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Aesthetic Impulse in Chaitanya's Revolution and Aesthetics

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Letter of Recommendation

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Letter of Approval

This thesis entitled “Aesthetic Impulse in Chaitanya’s *Revolution and Aesthetics*” submitted to the Central Department of English, Tribhuvan University, by Mr. Purna Hang Sanyok has been approved by the undersigned members of the Research Committee.

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Abstract

This thesis is critical discussion of Chaitnaya's book, *Revolution and Aesthetics*. This research makes critical Marxist aesthetic reading of Chaitanya's essay. Aesthetic Impulse is observed throughout the text.

Aesthetics is concerned about beauty of art work. Proletarian side of work is taken as beauty. Domination of aesthetics lies on literature, art, music and song. Political, religious, cultural and economic aesthetics are important in this research. From Marxist perspectives, it always demands nationalism, emancipation of oppression, communism and equality in Nepalese society. It opposes feudalist, capitalist and imperialist notion of art and literature, and it talks for the behalf of proletariats.

Primarily it focuses on aesthetics of people's war in the Nepalese context. People's war is regarded as source of artistic and cultural aesthetics. *Revolution and aesthetics* expresses that people's war helps to establish new artistic value to the masses. Aesthetic impulse is more effective in rural area because of proletarian majority. New aesthetic value is judged on the basis of dialectical and historical materialism. The principle believes on materialist consciousness, and it focuses that everything has changing features. So, Aesthetic impulse is discussed critically from Marxist aesthetic point of view. This research carries as minute observation in Chaitanya's text.

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Interview

I. Marxist Impulse in Chaitanya's Works

The research is based on clash between traditional aesthetics, values and new thought in Nepali context. Traditional aesthetics refers to bourgeois validity of art, literature and culture. It always talks to the side of ruling class, feudalist and capitalist people. The aesthetics also tries to condemn lower class people's freedom. New thought means proletarian aesthetics of art and culture. It is on the favor of workers and aesthetics of people's war. New thought helps to establish new validity of proletarian aesthetics in every aspect of social life; cultural, political, artistic, musical and religious. In this sense, Chaitanya's *Revolution and Aesthetics* synthesizes the voice between oppressed and oppressors.

Aesthetics impulse in Chaitanya's *Revolution and Aesthetics* is applied from the Marxist aesthetic view. The Marxist aesthetics talks beauty of literature, music and culture. It advocates in the favor of proletariats. The aesthetics explains conflict between ruling class or existing social norms and proletarian thought. It exposes the domination of ruling class, feudalist, bourgeois and oppressors upon working class people. *Revolution and Aesthetics* challenges the bourgeois aesthetics by revolutionary behavior. It distinguishes between two different aesthetics; bourgeoisie and proletariat. *Revolution and Aesthetics* explains that new aesthetics of proletariat is origin of people's war. The source of new aesthetics is cause of people's war, and it is against bourgeoisie, monarchy and existing political system of Nepal.

He wrote many books about poems, essays and stories. Among them philosophy of Struggle, *Marxist Artistic Vision and Revision* (2054), *Nepalese Society and culture* (2061), *Revolution and Aesthetics* (2064), *Marxist Philosophy* (2067) are famous books. He is known as famous revolutionary writer of Nepalese society and

Unified Communist Party Nepal (Maoist). *Revolution and Aesthetics* is the book on the basis of people's war of Nepal. His writing is Marxist way.

Chaitanya is Nepalese progressive writer. His *Revolution and Aesthetics* has received lots of critical attention from great numbers of critics. Many critics have viewed the book from different perspectives. Telling about concrete texture of the ext, one of the contemporary critics Ninu Chapagain has examined the aesthetic values of people's war from the artistic assessment. He remarks:

The capacity of things brings aesthetic value in social and cultural situation. People are able to involve in socio-historical process in what physically prescribed and complete naturally in reality. Such thing and organization carry social features and attitude. It is known its values. So, aesthetic values are decided by social and contemporary situation as well as natural features. (My trans. *Aesthetics in Marxist Thought*, p. 23)

The above remarked, *Revolution and Aesthetics* talks about the people's war through the perspective of aesthetics and culture. He remarks that bourgeois society determines the value of beauty according to social situation.

One of the leading figures of Nepalese People's war, Prachanda says:

Whenever, it can't be secular state, there will be no religious equality and freedom. In fact, secular state can be possible only through struggling against feudalism and imperialism by people's established democracy. And reactionary and opportunists always make difficulty on one religion by another creating such a plan to be unified people greatly. (My trans., *PNR*, p.159)

In the above lines, Prachanda says that religion is also obstacle for Cultural change. To him, people are kept in illusion by religious belief. They believe that people's life would be changed with luck or result of previous work. Bourgeois are on the side of main religion. They dominate through religion. So, it is necessary to oppose domination of one sect upon other. Such concept may bring change in society.

