and went to United States at the age of 21, is known as the first Nepali author writing in English to be published in the west. He is professor of creative writing at Indian University, Bloomington, U.S.A. He lives in the United States with his wife and daughter.

Upadhyay's first book, the short story collection, *Arresting God in Kathmandu* (2001) has been translated into French and Greek language and was the recipient of a Whiting Writers' Award as well as pick for the 2001 Barnes and Noble Discover Great Writer Programme.

Upadhyay's debut novel *The Guru of Love* (Houghton Mifflin, 2003) was named New York Times Notable Book of the year 2003, a San Francisco Chronical Best Book of 2003. The novel was also the finalist for the 2004 Kiriya prize and has been translated into several European Languages.

In his debut novel, *The Guru of Love*, Upadhyay applies his cool hand to universal themes like money worries, infidelity and evil mothers-in-law. He tells his story well even if we have heard it before. Upadhyay projects the real condition of Nepal in his novel *The Guru of Love* where Ramchandra, a school teacher is shown as the realistic character.

Ramchandra is far from a guru of love, or much of anything except mathematics, which he teaches at a grubby Kathmandu school and to private students desperate to pass collage entrance exams. It's through these extra tutoring sessions that Ramchandra hopes to earn enough money to move his family, his patient wife, Goma, and their two children from their cramped apartment into a house of their own. Ramchandra presents himself to prove his worth to his disdainful but wealthy in-laws, who want to see Ramchandra as a man who is worthless unless he continually moves toward better jobs and bigger houses. He has mind that clicks like a cash register, cursing every lost rupee. It's through his tutoring that Ramchandra meets Malati, a poor student with a bastard child, who sends her teacher's dull world spinning off its axis.

This research work is divided into four chapters to fill the aim of my interest. In this chapter, the biography of the writer, review of literature and various critical views on realism are mentioned. In the second chapter there is tool analysis of realism mainly Marxist approach to show differences and hierarchy and class struggle between haves and have not. Textual analysis is mentioned in the third chapter. In this chapter the important quotations and statements are reflected and described very clearly which show the real image of the society. Conclusion is shown in the fourth chapter using various techniques about *The Guru of Love*. The research's main

significant is to find and remove out the social injustice and discrimination through the projection of bad effects on human beings that is also shown in the chapter.

### **Review of Literature**

Upadhyay's novel *The Guru of Love* depicts the real condition of middle class of Kathmandu and its surrounding. Upadhyay brings the picture of everyday lives in his novel. Appreciating Upadhyay and his work Tamara Straus writes for San Francisco Chronicle and says:

In recent years writers from the Indian subcontinent have been credited with producing the best Literary Fiction. Salman Rushdie, Amitav Ghosh, V.S. Naipaul - these writers are the latest heirs of the richness of Victorian literature and invectiveness of postmodern story telling. And, as Indians they use English not just as beloved tongue. For them the language is also metaphor for a word be set by cultural fragmentation that runs east to west and south to north and back again. ... Upadhyay mastered the fictional genre with such humanity and apparent ease that he reminds one of Chekov - though a Buddhist Chekov writes about love not with dark Russian fatalism but with the cyclical nature and its passions. (7)

Upadhyay had a kind of sense of humiliation when he had approached several publication houses and they immensely rejected his proposal of book. His stories are featured in magazine and periodicals. He even was not sure enough that *Arresting God in Kathmandu* would be published as a book. His stories and novel are set in the backdrop of Kathmandu and urban atmosphere where the growth of modern society of Kathmandu has been clearly portrayed by generalizing all Nepalese through his characters. He says that he tries to update himself with all the events and happenings

in Nepal and for the record all his published works talk about Nepal and Nepalese issues. Those issues and events are sometime passion for Samrat himself. Similarly a U.S. author and critic Richard Bernstein writes on San Francisco Chronicle:

For him, the city is an award modern place, temples and painted with the eyes of Gods, on the periphery of ordinary life, peering into consciences but imposing no obedience. He couldn't reject the ongoing cosmopolitanism and post-colonialism in Nepalese culture. Kathmandu seems almost local in Mr. Upadhyay's novel, Full of middle - class people worried about what their neighbors will think, dreaming about sex, struggling against illicit desire. This book reminds us that there is truly no place to hide from the temptations of cosmopolitanism, from globalized culture or from universal condition, not even in far away Nepal. (8)

This is an example about the impact of his novel on western readers. Through his characters Upadhyay has represented Nepalese people as a whole. All the readers believe that the story of the novel *The Guru of Love* based on the inner reality of Nepalese middle class people who are dreaming to set in Kathmandu.

Upadhyay's first full length novel, *The Guru of love* can be regarded as simple and lucid literary creation. Despite his years in the states, he is very much a Nepalese writer. Kathmandu being his home town, he moves comfortably around its streets, hangs out its corners and chats happily with its shopkeepers. He has the recognition as a writer of *Both Arresting God* in Kathmandu and *The Guru of Love* whether he will be the catalyst for the emergence of a new school of Nepalese writer in English remains to be seen.

About the emergence of Samrat Upadhyay in the literary field Bryan Walsh writes:

From the riots of Salam Rushdie to the Sagas of Vikram Seth and the humid prose of Arundhati Roy, much of best sub continental writing has embraced a hothouse style, the kind of Victorian grandness long forgotten by the English themselves. When the empire wrote back, it was never at a loss of words.

Samrat Upadhyay, Kathmandu - born but U.S. educated here to trim the verbal overgrowth. Upadhyay, whose first book was well regarded collection of short story *Arresting God in Kathmandu*, is that rarity among authors of sub continental drift: he is an under writer, both in style and substance, the anti-Arundhati. Upadhyay employs the kind of simple, sanded - down prose build in American creative writing workshop. But with a touch of Buddhist detachment he is equally austere with his typically middle class characters though they suffer fine shades of psychological distress, they lack the will to do anything really dramatic. (1)

The publication of *The Guru of Love*, first full length novel of Samrat Upadhyay, drew the attention of many writers and critics. The novel got laudatory reviews from *Publisher Weekly* to *New York Times*, and writers such as Amitav Ghosh declared him to be a major talent to emerge in the south Asian Diaspora. In this regard, S. Shankar writer for the *Village Voice*:

There was a time when postcolonial fiction in English routinely addressed the politics of state, though this was always more common in Africa than in south Asia. Among the great examples of such works

are Chinua Achebe's *Things Fall Apart*, Nguagi wa Thiong's *Petals of Blood*, and Salman Rushdie's *Midnight's children*. But postcolonial fiction has been retreating, for the most part, to a more private word. Few contemporary works of postcolonial fiction confront the politics of state with that sense of urgency. Nepali writer Samrat Upadhyay's debut collection of stories *Arresting God in Kathmandu* and debut novel *The Guru of Love* fall squarely within the contemporary pattern ... what they provide - and this is no less legitimate and endeavor for postcolonial fiction - is a window into a Nepali bourgeois world at some distance from the politics of state. (1)

Upadhyay's books wonderfully bring sense and feel of Nepal to the reader in a very smooth and articulated manner. This novel basically focuses on the social relations of Nepal. It deals on the relationships between men and women. About the emergence and upbringing of Upadhyay in the literary field, Alix Wilber writes for Seattle times:

Mention Kathmandu, and most Americans thoughts run to attempt on Everest, hippie pilgrimages; ... unlike India, which boasts a vibrant and growing community of writers working in English such as Salman Rushdie, Anita Desai and Rohan Mistry. Nepal's literature has remained largely untranslated, and its people and culture essentially unknown until now. In *The Guru of Love* Samrat Upadhyay becomes the first Nepali-born writer to deconstruct his country and his countrymen for the English speaking audience ... Upadhyay introduces a broad spectrum of Nepali society in the novel *The Guru of Love*.

Middle class people populate the pages, their problems, and their responses uniquely shaped by the culture which they all share. (2)

Samrat Upadhyay, in his notable novel, *The Guru of Love* depicts social reality of middle class people who are struggling to survive in Kathmandu. The focus in the novel is the struggle of a mathematics teacher and his upheavals of his life. Along with social reality, *The Guru of Love* can be viewed from different perspectives.

