



# Journal of Bhuwanishankar (JoBS)

A Peer Reviewed Research Journal

ISSN: 2961-1938 (Print), 2961-1946 (Online)

## Power, Class Consciousness and the Voice of Social Change in *Ghamaka Pailaharu*

Keshav Raj Chalise\* PhD

chalisekeshavraj73@gmail.com

Received: 12 August, 2024

Accepted: 22 September, 2024

### Abstract

*Dhanush Chandra Gautam, with his literary name Dha Cha Gotame, composed the novel Ghamka Pailaharu in Tarai setting, reflecting upon the social reality as a driving force. Authors reflect the social reality in multiple ways. Gotame's social picture aligns with the reality of class structure. This research article aims to examine how the author has presented the social reality in this novel as the central problem of this research. It applies the Marxist theory of class consciousness, power and the social change as the tool of the research. With the details of the construction of railroad networking, the author gives the social picture of the mixed community in an imagined city as the representation of people from different strata. Their relationship gives a class structure of the capitalist or aristocrats and the citizens of the unmentioned or nameless society. It can be further observed as self-called civilized and uncivilized ones. The society as depicted in the novel is power centric and is the combination of the class-based structure.*

**Key Words:** Bourgeois, class conflict, material ideology, labor power, material existence

### Introduction

Dha Cha Gotame wrote the novel, *Ghamka Pailaharu* in 2035 BS when the ideas of marginal, and other issues of liberation, except political, were not still conceived in people's minds; neither the individual, regional, caste, and ethnic identities were conceived, and nor the issues of social and cultural oppression were on people's concern. But in the recent set-up of individual rights and freedom, this book is an example of the voice of individuality, freedom, and the depiction of class-based social structuring and a step ahead for social transformation. The issue of class structure in *Ghamka Pailaharu* is a central element that drives the novel's narrative and underscores the socio-economic dynamics of the town depicted in the story. Through its characters and their interactions, the novel explores the inequalities and tensions rooted in the hierarchical social structure of Nepal's Terai region. The novel portrays a stark contrast between different social and economic classes. Wealthier individuals, like local merchants and

\* Keshav Raj Chalise is a Lecturer at Nepal Sanskrit University, Nepal

railway officials, enjoy privileges and power, while characters like Pitambar, who work for the merchants, are depicted as struggling to make ends meet.

Characters in positions of authority, such as Bhattacharya, the railway station manager, represent the elite class. Their interactions with individuals from lower classes reveal the implicit power dynamics that define the social hierarchy. The railway station serves as a metaphor for connection and division. While it brings people together physically, it also highlights the socio-economic divides, as wealthier individuals can afford better access and mobility, while the less privileged are relegated to the periphery. The novel presents the community's fragmented nature, where class distinctions prevent true unity. The struggles of the lower classes are often ignored or exacerbated by those in power. This article primarily tries to examine the issues of consciousness of class structure, freedom, and social transformation reflected in the novel using the Marxist theory as the tool.

### **Review of Literature**

Critics have studied the novel, *Ghamka Pailaharu*, but from limited perspectives. Through descriptions of life around the railway station, the novel, *Ghamka Pailaharu*, highlights the socio-economic significance of the railway in the Terai. The text is remarkable for its authentic depiction of Terai lifestyles and nuanced character development. About the novel, Shiva Rimal (2005) analyzes the narrative style with his view that it focuses on the symbolism of the railway station as a metaphor for societal transition. He highlights the novel's exploration of identity and community amidst evolving cultural norms (Rimal, 2005, p. 78).

Likewise, Prakash Subedi (2012) observes Gotame's ability to balance local color with universal themes, particularly the tension between tradition and modernity. He lauds the novel's descriptive depth and its influence on later Nepali literature (Subedi, 2012, p. 36). Madhu Raman Acharya (1990) sees the social aspect of the novel that the novel is meaningful for its realistic portrayal of working-class life and its exploration of human relationships in the face of socio-economic changes (Acharya, 1990, p. 47). He has not clearly observed Gotame's realism as Marxist social realism. In Marxism "the division of society into classes is determined by position within the process of production" (Lukacs 46). Based on this principle, examination of the novel from the perspective of Marxist notion of class consciousness and power is the point of departure for this study.

