

War Trauma, Trauma Theory and *Rebel*

This thesis examines Ram Chandra KC's book *Rebel* through the perspective of trauma. Trauma, generally, is a medical term which is related with the emotional wounds or shock that create substantial, lasting damage often leading to neurosis. Traumatic events and situation overwhelms the ordinary human adoption to life. These kinds of events generally threat to the life and bring a close personal encounter with violence and death. Though the etymological meaning of trauma refers to the injury and physical wounds, this injury does limit within the sphere of the body but it refers all injuries of psychic community and even the nation. So, here this research is primarily focused upon how these traumatic narratives represent the Nepalese society in a particular span of history.

The compiled stories in the text reflect the social history of Nepal. So, this anthology seems a social documentation which has a clear cut reflection of various traumatic events of history of Nepal as well as memorizing the pang and sorrows that are faced by Nepalese in their life during the Maoist insurgency. This book has included fifteen stories of different writers which have similar theme of horror, fear and death. These stories are the reflection of ten years of conflict and war that came to close just a few years ago. These stories capture the various scenes which have direct and indirect relation with Maoist insurgency and its social effects. Horror, fear, doubt, terror and death and other painful experiences reflect the life of people which are traumatic in it.

Oxford Advanced Learner's Dictionary defines trauma is: "A mental condition caused by reversed shock, especially when the harmful effects last for long time or trauma is an unpleasant experience that makes you feel upset or anxious." From the

given extract it is understood that trauma is related to the psychology and experiences of people as well as victims.

Trauma theory synthesizes resources from a number of critical schools such as historical, ethical, memorial, psychological, social, individual, philosophical and aesthetic. Roger Luckhurst in her essay, "Missing Memory and Desire: Psychoanalysis, Psychology and Trauma theory" says "trauma study now includes many fields, focusing on psychological, philosophical, ethical, aesthetic questions about the nature and representation of traumatic events"(497). Focusing on the interconnection of trauma theory with other disciplines Hartman also opines that trauma should be intersected with specific ethical and socio-political aspects to provide the actual explanation of issues.

Cathy Caruth in her essay "Unclaimed Experience: Trauma and the Possibility of History" defines trauma as perplexing experience and other contrastive responses. She further elaborates:

Trauma describes an overwhelming experience of sudden catastrophic events, in which the response to the events occurs in the often delayed, and uncontrolled receptive occurrence of hallucination and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relive it later on in repeated nightmares, is central and requiring image of traumatic our century. (181)

Frustrated situation, anxiety, sleeplessness, disorder, irritation, memorization of past events which become obstacles for the progress and failure to maintain psychological equilibrium are the general characteristics of trauma. These characteristics affect the

daily survival to an individual, and in this sense trauma is described as a metaphor of existence.

Modern man's life clings in dreams hallucinations, imaginations, fantasy and flashback so that the necessity of trauma in the modern devastated world is grown rapidly. Jeffrey Hartman in his essay, "On Traumatic knowledge and literary studies" further clarifies this concept. For him, "where there is dream there is trauma" (546).

Freud, a critic and explorer of trauma theory relates trauma with the study of hysteria. Later, Freud also relates trauma with the historical development especially in 'Moses' and 'Monotheism'. Freud elaborates the concept of trauma with the historical development of entire culture. James Berger outlines the Freudian mode of trauma theory in his famous essay "unclaimed Experiences". He states:

Freud's earlier idea, in studies in hysteria, concerned the dynamics of trauma, repression, and symptom formation. Freud held that an overpowering even, 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 symptom became problematic for Freud when he concluded that neurotic symptoms were more often the result of repressed drives and desires than of traumatic events. Freud returned to the theory of trauma in *beyond the pleasure principle*, a work which originated in his treatment of world war combat veterans who suffered from repeated nightmares and other symptoms of their wartime experiences. (Berger 570)

Dominic La Capra's theory of trauma has its own special form. Generally, La Capra's trauma theory is understood on three psychoanalytical topics: the return of the

repressed, acting out versus working through, and the dynamics of transference. He is concerned primarily with the return of repressed as discourse rather than with physical returns, and he outlines symptomatic possibilities for the return of historical trauma as discourse. La Capra emphasizes the role of working through and acting out traumatic situation. The most pervasive concerns of La Capra is transference.

Trauma then is not limited to psychoanalytical territory but it widens its limit and territory with the development of historical and structural trauma. He gives difference between historical and structural trauma, and also differentiates the notions of absence and loss in his essay, "Trauma, Absence and Loss". He outlines the concepts of trauma recovery centre, and its function in the field of marginalized sector especially victims. He clarifies that fact through these lines:

The trauma recovery centre also provided a forum for the voices often the suppressed, repressed or uneasily accommodate vices-of certain victims who were being heard for the first time in the public sphere [. . .]. This complicate past was none to be disclosed truthfully in order for a process of working it through to be historically informed to make some chance of being effective ritually and politically in creating both a livable society and a national collectively". (696).

Kali Tal in *Words of Hurt: Reading the Literature of Trauma* is slightly different from that La Capra and Caruth. She deals with recent critical approaches to the testimonies of holocaust survivors, literature produced by American veterans of world war, Vietnam War and testimonies of women survivors of incest and child abuse. Tal is very clear in her notion of traumatic literature. For her literature of trauma not only keeps relationship with writer's identity but is also deals with the

traumatic experience of the writer. In other words, traumatic literature outlines the writer's traumatic experiences.

Kali Tal widens the periphery of trauma relating it with life threatening event. She extends the very concept of mental trauma, which is described as the neurosis as disorder, and relates it with physical domain. She views that trauma is life threatening event that displaces one's preconceived notion about that world. The stress of Tal lies in the fact that events must be experienced firsthand not vicariously perceived as mediated through any textual conduct.

Jenny Edkins strengthens the Kali Tal's view regarding trauma theory in her essay "Introduction: Trauma, violence and political community". Edkins says trauma theory has become a mode of discourse which studies any text in relation with trauma, violence and community. She explains the concept of trauma mentioning the fact that each traumatic figure carries a distinct story to tell because of the violence they have faced. She says, "Some traumatic person is haunted by the night mares and flashback to scenes of unimaginable horror. In their dreams they re-live their battle field experiences and awake in a sweat". In the same way she explores how trauma such as war or persecutions is inscribed and re-inscribed into every day narrative. She further says:

Trauma takes place in practices of remembrance, memorialization and witnessing. It also takes places in political action. All these practices are the site of struggle. For example, the temporality and inexpressibility of trauma makes the role of the witness an almost unbearable one. I argue that the process of inspiration into linear narrative, whilst possibly necessary from some point of view – it is

argued that telling the story alleviates traumatic stress. And that there is an alternative, that of encircling the trauma. (15)

These lines makes clear the fact that, narrative of trauma requires a sort of historical implication that is closely attached with catastrophe of human civilization due to the different types and sizes of war. Trauma studies in literature outlines the turmoil of victims. The result of trauma has become a tool of a literary and cultural analysis, which undoubtedly keeps close contact with political community and violence respectively.