Similarly, another strong literary critics of Nepalese aestheticism, Rishi Raj Baral has presented the critical notion in the text. He comments:

The beginning of people's war alerts the reactionary people. The state's violence, suppression and murder spread all over the nation. Many musicians and singers of the common people were arrested and killed brutally. Then Nepalese people raised voice against such exploitation and oppression. The aesthetics of people's war stated to destroy the ugly norms, values and existing social situation. Before people's war, music genre started as movement against oppressors from eastern Nepal to western state. It was historical movement with the purpose to perform the vital role for the great revolutionary process. (*My trans. Music and Aesthetics, p. 38*)

In this regard, he clarifies the cultural movement that was great performance to protest against the oppression. People's song and music have raised oppressed voice against the bourgeois thought.

One of known Nepalese Marxist critics, Ghan Shyam Dhakal has talked about aesthetics of revolution related to Chaitanya's progressive writings. He reviews that aesthetics of people's war is in opposition to the modern bourgeois thought, post-modernism and revisionism. He defines aesthetic of people's war as destruction for constructing new things. He says:

Nepali aesthetic is targeted against the modern bourgeoisie, post-modernism and fascism. The aesthetics was based on class struggle, people's movement and revolution [. . .]. In other word, aestheticism of people's war is rebellion and revolution of aesthetics. It includes destruction and construction, violence and pleasant emotions. It does not only study aesthetic art but also studies every aspect of human nature. (My trans. *MLAP* 20-21)

In this sense, one of the literary critics, Ghanashyam Dhakal has talked about aesthetic of revolution related to the Chaitanya's progressive writings. He reviews that aesthetics of people war is in opposition to the modern bourgeois thought, post-modernism and revisionism. He defines artistic of people's war as destruction for the constructing new things.

Similarly another Marxist critic, Ishwor Chandra Ghywali says:

Art and literature, life and society are necessary part of human life. It is mixed with blood. It is related to the nation and freedom. Literature becomes revolutionary struggle of inhalation and exhalation. It determines the values of avoidance and sacrifice. Art and literature raise voice against the looting, cheating, exploitation and dishonesty. It has both pleasure and aggression of daily life. So, art includes every aspect of life. (My trans. *MLAP*. 9)

In this regard, Ghywali reviews in Chaitanya's text that literature is important part of life which brings changes in the society. Literature is related to the struggle of human beings and mixed with voice of freedom.

Though, all those critics have interpreted the text, *Revolution and Aesthetics* from different perspectives but no one has paid critical attention to the Aesthetic

impulse. Thus, the researchers task of exploring and justifying the Aesthetic impulse will be centered on the recommended reading.

Dialectical materialism is the world outlook of the Marxist-Leninist part. Dialectical materialism has approach to the phenomena of nature. It is method of studying and apprehending nature. Dialectical materialism is the philosophical approach of revolutionaries to the study of the real world in constant change. It is Marxist philosophy that looks thing from the dialectical view and, it focuses on matter. Dialectics is the study of the contradiction within the very essence of things.

Dialectics holds that internal contradictions are inherent in all things. They have their negative and positive side, a past and a future, something dying away and something developing and, that struggles between old and new thought in which old is dying away and that's being born. Dialectics believes everything that develops and changes through inherent contradiction and struggling. Lenin says, "Dialectics is the study of the contradiction within the very essence of thing" *Philosophical note books*, p. 265).

Hence, Process of development is struggle of opposite forces. To Lenin, thing remains in the existence of opposite way which is in a state of constant changes and development.

Dialectics comes from Greek word "dialego" which means to debate or to discourse. In ancient times, dialectics was the art of arriving at the truth.

The dialectics method of thought later extended to the phenomena of nature, which regards the phenomena of nature as being in constant movement and undergoing constant change, and the development of nature as the result of the development of the contradictions in nature, as the result of the interaction of apposed forces in nature. The things all are in their movement that rise and disappearance. It's

philosophical approach of revolutionaries to the study of real in the constant change. It believes that nature is an integrated, in a state of constant change, development integration dying away and arising. Dialectics holds that internal contradiction, on the basis of quantitative development are inherent in all things. It occurs from qualitative changes to quantitative changes and changes are from lower to higher order. The following lines help to clarify the dialectical nature that explains as; "All nature, from the smallest thing to the biggest, from grains of sand to sun, from protista to man, has its existence in external coming into being and going out of being in a ceaseless flux, in unresting motion and change (Marx and Engels, *Vol. XIV*, P. 23).

Hence, dialectics regards that it has struggle between two opposite forces or elements. It's the general principle of science that takes things and their perpetual images essentially in their interconnection, in their concatenation, movement rise and disappearance. So, everything is developing because of its conflict / struggle. The old is dying away and new is being born through which nature of matter and society is being reformed.

Materialism generally recognizes that objectively reality is being or matter which is as independent of consciousness. Matter is the source of consciousness. Consciousness is only the reflection of being at best an appropriately true. The condition of materialistic determines our consciousness. In this regard, materialism is an opposite of idealism.