Anagtha Neelakantan writes a review about *The Guru of Love* and notes the novel as mature work of Upadhyay. He further says:

*The Guru of Love* is a mature work of Samrat Upadhyay. Upadhyay doesn't overstate things or make over sentimental appeals. The story, deftly plotted, moves at a momentum that engages the reader even in those phases where not much is "happening" to the characters. There is love, betrayal, violence, power and all the elements needed to make a good fiction. Samrat Upadhyay has mixed all these in the novel. (1)

Psychologically rich and astonishingly acute *The Guru of Love*, introduces a potent new voice in contemporary short fiction. There is love, betrayal, violence, power and all elements needed. In this regard the reviews of publisher weekly (USA) writes a review about Upadhya's debut novel and says:

Love and matrimony are as complicated in modern Nepal as anywhere else, as depicted in the debut novel from one of the first Nepali author writing in English to be published in the west. In the novel the tension inherent in class conscious society where most marriage are still arranged, despite the fast forward for globalization and a younger population used to travelling abroad or at least hearing about it. (3)

From this extract we come to know that Upadhyay's novel *The Guru of Love* is a product of class conscious society. Where arrange marriage is preferred than love.

About the language and content of the novel publisher weekly further writes:

Set in Kathmandu against a background of political upheaval, Upadhyay's debut novel is stunning in its simplicity and emotional resonance. The language captives the reader with its singular, intimate wave of English and Nepali. One experiences this book as Ramchandra experiences his life: not yet a reflective distance but swept away by it. The background too, is vivid: the social fabric of Kathmandu, particularly the turmoil of the pro-democracy movement and the growing urbanization of an ancient city, is conveyed with detailed realism. Upadhyay, who left Kathmandu for the US at the age of 21 and teaches in Cleveland, reminds us that stories grounded in a specific place and time are the most universal. The Nepali heart is the human heart. Goma, Ramchandra, Malati, the children and the beautifully drawn minor characters are at once themselves and all of us. (4)

*The Guru of Love* has presented the various cultural aspects of Nepali society. The novel shows the problem of middle class. Kishor Parajuli presents *The Guru of Love* as startling and peculiar novel. He writes the real love guru is Goma but not Ramchandra. He further says:

The novel reveals the middle class family problem. It also reveals the varied cultural aspects of Nepali society, anti government riots taking place in the 90s. A fascinating novel showing middle class nuclear family entangled with problems dashing with high class in-laws despite some unbelievable peculiarities as such Goma's insistence to

allow Malati to reside in their home and share bed with her husband, which Nepali women show such open minded attitudes. She is such a great guru of love not Ramchandra. (1)

Sex features is one of the recurring theme in Nepali English fiction and fiction written by Nepali writer in English of this decade. Mahabir Poudyal writes a review about *The Guru of Love* and portrays *The Guru of Love* as sex fiction and Upadhyay as sex fiction writer. He further says:

Samrat Upadhyay is notorious for bringing sex in his fiction. His works are driven by sexual desires, not with the other difficulties of life. In the fate of Ramchandra, a maths teacher, has affair with Malati, an S.L.C. tutee, who already has a child from her former flame. His sexual ethic with Malati is crude. He has sex with her in his flat, in her rented house and also in the woods by Pashupatinath Temple. (2)

Samrat has complained that his works are compared with the association of sexual content in Nepal. He said humorously, "The people, who criticized me the hardest, probably enjoy my work the most. Once the book is published, it belongs to the readers. They can judge it in whatever way they feel". (Inflight -shangria-la, 16) Modern readers are interested in sex fiction so the writers also insert the sexuality in their fiction. Without sexual matter books do not sell well. About this matter Mhabir Poudyal writes:

Modern readers might suffer at this commentary. So what they may there is some sex in almost every masterpiece of modern times. It serves a variety of functions in literature. It attracts the attention of readers or offers then diversion from the monotony of the reading. It

keeps readers engaged throughout the novel. Also there is some commerce involved. Sex sells. (2)

Many critics have taken interest in the book from their own perspective Charli Dickinson finds *The Guru of Love* as satisfying novel and she writes:

*The Guru of Love* is a satisfying novel of family life despite the ordinary mix of irritating in-laws and a marital affair and delivers much more than expected. One special joy of this novel is the depiction of the daily life in Kathmandu. Such details as cloths worn, food cooked, and evening pastimes like caroms played. Many of these details have an Indian flavor as might be expected for these neighbors of the Asian Subcontinental colossus. (1)

*The Guru of Love* has been widely looked into from an eye of spirituality, life and love, desires etc. Megas Marston writes about *The Guru of Love* and says:

This novel is notable not for boring love triangle but for its description of Kathmandu and the many Hindu holidays and festivals that the family celebrates. The reader transported to a city where an extramarital seduction in a temple means having monkeys wander in on the scene to watch Ramchandra and Malati consummate their desire for one another. There are also a number of descriptions of Hindu religions practices which include the animal sacrifice, prayer to goddess, and funeral ceremonies. Most interesting is the description of modern Kathmandu as Ramchandra tries to adjust to his life in an overcrowded city that is on the brink of the political revolution. (2)

*The Guru of Love*, is a novel which especially figured out the reality of Kathmandu and its periphery. In this regard Parkash Vinayak writes about novel and further says:

The story revolves around a middle class family drives to the state of painful emotional crisis due to triangular love affair and financial woes. When human necessities and desires go beyond our affordability they harm us in return. Human needs to comfort their condition considering the affordability, accessibility and social acceptance factors. (3)

Upadhyay brings to life the everyday people of Nepal, particularly of Kathmandu and their everyday life in his novel. In this regard, Anagha Neela Kantha writes about *The Guru of Love* and says:

Upadhyay tells the truth about a certain period in Kathmandu life or exposes it. His realism doesn't simply reflect reality that would render much of his work ineffective, if only because it might be hard to believe the people in them and the things they do. Instead Upadhyay shows how one understanding of a society or a city can be used to illuminate a few of the many possibilities for life and behavior that it throws up. (2)

In this way Upadhyay's debut novel *The Guru of Love* brings the real picture of Kathmandu. But no critics have directly studied him and his work from the realistic perspective except a few references. We may be doing injustice if we don't study him as a social realist. To study him in this perspective is thus justifiable.

## CHAPTER TWO

### Realism: an Overview

#### Introduction of Realism

Generally in literature, realism attempts to describe life without any kind of idealization. Realism is a literary term which is so widely used as to be more or less meaningless except when used in contradiction to some other movements as naturalism, expressionism and surrealism. In pure form realism is down to earth and precise and unpainted representation of human life and social condition. Realism has been chiefly concerned with the common places of everyday life among the middle and lower classes where character is a product of social factors and environment is the integral element in the dramatic complications.

Realism in literature is an approach that attempts to describe life without idealization or romantic subjects. Although realism is not limited to any one century or group of writers, it is most often associated with the literary movement in 19<sup>th</sup> century in France, especially with the French novelist as Flaubert and Balzac. Willam Dean Howells introduced realism in United States and George Eliot introduced realism in England.

Broadly defined as the faithful representation of reality, realism is a literary technique practiced by many schools of writing. Although strictly speaking realism is a technique, it also denotes a particular kind of subject matters, especially the representation of middle class life. In defining realism *The World Book Encyclopedia* says:

Realistic Fiction has been primarily a revolt against the sentimentality and melodrama of romantic idealism. Characters in realistic fiction

tend to be more complex than those in romantic fiction. Settings are more ordinary, Plots are less important and themes are less obvious. Most realistic Fiction deals with probable common place events and believable people. (159-60)

Critics of the realistic approach to fiction claim that realism in its extreme form puts too much focus on external reality and too little on the inner qualities of the characters. In this regard Pizer writes:

... the underlying belief of the first generation of critics of realism was firmly middle class. Literature has a job of work to do: to make us known to each other in our common political and social progress. It was to serve social ends as their ends were defined by the socially responsible. It is therefore no surprising to find a disparity between the radical implications of the realist's ideal of change and the actual themes and forms of the literature proposed as meeting his ideal. (7)

Pizer talks about the importance of realism which is needed one way or the other, in various thread of criticism. Chase argues that the romance was the quiet essential model of a fiction in the United States. With comment about realism Chase writes:

After all realism, although it was there from the beginning, 'rise', or at least become conscious of itself as a significant, liberalizing and forward looking literary program. Whole areas of the American novel, both classical and modern are closed to any reader... The great writers, classic and modern, did not devote themselves exclusively translating to everything into symbols, myths and archetypes, thus removing literature from the hazards, of experience and the vicissitudes of

change. These writers functional in the real world or tried to, they reported significant aspects of the real world in their fictions and often they had, besides archetypes, ideas-political, cultural, religions, historical... (21)

Thus, the job of fiction writer is not only to give pleasure of reading to the readers but also to report different aspects of the real world in his/her fiction. It should contain all the ideas, political, cultural, religious, historical and so forth.

