

TRIBHUVAN UNIVERSITY

“Memorizing the Memory” A Critical Reading of *Forget Kathmandu*

**A Thesis Submitted to Central Department of English
in Partial Fulfillment of the Requirement for the Degree of
Master of Arts in English**

by

Sarita Kumari Poudel

Central Department of English

Kirtipur, Kathmandu

April 2010

Tribhuvan University
Central Department of English
Letter of Recommendation

Mr. Sarita Kumari Poudel has completed her thesis entitled "**Memorizing the Memory**" A Critical Reading of *Forget Kathmandu*" under my supervision. She carried out her research from August 2009 to April 2010. I, hereby, recommend her thesis be submitted for viva voce.

Supervisor

Date:.....

Tribhuvan University
Faculty of Humanities and Social Sciences
Letter of Approval

This thesis entitled “**Memorizing the Memory**” A Critical Reading of *Forget Kathmandu*” submitted to the Central Department of English, Tribhuvan University, by Sarita Kumari Poudel, has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head

Central Department of English

Date:.....

Acknowledgement

I am very much delighted to express my most heartfelt gratitude to my supervisor, Dr Berendra Pandey for his scholarly guidance, genuine suggestions, warm responses and his constant encouragement for bringing this thesis into its present form.

I am equally grateful to Dr Krishna Chandra Sharma Head of the central department of English, Tribhuvan University for his kind co-operation, advice and encouragement to keep my work going on. I would like to acknowledge my debt to Dr Shiva Rijal for providing me scholarly suggestion and genuine guidance.

I am indebted to Mr Pravat Poudel and Yuba Raj Regmi for their valuable suggestion as well as invaluable materials for accomplishing this thesis. I am most grateful to my family members for their deep inspiration, unflagging support and encouragement in my whole study.

I also like to thank for my friend Mina, Hamantika and to my well wishes for their support and encouragement.

Sarita Kumari Poudel

Abstract

This thesis analyzes the traumatic experience of the characters in *Forget Kathmandu* where represents the trauma of violence which has affected memory about the course of the people's war particularly the narrativation of traumatic memory. The traumatic memory appearing in Nepali discourse, while emphasizing the contested meanings of trauma and memory in the period. The thesis explores the ways the violence, terror, horror and represents the trauma of the people and legitimize its authority.

Contents

Letter of Recommendation

Letter of approval

Acknowledgement

Abstract

Contents

| | |
|--|-------|
| I. Introduction | 1-10 |
| II. Politics of Traumatic Memory | 11-23 |
| III. Politics of Traumatic Language of Demonization in <i>Forget Kathmandu</i> | 24-40 |
| IV. Conclusion | 42-44 |
| Work cited | 45-46 |

I. Introduction

This thesis explores the traumatic experience and arise of the characters there is a cause of violence. The effect of trauma that produces a form of political community. It aims to contributed to understanding of the particular way in which power, the social order and the person are constituted in the contemporary Nepal throw a study of trauma and memory in *Forget Katmandu*. *Forget Katmandu* represents trauma of violence which affects long term memory perpetrated in the course of the people's war the narrativization of traumatic memory in *Forget Katmandu* is contaminated with the language of demonizing which has been used largely against the Maoist and Nepalese army in *Forget Katmandu*.

The account of statehood, in the liberal view is a story of individual citizens banding together to form democratic institution which represents the views of those citizens and which have their interests at heart. The state possesses power in narrative, because the people legitimize its authority. On the other hand Maoists fight against the authority of state. War is the cause of grief, frustration, devastation, suffering and untimely death and even gives continuity to these things. Different literatures have preserved the traumatic experience that wars have imprinted on society. The hideous nature of war took thousands of peoples lives, it carried stream of tears and bloods. In Nepal, the war has impacted on all fields of national life. It is well known that if a country has armed conflict, the country cannot be developed. Without political stability democracy cannot be institutionalized. If internal conflict goes on for a long time, a culture of revenge and violence develops in society. People cannot participate

in the political life because of fear and frustration political parties and political groups are mostly influenced by armed forces. International assistance can no longer run, for want of peace and the constitution and other laws cannot be implemented.

Govinda Raj Bhattarai estimates in stories of conflict and war.

The stories contained in the present volume portray such condition And pain, fear and terror, and scenes of death The psychological Horror and trauma that millions underwent is a greatest of all shock Unforgettable in their memory. (8, 9)

There are other social effects created by armed conflict in Nepal. All kinds of human rights have been violated in the area of conflict in Nepal. The government has killed, disappeared and arrested Maoist workers. It has not allowed the Maoist to participate in normal political life. Similarly the Maoist has not allowed any other political activities in their captured area. In this way the people's right to participate in normal political life has been violated. Armed conflict has also created a migration problem into the cities. Many people have left their homes and lands from fear of Maoist attack. They have no other alternative sources of income, leading to social instability in the society. Many civilian have lost their families and relatives during the armed conflict. Many children have lost their guardians and violence has impacted in their young minds .Many Maoist supporter have been living in the jungle and in the long term this might create a different social culture among them .Many school age children are involved in the war for the Maoist. Gobinda Raj Bhattari further expresses:

By the time it was over, more than thirteen thousand innocent people had lost their lives, many were maimed, many fled the country unable to bear torture and trauma .several villages turned vacant desolate and

deserted even the town were no less terror striation .the factories and industries were locked much of the physical infrastructure was destroyed all this is beyond description ,it was the greatest shock that a poor nation was forced to suffer. (8)

Armed conflict is having a very deep impact on the economy of the country. The tourism industry is suffering; industries are experiencing frequent strikes and fund collection by the Maoist. Liquor industries are going to be closed if the Maoist women's faction is able to ban liquor all over the country. Armed conflict also has a negative impact on the agricultural sector because in conflict areas most adults have left their homes. Some have left out of fear and others because they have joined Maoist army. Private boarding school have been facing many obstacles presented by the Maoist student front. In conflicting time, people unable to run their business because of the Maoist demand of heavy taxes from businessman and professionals. In sum, all areas of economic and social life are influenced by the armed conflict. The ravage of war, the pangs, and the wounds were represented in words, in the verses of the poets in the picture of the photographers, in the painting of the arties, in the stories of the storywriters and so and so forth. The masthead of Newspaper replete with the counting of dead people. The destruction of human resources, all TV channels radio news paper and other media kept themselves busy with war events and news.

The trauma of war loomed everywhere, represented everywhere. Many innocent policeman had to sacrifice their lives, becoming scapegoat in battle of two great parties. They lost their lives without any guilt and mistakes, so peoples of village fled towards the cities leaving their own houses. Moreover, the period not only took lives of innocent people, it left insurmountable wounds to the living people. Many innocent young women loosed their husband untimely, many parents had to

bury their sons at their prime, their uncontrollable tears created a very traumatic and internal situation.

How trauma affects the formation of words, or how words deal with trauma, can be viewed as a technical matter in which the focus becomes what region and processes of the brain are involved. But neurology, cognitive science or other formal therapy are not the primary concerns of trauma studying the arts. In so far as there is an established field to which it belongs, it would be close to semiology in Saussure's definition as the study of signs within the context of social interaction.

Different people reported events of war differently. Manju Shree Thapa, in her article '*the war in the west*' gives some reporting of war time which was captivated by ideological perspective:

The journalist say that district government office do little to protect them from the security forces. They also complain about the complacency of those in Katmandu, what they write and edit it beyond recognition Rudra Khadka of Kantipur says that he feels relatively safe, but those working for smaller media houses feel vulnerable. (323)

Adding to this, numbers of journalists were summoned and torture to the chisapani barracks. Likewise many reporters of newspaper and media were tortured and killed by people's army. Ganendra khadka is a picture of such brutally.