Idealist expression regards that our consciousness determines the matter. It also believes that nature is not in flux rather it is unchangeable. Idealism regards the world as the embodiment of an " absolute idea" "a universal spirit" but on contrary to idealist expression, Marxist philosophical materialism holds that the world is by its very nature material, that the multifold phenomena of the world constitute different

forms of matter in motion, that interconnection and interdependence of phenomena as established by the dialectical method are a law of the development of moving matter and the world develops in accordance with the law of movement of matter and stands in no need of a "Universal spirit." Materialism believes that human beings and nature is not creation of any supernatural rather it's the result of internal struggle of two elements in its quality. Even human consciousness is based on matter not other. So consciousness exists in objective thing or nature or social condition. Engels says, "The materialistic outlook on nature mean no more than simply conceiving nature just as it exists, without any foreign admixture" (Marx and Engels, *Vol. XIII*, P. 651).

In this way, they object spiritualism and express their concept of materialism, matter, nature that the world does not exist in our mind. Our consciousness is independent of matter. Matter is primary source of consciousness, and then through sense experience idea or knowledge comes. So, consciousness is secondary to matter or existing outside. Whole human consciousness is based on matter not universal spirit.

Historical materialism is meant by condition of material life of society. Historical materialism gives the relation between social being and social consciousness, between the condition of development of material life and the development of the spiritual life of society. It means condition of materialist life of society which in the final analysis determines the physiognomy of society, its idea views, political institution etc.

Historical materialism of society includes nature which surrounds society, geographical environment which is one of the indispensable and constant conditions of materialist life of society and which of course influences the development of society. Social situation determines the physiognomy of society, the character of the

social system of man, the transformation from one system of man, the transformation from one system to another.

Historical materialism is a point of view to look at development of society and history from dialectics. It is the principle of dialectics that it studies society and history of society. Dialectics and historical materialism is the philosophical approach of revolutionaries to the study of the real world of constant changes. Historical materialism concerns about history of human beings and social life. Karl Marx says, "Hitherto existing society is the history of class struggle" (*Communist Manifesto*, p. 28).

The materialistic concept of history starts from the proposition that the production of the means to support human life and next to production, is the basis of all cultures, that in every society that has appeared in history, in manner in which wealth is distributed and society divided into classes or order is dependent upon what is produced, how it's produced, and how the products are exchanged. From this point of view, the final causes of all social changes and political revolutionaries are to be sought in men's brains, not in men better insight in eternal truth and Justice.

The modern bourgeois society stood against feudalism but has not done class antagonism. So, Marxist established new classes new movement and new form of struggle in the place of the old ones. They believe that all historical movements are movement of minorities. The movement is the movement of proletariat, self consciousness, independent and immense majority existing society is based on class struggle. Marx says that existing society is history of class struggle.

Aesthetics is theory of understanding the world. Marxist aesthetics is based on materialistic and class. It studies every aspect of human nature, art and literature. So, it regards that it is concrete and scientific theory. Chaitanya has expressed his view of Marxism. He has used Marxist-Leninist and Maoist thought of socialism. As Marxist talks on the favor of workers, Chaitanya also advocates same. But Chaitanya's Marxist

view is based on people's war that war is source of Marxism. The research distinguishes between bourgeois and proletarian thought in the Nepali context. So, *Revolution and Aesthetics* raises the voice against historical thought through artistic way.

Effective study of the text will be the core point of this research and related other primary sources. The wide ranges of materials, pertaining to Marxism in relation to aesthetics will be used as theoretical tool. Marxist aesthetic is a theory, a way of thinking about literature, art and culture. It is also a praxis way of understanding the world, politics or public affairs of the society. Aesthetic judgment is only one aspect of the study of aesthetic behavior. It studies every aspect of aesthetics of life, art and nature. So, it is philosophical science that studies material things and it is based on feelings.

In ideal expression, understanding the art, literature and culture are not based on class rather they focus on human emotion or sentiment. But Marxist aesthetics says that our understanding is difference according to class; working class and bourgeois class. The research is also based on Marxist aesthetics that advocates for proletarian people attacking on political power and idealism in art, literature and culture.

Marxist Aesthetics is antagonism to bourgeois aesthetics. Bourgeois aesthetics believes that human thought and understanding the nature, art and culture is same. For them, human mind does not exist in class. On contrary, Marxist aesthetics believes that aesthetics is class based, it remains as whole, not alienated and it is to depict social reality.

On this research, it primarily talks about two different aesthetic values; bourgeoisie and proletariat. Proletarian aesthetics is against bourgeois and feudalism. *Revolution and Aesthetics* is advocacy for proletarian benefit. It especially talks about aesthetics of people's war of Nepal. *Revolution and Aesthetics* opposes people who condemn war. To Chaitanya, people's war is for social, cultural, political and artistic change. It seems to inherently contradictory in their nature.