### **Statement of the Problem**

Depiction of contemporary society is a basic feature of realistic literature. However, the way of presenting reality differs. *Ghamka Pailaharu*, as a modernist novel, has presented the social reality of the time. The central problem of this research is to see how the issues of power, class consciousness and the intention of social change in the

novel. It tries to examine how masculinity symbolizes as power and how this power relation creates the situation of class conflict and what particular issues of social changes has the author tried to present as the basic research questions.

### **Research Questions**

1. How does the novel *Ghamka Pailaharu* depict the picture of power and oppression?
2. How does the author present the issues with the sense of class consciousness in the novel?
3. How is the ideology of class and the voice of the social change reflected in the novel?

### **Objective of the Study**

The objective of this study is to examine the modern Nepali Novel, *Ghamaka Pailaharu* from the point of view of Marxist criticism, especially observing the Nepali society depicted in the novel. It aims to highlight the issues of power, class consciousness and the issues of social changes in the novel.

### **Methodology**

It is purely qualitative library research. Study of existing and relevant literature gives rise to the point of departure and it follows the method of textual analysis using Marxist theory as the tool to analyze the novel, *Ghamka Pailaharu*.

Karl Marx introduced the concept of class struggle as the driving force of societal change. He argues that class consciousness emerges when workers recognize their shared exploitation under capitalism and unite against the bourgeoisie (Marx & Engels, 1884, p. 88). Likewise, Gramsci talks about the concept of power or hegemony. He explains how ruling classes maintain power by manufacturing consent and shaping cultural norms, thus hindering the development of class consciousness (Gramsci, 1971, p. 118). The idea of class consciousness and power has evolved significantly from Marxist roots.

Based on the socioeconomic analysis with a primary focus on class relations and social conflict, the Marxist model views development as the means of social transformation. It regards material interpretation as the major mode of social and political understanding. Class identities are the prime issues of social change; however, individual rights and freedom have been introduced by the later Marxist theories, especially from the point of Neo-Marxism. The questions of class, individual freedom, and social change are the central questions Marxism raises and Marxist criticism views the literature through the lenses of these questions. This research tries to analyze the novel, *Ghamka Pailaharu* on the basis of the Marxist theory of class consciousness, power and social transformation.

## **Gham (the Sun): The Symbol of Power and Oppression**

'*Ghamka Pailaharu*', etymologically, refers to the footsteps (*pailaharu*) of the sun (*gham*). The sun, "the symbol of the highest element" (Notopoulos, 1944, p. 223), in real, cannot have its footprints. The sun is the supreme source of power and energy. Traditionally, the sun is the god and is supposed to be worth worshipping, "the sun as the symbol of good" (p. 223). The Hindu myth supposes it as the power. Similarly, modern science raises sense as the greatest source of energy. The sun leaves an immense impact on the earth and the universe. Every living and nonliving element of nature has its impact in such a way that nobody/nothing can be detached from it. This type of physical and psychological impact might have been referred to as the footsteps of the sun.

Having no real existence of the sun's footsteps as we can realize, that the title of the novel has a symbolic association with the theme it delivers as, "the symbol is a vehicle at once universal and particular; universal, since it transcends history; particular, because it relates to a definite period of history" (Cirlot, 1971, p. xvi). Symbol, as having a link with the history or past, no doubt, the sun symbolizes any particular history in the novel. As the novel is about the situation of Terai and the life of the people of an unnamed city of Terai, it certainly talks about the footsteps of the people and their history. The whole novel shows how Bhattacharya (known as Lokobabu) established the railway and how he has spent his whole life on the proper management of the railway, in one sense; it is the footprint of the development and newness in people's experience.

The sun is the symbol of power, the symbol of light, and the symbol of nature. Power symbolizes the level of energy and resources of life. Heat is the strength of life; the symbol of light is associated with the level of knowledge and the source of driving away ignorance; and the symbol of nature refers to the strength of regularity, repetition, and cycle of life and nature. Similarly, footprints refer to the influence or impacts left over.