Revolution's root was the outcome of utter suppression, revolution emerged from the unfulfilled dream's ashes, and the birth from the abominable feelings of the marginalized Nepalese people's got manifested heralding lots of trauma amidst the Nepalese citizen. Trauma is the matter of feeling of the wounded, neglected horrified and terrified, only can feel the sour taste of it. These years imparted such sour tastes, which out rusted as a revolution.

There is always a politics of representation in every piece of writing. The writer who has written about a text, is always guided by the ideological instances that he is accustomed to eventually making his writing a mere reflection of the representation of his ideology. For instance the writers who have close affiliation with Maoist's ideology will support Maoist act and blame opposition parties view, showing police forces as cruel and barbaric, whereas the one who believes in other ideology will present the horrific sight of Maoist's activities and shows the police forces as the agent to end the terrorism. Every interpretation, therefore, is the mere representation of one's perspective.

Representation have powerful effect upon the society because it is through representation, people see the reality of society and believe that what they have seen or read, is the truth. His biasness can be felt while reading the text as he seems to be more concerned about justifying his ideology rather than providing balanced views about both parties. It is almost impossible to take neutral stance while writing because no one can avoid the ideological perspective which is always influenced by the scenario of a country.

People's war became the flaming issue for media and newspaper. The events of war were represented in media and literature. Different people reported events of war differently. In this regard Kanak Mani Dixit gives some reporting of war time which was captivated by ideological perspective.

There are many grave instances of misbehavior towards the people by the security forces 'said by Mandira sharma a member of Advocated Forum, who has visited the Maoist heartland in western Nepal since the emergency was put in place and the army activated. There is little state of terror in the village but the news is not coming out. There is

little pressure on the army to improve its record. Hundreds have been held incommunicado, not receiving even the right to justice which is available under the emergency. (304)

War has always been represented as something bad and horrible due to its bad impact upon people and society. Most of the writers have focused on the terrific sight and destruction of war. It can never have any good impact upon society, hence is always discouraged. There are other writers too, for whom war is a vehicle of change. Whatever be the evidence provided in favored or against it this topic is worth-pondering. Truth is always hidden because one has to go beyond biasness in order to reach the arena of truth and be must be free of any opinion but it is impossible to avoid our ideological stances.

Manjushree Thapa's book *Forget Katmandu; An Elegy for Democracy* deals with the Traumatic Memory of violence during the ten year's people's war. It is in this trend that collective memory takes place and runs the risk of reproducing past violence. In June 2001, King Birandra Bir Bikram Shah was killed in a massacre at Katmandu's Narayanhiti royal palace, alleged by his own son the crown prince and the world took new notice of Nepal. Since then, several thousand lives have been lost to a violent Maoist insurgency and repressive state counter insurgency.

She is starting with an account of the Naryanhity massacre and its aftermath; she goes back in time to trace the history, often chaotic of Nepal's monarchy since unification in the 18th century and of the struggle, in the 20th century for genuine democracy. She ends with a records of her trek into Maoist held territories in west Nepal where the majority continue to live in poverty, human right abuse are on the rise, and boys and girls as young as thirteen have taken to the gun (34-36).

Her narrative technique raised broader questions about the nexus of trauma memory and representation. Traumatic memories of certain people cannot stand up to a factual or even physical in the sense of a connection to a particular place account of reality. During the trekking there seems to be a longing for identification with those who suffered like “child abuse” ”spousal abuse” and other campaigns to recognize the “holocaust” has visible events are vitally connected to the shared community of Maobadi. She gave many more example of suffering, such as an old widow in story to Thapa of her family’s destruction her elder son and daughter in law had been shot dead by security forces because the villagers on some grudge had reported them as Maoist.

She writes fearing for their lives, her second son and one of her daughter fled the village never to return. Her entire life had fallen apart around her. After telling me her story in almost one breath, she chanted over and over my truth has been destroyed.

On the road to Manma in Kalikot, the author spoke to villagers who provided a chilling account of the army’s atrocities of how soldiers in 2002 had killed innocent men raped women, burnt more than 30 houses and dropped bombs on the village by helicopter. Asked about Maoist violence, villagers said there had only been one instance –the killing under rather brutal circumstances of a man suspected of being an informer. Thapa claims that atrocities and abuse were so wide spread and systematic in the core of the counter insurgency; cast wide net and surely some Maoists would be caught.

The memory of the trauma is presented here in such a way that as if we are witnessing the event .the narrative became more real from the perspective of morality

but her narrative is guided through memory. She examines the implication of these commemorations in terms of language, political power, sovereignty and nationalism.

She argues that some some forms of remembering do not ignore the horror of what happened but rather use memory to promote change and to challenge the political system that produced the violence of wars and genocides in the first place. The Maoist also destroyed a local bridge, but villagers rejoiced despite the inconvenience this caused them "it has been a relief since the bridge was bombed "a boy told Thapa "before that the army used to come here on weekly patrols. They would beat men and boys they had speak roughly to woman call them whores.

I narrate different events in a sympathetic tone through local person especially children, widow women, old men etc .she is trying to arouse sympathy towards the victims from the community groups .the way of narrating trauma is politically creating truth she writes

I was at home when the army came by on petrol, my niece, a child of six ran into the house in fear. They chased after her, firing at my house. They even came to the door and thrust their SCRS firing inside .My mother was shot in the knee , my niece was shot in stomach.

In exploring the lives of those who may be experiencing hidden trauma .I would argue that as researchers we need to be far more observant of ethical principles than other investigators such as journalist memory is a key construct in the examination of the effects of any trauma since it requires not only the careful re-telling by the traumatized person but also the reconstructing of experience over time. Here also Thapa shows the atrocities of army depending up on the memory. She adds,

A helicopter flew over the village hovering over the stretch between its upper and lower reaches. An eleven years old boy was standing close to his house, near his

front porch, when a bottle shaped explosive fell out of the helicopter .it landed in the fields near the house, exploding and shrapnel struck the boy in the back. The helicopter went into drop four more explosive in different parts of the village; the women said “all the crops were burned.”

For her, the army is cruel because they kill innocent people in every village. They go for patrol. Here the boy who was killed by the explosion has no role in war and destruction but killed in war, both by army and Maoists but Thapa failed to show the real picture of traumatic village .she never talks about the destruction caused by Maoists witnessing violence done to others and surviving can seem to be as traumatic as suffering brutality oneself. She represents the army as the criminals exercising brutality over women and child.

II. Politics of Traumatic Memory

Memory is an amalgam of components from our inner life, made up of experiences that are stored in our conscious and unconscious awareness. Memory is both cognitive and experiential, and it depends on the quality, quantity and interaction of several factors, Charles L. Whitfield describes:

Traumatic experiences are nearly always encoded and stored in long terms memory, although they are frequently forgotten, whereas our experiences of ordinary events are usually not encoded or stored unless they are not able in some way. These factors apply to both ordinary and traumatic memory. Meaning and processing. Processing of inner life experiences. The emotional impact of the events, other components of our inner life such as our beliefs, thoughts decision and choices while memories are also a distinct part of our inner life.

Memory is greatly impaired by threats and acts of physical violence that commonly accompany sexual abuse. Trauma psychiatrist Roland Summit said “contrary to the general expectation that the abuse victim would normally seek help”, the impact of the traumatic experience usually remains encoded and stored in their unconscious mind and may also manifested somatically in some way (page17-21).