II. Aesthetic Impulse in Chaitanya's Revolution and Aesthetics

Aesthetics is one aspect of the study of aesthetic behavior. As a part of the science and behavior, aesthetics is the study of man's artistic production as well as his artistic behavior. Aesthetics applied in literature under the concept of beautiful and ugly art. But, Marxist aesthetics is different from bourgeois aesthetics of art and literature.

Marxist aesthetics is a theory, a way of perceiving the world and reproduces the beautiful form and object also, "accordance with the law of beauty" (Marx and Engels, *Collected Works*, vol. 3, P. 277). It is also a way of understanding a politics or public affairs of the society. To Marxism, literature is not only for pleasure, it is also to reflect the social reality and improve it. It also depicts the reality of society and process of life in motion and dynamic concrete of context.

Marx and Engels use artistic imagery to express their thought more forcefully and vividly in their journalistic and polemical works and even in their fundamental theoretical works such as *capital and ant-During*. Their superb knowledge of the world art helped Marx and Engels to elaborate genuinely scientific aesthetic principle. The founders of scientific aesthetic communism were thus not only able to answer the complex aesthetic questions of the previous age but also to elaborate a fundamentally new system of aesthetic science. Marxist aesthetics is based on class and believes on proletarian praise. Aesthetics is a science of feelings that is to depict Marxism. It is also antagonism to bourgeois aesthetics. Bourgeois aesthetics believes that every human feeling, sentiment, love, hatred, hunger, passions are same or it can be understood from universal spirit. But, Marxist aesthetics opposes it. They say that it is based on class and it is to raise a voice against feudalism, capitalism and exploitation of ruling class people. Marxist aesthetics and literature exist in sensational feelings of

labor, peasant and soldier. It is the voice of leftist and science of studying senses of human beings.

The principle of Marxist art and literature is based on dialectical and historical materialism. Regarding the principal of dialectical and historical materialism, Chaitanya elucidates aesthetics of lower class people. In his view, aesthetics of workers originates while people are struggling and cooperating with nature and society to fulfill their physical needs. Happiness and sorrow, love and hatred, laughter and tears develop from human feelings and worker's feelings are opposite to capitalistic feelings. *Revolution and Aesthetics* views ugly with beauty, and beauty with ugly. For him, concept of aesthetics changes according to social situation and value of life. So, his value of culture is materialistic based as Marxist belief. "It is not consciousness that determines the life but on contrary, social life determines it" (*German Ideology*, P. 29).

In this sense, aesthetics of life and culture is created with aesthetic consciousness and materialistic condition of human life. It is always based on class and conflict between exploiters and exploited because of class based society. In Chaitanya's opinion, class struggle of society and Marxist thought brings new synthesis in society, between lower class and upper class. Therefore, contradictions are inherent in the class based society. So, people's war occurred in Nepal because of two opposite thought in cultural norms and value. Chaitanya says, "People's war is unique event in Nepali history. It established new thought of life. Traditional norm of life is based on suppression, oppression, ban, dehumanization. New value of life is against such bad culture" (My trans. P. 2).

Resistance Against Capitalist Exploitation

Marxist theory is the result of the great revolutionary upheaval, and it's about philosophy by creating dialectical and historical materialism. It is foundation for the materialistic conception of history. The social nature of art in a contending class is contradictory. In class society, bourgeoisie or feudalism is in power that they always condemn the working people. Capitalist society becomes exploiter of working class people. Contradiction is regularly moving in a class society. As a result, Marxist literature becomes an expression of exploitation against capitalist exploitation. So, Marxist literature resists bourgeois value. The *Communist Manifesto* explains as, "The socialist and communist literature of France, a literature that originated under the pressure of a bourgeoisie in power, and that was the expression of the struggle against this power" (H.J. Laski, 1948. P.150). It helps to clarify that communist literature under the capitalist society is resistance of power or bourgeoisie. In Chaitanya's *Revolution and Aesthetics*, the same theme of resistance is found and it moves closer to the communist literature. The book resists bourgeois exploitation. The following line moves as:

Capitalist class raised voice against feudalism for emancipation, equality and slogan of brotherhood. It is really progressive conception. However, when capitalist people disguised as reactionary and imperialist character, and started exploiting common people, proletariats objected it [. . .]. In capitalist society, speech is freed but is exploits in trade and profession. Capitalist society condemns writers, scientist, artist, reporter, and intellectual people etc as slave or labor. So, art and literature struggle against feudalism and imperialism of Nepal for the supremacy of suffering people. (My trans. 29)

In the above lines, Chaitanya seems to speak against capitalist exploitation and demands freedom of oppression. Aesthetic impulse is judged from the point of progressive writers. He says that though people are not forced to speak but they are not great as slave or labor. Even writer, scientist, artist, reporters, intellectual people etc become slave in contending class society. As *Revolution and Aesthetics* emphasizes that as artists and writers, they should resist capitalist exploitation.