Lokoji has become the history for the people of the city. He spent his prime age in Nepal though he grew up and was educated as an engineer in India, Bengal. His story shows him as a heroic character as the sun symbolizes, "solar 'passion', so to speak, with its heroic and fierce character, clearly had to be assimilated to the masculine principle" (Cirlot, 1971, p. 318). Terai was feared to everyone and the central cause for it, as Gotame (2035 BS) states, "was the malaria, nobody was willing to work here, the workers would run away, engineers would leave the work on the half, and with great tough, even risking the life at danger, he completed the job as per British allocated time" (pp. 47-48)<sup>1</sup>. For the people of Terai, he has become heroic in the sense that nobody else would have completed this job in such a perfect manner. He is the power of the railway world among the workers in the railway system and the whole city. His

---

1 The translations of Nepali text are my translations.

footprints can be observed as the footprints of power, hence the sun.

This symbol of power, the sun, also transfers to the symbol of masculinity, “the broadest and most authentic interpretation sees the sun as the cosmic reduction of the masculine force, and the Moon of the feminine (Jung, 1964, p. 49). Jung’s point is that “the Sun is, in truth, a symbol of the source of life and the ultimate wholeness of man” (p. 32). This implies that “the active faculties (of reflection, good judgement or will power) are solar, while the passive qualities (imagination, sentiment and perception) are feminine” (Cirlot, 1971, p. 319). Masculinity, in the context of the novel, does not openly apply to gender discrimination, but it implies social and political power, as Bhattacharya is the representative character of the British mission to India and sent to Nepal with the intention of railway establishment as the power exercise for the extension of their business in Nepal, “British were purely business oriented. Nepal’s business with the British has been flourished as per their interest, especially the Sugauli- treaty” (Gotame, 2035 BS, p. 148). So, the symbolic association of the title goes to penetrate the British power as the sun’s footsteps in Nepal with the railway- long-lasting footprints of British power for their business.

The sun gives off light and brings about life, and symbolizes self. He represents people’s personalities egos and spirits. Likewise, the characters in the novel are greatly guided by individual egos, especially the central characters like Bhattacharya and Pitamber. Bhattacharya has the ego that the train in Nepal cannot go smoothly in his absence; he is the all in all for the concept, and success of the railroad and rail service. He has long been thinking that he is the big boss of the train in Nepal. Being sick he becomes absent from duty, and he expects that the whole system would have been a failure, but his ego has been broken, “it was the day of breaking his self-esteem. The whole system of the railway was going on better than he had managed to it. On the one hand, he had the happiness, on the other hand, it was the point to attack on his personal ego” (p. 220). With the change in his realization, the title may have a link to the loss of his power and what is left is not the power (the sun), but the footprints of his power in the city.

Broadly speaking, the sun is the identity and the face that the world will see. Addressed as the male, he encourages creativity and gives people the power to meet the challenges in their everyday lives. He has an energy that is a force. The energy is about being able to command and lead, and the core being shows people how to display their nature in the world. As the light, the sun symbolizes knowledge and understanding to wipe out the darkness of ignorance. The realization of the self in Pandit Durgadatta, the selfless education provided to the people by an Indian teacher, Dwarika could be represented as the symbol of knowledge and education. Dwarika has appeared in the city to teach as the sun appears automatically, no matter his political background, he teaches there for many years, he has left the city for four years and he has come back in the city again. Lastly, after the death of the grandfather, Pandit Durgadatta, the grandson, Pitamber

and his wife have left Pawan in Dwarika's hands for his education. The novel ends with the death of the man of wider experience and knowledge, Pandit Durgadatta, but he has left the footprints of his knowledge and wisdom to society. It could again be compared with the footprints of the sun symbolically.

With all these references, the title represents many possibilities of meanings with symbolic association. The author tries to start a discussion on the title with the abstract notion of the footprints of the sun with no clear meaning but matches with every logical connection of the characters and their activities, egos, and the impacts they have given to the larger community for the change from where they are. Lokoji symbolizes power, Pandit Durgadatta symbolizes knowledge, the railway itself symbolizes development but the means of colonial power of the British ruling for their business, Dwarika symbolizes education, and Pitamber is the symbol of egos, hence having their impact in the socio-political context. The picture of the railway connection from India to Terai and to the hilly regions like Kathmandu itself is the footprint of the development and civilization, which is still to be done. The image in totality represents the sun's footprints.