Realism is an attempt to describe human behaviors and surrounding or to represent figures and objects that exactly as they act or appear in life. Realism came into existence as an organized literary movement in the mid 19<sup>th</sup> century as the work of lower class. Defining realism as the work of lower class, Harvey writes:

The original definition of realism was a loosely used term meaning truth to the observed fact soft life that would seem to indicate such post French realist work most of which have proletarian or lower class settings. The French realist school of the mid-19 century stressed sincerely as opposed to the liberty proclaimed by the Romantics; it insisted on accurate documentation, sociological insight, an accumulation of the details of material facts and avoidance of poetic diction, idealization, exaggeration, melodrama etc, and the subject were to be taken from everyday life, preferably from lower class life. (10)

Realism has been spread all over the world and it might mean differently in different places. So, Levine writes:

Realism in England belongs to a much more affable and moderate tradition, focusing not on the problems of society; not on the degradations and degeneration of human in bondage to a social and cosmic determinism. It belongs almost provincially, to a middling condition and defines itself against the excesses, both stylistic and narrative, of various kinds of romantic, exotic, or sensational literature. The programmatic realism of the late century, with its pseudoscientific connection, its experimental novels, its assumption that the norm of human experience is the experience, was part of a rebellions movement against the mid victories real and the art. (240)

Realism proclaims that art cannot run away from the more sordid and harsh aspects of human existence. It is not selected for its dignity and nobility. More positively realism participates in the democratic impulse of modernity. As a genre, it has reached out too much wider social range in terms both of readership and characters represented, than earlier more elite form of literature.

### **Emergence of Realism**

In English Literature, Realism was introduced in the 1700s with the work of Daniel Defo. Realistic literature is defined particularly as the fiction produced in Europe and the United States from about 1840 until 1890s, when realism was superseded by naturalism. This form of realism began in France in the novels of Gustave Flaubert and short stories of Anton Chekhov. The novelist George Eliot introduced realism into English fiction; as she declared in *Adam Bede* (1859), her purpose was to give a “faithful representation of common place things.” Mark Twain and William Dean Howells were the pioneers of realism in the United States. One of

the greatest realists of all, the Anglo-American novelist Henry James, drew much inspiration from his mentors, Eliot and Howells.

The industrial revolution that took place at the end of 19<sup>th</sup> century and it changed American lifestyle in remarkable ways. People left rural homes for opportunities in urban cities. With the development of new machinery and equipment, the U.S. economy gave more focus on factory production. Americans didn't have chiefly relied on farming and agriculture to support their families. At the same time, immigrants from all over the world crowded into tenements to take advantages of new urban opportunities. In the end, the sweeping economic, social and political changes that took place in post-war life allowed American Realism to prevail.

The realism of the 1880s featured the works of Twain, Howells and James among other writers. American realists concentrated their writing on selected groups or subjects; the group was mostly middle class and they wrote much about lifestyles.

Realism was not consciously adopted as an ethnic program until the mid 19<sup>th</sup> century in France, however. Indeed, realism may be viewed as a major trend in French Novels and pairings between 1850 and 1880. One of the first appearances of the term realism was in the *Mercure Francais* in 1826, in which the word is used to describe a doctrine based not upon imitating past artistic achievements but upon the trustful and accurate depiction of the models that nature and contemporary life offer the artist. From the important trend of realism in France, came its development of socialist realism, which was to dominate social culture and artistic expression for over 60 years. Socialist realism representing socialist ideologies was a movement that represented social and political contemporary life in the 1930s. It depicted the subjects of social concern; the proletariat struggle - hardships of everyday life that the

working class had to put and with, and heroically emphasized the values of the loyal communist workers.

Thus, emerging in the late 1800s, Realism was the reaction to the popular literary style Romanticism. Romanticism is life like writing. Realistic writers concentrated their writing on selected groups or subjects; the groups were mostly middle class and they wrote much about their lifestyle.

### **Features of Realism**

Realism is an artistic movement expressed in the writing and the visual arts which depicts social and racial injustice, economic hardship, through unvarnished picture of life's struggles; often depicting working class activities as heroic. Realism has stories of ordinary people in ordinary situation. Realistic works have four distinguishing features; a believable plot; ordinary everyday life and characters, the use of dialect, different language for different people; and a realistic, believable setting often with local color.

Characters are more important than action or plot; complex ethical choices are often the subject. Characters appear in the real complexity of temperament and motive. They have inexplicable relation to nature, to each other, to their social class, to their own past. Human controls their destinies, characters act on their environment rather than simply reacting to it.

From Marx and Engels onwards, realism held a privileged position within Marxist literary criticism. This critical tradition was most fully developed by George Lukas's in his two books *The Historical Novel* (1937) and *Studies In European Realism* (1950). Lukas claimed Balzac's fiction as the culminating point of realist achievement in France, emphasizing two central qualities that defined this triumph of

form: Balzac's ability to convey the force of history underlying the social details of milieu and his representation of character as types rather than as averages. In this issue, Lukacs claims:

The central category and criteria of realist literature is the type, a peculiar synthesis which organically binds together the general and the particular both in characters and in situations. What makes a type is not its average quality... what makes it a type is that in it all the humanly and socially essential determinants are present on their highest level of development in the ultimate unfolding of the possibilities latent in them, in extreme presentation of their extremes, rendering concrete peaks and limits of men and epochs. (6)

Realism is viewed as a realization of democracy. The morality of realism is intrinsic, integral, and relativistic - relations between people and. Realists are pragmatic, relativistic, democratic and experimental. The purpose of writing is to instruct and to entertain.

Realism is the truthful treatment of material. It is believed that a realist writer should have belief in democracy and he/she should be able to describe the common and everyday life of the people. Much emphasis is given in middle class and its manner. About the character and events, Lathrop comments:

Realism sets itself at work to consider characters and events which are apparently the most ordinary and as uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and the unseen human nature. Beneath the deceptive cloak of outwardly uneventful days, it detects and endeavors to trace the

outlines of the spirits that are hidden there; to measure the changes in their growth to watch the symptom of moral decay of regeneration. In short realism reveals where we thought nothing worth of notice it shows everything to be rite with significance. (24)

The author of realistic work highly values individuals. Both author and reader, living in the different lives, are themselves different and their live are different. But society plays a vital role to make reader and writer together in a realistic work, which is the key feature of realism. About it, Caudell claims:

The common term, making thus transformations possible is the medium in which author and readers all live – society, which secrets the language world in which both can meet. Art therefore is a process pervading social relations, and its pattern must be woven among theirs. Social life causes the author to have certain experiences which furnish the emotion of art, and causes the reader by reason of his experience, to have certain affective association to words, furnishing the means by which the author's experiences are communicated to him. The experiences themselves are what they are because of the author's life. Their poignancy is given in the problem of the times. Not only the material but also the effecting heat of art, is drawn from the social environment of time. (35)

In the realistic writing plots are very credible and designed to both flatter the reader and convince him of fictional truth of the story. Use of simple, clear and direct prose is a part of realism. Plots are secondary to characterization because the realists feel that life lacks symmetry and realistic story doesn't focus on symmetry and plot.