Cathy Caruth in her essay, “Unclaimed Experiences: Trauma, Narrative and History” mainly deals with the ‘question of reference and representation: how trauma becomes text, or how wound becomes voice (Berger 5). In the very essay Caruth relates the traumatic situation with referential aspect. Trauma is an experience which is assimilated only with latency. She argues “the experience of trauma, the fact of latency, would thus seem to consist, not in the forgetting of a reality that can hence never be fully known, but in the inherent latency within the experience itself” (187). She clarifies: “to be history of trauma means that it is referential precisely to the extent that it is not fully perceived as it occurs, or to put it somewhat differently, that a history can be grasped only in the very inaccessibility of its occurrence” (187).

In the present time, trauma has become a mode of interpretation, narrative, history, culture and various other philosophical fields. Because of its wide acceptance and extended periphery, trauma can't be limited only with medi-clinical and psychiatry. It has now developed as a theory and is now given a distinct position in the series of theories, catastrophe, destruction and devastation which are undoubtedly features of trauma. In this sense, modern people are haunted by the traumatic experience.

Prof. Dr. Govinda Raj Bhattarai defines war and war literature in the context of Nepal. He says, “No war is fair. No conflicting situation does justice to humanity. These stand for reconstruction though the cost of destruction and devastation” (Introductory chapter *Rebel*). But in the extension of Nepali literature trauma and war/conflict has a significant role. Bhattarai, in the introductory chapter in *Rebel* says:

Nepal has produced a large body of literature recording a decade of horrors. The same truth of historical facts of conflict, war and society ravaged by insurgencies is observed from different facts. Mainly there are three types of expression. Firstly, those who resist all sorts of war; secondly, those who support all sorts of devastations for the sake of restructuring; and thirdly, those who are unable to say anything which meekly undergo suffering or escape it and ignore it. Nepali literature has recorded the decade long experiences vividly in different forms of arts. Nothing reflect these events so powerfully as art not even history. They have written best novels and short stories, best of poem and epics, travels, memoirs and many more all bearing the impressions. Every writer who survived those days has unfailingly created something. The horror is still haunting, the excitement still exhilarating. The experiences of those days are still haunting the memories of many in their psyche like the deep structure of Noam Chomsky (Introductory Chapter-*Rebel*).

Ram Chandra KC. is a translator and editor of this book *Rebel*. He has earned a Master's degree in English from Tribhuvan University, Nepal. Mainly, Ram Chandra KC. is interested in translation and editing. His career started after he began working for the Himalayan Times, an English daily newspaper of Nepal. He has also been

teaching English literature and language for five years. He has also translated and edited some other books like *Bishoka Utkritsta Adhunik Kathaharu* (2007), which is a collection and translation of modern English stories in Nepali. In this same way, *Rupantaran*(2008), a nepali translation of Franz Kafka's novella, the *Metamorphosis* is his another work.

Rebel is his third attempt in translation. It includes Nepali stories that carry the theme of Maoist and Government war. *Rebel* contains 15 stories, each by different writer. The central theme of each story is 'fear'. Some of the characters are ready to kill and be killed fearlessly while others are worried days and night to save their life. The story exposes the war time Nepalese society which was infected by conflict and violence. Maoist and state authority both are responsible for violence and anarchy which makes people traumatized these kinds of events create psychological problems. As Jenny Edkind says:

Events that give rises to what we categories today as symptoms of trauma generally involve force and violence. Often this is threat to those people involved, in their lives and integrity, as the rape torture or child abuse; sometimes it also involves witnessing the horrific death and others, for example first world time combat or in concentration camp, the victim of trauma feel they were helpless in their enforce encounter with death, violence brutality. (3)

The above mentioned extract justifies the nature of violence and war that results into trauma. In the context of Nepal, history has faced the brutal violence time and again.

In this collection, all the stories are the bi-products of war and conflict. In the other words the stories are the mirror of the then society. All the stories have the bases of unstable politics of Nepal.

Manu Brajaki is a well known literary writer who skillfully presents a slice of life and critically examines the absurdities underlying the individual, society and social events in his stories. Manu Brajaki says about his own writing "I give top priority to present the whole life out of a small setting, a particular character and specific event in my stories"(Rebel 1). His present story "Now Your Turn My Dear", offers a close view of the blinding fear and tragedy that befalls a couple. It exposes the fear psychosis - a real phantom presence of a Maoist guerilla, or maybe he someone in disguise. Protagonist Chetman is forced to or compelled to go somewhere. He is so much scared that inwardly he is sure of his death and almost dead before he faces the real situation. He is completely defeated by the psychological fear, feeling of hopelessness is enough to kill Chetman. He is neither involved in the war nor does he favour any political party. He is dead because he couldn't win his fear. In the given dialogue, Chetman seems tired of explaining himself about the call. He himself says:

"Did I commit a crime by getting involved in social services?"

"I could not find my clothes because I was thinking fitfully".

"Today is my turn"

"I have to go to the jungle today"

"I have been called for today" (4)

Another included story writer is Maya Thakuri who uses ideal realism and bases them in women's suffering. She writes for women's freedom and emancipation. Ram Pd Gyawali Says "one special thing in Maya Thakuri's stories is the depth of sensitivity, the sensational description of pitiable situations or characters, and the presentation of ordinary events."(Rebel 27) His present story "The Descending Mountain" depicts a rural reality which follows a helpless woman living in rural village with her daughter and son, who all becomes the victim of social evils. This

story is also a comparative analysis of past and present. Ramlal Baje, in the story, is very nostalgic of the peaceful past. His nostalgia reflects the situation of village during civil war and before the civil war. He says that situation has been changed in the present time; no youth can survive in the village because of civil war. There is no security for the people, no morality is alive. Whatever Ramlal Baje speaks in a loud voice standing on a chautari are calamities of the war brought with it. The bondage between men is ended because everyone predicts his last hour awaiting.

Trauma is memory of past and its aftereffects. It comes out through multiple ways according to circumstances and according to age factors. Trauma not only makes people panic and anxious but it also turns them towards recovery or solution of the conflict within. In this regards Rebel, the collection of stories, is a narration of traumatic experiences includes memory, anger, disturbances, revenge, mental and physical torture and many other traumatic phenomena.

Another powerful writer Mahesh Bikram Shah's "Buddha in a Slaughter House" is also included. In this story, a butcher hears Buddha's echo in the slaughter house. At the slaughter house, when men are slaughtered by a slaughterer, suddenly the slaughterer's heart changes and hears the echoes of Buddha-the echoes of Buddha makes the butcher feel about reasonless killing of humans. After he becomes enlightened, the memory leads him back to past events which are full of guilt, loss and grief. The sense of loss becomes main source of trauma in the mind of butcher. This trauma makes him enlightened to run away which is the recovery or solution of conflict is within. But he is caught and brought to the slaughter house again as captive. At the final phase of his life, he realizes the real terror of death, which he has never imagined, not even he was slaying hundreds of heads. He thinks, "They won't

be killing me”. Here in this state he is determined for Buddha’s path of non-violence and says to the slaughter house people,

“Big Boss, men cannot be defeated by beheading them” (97).

Most of the stories open with traumatized physic of the soldiers as well as other characters. Their psychological condition is tortured just because they are weaknesses, more to say in active mere weakness of the killing.