### **Class Consciousness and the Footprints of Nepalese Social Class**

Class consciousness refers to the awareness within an individual or a group about a social class. Lukacs states, for people, "their own social action takes the form of the action of objects which rule the procedures instead of being ruled by them" (p. 49). It is a shared belief on economic conditions, interests, and position within the broader social structure, particularly in relation to other classes. Rooted in Marxist theory, it involves recognizing common struggles, identifying systemic exploitation, and understanding the potential for collective action to challenge inequalities. It is distinct from "false consciousness," where individuals misperceive their true class interests due to dominant ideologies. Class consciousness is considered a critical step toward organized efforts for societal transformation and the redistribution of power and resources.

As a socio-political movement, Marxism views society concerning class division, and society is not detached from class conflict. Class entails the idea of ownership of the property or the relation between the working class and the owner class or the bourgeois and the proletariat. This relation extends into the power relation based on the class and the classes ultimately become the political forces. Class concept, therefore is the base of society, and so is literature. Literature, as the product of a particular society or society in general, reflects the social institutions and is itself a social institution with a particular ideological function. Literature, having its world, reflects the real social world or tries to imagine a world that is linked with the real one. In either of the functions, it reflects class struggle and materialism: think how often the quest for wealth traditionally defines characters. So, Marxism generally views literature "not as works



created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to that era" (Abrams, 2001, p. 149). Having many possibilities of examining many themes of an individual or society, the observation of the class reflection in the text on the role of class division in the development of the plot, in the case of the narrative, the condition of class-based oppression and character's attempts to overcome it, and the writer's opinion towards the class-based oppression would make the proper judgment in the analysis of the text from a Marxist point of view.

Marxist criticism formally initiated the discourse of class consciousness. Rivkin and Ryan (2004) state, "with the assumption that literature can only be understood if its full context – historical, economic, social, economic, cultural" (p. 644). For Marxists, literature is an active agent in its social and cultural world. It can work "to expose wrongs in a society, or it can paper over troubling fissures and make a class-divided society seem unified and content" (p. 644). It is the Marxist postulation that "literature functions to reproduce the class structure of society. It does so by representing class differences in such a way that they seem legitimate and natural" (p. 644). Literature, therefore should address the class situation either of the real world or the imaginary world of the literature. If the reflected class division is directly linked with any historical or present social problem, it takes the mode of social reality; and if it is imaginary, again it symbolizes something that could be real indirectly, hence the class in literature is a necessary domain in Marxism.

*Ghamka Pailaharu* presents the picture of the class division and the division-leading to the mode of conflict and resistance based on Terai. Having no exact naming of the society or city, the writer intends to make it imaginatively real. The society he has depicted is a combination of Terai-based, hilly-based and India-based people. Appointed to accomplish the job of the railway establishment and handle the whole system, engineer Bhattacharya is a man from Bengal, India, sent by the British mission to India. He represents the higher-class, the bourgeois as an institution. He has the power, authority, and domination over the working class, especially the middle-class people in the railway system. He has the relation as such of the oppressor-oppressed with the workers, "labour has passed through several shifts in perspective and approach but each has indelibly marked the subject" (Chandavarkar, 2000, p. 50), as he would even misbehave the workers, "the son of the bitch, where was this musalte" (Gotame, 2035 BS, p. 57). He would always try to find the errors in the workers; no matter whether the workers were performing their duties well. He has words like, "I would immediately dismiss him..." in the way that he is the real institutional bourgeois, the one who rules, "the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling *material* force of society" (Marx, German Ideology, 2004, p. 656). He has not known to respect the laborers as 'the labour power' but looks with the slide

glance that he supposes himself as if he is the single owner of the whole railway. On the other hand, the middle-class working people from Srivastavaji to the doctor would feel enslaved under his authority.