All realistic fictions are still the author's perception of what is real no matter how objective he tries to be. Carter writes:

The morality of the realist then was built upon what appears a paradox – morality with an abhorrence of moralizing. Their ethical beliefs called, first of all, for rejection scheme of moral behaviors imposed form without, upon the characters of fiction and their actions. Yet Howells always claimed for his works a deep moral purpose what was it? It was based on three propositions: the life, social life as lived in the world Howells knew, was valuable, and was permeated with morality; that its continued health depended upon the use of human reason to overcome the anarchic selfishness of human passions; that is an objective portrayal of human life. (157)

Whatever has been found regarding realism, the believable plots, ordinary characters, simple dialect, real definite setting with local color are the key features of realism. These features help to define realism and to place it as one of the most outstanding literary movement. The main thing is that the authors of realistic writing in which they write about people and settings which could really exist, and events which could really happen. It is the portrayal of social reality. They deal with everyday life of common characters. So, Realism has been chiefly concerned with the common places of everyday life among the middle and lower classes, where character is the product of social factors and environment is the integral element.

### **Influence of Realism on Literature**

Art and literature attempt to describe human behaviors and surroundings or to represent figures and objects exactly as they act or appear in life. Attempts at realism have been made periodically through artistic history in all arts; the term is however,

generally restricted to a movement that began in all the mid - 19<sup>th</sup> century in reaction to highly subjective approach of romanticism. The difference between realism and naturalism is hard to define, however, and the two terms are often used interchangeably. The diction lies in the fact that realism is concerned directly with what is absorbed by the senses.

The realistic movements of the late 19<sup>th</sup> century saw authors accurately depict life and its problems. Realists attempted to give a comprehensive picture of modern life (Eliot 502) by presenting the entire picture. They didn't try to give one view of life but instead attempted to show the different classes, manners and stratification of life in America. Realist created this picture of America by combining a wide variety of details derived from observation and documentation... to approach the norm of experience... (3). Along with the technique, realists compared the objective or absolute existence in America to that of the Universal truths, or observed facts of life (Harvey 12). In other words, realists objectively looked at American society and pointed out the aspects that it had in common with the general truths of existence. The realistic movement evolved as a result of many changes and transition in American culture. About this matter, Eliot says:

After World War I, American people and authors among them were left disillusioned by the effect that war had on their society. American needed a literature that would explain what had happened and what was happening to their society. American writers turned to what is now known as modernism. Realistic modernism not only depicted American society after world war I accurately but also tried to find the solutions brought upon by the suffering created by the war. (705)

The rapid change in American society and American relationship with the rest of the world left America in disarray. After the World War I, American society was divided and left without definition. This called for a new age of literary expression to control and document the American by combining a wide variety of details derived from observation and documentation to approach the norms of experience (3). Along with this technique, realists compared the objective or absolute existence in America to that of the universal truths, or observed facts of life (Harvey 12). In other words, realist objectively looked at American society and pointed out the aspects that it had in common with the general truths of existence. This realistic movement evolved as a result of many changes and transition in American culture. About the influence of realism in America and American writer Eliot writes:

In the late 1800s; the United States was experiencing swift growth and change as a result of a changing economy, society, and culture because of an influx in the number of immigrants into America. Realists such as Henry James and Willaim Dean Howells, two of the most prolific writers of the 19<sup>th</sup> century, used typical realistic methods to create an accurate depiction of changing America life. William Dean Howells, while opposing idealization, made his comic criticism of society. By comparing American culture those of other countries. In his comic writings Howells criticized American morality and ethics but still managed to accurately portray life as it happened. He attacked and attempted to resolve the moral difficulties of society by this rapid change. (55)

The growing popularity of realism has been more than simply a reaction against the pretty world of romantic fiction. More fundamentally, its popularity has

been due to two factors. One is the development of modern science with its emphasis detailed reporting. The other is an increasing desire of writers and readers for a realistic understanding of the social problem. About the influence of realism in modernism and Science, Bradley writes:

Authors after World War I created a new literature of enduring merit... that shattered conventional taboos in their expression of physical and psychological actuality. This War is the beginning of modernism. Modernism, although strongly influenced by realism and often referred to as an extension of naturalistic values, was the answer to Americans' new found problems. Modernism promoted and combined the scientific aspects of naturalism along with a psychological examination of the individual and the culture. By being so experimental and intense, modernism was able to unite American after a period of crisis. Modernism centered on explorations into the spiritual nature of men and the value of his society and institutions. (133)

As the United States grew rapidly after Civil War, the increasing rates of democracy and literacy, and the rapid growth in industrializations and urbanization, an expanding population base due to immigration, and relative rise in middle class affluence provided a fertile literary environment. The readers were interested in understanding these rapid shifts in culture. In this regard realism's influence in literature can be defined as a strategy for imagining and managing the threats of social change. Hazell clarifies as:

I am far from intending by this to minimize the importance of exactness of truth of detail. One can speak best from one's own taste, and I may therefore venture to say that the air of reality (solidity of

specification) seems to be the supreme virtue of a novel the merit on which all its other merits helplessly and submissively depend. If it be not there they are all as nothing, and if these be there, they won their effect to the success with which the author has produced the illusion of life. (43)

This lets us know that how careful, one fiction writer is, while producing any work of art. The air of reality has always been in the centre to expose all the merits of work. Foster tells:

Daily life is also full time sense. We think one event occurs after or before another, the thought is often in our minds, and much of our talk and action proceeds on the assumption. Much of our talk and action, but not all, there seems something else in life besides time, something which may conveniently be called value... so daily life; whatever it may be really is practically composed of two lives - the life in time and the life of values. (30-31)

By saying this, Forster in one way or the other supports that realism in literature reflects the daily life of the people though the word 'realism' has not been used.

## CHAPTRE THREE

### **Social Realism in *The Guru of Love***

From the acclaimed author of *Arresting God in Kathmandu*, *The Guru of Love* is the engrossing story of a love triangle set in contemporary Nepal. *The Guru of Love* encompasses the unrest resided in the lives of the characters that he has presented in his book. It also depicts the inevitable human drives to love and lust. However, some of the consequences presented there seem to be somehow different and unbelievable in context of Nepali society. Apart from some instances, it ravel the existing Nepali society entangled with varied troubles either political or personal.

Upadhyay brings the flavor of Nepal and its culture in his work to his readers. Upadhyay's stories portray the lives of simple psychologically complex characters and reveal much about the universal human condition. The novel contains them that are centered on the cultural taboos relating the roles of men and women, love and fidelity. He also discusses other issues related to Nepali life such as arranged marriage, the caste system, and the Hindu faith. Upadhyay focuses on the ordinary events of modern life, eloquently evoking universal emotions. Upadhyay explores the nature of desire and spirituality in a changing society. He minutely presents the situation in a simple and lucid version. He records the ethos of modernization through love and family.

Upadhyay's novel *The Guru of Love* covers a range of middle class life in Kathmandu. It is about the people coping with such daily issues as unemployment, professional and family jealousy, extramarital affairs and loss of spouses. Upadhyay wants to shatter the myth of western going to Nepal for spiritual search and find the Nepalese people mired in poverty but extremely happy and spiritual. Those people

struggle with everyday life issues. They struggle with their spiritual self, but most of them also struggle with their marital self.

Though Upadhyay is a non resident Nepali, he has made his attempt to portray modern days. Nepal, more specifically Kathmandu, and its people are in the midst of changing social mores and ethos. Upadhyay highly describes the everyday life of the people living in Kathmandu. All those things show that Upadhyay is a realist.

The most important features in realism are the everyday activities of middle and lower class people. Many instances can be seen in the novel related with everyday life. In the novel, Upadhyay talks about the common things like how to celebrate dashain, how to pay rent, how to get things for the evening, etc. The thing described in the novel clearly presents the real image of people who are living in Kathmandu and struggling for their lives. Upadhyay puts the financial problem that most people encounter in Nepal. The main character, Ramchandra who counts the single penny and says:

... how will we pay our expenses of Dashain and Tihar? Dashain was only a week away, with Tihar chasing at its heels. It means that Ramchandra had to dip into his savings to get new clothes for the family, plus at least a hen if not a goat, for sacrifice to the goddess. In fact this year he was going to argue against buying a goat which would cost several hundred rupees. He'd thought of suggesting to Goma, Rakesh and Sanu that they satisfy with a hen, but of course everyone would be disappointed, and neighbors and relatives would talk especially his in- laws. (10)

Upadhyay portrays the characters as real and describes their lives.

