

TRIBHUVAN UNIVERSITY

Aesthetics of People's War

**A Thesis Submitted to the Central Department of English, T.U.
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

By

Hari Krishna Gajurel

Central Department of English

Kirtipur, Kathmandu

2010

Tribhuvan University
Faculty of Humanities and Social Sciences

Letter of Recommendation

This is to certify that Hari Krishna Gajurel has completed his dissertation entitled **“Aesthetics of People’s War”** under my guidance. Therefore, I recommend this dissertation to be submitted to the Central Department of English for final examination of viva voice.

Pushpa Raj Acharya
Supervisor
Central Department of English,
T.U.

Date:

Tribhuvan University
Faculty of Humanities and Social Sciences

Approval Letter

This thesis entitled “**Aesthetics of People's War**” submitted to the Central Department of English, Tribhuvan University by Hari Krishna Gajurel 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:

Acknowledgements

First of all I would like to express my heartfelt gratitude to my respected teacher Pushpa Raj Acharya for his guidance to bring this thesis in this form. Likewise I am grateful to my teacher and the Head of Central Department of English Prof.Dr. Krishna Chandra Sharma for his precious inspiration. Also I am indebted to my respected teacher Dr. Shiva Rijal, Baikuntha Poudel and Kul Bahadur Khadka who genuinely provided me inevitable ideas.

I am equally indebted to my worshipable mother Pousha Kumari Gajurel and father Rudra Prasad Gajurel. I want to acknowledge my thankfulness to younger brother Ram Krishna Gajurel, sisters Bhagabati Gajurel and Durga Gajurel for their assistance. At this moment, I can't forget (UCPN-Maoist Leader) Posta Bahadur Bogati, Dr. Ghanashyam Poudel, friends Madhukar Pandey, Tekendra Bahadur Mahat and Madhav Nirdosh who supported me providing inevitable ideas and precious documents. I give special thanks to Raju Adhikari and Saroj Adhikari who helped typing and setting this thesis.

Finally, I want to dedicate this work to the greatest sons and daughters of Nepali mother who sacrificed their lives in the revolution of 'Dignity, Sovereignty and National Integrity' envisioning prosperous and inclusive New Nepal.

Hari Krishna Gajurel

Abstract

The components of the aesthetics seems similar to the aesthetics theory or aestheticism, which lies in beauty, physical beauty nature, scenes, beauty of flowers, art, physical body and the like. But the aesthetics of people's war is based on the revolutionary concept of Prachandapath in which the essence of the Maoists' people's war is centered. In this context, the warriors themselves are the artists to create aesthetic sense. Similarly, the aesthetic vision created in simple dance, song can be based on social, mythical, religious principles. By people's war cultural programme is distinct. In every dance item, song, the motive / aim of Prachandapath is centered. For example, every song is influenced with courage, bravery, emotion and sense of sacrifice. In this way the people's war aesthetic is associated with special motive, purpose, principle rather than mere entertainment.

Table of Content

	Page No.
Acknowledgments	iii
Abstract	iv
Chapter 1	
Aesthetics of People's War	1
Revolution	1
Class Struggle	4
Class Consciousness	6
Dialectics	8
Sublimity	10
Cultural Transformation	11
Voices of the Oppressed	12
Re-interpretation of history	13
Morality of war	14
Life	14
Chapter 2	
Marxism and Literature: Basic Concepts	16
Dialectics	16
Socio-Economic Reflection	17
Role of Consciousness for Social Development	19
Class Conscious Ideology	20
Social Realism	26
Class Struggle	28
Content is Primary	39

Chapter 3	
Aesthetics of People's War in Ichhuk's <i>Bandi ra Chandragiri</i>	42
Nature	42
Ideal	43
Feelings of joys and sadness	44
Purpose of life	45
Commitment	46
Desire for living in struggle	48
Hope	49
Nationalism	51
Aspirations	52
Sublimity	53

Chapter 4

Conclusion	55
------------	----

Works cited