Bhattacharya's treatment to the lower-class people like Ganeshi Panwala is even terrible. He addresses them as "idiot Panwala" (Gotame, 2035 BS, p.189). It exhibits his nature of aristocracy; "Lokobabu would always look to Panwala Ganeshi as uncivilized and ignorant because of his aristocratic birth" (p. 115) in the way as if their "relationships which make the one class the ruling one, therefore, the ideas of its dominance (Marx German Ideology, 2004, p. 656) over the ruled ones. Having such relations as two distinctly existing classes, these people do have no strength to revolt against him. They feel helpless even in the imagination of his absence. On the contrary, they have a great celebration for his well-being. Ganeshi Panwala saved his life when Bhattacharya had a heart attack. The working-class people are always cooperative and they don't have conflict as such a physical revolt, but they have a conflict that they feel inferior and humiliated.

Life is determined by "socio-economic factors and in the class consciousness of the peasants" (Lukacs, 1968, p. 53). Likewise, "literature also displays signs of contradictions (between classes, between ideologies and realities) that threaten society from within and are put on display in literature" (Rivkin and Ryan, 2004, p. 645), the relation between Pitamber and the Setha (businessman) has always contradictions. Pitamber, a migrated working-class man works in the shop of a Setha, he works with a sense of responsibility, but he has been sacked from his job resulting in difficulty in every meal management of the family. Pitamber is a man from a working-class group, though he is an individual, and Setha is the owner class man earning black money.

Despite being oppressed many times, even after getting dismissed, he has no interest in revolting. But a positive aspect is that he has not accepted to involve himself in the bad works in the business; rather he has chosen to be jobless. So, there is a class contradiction in the relationship between Pitamber and Setha, no matter "how much it spuriously resolves contradictions in society between the rich and the poor or between an ideal of "freedom" and a reality of economic enslavement" (Marx, Gruedrisse, 2004, p. 645), and the novel shows them forth for all to see directly as the social class existing in the city. Pitamber and railway workers are all helpless working-class representatives and Bhattacharya and Setha are the representative owners/higher class people as Marx regards, "When we consider a given country from a politico-economic standpoint, we begin with its population, its subdivision into classes, location in the city, country" (p. 650). The society pictured in the novel consists of these types of people, "those who lack the means of mental production are subject to" (Marx, German Ideology, 2004, p.



656) struggling in their way for their existence, but inevitably falling under the class domain.

Hence, the writer has presented the social structure with three distinguished classes, the higher class (represented by Bhattacharya and Setha), the middle class (Pitamber and the workers in the railway system), and the lower level working class (Panwala Ganeshi) in which the middle class and lower class people have severely undergone difficulties of their livelihood by selling their labor (power) and come under the same level of operation from the higher level where or to whom they work. They are the means of their material production, benefit from the business- Pitamber for the business profit for Setha and railroad workers for the benefit of the state or the British missionary indirectly, but the owners of the benefit are somebody else. All this relation is the footprint of class relations of Nepalese societies in general.

### **Class Ideology and Individual Freedom**

One can have freedom but in connection to the community or the society. Even if we talk about individual freedom, it ultimately refers to an individual's relation to society. Freedom is the state of a person when he/she has the right to determine his/her actions in a community or society with general and abstract forms as "society is often seen as essentially general and abstract" (Williams, 1977, p. 45). It provides a chance for the full development of his/her potential. One cannot be free if he/she is completely isolated from the community, so, one enjoys the sense of freedom in relation to the society/community with respect to their freedom.

But, in Marxism ideology of class, freedom of an individual means social and economic freedom together, where freedom is the reconciliation between individual freedom and communal freedom: a positive transcendence of private property. Freedom is also a part of class ideology as Lukacs (1968) states, Class ideology "implies a class-conditioned unconsciousness of one's own socio-historical and economic condition" (p. 52). It has the link with individuality, material production, selling of labor power, and the potential of an individual with class conflict. It defines freedom as positive and negative. If there is no class condition and no existence of preventing forces, it becomes a negative freedom. It means the opponent force is the determining element for the freedom to exist. Positive freedom is the capacity of a person to determine the best course of action and the existence of opportunities for them to realize their full potential. Concentrating on the necessity of the class struggle in society, the freedom with the struggle is a positive one.