According to James Berger (trauma and literary theory) the concept of Freud’s earliest idea, in studies in hysteria, concerned the dynamics of trauma, repression and unacceptable to consciousness can be forgotten and yet return in the form of somatic symptoms or compulsive, repetitive behaviors. This initial theory of trauma and symptoms become problematic for Freud when he concluded that neurotic symptoms were more often the result of repressed drives and desires than of traumatic events. All Freud’s thinking on trauma manifests this ambivalence regarding to the

significance of the historical events. Dominick Lacarpa, Cathy Caruth and Kali Tal all confront the Freudian ambivalence towards the event.

A theory of trauma in addition suggests ways of reconceptualizing important directions in critical theory itself. In particular, the recent crisis in poststructuralist thought brought on by the Heidegger and Paul de Man controversies seems to require a way of thinking about how events in the past return to haunt the present (570-574). Freud's elaboration of the concept of 'Latency' of how memory of a traumatic event can be lost over a time is a challenging test of a symptomatic events each national catastrophe involves and transforms memories of other catastrophe, so that history becomes a complex estrangements of crimes inflicted and suffered with each catastrophe understood- in the content of preserved memories of previous ones. Trauma has become a socially, morally and politically acceptable object to revolve around on the ground of multi cultureless institutional survival in the act of a finding a sublimated object.

Cathy Caruth in his book *Unclaimed experience*. Trauma narrative and history is concerned principally with questions of reference and representation how trauma becomes text or how words become voice, Caruth sketches a theory of trauma as instigator of historical narrative through an analysis of Derrida and deconstruction, describes the intersection of traumatic narratives in the Alain Resnais Marguerite Duras film *Hiroshima, mon amour*, outlines a theory of references in the context of a catastrophic fall in a discussion of Paul de Man and Heinrich Von Kleist, and ends with a reading of Lacan's gloss on Freud's interpretation of the dream of the burning child (a of interpretations that itself highlights issues of traumatic transmission) in which she proposes testimony as providing an ethical relation to trauma.

Caruth argues that trauma as it first occurs is incomprehensible. Traumatic narrative, then, is strongly referential, but not in any simple or direct way. Berger cites Caruth where he claims that the historical narrative arises from such interaction of traumatic repetition. Caruth argues that “the historical narrative arises repetitions, which history, like trauma is never simply one’s own that history is precisely the way we are implicated in each other’s trauma.

The impact of major traumatic events is never identical to any two people and those trauma manifests ere political and psychological forces fuse. On this point Deborah M Horvitz cites Cathy Caruth, who has written extensively on psychoanalysis and trauma theories state.

If Freud turns to literature to describe traumatic experience it is because literature, like psychoanalysis, is interested in the complete relation between knowing and not knowing. And it is, indeed at the specific point at which knowing and not knowing intersect with the language of literature and the psychoanalytic theory of traumatic experience precisely meet.

Cathy Caruth, who is very famous for her ideas of latency, argues that trauma as it first takes place in uncertain, but that “the survivors uncertainty is not a simple amnesia” for the event return, as Freud points out insistently and against will. Her ideas reinforce the fact that the trauma can’t be forgotten Caruth gives emphasis on the part of latency the temporary delay, which should not be misunderstood as repression because trauma by its very nature.

The term ‘*Latency*’ which means the period in which the effect of the experience are not apparent has been described by Freud “as the successive moment from an event to its repression to its return” Caruth opines that victim of crash is never fully conscious during the accident itself. The experience of seem to consist not

in the forgetting of a reality that can never be fully known, in as inherent latency with in a experience. Traumatic memory is far more insidious and complex than is ordinary memory. Traumatic memory is also commonly associated with post traumatic stress disorder.

Traumatic past, experience in the literary text itself plays the role to prove the traumatic representation and reference, and how it becomes text and how a wound become a voice. Cathy Caruth similarly explores the principles of trauma and its narrative history. In the book *Unclaimed Experience* Caruth sketches the theory of trauma as instigator of historical narrative through an analysis of mosses and monotheism: describes the intersections of traumatic narratives in the Alain Resnais film Hiroshima, outlines a theory of reference as the imprint of catastrophic face in a discussion of de man and ends with a reading of Lacan's gloss of Freud's interpretation of the dream of the burning child (a sequence of interpretation that itself highlights issues of traumatic transmission), in which she propose testimony as providing an ethical relation to trauma. In relation the De Manian theory of language, Caruth argues and proceed to a quite difficult discussion of how events befall authors, how language falls short of perpetual reality while producing reference through this fall and how reference ultimately "register in language, the impact of an events."

Geoffrey Hartman, a leading critic of trauma theory, focusing on the deconstructive rereading of romantic literature started to turn his interest to the remembrance and representation of the Holocaust in early 1990s. Defining the trauma study in the arts and literature, Hartman in his article *trauma within the limits of literature* explore the relation of "psychic wounds and signification" (257).

Not only, there is the impact of specific historical shocks like the Holocaust and other genocides, but also is the impact of electronic media on the feeling of

viewers especially the transmission of distance suffering. As a specifically literary endeavor trauma study projects the relation of words and wounds. Its main focus is on words that wound, and presumably can be healed if at all, by further words. But hurt striking deeper than we realize, also comes through “the radical inadequacy of what is heard or read, when the words searched for cannot address or redress other shocks, including visual images with a violence content”(259). Literature both recognizes and offsets that inadequacy. If there is a failure of language, resulting in silence then no working through, no catharsis, is possible.

In any case, trauma theory within literary studies does shift attention from a etiology to effects among which a literary sensibility is often found. This shift increasing our consciousness of the power as well as impotence of words has both an intriguing and a more dubious consequence. When we speak of the nightmare suffering of war, or of the Holocaust’s break with civilized values these extraordinary determination of trauma are different from ordinary ones, whether “unguarded phrases or deliberate insults or more violence but random excitations that inflict psychic damage”(260).

Hartman, *‘On Traumatic knowledge and literary studies’* had effectively translated his long critical career into variation on the study of trauma. After reading romantic poetry, Hartman argued that trauma marks the disjunction between the event and the forever belated, incomplete understanding of event. Figurative language is a form of perpetual troping around a primary experience that can never be captured. Whether it is Coleridge’s *Ancient Mariner* compulsively repeating his tale or William Blake’s private and cryptic mythology, or Wordsworth’s account in *The Prelude*, of how poetic subjectivity is created through wounding events. Hartman regards trauma theory as a key expository device. Hartman had always emphasized that poetic

discourse induced a proliferation of meaning; trauma was now the motivating “nature of the negative that provokes symbolic language”(Berger540).

The burden on imagination is aggravated by the fact that many families were decimated in the Holocaust, so that the injury suffered becomes an injury to memory itself, to the very possibility of recollection. Hartman further adds:

The act of remembrance, especially by the immediate descendents, turns in a vacuum as it tries to recover individual details about the life and death of those who disappeared. The internal other in this compact void is here rarely, into the presence of imaginary figure, interlocutors summoned from the void and who must assume a convincing identity, that solidity of specification which alone satisfied, according to Henry James, a modern realism. A cold trauma may result not only an immediate, overwhelming affright and its probable consequence of defensive emotional dulling, but also a chill brought on by the absence of what normally facilitates identification and a working through, however precarious. (262)

The wound words inflict is generic because discourse as such, whether private or public literary or philosophic, consolidates the difference between words and things even while trying to bridge it. This perspective differs from discourse analysis like Foucault's which concentrates on the link between power and established professional idioms. However, it does not challenge the relevance of discourse analysis. The generic character of the word wound stresses a dialectic progression in which language negates the enticement of phenomena, perceived and sublimed into thought. In the attempt to represent traumatizing events and traumatic or posttraumatic experience, testimony, fiction and history may share certain features, for instance on

the level of narrative, but they also differ, notably with respect to truth claims and the way that and account is framed. Testimony makes truth claims about experience or at least one's memory of it and, more tenuously about events.