Judith Herman in her book *Trauma and Recovery* says: “The conflict between the will to deny horrible and the will to proclaim them aloud is the centre dialectic of physiological trauma. The dialect of trauma gives rise to complicated sometime uncanny alterions of consciousness.” (1)

Khagendra Sangarula’s “Hareram’s Mother” is another story in the anthology. As a versatile writer, he has made his fame among political critics, short story writers, essayists, novelists, translators and teacher as well. He uses simple language to depict reality. Regarding his writing, Mohan Raj Sharma and Rajendra Subedi says:

“Khagendra Sangraula has appeared as a forerunner of the contemporary literature suited to Nepali people.” (*Rebel*, 38) This story “Hareram’s Mother” speaks about an old woman’s lamentation for her son after he has been gunned down. Humanity has been shown disappeared due to violence and means of violence. In this story mother suffers through traumatic psychology. Maoist activist used to urge unemployed local youth to involve in the war and claimed that the war is succeed no people living in Nepal will face the problem of poverty and unemployment. For the justification of above sentences Hareram’s mother says: “My Hare used to say that he would rebuild the nation, earn his name by uproot -ing injustice and corruption. Speak up Kisne what wrong had he done to you?” (47)

In the other side, the soldier bound to the government are also motivated for favoring the government's deeds, whatever the deeds are. People are separated; humanity is fragmented by the war. Here is a dialouge given for its justification.

Hareram's mother grabbed Kisine's arm and asked, "Tell me, did you kill your friend?"

"He is the terrorist", Kisine abruptly opened his mouth.

"Don't call him that", she protested innocently, "He is my son. His name

Hare, and in school he was called hareram Jaisi. Did you forget?"

"He is the terrorist"

"Tell me", he shook his shoulder with force.

"Tell me was it you who killed my son?"

"I am in the government service, why should I not shoot him when he targets the government?". (46)

Rajkumar Dikpal's "Liwang-2006" is also a striking story that is taken for this research. He is a versatile person who specializes in teaching, journalism and literature as well. His stories have heart wrenching capacity which generally depicts human miseries and the ultimate height of tragedy caused by war or other social ill. Regarding his story writing Narayan Dhakal says, " His stories are important to depict a powerful canvas of the effects of war" (Rebel, 130). The present story Liwang-2006 is about the victim mother whose son has gone missing after the government gunmen steal him away from his house one night before back drop of Maoist insurgency in Nepal. Dilsara, the mother, is found seated and waiting her son back all the time on the ground of headquarters. She is overwhelmed with grief and keeps looking towards high Gwarpa Mountain, lying far away where her son had disappeared.

This present research is a study under the war trauma and psychological trauma as well. This research has presented its study to explore how the people's traumatic experiences are based on fear and memory to lead a pathetic life and it also focuses on how the various narratives are traumatized. It is also concentrated that how these traumatic narratives represent the Nepalese society in a particular span of history.

This research paper has been divided into three chapters. This first chapter deals with introduction: the basic information about hypothesis, statement of the problem, editor/translator's thematic introduction, literature review, and point of departure and about the chapter division. In the same way, the second chapter is analysis of the text that is textual analysis which applies the events and experiences using the tool to reach its destination or to meet the objectives of the research paper. At last, the third chapter is conclusion which ultimately concludes above mentioned chapters in a nutshell. This chapter can be said as a brief critical summary of the subject matter of traumatic experiences.

Trauma and Narratives: Reading K.C.'s *Rebel*

Rebel, the story collection of conflict and war from Nepal, translated and edited by Ram Chandra K.C. portray the Maoist-Government war and its destruction, devastation and chaos. All the stories are representation of Maoist insurgency and the then society. Almost all the characters of this book are either haunted by the traumatic ghost or bitterly suffered by disillusioned scenario devastated and frustrated world view. In other words, the setting of the stories, the activities of the characters and people's mentality towards the war, nation and the society lead each plot to traumatic vision. Not only the major characters of the book fallen into traumatic circle but the minor characters. All these stories help to understand the Maoist insurgency and conflict through the eye of traumatic psychology as the narrators in each story are victimized by the war and conflict.

In particular this book tries to explore the traumatic impact of violence upon the characters and the narrators during the decade long civil war. All the stories in the collection expose the traumatic experiences and psychological loss upon the characters and events which represent the condition of common Nepali citizen of that time. During the time of conflict, the social structure was full of disorder, unequal and oppressive. This situation appealed some people to go against of the state authority. In the history of human civilization people have also rebelled against their government and rulers many times. The Maoists claim that this happened in the context of Nepal too. Deepak Sapkota has cited Karl Marx's reason for revolution in his book *Ten Years of Upheaval* in this way:

At a certain stage of development the material productive forces of society come into conflict with the existing relations of production or this merely express the same thing in legal terms with the property

relations within the framework of which they have operated hitherto. From forms of development of the productive forces these relations turn their fetters. Then begins an era of social revolution. The changes in the economic foundation lead sooner or later to the transformation of the whole immense super structures. (34)

Marxism believes there is always conflict between 'haves' and 'have nots'. The people who owns the properties and the material production are 'haves' one and who do not are the 'have nots'. These two groups are also represented as capitalist and proletariats. Due to the gap of properties, there is always conflict between these two groups. The proletariats try to dismantle the gap between them by the revolution. Marx believes, exploitation in the society can put to an end through revolution. He says, the history moves in cycle and in the every phase of history there is exploitation. Society has never been free from exploitation.

Only the form changes and appearance changes but the essence always remains the same. The Maoists also agreed to this statement at least in ideology. In their view, the lack of harmony between state authority and common people created a long gap. This gap resulted into the Maoist insurgency. And, this decade long war physically or psychologically affected the Nepalese society. This book and the included stories are also the result of the Maoist insurgency. So, these stories portray the then Nepalese society and devastation caused by the insurgency. These stories cover all the major events and their impacts of the Maoist war such as fear, terror and fragmented memory on the characters. These traumatic narrations are based on the social reality. So, this book represents and reflects the Nepalese society through traumatic narrations. The Socio-political system through oppressions and imposition of the ideology of the rulers, cause the violence and conflict in Nepal.

The critics Jan Christopher Meister, Tom Kindt and Wilhelm Schemus write in their book *Narratology Beyond Literary Criticism* that:

If we ignore the inner conflict for a moment the main question can be stated as follow: how can the study of psycho trauma be of assistance to literary theory? In this, the concept of the subjective traumatic experience is of crucial importance. Mental injuries and psycho traumatic affects are caused not by the event itself, even if it leads to physical injury but by the subjective impact of the event. (241)

Chetman, Ramlal Baje, Hareram's mother, Slaughterer, Dilsara are some of the leading characters in this anthology. Each character carries the different narrative which is traumatized by the war. The anthology reflects the entire major event and its impacts of the civil war which is full of fear, terror and fragmented memory. All most all the stories of the book have shown these issues as described below.

Manu Brajaki's "Now Your Turn My Dear" presents an intimate look at a couple who suffers from the fear psychology and crippling tragedy. In this story, Manu Brajaki presenting social setting and a particular character develops various narratives that are swallowed by the terror. Radha and Chetman is the representative couple of the war infested society, whose whole family depends upon Chetman's job that is teaching. But Radha is terrified when her husband gets a call from the jungle (unknown group). Psychologically they are victimized in this state because they think this 'call' is from Maoist group. Here, the call from Maoist means the call from death. Radha wants to stop her husband to go jungle by telling him the responsibility towards the family. In this regard Chetman says:

Of course, we married promising to live and die for each other. How easy it would have been to live home if the institution called "family"

that bound between a husband and wife- did not exist in the present society. How easy it would be for me to leave the family. Neither her Sindoor nor Tilhari would bar me from leaving home. (3)

Above mentioned narrative carries the hopeless mentality of a couple. The home environment explains about the nature of Chetman. A home is not made of only lifeless materials rather there are true boundation of couple. Physically and spiritually both should be there to handle it. Radha cannot control herself when she finds her husband ready to go to the jungle.