Similarly, cultural value under a class society is contradictory. Bourgeois and proletarian aesthetics are antagonistic to each other. Bourgeois values always try to suppress proletarian value and art. On the other hand, Marxists highly criticize bourgeois value and understanding. Bourgeois value is based on idealism that believes in single human understanding. It does not distinguish that our feelings are based on class. Bourgeois aesthetics regards that people become happy and serious by their feelings. On contrary to bourgeois, human feelings and sentiment are based on class. So, Proletariats are always against bourgeois. They are inherently contradictory in nature. One of the Marxist aesthetic thinkers Adorno talks about contradiction of art and literature. For him, opposite thought remains as eternal thing that moves dynamic way. Adorno says:

The breakup of these mediating elements leads to a false polarization. On the one hand, theory from being a guide to practice, harden into dogma; on the other, the element of contradiction (and even chance) disappears from the individual facts of life. He succinctly sums up the central issue: "In his works, literature ceases to reflect – the dynamic contradiction of social life; it becomes the illustration of abstract truth. (Adorno, *Critical Theory Since Plato* 1965, p. 388)

Adorno says that art and literature depict social contradiction. If artist fails to show the contradiction of art, it becomes just abstract truth, not concrete truth. Artistic value is also contradictory. Whatever bourgeois takes as beauty is ugly for proletariats. As Marxist believes aesthetics is opposite in a class based society, Chaitanya's text also expresses contradictory artistic product of literature. He opposes the idea of bourgeois cultural norm and validity of art. Chaitanya also disagrees with CPN-UML which defines Marxism beyond historical and dialectical materialism. He further comments that CPN-UML leaves the principles of class struggle, armed conflict and proletariat dictator. To chaitanya, people's war is based on socialism and Marxism. He says that people who condemn people's war are bourgeois and reactionaries. CPN-UML suppressed the people's war. He comments that Raghu Panta is an orator of CPN-UML. Chaitanya departs from Raghu Panta's view. Panta says, "It is not people's war rather it is war for the satisfaction of Maoist leaders." It can't bring the change of human consciousness, culture and norms" (My trans. P. 61).

Similarly, Chaitanya expresses that human feelings are based on class. He disagrees that way of understanding the world is same. Even, our hunger, tiredness, thirst, anger, sexual desire etc are based on class. Bourgeoisie takes it as whole or all human feelings are same as pashreet says. Madan Nath Pashreet says, in the article, 'Human feelings and Thought of class' "If we see society with our clear vision, society is not based on class. All human beings have same feelings of hunger, thirst, love, anger, hatred, sex etc" (My trans. P. 54). On contrary to Madan Nath Pashreet, Chaitanya expresses about proletarian aesthetics that can be found in the following lines:

I feel that every human being has feelings of class. Hunger, thirst, pity, love, anger, sleep, hatred, tiredness, sexual desire is based on class [. . .].

Some people have hunger of parliament; some people have wants of mansion whereas proletariats want huts. Rich people want delicious food whereas poor people want dry half-loaf. Some people want coke, some want a cup full of water. (My trans. 55)

Hence, Chaitanya talks about two different feelings of aesthetics. To him, two aesthetics are opposite to each other. It has struggling relation between them. As dialectical materialism believes that everything is struggle between opposite forces, Adorno explains contradictory reflection is concrete reality. In *Revolution and Aesthetics*, it distinguishes two artistic values. Aesthetic impulse lies in the feelings of proletarian people.

Marxists take that every society is a history of class struggle. They have dialectical and historical materialistic thought; Struggle between new thought and old is eternal phenomena. One opposes the other ideas. Chaitanya's *Revolution and Aesthetics* has features as *Communist Manifesto* produces, "The history of all hitherto existing society is the history of class struggle; Freeman and slave, patrician and plebeian, lord and self, guild master and journeyman in a word, oppressors and oppressed, stood in constant opposition to one another" (120).

Marxist cultural value regards that proletariat's enemies are feudalism, capitalist and imperialist. They claim that revolution is opposition to bourgeoisie. Bourgeois always tries to condemn Marxist literary product of art. Chaitanya shouts for communism and rebellion. He states:

It has been terrible attack on the thought of the then CPN-M and great people's war which is against the feudalism and imperialism. Despite of Cruel hands of Hitler and Janga Bahadur thumbed in people's war, young guerrilla had renouncement, bravery, sacrifice, emotions,

feeling, etc for the masses. It is against feudalist, imperialist and reactionary. But they judge it from opposite way. (My trans. p. 62)

Marxist artistic notion opposes feudalistic value of art and literature. Feudalist and capitalist always condemn the proletarian product of art. To Chaitanya, Marxist art is produced from people's war. But capitalist take it from opposite way. So, they have contradictory in nature of art. Marxist sees beauty whereas it is ugly for capitalist. People's war is beauty for Chaitanya. It helps to produce proletarian work of art. It is ugly for rulers of Nepal. It seems that the struggle is dialectical and historical concept of Marxism.