Individual freedom is also determined by the ethical system of the society where one is born, brought up, and opted to work, and it is fundamentally based on the economic relations that society is based on: for example, in a capitalistic society, a person is free to exploit wage, but laborers are not free to receive things like an education and health

care in accordance to what they need; only in accordance to what they have to pay. In a socialist society, a person is not free to exploit laborers (i.e. restrict the freedoms of laborers), but is free to own a more or less equal portion of the means of production in accordance to their own need and ability, “the capitalist buys their labor with money. They sell him their labor for money” (Marx, *Wage Labor and Capital*, 2004, p. 659). The freedom of a person, especially the proletariat, is the condition when an individual has the right to sell the labor at the highest price/money he/she wants because “in reality what they sell to the capitalist for money is their labor power. The capitalist buys this labor power for a day, a week, a month, etc. And after he has bought it, he uses it by having the workers work for stipulated time” (p, 659). So, an individual cannot be free unless he/she is free economically for which the whole community and the power relations are equally responsible and important.

Ideology is not completely different from freedom as “ideology represents the imaginary relationship of individuals to their real conditions of existence” (Althusser, 2004, p. 692), and again in the Marxist sense, ideology is based on wages, money, social reality, and freedom because “ideology has a material existence” (p. 695). With the economic base of freedom and the material-based existence of an ideology, the characters in *Ghamka Pailaharu* exhibit a problem with their individual freedom and ideological existence. Pitamber works very hard, but his work has not been properly identified. He is not free to bargain his labor; he works for a lower wage than he works for, and he has developed his friendship not with money but with hunger, “hunger would not trouble me because it is my friend forever” (Gotame, 2035 BS, p. 145). He has lost his freedom from work, and neither he has a chance to have happiness with his wife and family members. At the same time, the wage he receives is not sufficient enough to provide even the minimum demands of his family- he just earns thirty rupees in a month.

At the same time, what is the material existence of those workers to indicate their ideology is a serious question. Pandit Durgadatta worked with Dev Shamsher, but all his property was confiscated by the state and he was thrown to Terai from Kathmandu into the gutter of poverty, as a result of which he had to spend his whole life in real poverty. His ideology of having a free life has been oppressed by the state, hence the social structure as such a superstructure of ideology. Pitamber’s freedom and the freedom of Pandit Durgadatta, in the Hegelian terms, is ‘the insight into necessity’. Similarly, the railway community does not have an exact sense of financial and material freedom. The ideology and freedom, in the text, are the predetermining conditions in the structuring of the society depicted in the novel.

Are females free in the novel? It would be, primarily, a feminist question and a Marxist feminist question, next. The novel has provided a very small space to the female characters. Those who have their roles are role-less in real or having no position of selling their labor power. None of the females has the freedom of their job or employment. The

condition of the freedom of women can be assumed with the words of Pawan's mother, "Pawan's father, you have trapped freely flying bird of the sky within the cage of this city" (p. 70). She has lost her freedom, has not got any wage, and has spent all her life within her household activities.

These words express her sense of domination, oppression, and lack of freedom.

With these seminal examples, the writer has typically penetrated into the capitalist social structure with the condition of extreme domination on the working-class people having no individual freedom for their material existence, hence showing the class discrimination and its consequences to the wage-based living people.

### **Voice of Social Change and Inclusion**

Social transformation is a complex action, not just an imagination, but also an action. Many factors are responsible for change to take place such as the financial condition of the people and the education level of the people, however, the role of literature cannot be undervalued. Apart from entertainment and social reality, literature can be a turning point for the intention of social change. Likewise, *Ghamka Pailaharu* intends to create a change in and from the contemporary social condition.

One mode of intended transformation is the imagined case of development. The railroads in Nepal have not yet been built in the way the novel has depicted. The novel has the imagined networking of railroads from India to Terai and Kathmandu, however, the railroad has been introduced in Terai and not working smoothly. The novel aims to show that development is the major way to bring change in society. It brings many kinds of people together with different purposes, but unites for the single purpose of social welfare. It is the process of civilization. Had not it been a city, the family of Pandit Durganath would not have gone there, and Dwarika would not have come there to teach. Similarly, dozens of people would not have been employed. Durganath is a recently migrated man in the newly established city, but he has great respect when he dies; the whole city attends his funeral. It is what the writer wants to make a change that good men always be respected.