Sociologist Jeffery C Alexander has launched, what he has coined "*A Theory of Cultural Trauma*". The aim with Alexander's notion of cultural trauma is to both criticize what he calls "lay trauma theory and to offer a perspective for considering social and processes of collective traumas. Moreover, Alexander gives cultural trauma an ethical dimension, although he does not explicitly use the notion ethics.

Accordingly trauma is a normative concept, but in what way is it also a question of an experiencing memory?. In general psychologists and sociologists agree that trauma and event are separate. Trauma is an act of signification, hence something social. Jeffery C Alexander stresses the social dimension even further with the notion of cultural trauma:

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways. (1)

Moreover, Alexander gives cultural trauma and experiencing trauma, although he doesn't explicitly use the notion ethics:

Insofar as they identify the cause of trauma, and thereby assume such moral responsibility, members of collectivities define their solidarity relationships in ways that in principal, allow them to share the suffering of others. Is the suffering of others also our own?. In thinking that it might in fact, societies expand the circle of us. By the same token, social groups can, and often do or refuse to recognize the

existence of others' trauma and because of their failure they cannot achieve a moral stance, by refusing to participate in what I will describe as the process of trauma creation of social groups restrict solidarity leaving others to suffer alone.

Thus, Alexander's aim to deny that trauma is grounded in something objective becomes a way of stressing the ethical character of the cultural trauma process. However, one of the key question is how to expand the circle of us and still withhold the ethical imperative.

The cultural trauma process the semiotics of trauma, takes place in between event and representation. But in order for the event to become a cultural trauma, to migrate into social significance, it has to be established as a shared value –even if we talk about negative values as in the case trauma. This is a process that takes time and that require agents, mediations and a community of carriers and caretakers. Thus cultural trauma, as social and cultural phenomena implies an ethics. This concerns cultural trauma, not all traumas. The gap between event and representation is not always a free and open space that is accessible for intervention and agency. Some events may be so difficult and horrible that it takes an extensive time span to appropriate them. However, it also considers that psychological or individual trauma at least in part to be outside the model and the interpretative frame.

Accordingly the theory which is considered as an empirical one, is a cultural perspective on dramatic events that have the potential to be made into collective traumas, into a shared past and a common memory around something that is deeply disturbing. It is rather perspective instead of theory because what we face is a heuristic process where we are trying to find reasonable meanings for situation, acts and things. It is also a question of culture because trauma is used as a metaphor; it is

something that is carried over –and migrating from the discipline and domain of psychology into that of culture, or cultural anthropology and sociology of culture.

One of the consequences with the idea of cultural trauma is therefore that we have to get rid of the epistemological problem of memory. Who did what is not what matters. Our semiotics is instead based upon the principle of migration and the question of origin or what actually happened is of no relevance. If we focus on the question of the character and quality of the event and the origin, then we are moving into the domain of the morality of trauma and of memory. This is the world of the detective the police of morality. As Margalit claims we need morality because we don't care about people in general, we care only for those we know for those who are near us. Therefore caring is placed in a now, and so to speak localized. Consequently, to pose the question what actually happened is only important from a moral point of view. According to Margalit, moral is abstract and general, when ethics is material and specific. Hence ethics presupposes a shared past memory and community. Morality does not; a true cultural trauma process is therefore a sign for thick relation an ethics.

Thus, acknowledging a cultural trauma is a social form of caring. If we care for a collective that has a suffered we consider their traumatic past. If we care for the moral of the trauma, we don't necessary care for the community or the victim.

Avishai Margalit said that morality on the other hand is unlimited. It regulates our thin relation to our common humanity. Morality is born out of principles and therefore the result of an act of negotiation and legislation. Margalit writes "Morality is long on geography and short on memory". Consequently we are facing a dilemma. When facing one of the primary characteristics of today's society, migration and immigration, how to move between the open and abstract space of morality and the

enclosed space of ethics. Hence, trauma and memory existed in some literary works before a long time but the few decades have been a period in which trauma as an object of inquiry has moved beyond the parameters of clinical study to become a preoccupation among literary and cultural trauma being a part of psychoanalysis the society for the humanities and social sciences, is concerned with the present and discuss work on trauma and its association with psychoanalysis. Now a unique and realist discourse, trauma studies has become a part of study into its own area. Trauma has become a socially, morally, politically and culturally acceptable object to revolve around on the ground of multiculturalists institutional survival in the act of a finding a sublimated object.

We will try to understand the problem of violence in terms of the structure of ideas within which it is perceived and represented whereas a behaviorists approach defines violence through its incidence, cause, and consequences and a taxonomic approach constructs a typology, violence always raises a philosophical doubt which it is viewed in all culture.

One of the most important works on the discourse on violence in recent years has been that of Girard who considers the ubiquity of violence and its capacity to spread as the major problems in the maintenance of order in any given society. He argues that the mythological beliefs of all societies trace the origin of human society to an act of violence. An examination of the literature on sacrifice in the Hindu world view would support Girard's contention. The ubiquity of violence, according to this world view is the normal condition of life. This may be seen at three different levels.

We agree with Girard that the sacrificial order regulates and contains violence, we would like to point out that legitimacy is accorded only to certain kinds of violence in which the victim is in a relation of intimacy rather than distance to the

sacrificing. The regeneration through sacrificial violence occurs because of the willing cooperation of the victim. This theme is of crucial significance when we consider the discourse on legitimate versus illegitimate violence for the regeneration of the social order in modern India. In this world view, violence is legitimized as necessary for the advancement of knowledge and its most important characteristic is the denial of the subjectivity of the victim. The victim is not merely someone selected at random toward whom an aggressive drive is directed. We would go even further and say that from the perspective of the actors, violence within this well circumscribed structure of ideas may not be considered violence at all.

According to Gandhi's perspective:

The Polish armed resistance to Nazi Germany as non-violent or as Illich argues that the universalized concept of peace is a negation of peace itself. In the scientific world view, the infliction of violence on a victim is justified only within specialized scientific spaces and for the specific purpose of the advancement of knowledge. Recent history has shown several instances where science has used victims, objectified, useful to the powerful sections of society. The use of medical experiments on Jewish victims in Nazi camps, and the testing of new weapons on unsuspecting populations are the most obvious examples. (181-207)

According to William Cote and Roger Simpson, we all think we have trauma in our lives indeed; we apply the word loosely to such routine events as being tied up in traffic. We have co-opted the word from medical science to signify all those intense occasional stresses in our lives "wasn't the Super Bowl traumatic". For those who suffer violence though trauma is a specific, devastating and often long lasting wound.

People suffer trauma from continuing attacks on their emotional stability and political prisoner and torture victims suffer trauma not from single acts but from months or years of having their sense of safety destroyed. A women continually abused by a violent spouse and a child repeatedly exploited sexually will be trauma victims as well the form of trauma that this book address is emotional injury, sometimes sudden and unexpected, sometimes taking place during a prolonged assault.

Trauma and recovery is fundamentally grounded in Herman's commitment to countering the denial of women's real experience of sexual and domestic violence. Trauma and recovery is dedicated to a politics of witnessing truth telling and giving vote to the disempowered. Repression, dissociation and denial are phenomena of social as well as individual consciousness. Trauma and recovery thus represents Herman's and victimization and is thus meant to supplement our current understanding of post traumatic stress disorder. Rape battery and other forms of sexual and domestic violence are so common a part of women's lives that they can hardly be described as outside the range of ordinary experience.

Trauma and recovery form Herman's earlier work and thus making a particular shift in feminist and more general political thinking about victimization so this emphasis on active forgetting and the implications held for victim testimony.