Aesthetic Consciousness of Proletariats

Marxism is derived from the fact that it is taken as advanced theory which correctly reflects the needs of development of society, that it elevates proletarian awareness of social, economic and political. Marxist materialism gives the relation between social being and social consciousness, between the condition of development of material life and the development of spiritual life of society. Materialist consciousness discards the religious knowledge. Marxist literary works generally embody the class consciousness in the form of class sympathies and anticipates. Work of art is to reflect the social reality, and that spread the consciousness of people in society. One of the great Marxist aesthetic thinkers, Geog Lukacs expresses his views on proletarian consciousness through artistic way. He elucidates, "only the consciousness of the proletariat can point to the way that leads out of the impulse of capitalism" (Lukacs, *History and Class Consciousness*, p. 7). He views that work of art is to reflect the social reality and it provides consciousness of proletariats, that they abolish capitalist notion.

Materialist concept believes that matter is independent of consciousness, sensation and experience. Proletarian art and literature are independent from capitalist. Proletarian movement is the self-consciousness, independent movement of the immense majority. To Chaitanya, art and literature is to improve society by arising workers to fight against capitalist exploitation. He claims that real proletarian art and literature is product of people's war which manifests the consciousness of people. Art and literature should expose bourgeois oppression and exploitation upon workers. It would be glorious movement, unparalleled renouncement of people that it helps to change the materialist condition of life in the society. Chaitanya's consciousness is slightly different from Lukacian view that people's war is source of consciousness. To Chaitanya, People's war creates the consciousness to the proletariats. The following lines explain consciousness of proletariats. It explains:

The great people's war has created consciousness and brave writers as leader of people's new era that it has provided new hero of art and literature. Actually, the glorious people's war has been founded on unparalleled abandonment, heroism and sacrifice. It has become the amazingly terrible platform of art and literature. It's the best and incomparable campaign to make beautiful map of Nepal that which is based on munificent consciousness, emotion and manner [. . .].

Renouncement, bravery and great people's war is based on it. (My trans. p. 66)

Chaitanya explores the new art and literature that is grounded in people's war. People's war is platform of art and literature. It originated from abandonment, sacrifice and bravery of great warriors. People get consciousness that they should fight against armed force and rulers. It is consciousness of all Nepalese proletariats. It

is not the process of destruction rather it the best and incomparable campaign to make beautiful map of Nepal that is for munificent consciousness, emotion and manner of workers. Chaitanya emphasizes on consciousness of people, and that it provides the spirit to resist the oppressors' consciousness is source of people's war that helps to create proletarian art and literature.

Marxist literature always has optimistic thought. It does not assume the great idea of pessimism or cowardice. They have revolutionary thought and aggressive thinking upon rulers. Marxists want to destroy the veil of reactionaries and surrender to the capitalist exploitation. Such cowardice, corruption and vicious has no any importance and revolutionary work. Marxist attacks on such activities and reactionaries. The following lines explain:

Feudalist surrendered to capitalist class in French revolution and British developing movement in July 1830. These serious political struggles of two classes had no any relation [. . .]. But, to hide his selfishness, feudalists forwarded oppressed workers to protest against bourgeois class [. . .]. Under the capitalist ruling, workers had wants to uproot the. (Marx and Engels, Trans. Krishna Das Shreth. *Communist Manifesto*, 2063B.S, p. 49-50)

Marxist aesthetics believes that reactionary art and literature have conflict between two classes, and revolt reactionary illusion. The book talks as Marxist view of aesthetics. Aesthetic impulse is judged in the lines, "Adulatory of reactionaries, vicious, corrupt and cowardly people have no any value of revolution and importance. Two different classes have different thought, emotion and feelings on class conflict" (My trans. P. 66).

Revolution and Aesthetics vehemently attacks on adulation of reactionaries that keeps people on illusion. It alerts that reactionary people try to keep people silent but people are to be conscious about it. He says that there is no doubt conflict of two class war is necessary. They have opposite feelings emotions and value. Proletarian art and literature have opposition to corruption, vicious and cowardice. In this sense, it is optimist and courageous voice of lower people.

Advocacy to Revolutionary Writing

Chaitanya's *Revolution and Aesthetics* demands freedom of writing and reflects the reality in the social situation. Under monarchy system, writers are restricted to write. Freedom is necessary for writers to write freely. Despite restriction, progressive writers should not remain in the boundary of restriction. Marxist literature and aesthetics always talks about revolutionary writing through which it exposes exploitation, suppression and oppression of ruling people. For them, writer and artist are to write in the favor of proletariats and writing is to make people revolutionary and aggressive against bourgeois nature.