Ramchandra, the main character and Mr. Sharma the character of the novel have their own life style. The novel contains:

He went to kitchen. Goma had gone to the market to buy vegetables. Ramchandra felt as urge for more tea, so he set the water to boil and looked out the window as he waited. Mr. Sharma was seated by his window, chanting, and his voice rang out clearly into the courtyard. Only after Ramchandra had poured milk and sugar into the boiling water did he realize that he should have made a glass for Malati too.

(57)

Here, Upadhyay shows two characters Ramchandra and Mr. Sharma how they are living their lives in different ways. Upadhyay highly portrays the everyday life of middle class people. How the lower level people are facing the difficulties that can be seen in this extract as:

In Putalisadak, the three wheeler got tangled in traffic, and they had wait for several minutes. Nearly, outside a shop, stood a long line of people, plastic containers in hand.

"Look at that", the driver said, "These bastard Indians. This is all their doing".

"Is that for Kerosene?"

"Yes what else? They've reopened the boarders but it is going to take a while."

"Well, Dashain is here, the people have lots of cooking to do. All donkeys, these politicians. This hahakar, chaos, just because our king and the Indian prime minister couldn't stand each other's egos". (18-19)

Numerous examples can be seen in the novel where Upadhyay gives details of common everyday chores of life. Characters are in unbearable condition to live but it is their compulsion. On this account, Upadhyay exploits:

When Ramchandra went to the latrine in the courtyard the next morning with a pitcher of water and a towel, he found it occupied. Mr. Sharma was inside, judging from the grunts and groans enacting from behind the closed door. Ramchandra glanced his watch. He had woken up half an hour late this morning. He.' usually liked to get up by six so that he could have sometime in latrine before the other occupants of the courtyard came down. On numerous occasions Ramchandra talked to the land lord about constructing bathroom inside the houses, but landlord had told him the rent would then go up by a hundred rupees. That silenced Ramchandra. (52)

Many examples are in the novel where Upadhyay presents the details of common every day life. There are struggles, ups and downs in characters' lives. They can be seen in the state of confusion facing the financial crisis and so on. A realistic work of art avoids the sensational, dramatic elements and includes the everyday life of the middle class people. Such characteristics of realism are abundant in the novel. The novel describes everyday activities of the people and focuses on middle class, its life style and manner.

The story of *'The Guru of Love* concerns a middle aged school teacher, Ramchandra, living in Kathmandu. He has a wife whom he loves, two children and

annoying in-laws who don't seem to like him that much. Ramchandra has middle class dreams of owning a house, but his realities keep him away from that dream. The novel contains his dream as:

For years he'd been harboring the dream of buying some land and building a house in the city, if only to silence his in-laws. For the past three years, he had Goma had been putting away five hundred rupees a month or at least trying to, some months, especially during the festivals, not only could they save, but they had to dip into their savings, which troubled Ramchandra constantly. (2)

Ramchandra, who is from a middle class family of Lamjung, always thinks to inherit a house. Like Ramchandra all the people from different parts of the country imagine the same. They have low income and that income couldn't meet their dream very soon.

"This way we'll never build a house", he'd said to Goma dejectedly the other day after he'd checked his bankbook and discovered that the balance was not even a lakh rupee. A few months ago, he'd even looked at some plots of land, but most of them had been exorbitantly priced. There was one plot, near Dillibazar, that was nice-close to vegetable market and to bus station, but the seller wanted five lakh rupees. Ramchandra had told him that no reasonable fool would buy the plot at that price, but as he walked away, he knew that the land would be sold within a few months. (3)

Ramchandra, the protagonist of the novel married to Goma, daughter of rich family connected to the royals. They have young children and Ramchandra has an assortment of acquaintances in his school and neighborhood but no real friends. He is

helpless sort of fellow pushed around by more confident people. His life is spent in unremitting anxiety about money and his in-laws constantly snub him over his poverty. His poverty reflects the reality of Nepali society as:

Ramchandra changed from his surwal to cotton pant, that one's he'd had tailored two years ago. They were already beginning to fray at the bottom, and Goma had been pestering him to have a new pair made, but he'd resisted, immediately calculating the cost: at least the fifty rupees for the cloth, another fifty for the tailor. The shirt he wore had a hole in the chest, but Goma had darned it a few months ago, and people would have to look closely before they'd notice it. (16)

Mr. Pandey, father in-law of Ramchandra has high ambition to look his son-in-law as rich man. He often criticizes his poverty and wants to see his in-law in a good school as a famous and permanent teacher.

Just the other day, Mrs. Pandey had mentioned a school teacher a relative, who had moved from a crummy school to a more prestigious school, one run by the wife of a well known businessman, "when is that going to happen to our son-in-law?" She said not looking Ramchandra but at Goma. And Mr. Pandey had said, as if Ramchandra weren't present "keep dreaming, wife. It's been so many years, and still nothing. (17)

When Ramchandra appoints as teacher in a school, Goma's parents has quickly shifted their focus. They want a house in Kathmandu for their son and daughter. 'You must build a house, Ramchandra babu', (40) they said to him in a family gathering.

Mr. Pandey says as:

"Without a house of one's own in this city, it doesn't matter what you do", said Mr. Pandey. When Ramchandra told them it took time to build a house in Kathmandu, they shook their heads contemptuously "of course it takes time." Goma's father said, "But unless you start thinking about it now, how it will ever be completed? Besides, something can always be arranged to get started". (40)

In one hand Mr. and Mrs. Pandey always criticize Ramchandra but in another hand they never complain about their young son-in-law, Harish, a young business man, who inherits a lot of property. They are very happy and praise him all the time and they say:

"You great son-in-law Saheb", Mrs. Pandey would say. "You successful businessman. What do you think". Harish would nod and smile, flushing slightly, and then turn to Nalini and change the subject matter, or Mrs. Pandey would say "You like dal and roti confirmation?" (34)

In this way Mr. and Mrs. Pandey always criticize Ramchandra and his life style but never speak a single word about Nalini and Harish. This biasness of same parents to their son-in-laws reflects the clear image of the society and clearly portrays the image of our society.

A realist always tries to value the member of middle class and tries to portray the middle and low class characters. Upadhyay has explored the aspiration of an insurgent middle class in his story. In his novel *The Guru of Love*, Upadhyay has valued the surface details, the everyday life and the common conduct of middle class individuals. He has done this with the purpose of creating the illusion of reality. His

characters in *The Guru of Love* like Malati, Ramchandra, Goma, Taxi Driver, Mr. Sharma, etc. are the reflection of middle class.

The middle class people have always the problem how to sustain their lives and how to feed the children. That is highly presented in this novel. The following lines present:

He almost shouted heated words of argument, but he made himself sit back and close his eyes. What can you expect those poor people to do? They have to eat, and gasoline prices kept going up. And, with Dashain around the corner, they had to worry about getting new clothes for their family and spending money on meat. In some ways Ramchandra wished he were back in his youth with his mother, when during Dashain they'd go to market and buy a kilo or two of goat meat to cook. They didn't have to worry about getting new clothes, because they had no close relatives in the city, only few distant cousins who shunned them during festivals anyway. Now, under the watchful gaze of his in-laws, Ramchandra was aware of how little he spends on his family. Last year, Mrs. Pandey, fingering Sanu's new frock, said, "This clothe couldn't have cost more than thirty rupees, eh, Goma?" Goma had lied, said it cost about a hundred, plus thirty rupees for the stitching. (27)

It shows that how the characters of the novel *The Guru of Love*, who are the images of the society, are facing the economic problem and spending their lives. Not only Ramchandra and Goma but also other characters are also having the same condition in the novel. The outer appearance of Malati's house shows that she is in the very bad condition than Ramchandra. Malati's condition displays in the novel as:

Of the three houses that stood behind the Sunrise Boarding School, only one had a chicken shed next to it. A mangy dog, tied with a rope on the unkempt lawn, followed Ramchandra's step to the door jaundiced eyes. Chicken feathers drifted from the shed onto the veranda, and the chickens clucked in unison as he knocked on the door. A short woman with yellow eyes, not unlike the dog's, opened the door. She wore a crumpled dhoti, and there were large white blots on her neck and forehead. It occurred to him that she was an albino. (20)

This extract shows the reality of Upadhyay's character in *The Guru of Love*.