III. Politics of Traumatic Language of Demonization in *Forget Kathmandu*

The term trauma is the matter of feeling of the wounded, neglected, horrified and terrified and another word trauma refers to an emotional wound or shock that creates substantial lasting damage to the psychological development of a person .it is an action shown by the abnormal mind to the body and provides a method of interpretation of disorder ,distress and destruction aroused by the psychological repression .Traumatic experience evokes the dream images that human beings are thrown into the society where suffering and pain is responsible only to conflicting thoughts. Trauma is defined as repeated suffering of the event and the set of events that take the form of repeated intrusive hallucination, narrating the memory and dream image which comes as a form of terror fear and shock.

According to Lacapra, trauma is a physical as well as psychological wound that causes terror and shock but that wound is not only the cause of individual's memory but also the affection of political, social, and cultural aspects of the society because the trauma that paradoxically becomes the basis for collection.

According to Duncan Bell "*memory trauma and world politics*" memory seems impossible to escape .In history memory have played a pivotal role in the rise of identity of politics, most notably in the united state .The study of memory has swept a number of disciplines especially history, sociological, anthropological and cultural studies .Memory of traumatic events in shaping the contours of contemporary global politics .It does so by drawing on various tradition of social and political thought .Memory refers to the process or faculty whereby events or impression from the past are recollected memory including social and cultural memory which is link to the past ,present and future .For ex –Vietnam war ,Jay winter charts the way in which memory has been both a vital source of inspiration and an important category of social analysis

for much of the twentieth century and he stresses the importance of war –especially the two world wars and Vietnam which generating interest in traumatic memory as well as the particular forms that interest has assumed. Memory and trauma have always obviously been intertwined with global politics.

Jeffrey Alexander have sought to re-interpret the category of trauma in non psychoanalytical accounts. For Alexander, trauma is entirely a social construct, events are not in themselves inherently traumatic. ‘Traumas occur’ he argues when individuals and groups feel they have been subjected to a horrendous event that leaves indelible mark their memories forever. Memory is capable of being yoked to state power in the name of nationalism or employed in opposition as a challenge to the dominant narratives. Memory and memorization were thus tied intimately to justifying and perhaps even shaping American foreign policy decision. Simulate and also in the name of the memory of the dead, assorted victim groups offered a sustained and vocal though ultimately unsuccessful challenged to the administration. The politics of memory was articulated on multiple and protest up to the tectonic forces of global geo-politics.

Michael Walzer writes memory cannot easily escape the bounds of political community. whether conceived of as a nation, a state or the fateful combination of the two so central to the contemporary political imagination. W. James Booth writes memory can also be seen as central to the concept of justice itself, he argues for the importance of memory justice, the duty to remember the victims, to rescue their traces from the dark void of silence. This is not simply for the sake of dwelling in the past. The great fear for memory justice, the core of which is fidelity to the victim, is that the crime will be allowed to slip into oblivion, into the forgotten, that the passage of time will, like a natural solvent or a willed forgetting free the perpetrators and weaken

the already weak hold of justice in the world .Jenny Edkins and Alison lansberg both point to ways in which memory and trauma can embolden radical politics . For Edikins traumatic moments peel the lid off normal politics to expose the inner logic of the political the violence underpinning and supporting state power. For Land berg, the potential lies in memory and she argues that contemporary media technologies and mass cultural forms such as television, cinema. Such prominent roles in contemporary culture are itself a topic of considerable significance (1-29).

Memories of traumatic events can be seen to borrow Toni Morrison’s phrase, as a thread thrown between the dead and those who survive which has been so shockingly betrayed in and through the violence of trauma. The connection between memory and a radical relationally that trauma betrays is the subject of this chapter. Memories of trauma are potentially a mode of resistance to a language that forgets vulnerability of flesh in its reification of state, nation and ideology.

In Toni Morrison’s chapter, I shall argue that an analysis of memory and particularly romantic memory can be central to an understanding of forms of political authority. I draw an example from my research on memory and traumatic memory in the after math of 11 September 2001 to illustrate the arguments being made. Lacan and Derrida both take radical relationally as central. The allusions to trauma and traumatic memory contained in these two bodies of work are identified in this discussion. The second part turns to the question of what we call trauma and traumatic memory specially.

Work on trauma, particularly that of Cathy Caruth is read alongside Lacan and Derrida and the political implicate on of trauma theory are drawn out practice of traumatic memory can be considered as potentially both productive and destructive of sovereign power (99-102).

The term trauma indicates the response to a shock encounter with brutality or death or Cathy Caruth put it an overwhelming experience of sudden or catastrophic events in which the response to the events occurs in the often delayed and a controlled repetitive occurrence of hallucinations and other intrusive phenomenon (107).

Regarding the matter of trauma theory Anne Kalpan in the essay why trauma now focuses on trauma culture. The remembering of recent catastrophe his implicates us back into the trauma of industrial welfare, totalitarian atrocities and the annihilating speed of modernization that along with imperial invasion and colonial subjugation demolished traditional cultures. Supporting the idea of trauma memory as Caruth explains, Kalpan argues.

In arguing that trauma is a special form of memory, they stated that in trauma the event has affect only, not meaning. It produces emotions, terror, fear, and shock, but perhaps above disruption of the normal feeling of comfort. Only the sensation sector of the brain the amygdale is active during the trauma. The meaning making one namely, the cerebral cortex, remains shut because the affect is too much to be registered cognitively in the brain, Caruth taking these theories for granted, argued that just because the traumatic experience has not been given meaning the subject is continually haunted by it in dreams, flashback, and hallucination (34)

Moreover, about the memory he further adds the idea of Susannah Radstone. She views that “memory is the outcome of complex process revision shaped by promptings from the present whereas Trauma theory posits the linear registration of event as they happen, albeit such registration may be secreted away through dissociation”. She further claims that” Trauma theory exorcises... psychoanalysis;

later insist on the agency of the unconscious in the formation of memories”.

Trauma theory is associated with the turn to memory in history as well as in the humanities more generally. Trauma theory attempts to move through this position in a number of ways through theories of testimony as exemplified in the work of Felman and Laub through reaching for modes of representation better suited to the unrepresentability of trauma than realism and by deploying psychoanalytic understanding of trauma’s belatedness to reveal testimony to trauma’s traceless traces after the event. Trauma analysis aims to demonstrate the ways in which texts may be engaged with the belated remembrance of trauma.

Trauma theory bridges the gap and enables to approach the national structures that produce catastrophe while at the same time shaping its impact according to prevailing ideological and other discourses. When memory of trauma comes in the form of literature or in any art there is always biasness in representation. Kaplan further stresses.

I understand and appreciate the criticism of Caruth’s insistence on the “un speak ability” and “unrepresented ability” of trauma. I argue that telling stories about trauma, even though the story can never actually repeat what happened, may partly achieve certain working through for the victim. It may also permit a kind of empathic “sharing” that moves us forward, if only by inches. What seems wrong in the way criticism have been formulated is the apparent dismissal of the phenomenon of both dissociation and generational transmission of trauma. Many have return movingly about the experience of dissociation as well as about intergenerational transmission of trauma (37).

Kaplan further takes the ideas of David Becker about the trauma. Trauma can only be understood with reference to the specific contexts in which it occurs, including cultural norms, political contexts, the nature of the event, the organization of the community. Instead of speaking about trauma per se, we should talk of the “traumatic situation”, since that phrasing implies that one is not just looking at an individual who has suffered but at what surrounds that person’s suffering his or her environment, specific institutions involved, the state of her community its politics. He cite the idea of baker “in each social context people should create their own definition of trauma within a framework, in which the basic focus is not so much in the symptoms of a person but on the sequential development of the traumatic situation”(7).