Also, the novel focuses on the mode of urbanization, which is the factor to make the change in people's understanding and narrowing down the gaps between people. People from all strata, no matter their racial, ethnic, regional, and economic divisions, take part in the process of urbanization as people from different parts of the nation and even from India have equally shared their efforts for the city though they are seemingly guided by the individual concerns. Giving the picture of an unnamed but newly set city in its detail, the writer hence focuses on the social transformation through social expansion. With the ideas such as, "the railway is an epic" (p. 209), "human life is a kind of engine" (p. 251), "life is a kind of train journey" (p. 240), the writer wants to speak about the potential change in the life and society – epic is the change in plot creation,

engine is the change to development and the journey has a change too. Hence, making the detailed observation of the Terai-based theme, the novel depicts the class picture in the society, the condition of individual freedom, and material ideology and ultimately intends to play a role in the mode of social change- transformation to advancement through social conflict.

## Conclusion

The title *Ghamka Pailaharu* symbolizes the sun's figurative footprints, representing power, knowledge, and societal impacts. Bhattacharya embodies power, Durgadatta represents wisdom, and the railway signifies development and British influence as the power influence. The novel connects these characters and symbols to historical, political, and societal transformations that reflects the imprints of power and progress. But, at the same time, this power has created the social condition of class struggle. Through this picture, the novel presents the consciousness of class based social structure.

*Ghamka Pailaharu*, as the Marxist concept of power and class structure, reflects the class divisions between bourgeois figures like Bhattacharya and Setha and oppressed workers reveal exploitation and oppression. The novel presents capitalist hierarchies, which present struggles for survival and exposing class inequalities in Terai-based society.

Search for freedom is the indication of the search of social change. It is linked to community and economic systems. *Ghamka Pailaharu* highlight the struggle for social and economic freedom as the source of social change. Characters like Pitamber and Durgadatta face exploitation and poverty, while women experience oppression. The novel reveals the capitalist structures, and exposes class discrimination and advocates for collective freedom and material equality.

Social transformation is driven by factors like financial conditions, education and influence. *Ghamka Pailaharu* portrays imagined railroads symbolizing development as a unifying force for societal progress. But this development is not free from class-based structure and power dynamism. The novel highlights urbanization's role in bridging divides, promoting respect for good individuals, and fostering advancement through social conflict and collective efforts.

## References:

- Abrams, M. H. (2001). *A Glossary of Literary Terms*. Harcourt India.
- Acharya, M. R. (1990). Socio-Economic Themes in *Ghamka Pailaharu*. *Nepali Sahitya Parishad Journal*, 12(2), 45–50.
- Althusser, L. (2004). Ideology and Ideological State Apparatus. *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, Blackwell.

- Chandavarkar, R. (2000). *The Making of Working Class: E. P. Thompson and Indian History*. *Mapping Subaltern Studies and the Postcolonial*, edited by Vinayak Chaturvedi, Verso.
- Cirlot, J. E. (1971). *A Dictionary of Symbols*. Routledge.
- Gotame, D. C. (2035 BS). *Ghamka Pailaharu*. Phoenix Books.
- Gramsci, A. (1971). *Selections from the Prison Notebooks*. International Publishers.
- Jung, C. G. (1964). *Man and His Symbols*. Anchor Press.
- Lukacs, G. (1968). *History and Class Consciousness: Studies in Marxist Dialectics*. The Mit Press.
- Marx, K. (2004). German Ideology. *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, Blackwell.
- . (2004). Gruedrlsse. *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, Blackwell.
- . (2004). Wage, Labor and Capital. *Literary Theory: An Anthology*, edited by Julie Rivkin and Michael Ryan, Blackwell.
- Marx, K.; & Engels, F. (1948). *The Communist Manifesto*. Penguin Classics.
- Notopoulos, J. (1944). The Symbolism of the Sun and Light in the Republic of Plato II. *Classical Philosophy*, 39(4), 223-224.
- Rimal, S. (2005). *Symbolism and Realism in Nepali Novels*. Ratna Pustak Bhandar.
- Rivkin, Julie, and Michael Ryan. (2004). *Literary Theory: An Anthology*. Blackwell.
- Subedi, Prakash. (2012). Modernity in Nepali Fiction: A Study of *Ghamka Pailaharu*. *Journal of Nepali Studies*, 18(1), 22–36.
- Williams, R. (1977). *Marxism and Literature*. Oxford UP.