One of the Nepalese progressive writers and Marxist thinkers, Isawar Chandra Gyawali describes his view in the favor of proletarian aesthetics in Nepalese context. He attacks the people who shout against revolutionary writing and progressive writers. For him, bourgeois work of art spreads misconception to the mass. Gyawali has advocacy for proletariats or progressive writing. He states:

The writers who deprive people from courage, excitement, emotion, anger etc, they also prevent revolutionary creation of literature and art [. . .]. On the other, writers of villain create work of art that is against real society. Such writers spread negative impact to the masses and it protest against revolutionary composition. They people are enemy of

revolution. The meaning of class struggle in literature is to protest against the nature of superiority and slave system. It's struggle against religious orthodoxy, cruelty and illusion [. . .]. In the process of Nepalese people's warfare, writers wrote literature in revolutionary way. It expresses its dehumanized nature of art [. . .]. Writers should be revolutionary and they should become enemy of people who are against people's freedom. (My trans. *MLAP*, P. 12-13)

In this sense, Gyawali presents focus of freedom in Nepalese literature. He vehemently attacks opponents of revolutionary writing. What Gyawali presents in his view is found in *Revolution and Aesthetics* of Chaitanya. It talks about freedom or writing, and protest against suppression and oppression. Marxist aesthetics in the lines lie in bravery of writers. They portray aesthetics of proletariats. Chaitanya states:

Freedom of writing and people are interrelated. Role of writers and artist is important to make people courageous and protest against suppression and oppression. Today's freedom is to raise voice against exploitation, and praise revolution to establish human creation of ability. Actual people's writers and artists are even ready to sacrifice their life for free creation and speech. True meaning of creation is freedom of exploitation, suppression, equality and banned. Freedom of writers and artist are necessary to establish in society that it carries whole human sensibility and creation. Final achievement of freedom is communism. (My trans. 30)

Revolution and Aesthetics pleads for writers as well as people. Contending a class society does not speak in favor of proletariats. Nepalese society is also victimized by imperialism and feudalism. For him the role of writers is important to make society

and to improve it. Contending class society has opposite relation in aesthetic value. To Chaitanya, communism is freedom of writers and artist. Marxism has a special attitude towards the democratic and revolutionary writers who are close to the proletarian freedom. Throughout their lives, they strive to draw best progressive writers of their time to the side of socialist movement, and to educate and temper them, while helping to overcome the weaker aspect of their work. They always demand emancipation from feudalism, political system and social discrimination.

Marxist aesthetics is communist ideal and totality of workers. Marxist writing in literature is dialectical materialism. It believes that nature is changeable or everything is changeable, and it has struggling forces. Lenin says, "Dialectics is the study of the contradiction within the very essence of things" (*philosophical notes*. P.265). Developing society is result of class struggle. Every society has problem of freedom and exploitation. Chaitanya's view in *Revolution and Aesthetics* is against revisionism and fascist. He asserts:

If we observe the present value of freedom in Nepalese context, it is people's value against feudalism and revisionism, national independence against imperialism and fascist and, moving from needed state to independent national values. It is communist ideal and dialectical materialistic global perspectives. (My trans. 30)

Proletariats have no any rights and freedom in contending class society. They demand for equal freedom and reconstruction of society. *Communist Manifesto* explains, "the immediate of the communist is the same that of all other proletarian parties; formation of the proletariats into a class, overthrow of the bourgeois supremacy, conquest of political power by the proletariat" (136).

In the above statement, it is said that political power determines the life situation of people. For proletarian politics, bourgeois supremacy and its domination must be overthrown by proletarian movement. Such theme of art and literature carries new aesthetics of people. So, aesthetic impulse is judged in the side of proletarian politics.

Politics and Literature

Marxist demands the artists to include truthful depiction, a concrete historical approach to the events. It does not believe in only truthful depiction of society, it also demands to improve society through art. Marxist says that literature and politics are interrelated. Marxist aesthetics emphasizes that literature can change social life of individuals, economic and politics. They point out that only given true economic, political and spiritual freedom can develop to man's full creative power and that only proletarian revolution offers unbounded opportunities of endless progress in the development of workers' literature. The great historical mission of the proletariat consists in the communist rebuilding of the world. Marxist critic of 20th century Marie Iskander talks about politics and literature. Iskander says:

Politics and literature both are social forces which can change the world politics as social system, and provide for further progress not only in economics and politics, but also in culture, in force which would bring about the condition required for the full realization of mankind's higher moral and aesthetic value. Social changes and political revolutionaries are important for proletariats. (*Article*, 18th Aug. 2009)

Marxist art and literature find that literature and politics are interrelated. Similarly, Marxist aesthetic thinker of Nepalese literature, Ishor Chandra Gyali explains about

aesthetics. Both politics and literature have power to change society. The following lines explain the relation between art and politics:

Literature, politics and social change have inevitable relation. Writers of literature have vision beyond the social situation and sun rays [. . .]. Writers use their imaginative power beyond the real world through which they create ideal society. They make beautiful world through imagination. It is necessary to have politics on literature and seeking society. It needs determinant role of literature in the society. It should have clear vision to make understanding the literature. It is essential to judge nature of literature in society. It should have clear vision to make understanding the literature [. . .]. Politics does not exist without literature. Literature does not get origin without society. (My trans. *MLAP*. 7-8)