The memory of trauma defines depending upon the political, cultural, ideology. Kaplan concludes:

Perhaps literary and film scholars were distracted from studying the reader or viewer position by focusing on events within a fictional or documentary text and studying the representation of trauma in terms of protagonists. In chapter that follows, I explore in more depth then humanities scholars have hitherto done the way trauma impacts on readers and viewers. In particular, I make distinction between direct and vicarious trauma, analyze the cultural politics each types of trauma and explore the aesthetics of catastrophe in a range of different media.

(41)

Puspa Raj Acharya, in his seminal essay “*Inauthentic Representation of violence in Palpasa Café and Forget Katmandu* ‘argues that “Narayan Wagle demonize the Maobadies by using the prose of otherness and by presenting the imbalance. In contrast, Manjushree Thapa demonies the army through the same means. Thus, these

texts *Palpasa Café* and *Forget Katmandu* turn out to be poor literature of violence.”

The narrative technique of both *palpasa café* and *Forget Katmandu* is that of travel narrative but Wagle’s writing supports to the mainstream literature whereas Thapa’s writing demonize the mainstream literature. Insofar as they identify the cause of trauma and thereby assume such moral responsibility; members of collectives define their solidarity relationships which allow them to share the suffering of others. At the same time, they refuse to recognize the existence of others trauma and because of their failure they cannot achieve a moral stance. By refusing to participate in the process of trauma creation, social groups restrict solidarity leaving others to suffer alone,

The violence which carried trauma from the personal to the collective level because synonymous with political evil itself. The people’s war has become the iconic trauma; it is now a concept that has been dislocated from space and time resulting in its inscription into other acts of injustice and traumatic national memories across the country. Put differently it is now perceived as a structural rather than a historical trauma.

Narayan Wagle’s novel *palpasa café* is about the traumatic memory of people war from the perspective of mainstream political ideology. Wagle, while narrating the traumatic experience of the death event of *palpasa café* and a small child of five years, he uses ethics of memory which is dominated by thick relation. He narrates the event by using prose of otherness and focuses on collective memory from the perspective of mainstream politics. The biases emerge in writer’s tone, attitude and exclusion and inclusion of details.

Using journalistic technique the narrator upholds the events, putting royal massacre and killing and many bomb blast events at the centre of all the events and

occurrence. Structurally the events of killing weave through Wagle's narrative trauma pervade the story. In the same line Puspa Raj Acharya adds, "Though the writer tries to balance the Maobadi atrocity with that of the armed, he has failed to conceal his distance for the Maobadis" (1).

The novel portrays the violence inflicted by both the security forces and the Maobadis, but this portrayal is Wagle's politics of trauma and experiencing memory. The novel describes only two atrocities committed by the security forces whereas the atrocities committed by the Maobadis add up to more than a dozen. The event of killing Siddhartha in chapter 21 is only the event of atrocities committed by the security forces:

All of a sudden, some appeared from nowhere. [...] the men had caught up with Siddhartha. He was completely surrounded. I hear three shots and he fell. I was speechless with shock. [...] the helicopter disappeared then he was lying in a pool of blood but was still breathing. [...] as he stared at me, the light behind his eyes flickered and died, like a candle snuffed out by the wind. I sobbed; I screamed I wept like child. (166)

Though he tries to show the balance but at the same time, he comments upon the Maoist activities:

Siddhartha had chosen to walk on the edge of a knife but he had made the hills into a Khukuri. So many young people had followed him mindlessly and taken up arms without understanding the consequences. They were exhilarated by the power guns gave them. But it brought nothing but devastation. (169)

Wagle, here, comments the way where Siddhartha was running. He even blames him for misleading the young people of country who have taken up arms without understanding the situation of the country, which only leads the country in devastation. He never comments on the atrocities of army. However, my reading indicates that the event, as a long waited discharge of traumatic excitation in the Siddhartha's death, offers consolation, but the ending is deceptive.

The rest of the atrocities that find mention in the novel are carried out by the Maobadies. In the novel, there are the descriptions of the Maobadis' planting bombs in the village's roads and of schools being shut down because the teachers have been killed. Conscription of and atrocities on children appear in several places in the novel. Chapter 19 ends with a description of the Maobadis violence on civilians and death of five years old child in an explosion. Wagle writes:

Suddenly at a fork in the road she stooped. Bellow us, people were t there. A man with a gathered in front of a house. It looked like there'd been some kind of accidental expression on his face came up and took my little friend in his arms. 'Nanu', he told her. Your mitini has gone. She picked up a bomb and when she was playing with it, it exploded in her hands. Oh my God my whole body began to tremble. I stood there shocked. That was the noise we had heard. Nanu dropped the bananas and ran towards the house, crying. She ran like a kite being pulled by a string. (150)

Here the traumatic event of death is represented as form of cultural trauma, to migrate into social significance; it has to be established as a shared value_ even if we talk about a negative value as in the case of trauma. This is a process where is equal balance of require agents, mediations and a community of carriers and 'caretakers.'

This trauma memory which we study is an absent even, and the question of origins or what actually happened is of no relevance.

Wagle describes the trauma of the mentally disturbed old couple that has lost their son, who is Drishya's childhood friend also, because of the Maobadis. In chapter 21 the narrator narrates many events of killing, torture and trauma. There is an image of widow woman walking ahead of the narrator who had been widowed the day after her wedding. He writes:

I felt like I was steeping on her tears. To one side of the trail was an injured bird that had fallen from a tree. One of its wings was caught on a branch. The flapping of its wings devastated me. That and the sound of the widow's breathing were the saddest music I had ever heard.[...] the hills in which he had invested his sweat, blood and tears had become a burden to him. Now, he was in a hurry to claim his dead son. 'I just buried one son.' he said. Now, I have to identify the body of another.' He hobbled, bereft of hope. [...] Behind me was an old woman ,she was also on her way to claim a body, the body of her daughter which had been crammed into a basket on a riverbank across the hill. She had identified her daughter by her face, the same sweet face she had held to her breast all those years ago. (159-60)

In his journey, the narrator becomes the witness of different event of violence which speaks of enduring trauma, betraying a wound that has never quite healed the damaged body and psyche of woman who become the sites of the worst violence. When traumatic experience takes place, the mind and body are found in numbered state, the overpowering event is revealed in the form of somatic symptom or compulsive, repetitive behavior.

Though, Wagle seems initially to acknowledge the understanding of traumatic experience, he goes on to transcend the gaps in this record through literature, to absorb the terrible feeling of humanity truncated, tortured and to rehearse 'the trauma of those who have suffered at the hand of history. To assert that the writer can somehow 'know' and convey the experience and this assertion obscures the exercise of power through representation. He seems 'neutral' medium that can carry and convey the suffering but he indicates toward Maobadis that they are not able to learn the difference between right and wrong. However, showing enduring trauma of the people who were victimized through the violence of Maobadis, he supports mainstream politics, that is the politics of traumatic memory.

In contrast to Wagle's *palpasa café* and Manjushree Thapa's *forget Kathmandu*, when seen within the parameters of representation of violence, if for Wagle, the Maobadies are maligned other, for Thapa the Royal Nepal Army is the demon wreaking havoc upon the innocent people in the name of containing the maobadis violence. Thapa fares no better than Wagle in so far as the use of politics of trauma and ethical memory is concerned. In spite of Thapa's attempts to be objective by telling her characters themselves speak about the human rights violations fails to represent the violence authentically. Hers are the ways even subtler than those of Wagle's in demonizing the other, which in her case is the perpetrated by the maobadis and the security force's written with a deep concern for the political future of a Nepal concerned by the authoritarian impulses of the monarchy, the grotesque factiousness of the parliamentary parties and the anarchic violence of the Maoists, *Forget* support of the Maoists mark the tone of political arguments and conversations. *That Kathmandu* is Manjushree Thapa's lament for the apparent impossibility of democracy in her country.