Here, Malati, Ramchandra and the old woman present the middle class struggle. They are in the town to make their fortune but they have to struggle with lots of difficulties.

Especially, middle class people take the help of alcohol if they feel some difficulties they think drinking as the medicine to get rid of the tension. Ramchandra, the protagonist does the same to get rid of his difficulties in the novel.

Now his temples started to throb, so he walked into a small restaurant and bar in Indrachowk and asked for a glass of the local rum. It burnt his throat as it went down. He drank another and laughed to himself as he doled out the money. My house is sinking in my stomach, he thought and it'll stay there and eat my innards. Gradually the voices of his mind became muted, and he walked home, on unsteady feet, as he hummed a tune from his younger days, a popular folk song: rato bhaley kwaink kwaink - about a red rooster. (124-25)

Here, Ramchandra, who has the imagination of building house in Kathmandu is sinking with his drink. He saves very few in his account and when he is in love affair with Malati, he forgets his dream. When he kisses Malati his tension and

thinking increase, he couldn't find out what is right and what is wrong. Then to get out from the difficulty he takes the help of alcohol and sinks out his dream. This is not only his problem this is the reality of the society.

Ramchandra, is in love affair with his tutees, Malati, who is the mother of a child before her marriage. She is the represented of those school girls of poor family. She was in love affair with a taxi driver who pushed her into the darkness.

Everyday he gave her a ride, and eventually she stop going to school. They roamed the city all day in his taxi. He took her sightseeing in the valley: the top of the Swayambhunath Temple, the woods of Gokarna, even all the way to the Dakshinkali Temple, where they stood in front of the goddess and proclaimed for their love for each other. Then they started making love in the jungle of Balaju, a few hundred yards up from the very place where they'd come the first time she'd gotten into the taxi with him. (99)

Malati, who spends her school days in the love affair with a taxi driver, becomes pregnant. When she becomes pregnant, her lover betrays her and ruins her life. When she knows of her pregnancy, she talks with her lover but he doesn't come back to meet her.

When she discovered she was pregnant, she considered an abortion but she didn't have the heart for it. She told him she was pregnant, and at first he said that he'd marry her, that he'd come and see her stepmother soon. But he didn't come at all for a few days. She waited for him near the bus stop, her hands in front of her belly as if to hide her shame, ever though it was too early for her to show. His absence forced her to attend school again, and she managed to take her final exams, and

pass, just before her belly started to bulge, one afternoon she went searching for his house near the banks of the Bagmati River in Thapathali. After two hours of knocking on different doors, she found it. A woman opened the door and when Malati told her whom she was looking for the woman said "My husband has gone to Birjung for a few days who are you"? (99-100)

Thus, the taxi driver betrays her. Taxi driver is the example of those people, who enjoy the betraying. He has such nature on which he traps the girls, enjoys with them and betrays them. Not only Malati but also many girls are destroyed and cheated.

As taxi driver cheates Malati, she is also cheating over Goma. Goma is really thinking Malati as her sister. When Ramchandra tells Goma about her story, she shows mercy and compells Ramchandra to call her for meal. As Goma thinks Malati, like her sister, Malati couldn't be the same. Malati deceives Goma and sleeps with Ramchandra in her bed.

After they'd finished eating, Ramchandra lead her to the bed room. He lay down and pulled her on top of him. He kissed her and stroked her breaths, which began to rise under her touch. He put his lips to her breasts over her dress and licked them. "Sir, Sir," she said. She had closed her eyes and was beginning to moan. He felt under her kurta and unraveled the string that tied her trousers. He helped her out of the surwal, her panties, her kurta and her bra. (132)

In this way, Malati deceives Goma, who has great faith and mercy upon her, when Goma, knows about Malati and Ramchandra, she expresses her sympathy upon her.

The protagonist, Ramchandra, his family's social and financial situation is all familiar to the people of South Asia. South Asian people love the same life as the plot in *The Guru of love*. All the characters look human except Goma. She accepts her husband's mistress in her own house, is really inhuman to us. To show this situation the novel presents:

“What do you want me to do Goma? I don't know what to do”?

They were silent. Goma said, “Ask her to come here.” “Come here”

“yes to this miserable apartment”

Ramchandra laughed.

“Yes, you two can sleep in the bedroom, I will sleep with the children”. (165)

From these dialogues, we come to know that what type of person Goma is. Although her husband doesn't know what to do, she is ready to accept his mistress. Other characters have humanism which is the reality of the society that as Bandana miss has. Bandana miss shows her humanism in the novel as:

He went straight to the staff room to sign the register, and there he found Bandana Miss, who had become the principal after Mr. Tiwari's death last year. She was in a good mood, which was unusual.

“Ranchandra sir, come, come, lets' have a cup of tea” she said. She signaled that he should sit down. “I have only a few minutes before class” Remchandra said. “One or two minutes late for your class. Do you think the student care?” (31)

Bandana miss is usually strict about her teacher's punctuality. Here, she shows her general human activity. Although Ramchandra is late she says to sit and hands

him a sweet. She is too happy because her son is going to America. She expresses her happiness as:

She reached beneath her desk and brought out a box. "Sweets" she said passing the laddoes and barfis to him. "Here take one". "And what is the occasion" Ramchandra asked. "My son is going to America". She said. A boy brought in two glasses of tea .Ramchandra sipped his tea and wondered how Bandana miss had managed to arrange a trip to America for her son. (31)

But if Bandana miss is not happy, she is very strict upon her teachers. She doesn't give any excuse about their punctuality. One day when Ramchandra becomes late, she says:

The three wheelers reached in the direction of Bir Hospital, it was already past the time when his first class began Bandana Miss frowned as he walked in to sign the register. "You'll have to sign in late" she said.

Ramchandra pointed toward watch, "I'm only ten minutes late". "One minute or ten minutes. Late is late. I want everyone in this school to be punctual" she said. (69)

She doesn't care about punctuality if she is happy and if she has to discuss about her private matter. But in other times she talks about punctuality. This shows her real human character which is the bitter reality of our society.

Mr. Sharma is also the humanist character. Although his wife passes away, he doesn't like to marry again and remembers his wife time and again. Where as the

protagonist, Ramchandra who has very faithful wife Goma, but he runs after Malati.

Ramchandra asks to Mr. Sharma:

“Why don’t you get married again?” Ramchandra asked. “That is not it.” Mr. Sharma said” I don’t want a new wife. My departed wife’s memory wouldn’t allow me to have some one else permanently in the house. It’s just that my body sometimes... And even thought around him.” (55)

Upadhyay in his novel *The Guru of Love* has adopted marriage as a weapon to explore the Nepalese tradition. Several relationships in the novel struggle under the weight of the tradition of arranged marriages. When Mr. Pandey proposes Ramchandra to marry his daughter; Goma, Ramchandra’s mother thinks that their hard days are over and clarifies:

His Mother suggested that may be his reputation as a bright student had led Goma’s parents to give their daughter to him, knowing that he was poor. Perhaps they believe that, with his intelligence, he’d soon occupy a position that was lucrative and that their daughter would live in luxury. Perhaps they were impressed by his behaviors when he tutored their younger daughter “This is a great honor of our family” his mother had said. "Perhaps our hard days are over." (11)

In this way Upadhyay has put marriage as a weapon to solve the problem emerged in the society. In one hand Ramchandara’s mother who thinks the proposal of marriage as the solution for their poverty but in other hand she suspects upon Goma’s nature and virginity. If a lower class boy gets an offer to marry a rich girl, he definitely suspects about their proposal. This is the reality of the lower class.

Ramchandra said with bitterness, why she thought Goma's hand had been given to him in marriage. The parents could easily have married her to someone with more money. "May be she was not a virgin", his mother abruptly said. May be slept around with other men, and her father was afraid no one would marry her." (42)

Ramchandra knows Goma has been virgin at the first time that they made love but, he wonders whether her parents are avoiding some sorts of scandal by marrying her off to a poor student. Ramchandra thinks away Goma have not married earlier and he wonders about it.