Generally, the Maoists used to call civilians to the jungle to give them death punishment during the war time. Narrating a similar story, Chetman narrates:

As I wrapped my arms around her and caressed her head, face and neck, I noticed that there was not *tilhari* around her neck, no bangles on her wrist. She had no earrings either. Those jewelries of a Hindu married woman had been taken off her ears, neck and wrist three month ago. She looked like a widow prior to my death. (6)

Fear psychology works in the given extract. Chetman finds his wife as a colorless woman. She looks like a widow before his death. In the hindu culture, tilhari symbolizes that her husband is alive. But she put tilhari and jewelries off her body.

Chetman was threatened three months ago by the rebellious group. They punish him because he involves in some social works behind their restriction. He gets letters from the rebellious group to discontinue his social services. In this regard he says:

The holder of a school leaving certificates I had chosen to become involved in social services. Politics is not my interest. I did not have the slightest inclination towards any of the political parties such as the

Congress, the Communist, the Rastriya Prajatantra, or the Sadbhavana. How could I be a hypocrite when I had been benevolently engaged in social services? How come I was a hypocrite when the people applauded me for my social services? (7)

This incident haunts Chetman and Radha many times. This instance of haunting memory is similar to Cathy Caruth idea in “Unclaimed Experience: Trauma and the possibility of History” where she terms “trauma as an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena” (28). We can find the same mental wound haunting in the unconscious of the couple.

Later, Chetman gets some kicks as the punishment in front of his own family. The rebels greet him with kicks again after seeing Radha coming after him. Rebels say, “Hypocrite! You are still continuing with social services, eh? Now, pay this fine!” (8) One of the Rebels gives a pamphlet in his hand where there is requested five thousand rupees. For this Chetman ironically narrates, “Immediately, I sensed that it was an order, not a request” (8). His economics condition does not allow him to afford it. He cannot pay the full amount as written in the request paper. When Chetman gives only twenty five hundred rupees in the leader’s hands, he gets two more kicks in returns. He sees Radha standing with her own jewelries in her hands. These are the ornaments symbolize her husband is living in the Hindu culture. One of the armed people seizes it and says, “It’s ok! Let’s go. From now on, if you repeat the dishonest work, you will face severe consciousness” (8). When the rebels leave place, they express their love to each other.

It was the fresh memory of three months before in his (Chetman's) mind.

Elaborating this concept of traumatic memory Jenny Edkins in her essay

“Introduction: Trauma, Violence and Political Community” states:

As far as memory is concerned how we remember a near, for example, and the way in which we acknowledge and describe what we call trauma can be very much influenced by dominant views that is by the state. However, it is not determined by them: their influence and the state structure itself can be conferred and challenged. (11)

At the end, Chetman is unable to narrate his own story because he is lost in the memory of Radha, his children, his village, his country and so forth.

Manu Brajaki tells us that Chetman is a social worker traumatized by the fear psychology. He is traumatized in the memory of his family and society. Manu Brajaki says:

The social worker, aged forty lower middle class and a patient of high blood pressure, had forgotten to have his meal and medicine before leaving home. While faltering on the field, he thought, “What shall be my punishment. Splintered bamboo, sticks, or bullets?” A vision of his own grisly murder came to him and he was extremely agitated by an intense memory of his family, which was going to be left in lurch without him.

+ Remembering his wife, Radha, his legs trembled.

+Remembering his eldest daughter, Uma his body shivered.

+Remembering his second daughter, Shanta, his heart beat fast.

+With the memory of his little son, he was unable to think clearly.

+His whole existence was dismantled with the memory of his society and country. (11)

Now Chetman moves for the jungle. After a moment, Chetman sees five to seven men around the bush near jungle. Chetman recognizes them- they are his friends from the neighboring village. When he reaches near to them they speak in chorus, 'Come sir come! Welcome to our picnic. We sent this boy to your house to call you without mentioning the picnic so that we might surprise you. Please forgive us for that.' (13) Chetman cannot control his over happiness at this moment. Because of this sudden happiness he gets heart-attack and dies on the spot. He frees himself forever from the fear, fright and terror of the life.

Maya Thakuri's story "The Descending Mountain" presents a grim reality of a village during the conflict. Maya Thakuri has presented a traumatic scenario in the first paragraph of her story in this way:

Bomb, gun, lethal weapon, explosion, clash deadly attack, arron murder abduction, arrest torture, violence. Now there is no need to flip through the pages of a dictionary to grasp the underlying meaning of these words. This is because many people from infants to elders are losing their precious lives in the maelstrom of such destructive rage. (29)

The narrator Ramlal Baje is narrating this sort of traumatic scenario of his village standing at the Chautari. Through this extract, it is clear that Ramlal Baje is very much worried about the situation of his village and society. Nepal is birthplace of Buddha. He worries that the history of Buddha and peaceful land will be written drastically. He says, "The fear of war has left the country in a dreadful silent state. If

the situation continues, today's history will be written with blood” (30). Because of the war, the beautiful melodies of different cultures have slowly faded away amidst the painful cries of innocent people.

Karmabir, the next senior person of the village and Ramlal Baje are talking at the chautari. They both are expressing their lamentation for the country. Karmabir states:

Baje! Our village is being deserted. Youth have left to go abroad. The children and the elders are also leaving the village. We only see follow lands wherever we look. The *dhiki* and *janto* have been replaced with new fangled machines. The water is continuously wasting away from the spring. The village has become an inhospitable place to live. No one ever imagined that they would have to see this nightmarish time.

(30)

The nostalgia of the village is hidden here. Above mentioned extract shows how a beautiful village is destroyed by the war. The village is full of horror and terror; no one can speak what is going on in the village. There is no easy life to stay in the village, nor is there any guarantee of people's life and human morality. They both are nostalgic for their childhood and village. This kind of traumatic situation of the village is reflected in the story.

This traumatic reflection is very similar to the James Berger's idea in “Unclaimed Experience” which is related with the nightmare and troublesome and unclaimed experience of life. He says:

It has become popular of the successions of Die Hards terminators and Robocops, as well as nightmare on Elm Street, disease and epidemic films and twisters and turbulences and the repeated sequences of

miniapocalypse within each film; at real life cop shows and at the news itself, that never exhausted source of pure horror. (571)

To justify the barbaric scenario of the village the writer has brought an incident. In this narrative, a character named Rukmana leaves her village with her nine years old daughter, Muna, to an unknown place for her safety. Muna is very innocently curious about their destination. She asks about for her brother who has not come home for many days. Nobody knows where he is. Both the Maoist rebels and government security personel come to search him and terrorize Rukmana. But she knows nothing of his condition, dead or alive. She further narrates about her son to her daughter.