In June 2001, King Birendra Bir Bikram Shah was killed in a massacre at Kathmandu's Narayanhiti Royal palace, allegedly by his own son, the crown prince, and the world took new notice of Nepal. Since then, several thousand lives have been lost to a violent Maoist insurgency and repressive state counter insurgency. In this illuminating study of the tangled politics of the country.

Manjushree Thapa examines what has gone wrong, and why. Starting with an account of the Narayanhiti massacre and its aftermath, she goes back in time to trace the history, often chaotic, of Nepal's monarchy since unification in the 18th century, and of the struggle, in the 20th century, for genuine democracy. She ends with a record of her trek into Maoist held territories in west Nepal, where the majority continue to live in poverty, human rights abuses are on the rise, and boys and girls as young as thirteen have taken to the gun.

Acharya claims about subtle politics of exclusion and inclusion her writing.

He comments:

She only indicates the human rights violation by the security forces and leaves out the human rights violations committed by the Maoist. She mentions only the less brutal violations from the Maoist side; the members of different political parties tell her time and again about the restrictions imposed on their parties by Maoist, the hotel owners and villagers tell her that the Maoist eat at their place but don't pay for the bill and the like. Despite the facts that she is concerned about the difficulties faced by the political parties at the Maoist hands, she belittles this concern by elaborated details of the violence perpetrated by the army. When people say that

CPN-UML will win if the elections are held after disarming the Maobadies, she shows great surprise.

The author's bourgeois cynicism wilts in the face of this expression of female empowerment growing out of the barrel of a gun, "All my irritation at the Maoist fell away with this. If I had grown up in one of these villages, and were young, uneducated, unqualified for employment of any kind, and as a female, denied equality with men _hell, I would have joined the Maoists, too ,"she declare. "The other political parties had not offered better option, and neither had the government. Join the Maoist is what any spirited girl would do." Living under the shared values of Maobadis Thapa narrates the event of killing and violence belittling the army.

Despite traveling through villages which have borne the brut of the RNA' suppression, she never came across anyone who was not a Maoist who acknowledged supporting the insurgents. She writes:

He sat down beside us, and began to talk in a low, intent voice: 'Last year they shot the ward chairman, Dilli Prasad Acharya, 'he told us. He wasn't even a Maoist. He was in the UML. It was about three in the afternoon, and he was washing his hands at a house before having a snack. It was this kind of courtyard.' The boy pointed around him. It was this kind of courtyard.' The boy pointed around him. The other men had fallen silent to listen to him. The army shot him, the boy said. 'He died on the spot. His wife was pregnant, one of the older men added. 'she gave birth to their son three days later. (208-9)

Power seeks to control memory; to keep it in the realm of politics. In trauma and the memory of politics explore instances when memory has functioned to challenge the politics of the state. Memory can be harnessed as a form of resistance. She criticizes

up on Nepal police's operation Romeo, which unleashed a wave of terror against the villager's of Rolpa and Rukum district and thousands of people were displaced from their homes as the police raided villages and arrested suspected Maoists, detaining them illegally and subjecting them to torture.

She further adds: his wife was pregnant,' one of the older men added.' she gave birth to their son three days later.' Why did they shoot him?' I asked 'I mean, why him in particular?'

Troops from Mamma army garrison were on a week-long patrol to the area, the boy said. 'They just shot anyone who was outdoors in those days. They didn't know who they were shooting. They didn't care. They shot Dilli sir from across the village. From that distance, how could they know if someone is Maoist?

'That's not all,' he continued, urgently .Two days before that ,a student like me, he was of my age was studying a guess paper for his exam on the roof of a house. He saw the army walking by on a patrol, so he decided to go inside. In his room, he was looking at himself in the mirror, like this'-he patted his hair, mimicking the boy-'when army came into the room and asked him why he had gone indoors. They took him to the stone tap below the village and shot him dead. (209)

Her narrative technique raised broader questions about the nexus of trauma, memory and representation. Traumatic memories of certain people cannot stand up to a factual or even physical, in the sense of a connection to a particular place account of reality.

This lends further credence to ethical memories of victims and professional historiography the relationship. Of history and memory has long been a central feature of ethical memory. A local man explained that the regional volleyball

championship were on. Young people from all the nearby villages had come to watch. He threw us a significant look, Even the Maoists are competing this year,he said.Is that right?

All the region's big player's are here' My friend, Malcolm very tall and very pale which made him an exceptionally conspicuous foreigner in a land full of short dark people was a British human rights expert interested in seeing whether the war had been, as most independent reports had it,high inviolations. I was desperate to leave kathmandu,to step beinga politics junkie and to see, what war had wrought in the countryside.The government and the Maiosts had on through the countryside otherside we would have felt too endangered to take this trip. After hunting through chupra viilage, we eventually found a lodge with two free rooms. In its neat, clay swept dining room, the party lodge owner was standing about doing nothing in particular. His wife looking at a wood stove, nooded us toward a table. Nobody knows how long the peace will last. They are visiting their families while they can. The other man who had finished eating, vacated the table so that we could eat. The bus driver stayed on. As the lodge owner's wife served us steaming plates of daal-bhaat, I asked him whether the maoists had given people any trouble here. They don't bother people like us,'he said cheerfully, making a gesture that included us all.They hitch free rides on of supporting them, But how can we turn the maoists away? They will punish us if we do punishment amounted to public apologies fines physical torture or forced labur. And they don't punish you if you drink alcohol ? I said looking at his empty glass. He grinned sheepishely. Don't mind, he said using what was clearly his favourite expression.

I don't mind, I said 'but don't the Maoists mind? Not with people like us. They say 'you are the labouring classes, so you can drink and beat their wives. The Maoists will make you marry her. But otherwise, he said growing cheerful again, they don't make trouble for people like us. On 17th August 2003, seven months into the ceasefire, the government and Maoist negotiation teams were holding peace talks in Hapure village, in the western district of Dang, when radio reports came in that the state security forces had killed seventeen armed Maoists in Doramba village, in eastern Ramechhap district. Though there had been small skirmishes throughout the ceasefire, nothing of this scale had occurred in peace time. The official forces, but the Maoist immediately refuted this. This private media to reporter aberrations in the official stories. Then word filtered out that the Maoists had indeed been unarmed, and that the security forces had first captured them, then shot them execution style. The Maoists pulled out of the peace talks. Nobody wanted the war to resume but the vast machinery of insurgency and counter insurgency churned on again. Kathmandu convulsed in panic as the Maoists shot two army colonels on the regrouped over the period of the ceasefire and that 7000 armed guerillas were now poised for a final attack on the capital. Tales of a Maoists hit list made the nations who's who shudder, and the government posted armed guards to the houses of high officials. The lesser government staff pored over security manual's issuing dire warnings. Treat everyone as a potential threat! Why hadn't the peace held? The national human rights commission dispatched a team of independent observers to uncover the truth about the Massacre in Doramba village. Their backs to a nearby forest, the security forces had lined them in a row and shot them dead. The Royal Nepal Army was forced to open a new inquiry into this incident. Nearly two years later, the military court sentenced a major to three year's incarceration for this. Yet most observers agree that

it is unlikely that he had acted alone. Who had really ordered the massacre at doramba? It remains a matter of speculation as to whether the army's top brass had intentionally scuttled the peace talks.