In moment of quiet Ramchandra did wonder why Goma hadn't married earlier, when she was in her early twenties, when she could have been easily negotiated into a well-to-do family. Had she done something scandalous when she was young? He wondered. Although when he looked at his wife – the devotional Tika on her forehead- he knew that he was sinful in ever thinking such things about her. (12)

This situation has been the common phenomenon in the context of Nepal. The tradition still exists to tell the lies in making relationship by means of marriage which later may ever ruin the whole life. Upadhyay has been able to give the clear picture of marriage process of Nepal.

Ramchandra had expected a grand welcome at Pandey palace when members of wedding encourage arrived on that rainy .afternoon, but the reception consisted of half smiles, ever stares. The wedding pyre was small with a priest and the buffet table the guest flocked to after the ceremony had few dishes. Ramchandra did receive a large gold ring from his in – laws, but when the birders parents had to wash the

feet of their son-in-law, a ritual symbolizing the godlike stature of a son-in-law. Mr. Pandey announced that it was an old ritual. (60)

Upadhyay has portrayed how a bride gets into her husband's house after a marriage in Nepal. The tradition of arrange marriage is very common subject matter. Upadya is trying to show the success and failure of arranged marriages. The age gap between the bride and bride groom is not considered as an important factor. Parents want to fulfill their immediate desire. But they do not care the life of their children .In such condition the relationship fail and they have to repent for their mistakes.

As the day of the wedding approached, the girl Mandakini, become sadder and sadder. She went to the local temple and prayed to lord Shiva to save her from marrying a man of her father's age. She closed her eyes and asked the deity who resided there to make something happen so that she wouldn't have to marry that old merchant with the glinting eyes. (83)

Here, Mandakini is forced to marry an old merchant although she doesn't like him. Upadiyay has tried to show the real situation of Nepal in the novel, where even an educated girl doesn't have the freedom to choose her partner. The tradition of marriage in the Nepalese society has been visualized so minutely that it can not be denied in any sense. Parent's force and emotional blackmailing make their children get married and unmatchable marriage has been a common event of Nepal.

When the women are in trouble in their husband's house, they leave for their parent's house. When Ramchandra tells about his kissing to Malati, Goma also leaves her house and moves to Pandey palace. She moves to her parent's house leaving her husband's house with her children.

Ramchandra put his head between his knees, and tried to make sense of what had happened, but the lack of sleep confounded him; he couldn't think. He went to the bedroom to see what Goma had packed. All her clothes from the closet were gone. In the children's bedroom, one of Rakesh's shoes had been left behind. Ramchandra picked it up and thought it might serve as an excuse for him to go to Pandey Palace and urge Goma to come home. He'd plead with her; he'd tell her it was all a mistake, that he'd slipped in a moment of confusion. (129)

According to Nepali society, a married couple must have their children. They have to give birth for their further generation. Nalini and Harish have got married before five years but couldn't bear any children. So, it becomes a matter of discussion in the society. Some people say that Harish is impotent and some say Nalini couldn't bear any children.

Despite five years of marriage, Harish and Nalini had no children, which was a source of great disappointment of Mr. and Mrs. Pandey, although they never directly commented on it. "They're waiting for the right time," Mrs. Pandey would say to Goma. Her mother's face, however, betrayed her worry. Goma had prodded Nalini a few times, but Nalini had been tight-lipped. The lack of children had given rise to speculation among the extended family. Some said that Harish was impotent; others were sure that Nalini couldn't bear children. Mr. and Mrs. Pandey vigorously defended their younger daughter and son-in-law, often chastising those relatives for gossiping. (108)

Upadhyay not only talks about marriage but also makes his characters visit the temples wherever they come across any sort of problem which is the reality of the

Nepalese society. Ramchandra, the protagonist gets him into difficulty and prays for god," Ramchandra stood in front of the Ganesh statue and prayed asking the elephant god to make his day successful" (157).

Temples have always become the wandering places for those people who can't make their dreams come true. When other options don't work, people have the last hope to visit the temple and pray to God. This general tradition can be seen far and wide in Nepal. Not only Ramchandra but also Goma, Malati and Mandaki remember god only when they are in critical condition.

On Saturday they got up before daybreak to prepare for the trip to Dakshinkali. Goma had brought a baby goat. After the visit to Dakshinkail Ramchandra had begun to believe that Dakshinkali was indeed powerful, and that if she were pleased, she would cast her benevolence on her devotees. (189)

Here, when Ramchandra and Goma are in trouble, then they remember the god to sacrifice the goat.

Upadhyay has described some religions events to present the reality of Nepalese society. He talks about Dashain festival as:

Warm but happy families walked the streets dressed in their freshly tailored clothes going to relatives to get Tika. It was the day of victory over evil, when lord Rama slew the monster Ravana, when lord Durga tries umphed over Mahisasur, the terrible demon that, in the guise of a buffalo, had wreaked have, piercing the air with its razor sharp horns. (144)

This is how, Upadhyay is portraying the traditional values of Nepal to the people who have heard about but don't exactly know them. The novel deals with many traditions and customs of the society. Upadhyay shows culture as:

At the temple entrance they took off their shoes. The floor of the small courtyard with the shrine was sticky with blood. A priest, his shirt drenched with blood was cutting the throats of chickens and goats. The priest sprinkled red powder on the goat's forehead and sliced its throat with his knife: the goat screamed. (190-91)

The characters travel in tradition circulating in the discourses of Nepalese Hindu culture globally as much as they represent their own self-understanding.

Upadhyay not only presents the real character but also he has presented the real setting in his novel *The Guru of Love*. To make a piece of writing as the real masterpiece, the writer always cares about the setting. The novel is fully based on Katmandu, where all the Nepalese are longing and struggling to live. He has shown the real sceneries of everything. The condition of school becomes clear by the Sunrise School, which is poorly managed where Ramchandra teaches. The poor condition of the school is displays as:

In the narrow muddy alley where it stood near the Bir Hospital, pillar of garbage had been dumped right of it. Ramchandra stared at a faded sign on the building. It bore the school's name, in English and Nepali, Pointed on the backward of lotus. The building was old and the entrance so small that even Ramchandra who was not a tall man had to stop slightly to get in. After a couple of steps, he found himself in darkness and had to fumble his way through to another door. (28)

It shows that how poorly the school is managed. Not only the school but also teachers and the workers are in the same condition as like school. Mr. Tiwari, who is the principal of school, is not careful about it, which is the real picture of Nepalese school. A boy who is working as the helper in the school from a poor family, is the another example of Nepalese society.

A boy brought in two glasses of tea. This boy was a poor villager from the hills who had been hired by Brandana miss last year after she managed to coax a local newer businessman .Now a swing set stood in the yard, where a long queue of students formed during recess everyday. (30)

Here, it shows the real image of Nepalese poorly managed school. When Mr. Tiwari is the principal the condition was worst than this. He has a boy to work in school and his condition is very bad due to the poverty. Upadhyay presents this image as:

Just then a small boy, wearing a uniform much too large for him, came in, wiping the sweat from his forehead, and asked Mr. Tiwari “Shall I bring tea sir”. Mr. Tiwari looked at Ramchandra and apologetically and said, He’s a poor farmer’s son, Couldn’t pay the fees, so we made this agreement. (29)

This is the real picture of Nepalese people, who are very poor. They are managing their children's education as Upadhyay Portrays. The boy, who has to study, is the servant of teacher which is the compulsion of lower graded family and reality of Nepalese society. The children have to work in their early ages to support the family which is the bitter reality of our society.

Samrat Upadhyay, who has published *The Guru of love*, his first novel, presents the real image of our society. Upadhyay's characters are so real of our society. He focuses more on character rather than action or plot.

Upadhy's characters are sympathetic, precisely because they are so easily understood. They feel real and familiar, despite the unfamiliar names and customs for the people who don't know much about Nepal. Upadhyay has given much importance to the characters. Beneath an elaboration scheme of tradition and custom, it is the everyday world of failed relationship and transgression of desires that occupy the lives of many of Upadhyay's characters.