I pinned my hope on your brother after your father passed away. I was rearing three souls, working hard from dawn to dark. He dropped out of school when he was in ninth grade, saying that he preferred to go abroad to earn money 'Dear son, you ought to study well so that you can earn money in our country', I tried to persuade him, but my advice fell on deaf ears. He began to badger me into selling land after learning that a huge sum of money is required to go abroad. I was ready to fulfill his demands, even selling the piece of land, but later I came to know that the money from the land would not be sufficient to send him abroad. Then your good-for-nothing brother started visiting liquor shops with hooligans. Did you not see how he would come home dead drunk and start quarrelling with me about everything? I tried to persuade him many times to stop, but all my efforts fell flat.

(33)

Above mentioned narration is a reflection of the war society. Rukmana seems traumatized by the time and society. Her son leaves school and starts visiting liquor shops. He fails to go abroad also because of insufficient money. Later, he involves in the illegal activities. This happens with most of the youths in the war period. If the foundation becomes weak no one can survive happily.

Rukmana and her daughter are staying in the cave on the way. She tells all about her son to Muna. Child Muna asks with innocence, “Mother! When are we going to the next place? No one can kill us there, can they?”(33) Muna does not understand her mother’s feeling. Rukmana tries to make her sleep. At the time, a bright light fall on Rukmana’s face and she wakes up. A young voice commands Rukmana, “Hey! Who is sleeping here? You are inside the cave and we are here outside? This is unfair. Who is that sleeping with you? Your daughter? Well, there are thirteen of us. Wake your daughter up and come out” (34). Given lines suggest that a powerful can dominate other easily. There is no value for the women and children. A poor can’t stay inside the cave without the permission of powerful one also. A poor has neither a place in the society nor in the cave.

Rukmana becomes horrify and she pats her daughter lightly. Rukmana laments to the man, “please don’t kill us. We have nothing. We will leave this place early in the morning and go somewhere else” (34). Muna wakes up and rubbing her eyes asks, “Mother, what happened? What is that light? Who are you speaking with?” (34). The gang’s leader threats them not to tell anyone about their presence. He yells, his head lolling drunkenly to one of his friend, “drag them out quickly” (35). The narrator describes the barbaric and animalistic activities of the gang with mother and daughter.

Removing the boulder from the mouth of the cave, the first youth grabbed Rukmana’s leg and dragged her outside. She pressed her

daughter tightly to her chest. She looked timidly at the boys face, like a terrified doe. There after the frantic cries of Muna and Rukmana for the night's silence, seeking help from the entire universe. (35)

Given lines demonstrate the cruel and brutal nature of the gang. The drunkard gang not only threatens them but also rapes them. Rukmana and Muna cannot resist but they only tear the silence by crying. This kind of helpless position of women was there during the war time.

The harsh behavior of the gang physically traumatized Rukmana and Muna. Trauma is taken as the response to the physical injury which depends on the degree and the suddenness of the injury and the previous physical condition of the victim. It is related more to physical hurts and damages which affect vital organs leading to the serious condition of the patient though the body reacts against the physical stress, 'their defenses are believed usually to increase the tissues' functional resistance to damaging stress, but they may over react to trauma and cause early physical exhaustion. The physical trauma is medic that is serious injury or shock to the body, as from violence or an accident. Trauma theoretically is a real psychological disorder. Trauma comes with the individual feeling and subjective assessment of the victim of how threatened and helpless they feel, the extraordinary events closely affect the victims and they come fundamentally as the trauma itself.

Judith P. Kelly views as the emotional wounds which hampers the psychological development of a person. He writes, "An emotional wound or shock that creates substantial lasting damage to the psychological development of a person. The emotional trauma occurs when the psychological pain of traumatic events involves damage or threat of damage to an individual's psychic integrity or sense of self" (1).

Memories of traumatic events are very powerful. While the gang members are dragging Rukmana and Muna out of the cave, they cry, seeking help from others. At the same time, a third youth, who is gulping down liquor says, " Hey! These voices sound like my sisters and mothers" (35). His words make laugh among the other members. One of the youth says, "Tsk! These days whenever he hears the voice of any women, he gone mad? Hey! Don't go there now, let our turn come first" (35). That youth is son of Rukmana but no one believes him and is killed by his own group along with Rukmana and Muna. The very incident becomes traumatic though no one cares about their death.

Another story "Hareram's Mother" is written by Khagendra Sangraula. It portrays that most of the accidents occur due to the man's action while performing duties and order; humanity is left behind, due to the lack of normality and humanity, human being is losing its own identity and existence. Here, the narrator has described a traumatic narrative in the story in this way:

A dead body was lying on the bank. Nearly fifteen meters away from the dead body, clad in military uniform, a man was standing upright with a rifle, wearing similar uniform. The man seemed to be guarding the dead body, which had been the target of the weapon before its death. Ironically, the same weapon was now protecting the dead body.

(39)

Above mentioned narrative is a representation of two different characters. A military man kills a rebel and he gives protection to the same corpse. Trauma represents destruction of basic principles of humanity through which we come to know the self, environment and others. Trauma affects deeply in a way that challenges the meaning

of life. A man does not know about his death though he tries to win his own death on the basis of weapon. Above extract gives irony of warrior's life.

In this story, there are mainly three characters, Hareram's mother, Hareram and the Army man who is guarding the dead body of Hareram. Hareram and the Army man were the childhood friends. The Narrator describes the scenery around the Hareram's dead body and the position of Army man in this way:

A narrow road sprawled along the bank almost two hundred meters away from the brook. Every hour, passengers buses would hurtle towards the scene, kicking up dust and causing the atmosphere vibrate with fear. They would pass by the scene, piercing the terror-filled silence that blanketed the area. Whenever the vehicle drove closer to the corpse and its guard, their speed would suddenly accelerate and the passengers inside would pull close their windows to hide themselves from ghastly sight. There was thin jungle filled with shrubs above the bank. Some people were looking down fearfully at the corpse, making shields of the shrubs and tree trunks. The onlookers would coil up with fright when a gale of wind shook the leaves. They would shrink as the movements of their legs rustled the dry leaves. (39)

The above mentioned lines are the description of scenario around the corpse. It is a thin jungle with shrubs along the river side. People on the way seem much traumatized. The whole atmosphere vibrates the peoples mind.

This story is a reflection of reality that the society faced. Sangraula's depiction of the event is very true which demonstrates human's life. As a narrator of this story, he shows the relation between dead and alive in this way:

The dead body was given light security as if it was that of VIP. The corpse lay flat, as lifeless, deserted, and defected as the sandy bank surrounding it. The guard was determined to diligently protect the body. He, however, had no idea to whom he should show or submit this protection. This is how the value of dead bodies rather than living ones had risen in the land of Buddha. (40)

The biggest irony of human beings is that we try to win our own death. But the universal truth is that it is never possible. When a corpse gets VIP like security, then obviously common people get their status loosen. The above extract is also a description of same kind of irony. A guard who is not secured from his own death is protecting a dead body which is already dead.