In 2004 the political parties stepped up their movement to restore democracy, clogging Kathmandu's streets with mass rallies and demonstrations. The government cracked down hard injuring hundreds in a massive use of force, but this repression only inflamed anti-monarchy sentiments. The Maoists arresting and executing people at will. The government armed village-based vigilantes to rise up against Maoists and such vigilantes displaced and even killed those against whom they bore personal or caste based grudges. Because the media was forbidden to report on the insurgency, we lost our ability to ascertain the truth of what was happening the official media fabricated its own often quite unlikely fictions, and enforced them as facts. The Maoists for their parts, continued to kill class enemies often barbarically and to shut down or blockade. Large swathes of the country, extort villagers, blackmail businesses rob banks loot arms and forcibly raise taxes to fund their insurgency. Using 'Trauma' she attempts to bridge the memories of the survivors to the scientific tools of the historian and social scientist. Though, giving different examples she tries to claim the emotional traumas that lie at the heart of the re-trauma mode, namely emotional dissociation, there is a twist, as she substituted the events in ethical ground. Personal trauma has moved via cultural trauma to structural trauma. There seems to be a longing for identification with those who suffered. Like "child abuse," "spousal abuse" and other campaigns for the recognition of victims, the campaign to recognize the "Holocaust" has visible events. All these events are vitally connected to the shared community of Maobadi.

Nothing sums up the elegiac nature of her narrative better than the dirge of an old widow in western Nepal who tells Thapa said story of her family's destruction. "Her elder son and daughter in law had been shot dead by security forces because the villagers, on some grudge, had reported them as Maoist" (209) she write.

Fearing for their lives, her second son and one of her daughters fled the village, never to return "Her entire life had fallen apart around her. After telling me her story in almost one breath, she chanted over and over, 'my truth has been destroyed ...my truth has been destroyed (210). This metaphor __of the destruction of truth __is a recurrent theme in the book and the culprits are many.

On the road to Manma in Kalikot, the author spoke to villagers who provided a chilling account of the Army's atrocities __of how soldiers in 2002 had killed innocent men, raped women, burnt more than 30 houses and dropped bombs on the village by helicopter. Asked about Maoist violence, villagers said there had only been one instance__ the killing, under rather brutal circumstance, of a man suspected of being an informer. Thapa claims that atrocities and abuse were so widespread and systematic in the state security forces, they appeared to from the core of the counter-insurgency: cast a wide net, and surely some Maoists would be caught.

Ramakrishna, A.K., professor of school of international Relation, Mahatma Gandhi University writes: "This history of despair of contemporary Nepal is lived through a narrative catharsis by Manjushree Thapa (...) the personal and the political merge. *Forget Kathmandu* doesn't allow the reader to forget either the past or the immediate present." Thapa has an incredible skill for weaving and telling stories. Stories of contemporary and past Nepali politics are told here in such a personal tone that we tend to share these agonies of politics. These are stories of struggle, of pathos,

of triumphs, of gloom and finally, some hope. Her utter dislike for monarchy and deep is her politics of narrative. She writes:

Tell them about the Badi fellow, an old man said to the boy. Sahadev Badi, said the boy. He was killed on the same day. He was originally Dailekh District, but he had settled down here, marrying a local women. The army thought he was a Maoist. They think everyone from outside is a Maoist, You see. They took him from the house, down to the river.’ His face spoiled and he paused briefly. ‘They made him dig a pit. Then they poured kerosene on him and set him on fire.’ After another pause, he said, they buried him in the pit that he himself had dug.’(210)

The memory of the event trauma is presented here in such a way that as if we are witnessing the event. The narrative become more real from the perspective of morality but her narrative is guided through ethical memory. She examines the implications of these commemorations in terms of language, political power, sovereignty and nationalism. She argues that some forms of remembering do not ignore the horror of what happened but rather use memory to promote change and to challenge the political systems that produced the violence of wars and genocides in the first place.

The Maoists also destroyed a local bridge, but villagers rejected despite the inconvenience this caused them. “It’s been a relief since the bridge was bombed,” a boy told Thapa. “Before that, the Army used to come here on weekly patrols...they would beat men and boys, they had speak roughly to women...call them whores” (211).

IV. Conclusion

Events that gives rise to what we categorize today as symptoms of trauma generally fear involve force and violence often this is a threat to those people involved their lives and integrity as rape torture or child abuse; something it also involves witnessing the horrific deaths of others. In most of the cases, they were perpetrators of violence rather than victims. But it seems that to be called traumatic, to produce what are seen as symptom of trauma an event has to be more than just a situation of utter powerlessness. Events of the sorts we call traumatic are overwhelming but they are also a revelation. They strip away

The diverse commonly accepted meanings by which we lead our lives in our various Communities. On the other hand contemporary forms of political community have an ironic connection with the events that we have been discussing.

Manjushree Thapa, in *Forget Kathmandu* has close affiliation with Maoist's Ideology and this supports Maoist's act and blame opposition parties view, showing Army force as cruel and barbaric and unthinkable events happened where in June 2001, King Birandra Bir Bikram Shah was killed in massacre at Kathmandu's Narayanhiti Royal palace, allegedly by his own son, the crown prince, and the world took new notice Of Nepal. Since the several lives have been lost to a violent Maoist insurgency and repressive state count insurgency.

This thesis analyzed the traumatic memory that emerged in party political discourse, Literary Criticism and literary works themselves while emphasizing the contested meanings of trauma and memory in the period, the thesis argues that writer's authorities and editing and censorship practices ultimately led literature of the period to narrate the Overcoming of trauma that narrativzation of traumatic memory in *Forget Kathmandu*.

This thesis explores the violence, terror, horror and represent trauma of the violence. Perpetrated in the course of the people's war house. The use of language is demonization which has been used largely against the Nepalese Army in *Forget Kathmandu?* Here state possesses power because of the people legitimize its authority. On the other hand Maoist fight against the authority of state so war is the cause of grief, frustration, devastation, suffering and ultimately death. The hideous nature of war took thousands of people's lives which brought stream of tears and blood. History tries to repeat itself in the manner of a third cliché. Horrifying though the 2001 massacre at the royal palace was the events that followed were worse. As the Maoists escalated their insurgency, the party leaders continued to botch and bungle and the new king Gyanendra Bir Bikram Shah took the opportunity to steer the government back towards an absolute monarchy. All as Nepal become one of the worst countries for war atrocities and human rights violation.

Just over a month after the royal massacre in the first week of July 2001, the Maoist overran the three police posts in Lamjung, Nuwakot and Gulmi districts, killing 41 policemen and making off with ammunitions. They also set off a rash of pipe and pressure-cooker bombs in Kathmandu alongside banner bombs-bombs dangling off red banners splashed with Maoist slogan. When Gyanendra Bir Bikram Shah came as a military coup of February 2005 with the revocation of all political civil and human rights, including freedom of speech, over the span of a turbulent year, journalist, lawyers, student activists trade unionists and members of civil society. All over the country set to overthrowing the king's military rule. These dissidents suffered at the hands of both the extreme right and the extreme left. From the king's regime they suffered censorship, detention, intimidation and threat,

property, seizure and other forms of persecution. From the Maoists they continued to suffer censorship, abduction, extortion and sometimes, gruesome deaths. These dissidents were on the front lines of a battle to rescue democracy from two militaries.

In late 2005, an alliance of seven democratic political parties reached an understanding in exile in India, to launch a non-violent movement for the restoration of democracy with the cooperation of the Maoist. In April 2006, millions of people turned out on the streets in an unprecedented show of force, staging the country's most widespread mass movement yet. On April 24 the king was forced to concede defeat, and democracy was restored, once again.

The Maoists have since entered a peace process brokered by the United Nation. Like all peace processes, this one remains shaky still it has offered some hope that we will make democracy work here one day. This book therefore is an elegy for democracy, work here one day. This book therefore is an elegy for democracy but one that was written in anticipation of its restoration. Let us hope no such elegy need be written about Nepal in the future.

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