Ramchandra has the suspicion about his wife's virginity although he has got married with her many years before. He thinks about her past scandal although they have two children now. Upadhyay does put more importance on characters, their struggle and the way they live. Characters act on their environment rather than simply react it.

Ramchandra blurted out to his wife what had been on his mind: that her rich parents had wedded her to him because of some past scandal, that perhaps she'd a lover or several lovers. Dumb founded, Goma gasped and then started to cry, on the street, While she held little Sanu on her hip. Immediately Ramchandra regretted his accusation. She'd given no indication of a past or present lover. He tried to console her, saying that he was sorry. And she replied, I am a Hindu woman. I am not that kind. (42-43)

This is how the characters appear in real complexity of temperament and motive. They have an inexplicable relation to nature, to each other to their class, to their own past. Upadhyay has given emphasis on the character representing the

Nepalese woman to find their identity. Upadhyay's characters roam around the temples and streets with the hope of getting their problems solved.

One of the things that distinguish Upadhyay's collection is the fine sense of place suitable to the characters. Except one, the entire novel sets in Kathmandu. Upadhyay draws an evocative map of a city ringed by mountains and centered on the famous Pashupatinath temple. The marketplace of Asan, the tourist sector of Thamel, Jaise Devel and other places presenting in the novel give clear views of local Kathmandu.

There is love, betrayal, violence, power and wealth in the novel. However, Upadhyay's paramount interest is in presenting these aspects of human life within more subdued middle class milieu. The whole story of the novel gets diverted by the characters' small but important activities. Upadhyay has been able to portray suitable characters according to the situation. The characters appear in the real complexity of temperament and motive.

Upadhyay has used his simple diction to dig out the culture of middle class Nepalese. God gave Nepal a rich culture. The rich culture of Nepal is intertwined with modern culture and social taboos. The novel is well decorated with suitable language and gives details about everyday life in Nepal.

They ate in the kitchen while the baby slept in the in the children's room. Malati had a funny way of eating. She'd scoop up the rice with her fingers, lower her head and thrust her food into her mouth. "How is it"? Goma aksed. "It's delicious". Goma asked Ramchandra whether the meat had enough salt, and he nodded, unable to take, "Tell me if it's not good". Goma said laughing. I can take it" She explained to Malati that Ramchandra never criticizes her cooking. (120)

With his simple diction Upadhyay dissects the culture of Kathmandu. His diction is natural vernacular, it's not heightened. Upadhyay uses sharp and exacting word to give voice to the hidden and unspeakable desires of his characters. This sort of technique is mostly used in a realist work. Any work of art which explores the reality of the society should contain the diction as a tool to describe the matter of fact.

Upadhyay has used some Nepali words so that the real situation can be explained. The right selection of Nepalese words in the stories makes the people not forget that the Nepalese society has been described by means of literature. There are so many Nepali words Upadhyay has used in the novel. The use of Nepali words like *dhoti, hajur, adarnia, hahakar, rato bhale, sahib, dal, roti, jwain, khattam*, etc. have been used abundantly so as to give clear picture of the situation. The replacement of the English words may not give the exact details. For example:

"Well Dashain is here, and people have a lot of cooking to do. All donkeys, these politicians. This hahakar, this chaos, just because our king and the Indian prime minister couldn't stand each other's egos."

"Dhotis" the three wheeler driver cursed. (18-19)

In this way Upadhyay presents simple diction, along with Nepali words to present the reality of Nepal in his work

The morality of realism should always be intrinsic, integral and it should explore the relations between people and the society. In the novel *The Guru of Love*, the interpersonal relationships between men and women reveal much about the complexities of a nation shifting its understanding of power, gender, sexuality, and so on.

*The Guru of Love* describes the common everyday activities of the people living in Nepal especially in Kathmandu. It emphasizes the middle class, its lifestyle and its manner. The book explores the central issues of life accurately as they affect the characters in actual situation. Upadhyay uses simple and straight language, and natural setting to present the reality in the novel. Using all the features of a realistic art, Upadhyay has portrayed the social reality of Nepal and Nepalese people who are struggling in Kathmandu.

## CHAPTER FOUR

### Conclusion

#### Reflection of Social Realism in *The Guru of Love*

Samrat Upadhyay, in his novel *The Guru of Love* builds a layered portrait of contemporary middle-class life in Nepal. The central focus lies particularly in marital relationships. It is these zones of encounter between modernity and tradition, East and West, exotic and workday, romance and hardship that Upadhyay, illuminates with great skill in his superbly crafted novel, which has the good setting of Kathmandu today. Upadhyay tells the truth about a certain period in Kathmandu life. His realism doesn't simply reflect reality that would render much of his work ineffective, if only because it might be hard to believe the people in them and the things they do instead. Upadhyay shows how one understanding of a society or a city can be used to illuminate a few of the many possibilities of life and behaviour.

Upadhyay brings out the social reality of Nepal in his novel *The Guru of Love*. His central focus is on the domestic life. His characters find themselves struggling to raise their status in the society. The male characters are struggling to raise some romance out of the marriages that have been arranged for them by their duty conscious parents. Although their wives are supporting themselves but they wander into the zone of transcendence, exotic sex or spirituality. The protagonist of the novel Ramchandra, a maths teacher, had a faithful wife Goma, but he runs after Malati, who is one of his tutees. Upadhyay's debut novel is distinct for its Kathmandu setting, social milieu and religious elements. The book excels at portraying a middle class protagonist including his guilt whenever he spends money of frivolous luxuries, his remorse when he cheats his wife, and drudgery of his workday world.

Not only the protagonist but also other characters run after the other girls although they have wife in the house. Ramchandra's friend Shailendra does the same with his own students. He goes in dates with his girlfriend even as the martyr-like spouse lives under the same roof. The novel itself is simple realistic representation, and Upadhyay is a spokesman of all things Nepali, or at least Kathmandu. All of his characters are the people many of us we know and familiar figures.

The characters in the novel are found seeking the freedom only to search some sort of satisfaction in life. This is the result of dilemma cheated out of tradition and modernity. Upadhyay particularly skilled at steering his characters toward moments of insight achieved almost causally and well within the pale of domestic and everyday life. In his slice of life approach to the handling of plot, his avoidance of verbal gimmicks, and his sharp sensitivity to the subtleties of words and gestures in situations of great psychological richness, Upadhyay reveals the social reality of Nepal.

The plot of the novel and the characters cover a range of middle class-lives in Kathmandu. They are about people coping with such daily issues as professional and family jealousy, extramarital affairs, and loss of spouse. The characters struggle with everyday life issues. They struggle with their spiritual self, but most of them struggle with their marital self.

Upadhyay has given more importance to his characters than action or plot. Many characters are appeared in the real complexity of temperament and motive. They have inexplicable and incomprehensive relation to nature, to each other, to their social class, and to their own past. They can't explain their own relation with others. The relation seems very mysterious. They can't explain their own past. They can't understand whether the relation lead them to ascent or decent. In the novel, the main

character, Ramchandra, his friend Shailendra sir they make the relation with their own tutees but they do not care about their social relation and morality. Mr. Sharma, who is a widower and neighbor of Ramchandra keeps on his eyes on Malati and Sanu but doesn't care about his social norms and values.

In the novel, *The Guru of Love* Upadhyay has described the common and everyday life of Nepalese people. He has given emphasis on the middle class, their lifestyle, and their manners. Upadhyay highly values the individuals even if they are from the poor or lower class.

So, those people who are ignored and get less importance in the society, Upadhyay offers them the special place in his novel *The Guru of Love*. He uses simple and clear diction to show the reality of the characters who seem familiar with the society. He uses simple and clear words, which the lower and middle class people use in their language. He somehow uses some Nepali words to give the clear figure of the Nepalese society. Upadhyay presents the central issues of life accurately as they affect the characters in actual situation. Upadhyay does not over stage things or make over sentimental appeals. He emphasizes on the problems of middle class which could be clearly seen in Nepalese society everyday.

In this way, *The Guru of Love*, the debut novel of a Nepali writer, Samrat Upadhyay portrays the social realities of Nepal.

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