The writer Sangraula has presented a scenario which is very traumatic. The old woman, Hareram's mother is in her bare feet, who is storming towards the dead body. Her old clothes are not able to cover her thighs. The back of her filthy body can be seen through the holes that riddles her blouse. The word 'Halt' from the guard does not work on her, rather she run more wildly towards the dead body. The confuse guard speculates and says, "She must be mad woman" (42). But she is not a mad woman rather she is lamenting for her son after he is gunned down. The loss of son makes her fearless to go around the corpse though many people tries to stop her when she desires to visit her dead son. She is in the depth of sorrows. She laments her words, "one year has passed since I saw you last. Your unfortunate Hareram mother has to see you this way today" (42). The guard, who is standing like a statue with his rifle, is confused what action to take against the woman in such condition. This is the extreme point of traumatic experience for a mother. Hareram's mother further laments, "Son you used to bow your head to greet me, but by leaving the world before

me today, you made do it" (43). Her lamentation represents every parent's expectation towards their children. Parents expect prideful activities from their children. The old woman put a handful of water into the corpse's mouth and again said, " My child! My Hare! I could not put even a spoonful of water into youth mouth while your soul was struggling to leave your body. Where had you slipped to till today? Where have you disappeared how?" (43). The given lines represent the Hindu culture where the family members gives some water drops in corpse's mouth. It is believed the water drops help the dead body's soul to get in the heaven. Here in the above extract there is lamentation of Hareram's mother when she is not able to give proper water to her dead son.

She dramatically turns and steps towards the guard who is just ten meters away. He becomes alert but cannot shoot the helpless woman. The old woman speaks to the guard by addressing 'Son', looking straight in his eyes she says, "Aren't you kisne?" (43). The guard wonders when he hears his name, he utters, "Oh damn! How did she know my name?" (43). The old woman gives his whole bio-data. Kisne moves his head to say 'Yes'. She recalls and continues that Hareram and the Gaurd are the friends since their childhood. She says, "Our Hareram and you were the same height. You used to go to school together. You were willing to die for each other when you were in agreement but you would become blind with anger when fighting Remember?" (44)

Hareram's mother discloses various part of their childhood life. Every sentence that comes from mother's mouth makes Kisne very nostalgic. The old woman further speaks:

You two had an eye on Dalli. You were head over head in puppy love.

Do, you remember? Yes, I'm speaking about Chature Karki's

daughter. She was incomparably beautiful. You would have died for her. But both of you were as insignificant as flies in her eyes. Still, you two continued fighting pointlessly for the same girl. Remember? (44)

Above extract represents the childhood memories of the guard (Kisne) and Hareram. They both were in love with the same girl Dalli. These memories push kisne in the childhood life. He becomes very serious and remembers the incidents of his childhood.

Hareram's mother says Kisne's family migrates to Madesh, and Hareram leaves school due to the poverty. They cannot afford the school fees. Hareram goes to Kathmandu to earn money. He struggles there but cannot get easy life. He becomes frustrate. About Kathmandu he shares his feeling with his mother in this way, "That Kathmandu is actually a heaven for the rich and a hell for the poor mother. I will no longer go to that hell" (45). Actually the city in the symbol of capitalistic world where the poor becomes poorer and the rich becomes richer. He does not find a favorable environment to establish himself in the city and village as well. After some days, he (Hareram) quietly disappears from home. He involves in the Maoist group. During the war time Maoist activists urge unemployed local youth to involve in the war and claim, if the war succeeds no people living in Nepal will face the problem of poverty and unemployment. Hareram's mother says, "My Hare used to say that he would rebuild the nation, earn his name by uprooting in justice and corruption" (47). The line explains Maoists used to wash the peoples mind by giving false hope and promising them for standard lifestyle and peaceful nation.

Maoists are the rebellious group. In the eye of government they are the terrorists. So, here two childhood friends are representing different position. Hareram represents Maoist, whose aim is to destruct government and government's property to

establish their public government. On the other hand Kisne represents government man, whose duty is to protect it. Here is a short dialogue between Kisne and Hareram's mother:

She grabbed Kisne's arm and asked, "Tell me, did you kill your friend?"

"He is a terrorist, Kisne abruptly opened his mouth."

"Don't call him that," she protested innocently, "he is my son. His name is Hare and in school he was called Hareram Jaisi. Did you forget?"

"He is a terrorist."

"Tell me," she shook his shoulders with force, "Tell me was it you who killed my son?"

"I am in the service of the government. Why should not shoot him when he targets the government?" (46)

A man feels more responsible in his duty than in any religion and humanity. The state authority and the Maoists wash the peoples' minds to impose their principles. The above mentioned dialogue represents that the love and humanity are the secondary things in front of duty and responsibility.

This is the Sangraula's powerful imagination that he is successfully able to pick up the two different status holding character to decorate the plot. Both Hareram and Kisne perform their duty. While performing duty the feelings and emotions, the relation and friendship does not work. During the duty Hareram was shot by his own friend Kisne. Here, in this condition, human sentiments are traumatized and humanity is no more. When mother asks to Kisne, "Don't your heart ache while shooting at him" (47). Kisne replies, "I am a soldier bound to the government" (47). Listening

harsh language from Kisne she becomes frustrate, and asks for the Hareram's dead body.

During the sentimental dialogue, Kisne feels he has forgotten his duty. He seems very alert that whether anyone might seen him talking with Hareram's mother emotionally. He terrifies for this and grabbs his rifle and shouts, 'Halt'. But his word does not work on Hareram's mother. She just laments and continue muttering, "My son had never wronged any one. How boldly and beautifully he would say, I will rebuild nation by clearing up the injustice and tyranny and earn my name" (48). Kisne rages his anger towards Hareram's mother, not responding the word 'Halt'. Kisne shouts' "Get lost non sense women" (49). The warning also does not affect her. Kisne completely vanishes within and the dutiful guard comes out. He points out his rifle at her chest and fire.

This story collection *Rebel* has also included Mahesh Bikram Shah's "Buddha in a Slaughter House". Shah claims that this story is based on reality exactly on his experiences. He writes, "This is the reality I experienced. I am also involved in the armed struggle" (92). This is a story about a slaughterer who suddenly gets the divine knowledge of humanity. He hears the Buddha's echo in the slaughter house and becomes enlightened. After being enlightened, he frees himself from the dreadful atmosphere of the slaughter house. Unfortunately he is caught by the slaughter house people and brought to the slaughter house where he used to be called skillful slaughter once. As a captive, his hands are chained behind back. This time when he enters inside the slaughter house as a captive, he encounters with the terror of his own death. He never imagines the terror of death before. The slaughterer, who has earned his name as a best slaughterer by beheading hundreds of men, is now a captive, and waiting for his own death. The terror of death leads him back to the past which was

barbaric as well as inhumane. This makes him guilt losses and grief. The sense of loss and past life is the main source of trauma in his mind. He used to decide the nature of death to the condemned people but now he himself is standing as a captive.

Here, the writer Shah describes the nature of slaughterer in this way:

Based on the gravity of accusations against the condemned people, their physiognomy and their class, he used to decide the nature of their death. The slaughterers and their leaders would be appeared upon seeing the captive slaughterers' skill at beheading men. The thrust of the sword from his dexterous hands could chop the parts of the human body the same way that a skill gardener trims the twigs from a rose plant. The disfigured bodies slain by his sword would stagger, crying in pain. The more pain the victim experienced, the more delight would grow on the slaughterers' face. The slaughterer would become drunk with pride upon seeing his contented boss. He had become the best slaughter around after his many years of experience brutally chopping soft human bodies with his sharp weapons. (93)

The above extract shows the nature of the slaughterer. Slaughterer's job is to make the leader slaughterer happy by beheading men. The slaughter house is full of brutality and death. The satisfaction of the slaughterer depends upon the pain of victims cry. The captive slaughterer becomes able to be the best slaughterer among others. He believes there is nothing as powerful as weapon.

But his conviction changes when he faces a boy who is brought as a captive in the slaughter house. When he slaughters boy, the slaughterer gets the Buddha's shadow in him. The boy becomes mirror of Buddha for the slaughterer. He gets his turning point in his life from that day. He is forced to realize that weapons cannot be

powerful than human being. When the slaughterer tries to threaten the boy by chopping the peoples head, he does not get fear in the boy's face rather he finds him waiting his turn in cool mood. He does not have sign of terror in his face and no eccentric behaviors. He smiles gently looking at the slaughterer's sword when slaughterer slays the people standing in line, one after another. The narrator further describes:

The youth raised his head, stretched his body, and looked straight at his slaughterer. Not a fear of death but a sense of victory over his danced in his eyes. Seeing the youth's bright eyes, the slaughterer trembled with the blood stained sword in his hand. The youth's eyes expressed not an utmost hatred but a limitless pity for his slaughterer. The slaughterer's cruel soul shook from deep within when he saw the youth looking at him piteously. The helpless youth, who waited for the fatal blow of the sword, looked normal even in the eleventh hour of his life. His calm complexion and the smile of his lips turned his killer to a coward. Ironically, slaughterer felt himself a helpless creature, and this realization shook his heart. (94)

Above mentioned lines clarify how the slaughterer changes his norms and values when the boy gives him limitless pity rather than utmost hatred. The boy's smile and facial glow makes the slaughterer realize a helpless creature and coward. His calmness makes the slaughterer confused about his own principles of slaughter house.

At the moment, the boy says to the slaughterer, "Executioner! You may destroy me, but you can't defeat me" (95). His words are against the slaughterhouse's norms and values. In fact that is the challenge to the slaughterhouse activities by the

youth. But the slaughterer is drowned into the trust of sword. So, he swings his sword at the youth's neck and beheads him instantly.

After beheading the youth, the slaughterer observes him. He finds the glowing face, bright eyes, innocent smile and calm posture of the youth. It occurs to him that the dead youth is saying, "Executioner, you couldn't defeat me, even after beheading me" (95). The slaughterer realizes at this point that it is impossible to defeat a man even after beheading him with a single thrust of a sword. There is nothing greater than humanity.

This realization urges him to escape from the slaughterhouse but he is captured while he is in search of open sky. As a slaughterer, he has killed many people, and now he himself is going to be slaughtered. The simple thought of death trembles him. While beheading others he has never imagined his own death. He is brought to the slaughterhouse arena. Here, he is again forced to become a blood thirsty slaughterer by the people. The slaughterhouse leader gives him a sword and says, "You are a slaughterer, your duty is to kill men. You must behead the enemies" (96). He stares at the sword and then other captives. At the moment he cannot get solution and close his eyes to get relief, he sees the shadow of same youth's calm, exuberant, and gently smiling face peering through his own soul. The slaughterer says to his boss, "Big boss, men can't be defeated by beheading them" (96). For this statement he is chained again because he is singing the tune of non-violence inside the slaughterhouse. The leader and the other slaughterer start his death ceremony. In his last hour of life, he wishes to visit the slaughterhouse properly. He finds a number of condemned children, who are seized from their parents to make them future slaughterer. By looking at them the captive slaughterer regrets for his thoughtless involvement in human murder. He looks at the large room where many adults are

getting the class of slaughterhouse principles. The room is resounding the pathetic cries of various innocent people who are being punished for advocating against the norms of slaughterhouse. Looking at this barbaric scenario, he thinks, “This bones and this blood won’t prove the significance of the slaughterhouse. The future will seek retribution for these bone piles and blood pools from these slaughterers and these leaders” (99). Observing all this, he concludes and yells, “By all means this slaughterhouse is false, and false are its followers” (99). This statement is the conclusion of his enlightenment. He does not move from his stand of humanity.

Now the final phase of his death celebration starts, that is murder. The captive slaughterer sees the man approaching, lifting the sword. This makes him to realize the terror of death, which he has never imagined, not even when he is slaying hundred of heads. But, now he is determined in his non-violence thought. He says, “They won’t be able to uproot my thoughts of non violence even after killing me. They won’t defeat me” (100). He is enlightened by the Buddha’s path. He remembers the boy’s peaceful bright face, half opened eyes and gently smiling face. He hears the gentle voice of that boy, “Hey followers of non violence, you also have Buddha in you. Search for it and find it in yourself. The ultimate truth of slaughterhouse is to attain Buddhist Nirvana” (101). Here the boy is presented as a reflection of Buddha, and his calm smile is able to move the slaughterer from darkness to the light. Buddha is present in every person but we can’t find him easily. The man who can find Buddha in own self, he/she can understand the fact of human life. So the only truth is Buddha and Buddhist Nirvana.

After being enlightened the slaughterer suddenly verbalizes a psalm:

I wish to go to the shelter of Buddha.

(Buddham Sharanam Gachhami)

I wish to go to the shelter of religion.

(Dharmam Sharanam Gachhami)

I wish to go to the shelter of society.

(Sangham Sharanam Gachhami) (105)

Above lines explain about the thirst of captive slaughterer. He wishes to go the shelter of Buddha, the shelter of religion and shelter of society. This realization of slaughterer is the attainment of Nirvana. The sound of solemn creates a long silence around the slaughterhouse. Somehow, it makes a move of Buddha inside the leader and his slaughterers' heart.

Rajkumar Dikpal's story "Liwang, 2006", is also a war story which carries a realistic and harrowing picture of an old woman whose son has gone missing after a group of government gunmen steal him away from his house, one night before the backdrop of Maoist insurgency. The word 'Liwang' is very metaphoric in the sense that it is the headquarters of Rolpa. Rolpa district was birth place of the Maoist rebels or it was taken as the base camp for the Maoists during the war time.

The narrator Raj, in this story, is a volunteer for NGO, working to reconstruct Rolpa district. The narrator Raj is habitual to take the sunbath every morning. He finds an old woman, who comes to Tundikhel every day, not for the sunbath but for something other. He becomes surprise while he finds her staring at the distant Gorpa Hill and its surrounding- Mangliwing, Jangakot and Bhulumdhara. He becomes very curious about the women. When he asks to his boss, the boss says him, "People said her son disappeared after the crossfire six years ago and she fell apart from that"

(133). This information creates much curiosity in him. The narrator speaks his interest upon that old woman in this way, “My office is near Tundikhel, looking through the window of my office and seeing the woman, standing and staring like a statue, have become my second job” (133). The given line exposes his emotional feelings towards the woman. His boss Shyamsundar informs him that he should meet her daughter who is running a small teashop at Pipal Chautari for further information. When the narrator meets her daughter Bainsmali, he asks all about the old woman. She says her mother Dilsara is a victim of Maoist insurgency. Bainsmali says to the narrator about her mother in this way:

Our family was not rich, yet it was living happily. Tragedy first struck us when our father died after he had fallen off a cliff. That time, Purnaman was only a toddler. The responsibility of caring for him, and a hope she had pinned on him, healed mothers wound. I came to live in Liwang after my marriage. My husband has gone to India for employment. Since then I have been running the ‘Jaljala Hotel’ to support my family. (134)

Above lines explain the family condition of Dilsara and Bainsmali. It shows the grown up responsibility of a mother towards children after the death of her husband. Daughter Bainsmali is doing struggle to run her family. At this point, it can be seen the mother is victimized by the circumstances. She seems psychologically traumatized.

In Cathy Caruth’s Psychoanalytical Theory of Trauma as quoted in Wendy S. Herford, it is not the experience itself that produces traumatic effects rather the remembrance of it. In her theory there is always a time lapse in which forgetting in characteristics between an event and the experience of trauma. As a reflective process,

trauma links part to present through representation and imagination. A psychological trauma has an insistent claim on the person's psychic energy. It becomes part of psyche. She focuses on anxiety as the key emotional response to danger and threat. She held that an over powering event, unacceptable to consciousness, can be forgotten and yet return in the form of bodily system or compulsive repetitive behaviors. She constantly regarded it as the goal of the analytic treatment to bring repressed memories of early psyche life to consciousness. When traumatic event are retained consistently in details and relatively precisely in the memory, it is primarily a case of fact that are remembered initially rather than a description of psychic reality of traumatic experiences.

In Cathy Caruth's words:

Trauma is always the story of a wound that cries out that addresses us in the attempt to tell us of a reality of truth that is not otherwise available. This truth, in its delayed appearance and its belated address, cannot be linked only to what is known, but also to what is known, but also to what remains unknown in our every actions and our language. (qtd. in Hesford 196)

In this regard, the writer Dikpal invokes certain narrative frames to describe the war trauma and psychological and yet these frames also remind them of those memories that are without language of image. Dilsara's inner pain can't be expressed in any language.

Dilsara's son Purnaman is young now. He does not find a favorable environment in his own village. Maoist leaders repeatedly alert him to join them. But he does not have any interest to joining them; rather he plans to go a foreign country. He makes various fake promises when the pressure of the group grows to strong. He makes plan to make passport visiting headquarters. Bainsmali explains his brother's plan to go Liwang to make passport in this way:

If my brother headed straight for Liwang from his village in Iriwang to make his passport, the rebel would know when he was doing and he would have to explain himself. That was why he made a plan to take the path to Holery and then reach Ghorahi under the pretext that he had some work there. From Ghorahi he would then go to Liwang having walked all the way through Bhaluwang. (136)

Above abstract shows the difficulties to reach the headquarters during the war time to make passport. It was a difficult task for the people to do any work without the rebels' permission. People were restricted to visit the headquarters normally. In the necessary tasks also people need a pass to go headquarters from the rebels. In the given narrative, Purnaman makes plan to go to Liwang by visiting different other places.

At that evening, when Purnaman and his mother, are planning to move to Liwang, somebody knocks on the door. He finds a group of rebels outside of his home. They demand Purnaman cook something for them. After giving food ingredients to the rebels, leader Prabesh comes to talk with him. Prabesh requests him to join Maoist rebels. Purnaman once again gives a fake promise to leader Prabesh. After having food, the group leaves for another place. The bad luck for Purnaman comes when the government gunmen come there in search of rebel group. When the gunmen find some proof, they arrest Purnaman. They arrest him because he gives shelter to the Maoist group. When the government gunmen arrest Purnaman Dilsara starts crying. The government gunmen console Dilsara to send Purnaman back after an enquiry. But they never free him. In this way Purnaman disappears and nobody takes the responsibility of his disappearance. But still Dilsara and Bainsmali are waiting for Purnaman.

The role of memory in trauma is not straight forward so that the forms of state hold in contemporary society are produced and reproduced themselves through social practices during the practices of trauma and memories. In this way, the essence of trauma

is precisely that it is too horrible to be remembered, to be integrated into our symbolic universe. They cannot forget and some are haunted by nightmares and flashback scenes of unimaginable horrors. In this regard Bainsmali says, “Many days passed since they took my brother but they never brought him back as the days passed, mother also stopped crying. I have been taking care of her ever since. I took her with me from the village after her condition worsened”(137). The given extract explains how Dilsara and Bainsmali pass the days on the absence of Purnaman. In this context trauma becomes their life style. After listening the whole story of Dilsara, the narrator sympathies for their family. He concludes that there is no solution behind their traumatic feelings. Many people have faced this kind of problem in rural area but the government person and Maoists are only distributing false hope saying they will demonstrate the real condition of disappeared people very soon. At last when the narrator asks to leave, Bainsamali says giving Purnaman’s photo, “If my brother is found somewhere, don’t forget to inform us, ok sir?” (38).

Most of the time state’s action is against people. Characters in the stories suffer from anxiety, frustration, alienation, depression, and many kinds of physical and mental diseases created by chaotic and destructive environment. At the end of every story, the writer gives option to the victims but they do not find out the way to get justice in life. So these stories are very traumatic because not a single character gets the solutions of the problems.

In short, the anthology reflects the overall scenario of Nepali society through narrativizing the traumatic events during the time of Maoist insurgency. This anthology is based upon various characters like Chetman, Hareram’s mother, Purnaman, Rukmana and the Slaughterer as well, who are the traumatic hero of the book. These all characters are the representatives of Nepalese society, who spent life with horror and fear.

Rebel: A Collective of Narratives of Trauma

Rebel, as a war and conflict literary work vividly unmask the various traumatized and, then the devastated, destructive and disillusioned contemporary Nepali society. This research picture out the traumatic feelings through the means of war wounded characters and political illusion spread by the both Maoist and Government side. The characters of the stories like Hareram's Mother , Kisne, Slaughterer are haunted by the terrible memories which are reflected in the frames of flashbacks, dreams and other repetitive phenomena. In fact, in this anthology, physical and psychological sufferings of the characters are deteriorated due to the traumatic experiences of the Maoist-Government tension. The writers of each story have tried to demonstrate the devastated Nepalese society and traumatize mentality of the characters.

Trauma is defined as a severe emotional shock having a deep effect upon the life of characters. Traumatic experience is extremely unpleasant and it causes characters to feel upset experiences or anxious. Such experiences haunt them time and again, and make them weak mentally and physically. The traumatic experiences are extended when the characters fail to meet the success in life. Chetman, Ramlal baje, Hareram's Mother, Slaughterer, Dilsara are some of the characters who represent the war society. Each character carries the different narrative which is beset with traumatic vision of Maoist-Government War.

Manu Brajaki's "Now Your Turn My Dear" exposes the fear psychosis, where protagonist Chetman is compelled and forced to go somewhere (to jungle). His inner fear kills him before he faces the real situation. Maya Thakuri's The Descending Mountain is a description of pitiable situation of a character Rukmana

and her daughter Muna. Another story Hareram's Mother written by Khagendra Sangraula, speaks about an old woman's lamentation for her son after he has been gunned down by a government soldier. In the same way, Mahesh Bikram Saha's "Buddha in a Slaughter House" is very metaphoric story. He exposes the guerilla camp as a slaughter house where one of the slaughterer gets the divine knowledge of Buddha. Here, the slaughter house principle represents the war principles.

Rajkumar Dikpal's "Liwang-2006" is about a victim mother whose son has gone missing after the group of government gunmen steals him away from his house one night before the backdrop of Maoist insurgency in Nepal.

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192-221