Gyawali explores that literature and politics are interrelated. It describes material life of social situation. Political power is more effective. Marxist principle of politics and literature is dialectical. Both of them, politician and writers have knowledge of literature and politics. The following lines inform the relation between politics and literature in Marxist aesthetic way. Chaitanya asserts the way that:

Self-consciousness, sensibility and politics have important role for mass. Art, literature and politics are for all masses. Literature, art and politics have own value but its relation is dialectical. They all have changeable features and are interrelated. So, politics is literature. Literature is politics. Literature, art, state and revolution are taken as political issue. Literature, art and politics have developing process. They give different expression of social consciousness. Politics is

attached with literature. But politics is leading among three dimensions. A person having no desire of literature and art can't lead people's revolution. (My trans. 84)

Literature is not independent from politics. Literature is to depict awareness of people, and it is linked with politics. Politics, art and literature are part of society. Even politician has knowledge of literature that he can lead the masses. Proletarian literature is always for workers. Politics is controller of all dimensions. It leads to art and literature.

Chaitanya says that such genres of literature mainly developed from people's war. It helped to write revolutionary literature. In the context of Nepal, all literary genres, like poems, stories, songs, plays are directly linked to the Nepalese politics. For Chaitanya, the then Communist Party Nepal (Moist) mainly focused on such literature. Such form of art has provided new artistic vision to the masses. Chaitanya explores, "Poem, stories, songs, play etc are directly participated on the favor of people's war. The communist party, the then CPN-M emphasized such art and literature" (My trans. 84).

Politics has more power than literature. Politics gives birth to new aesthetic value to the people, and it helps to create new work of art and literature. To Chaitanya, the then CPN-M started political movement in Nepal, it helped to generate new work of art which is against traditional Nepalese political and ruling class. It brings consciousness to the masses. Then all workers and proletariats become united to fight against the oppressor.

Marxist aesthetics evaluates that art and literature depend on politics. Politics has major role to change whole social system, politics, art and literature should be linked to each others. Marxist cultural value believes that they should protest against

opponent having single thought. Marxist thinks that their enemy or opponents are feudalism, capitalist, fascist and imperialism. Marxist aesthetics takes that all workers to be united with the same thought. One of the historical Marxist and revolutionary leaders of twentieth century Mao explains his view on art, literature and politics for the aesthetic value of proletariats. He says:

Our purpose of literature and art are necessarily machine as part of it. It should unite the people and educate them. Art and literature should be powerful weapon to destroy the enemy, and it helps people to be united. They should make single breath of people to fight against enemy. (Mao, *selected work, vol. III*, p. 52)

In this statement, Mao clarifies that art and literature are linked to with a society; politics should be linked with it. To him, it should be part of revolutionary machine, and it is to unite people having single thought and breath. From such art and literature, it can change social process and political system of nation.

As Mao talks about art and politics of revolution, Chaitanya also defines in same way. Art, literature and politics have major role to change society. Marxist aesthetics is against feudalism, fascist and revisionism. The lines shout as Mao describes on literature. He explains:

Literature, art and politics are single process of life but it is different aspect of social consciousness [. . .]. It's against feudalism, imperialism, fascist and revisionism that developed from the people's war. It's for new state, new cultural value and Prachandapath. (My trans. p. 84-86)

Chaitany's seems to be political and literary conscious. For him, both are interrelated and changing process, but politics has more effective power to construct the society.

He says that Marxist aesthetics of literature and politics is against feudalism, imperialism and fascist, and it brings new aesthetic value to the masses. So, literature and politics should be linked to reconstruct the society.

Religious Aesthetics Vs Secularist Aesthetics

Marxist principle of art does not believe in religion, it developed against Christianity and other religions. Karl Marx feels that religion is a system inside of a sick world. Marxists explain that religion brings illusion and wrong thought to the masses. One of Nepali Marxist critics Prachanda says, “Whenever there is no secular state, religious freedom is not possible. Religion is obstacle for developing society. Secularism is can be established by struggling against capitalist, reactionaries and feudalist”(My trans. *PNR*.159).

Prachanda says that religion is block to revolution. For him, religion keeps people in illusion. He demands for secularism to change the nation.

To Marx, 'religion is opium of the people' and also brings the sigh of oppressed creature. Religion is a way for people to escape from some of the suffering in their lives or to somehow feel better despite all of their sufferings. Religion defers suffering of the present situation of people. It allows people to end their suffering because they believe it will be taken care in the heaven o wherever after they die. Religion helps people to put more hope into the year after people who are religious really do believe “life” will be better for them after they die. Also religion helps to maintain the oppression of the lower classed people by the people who make up the upper class.

Religion is the way of dominating the workers. Religion in a society, according to Marxism, it is the sigh of the oppressed creature. Religion brings with it a safety value. Religion allows people to acknowledge the dehumanized state of their

lives. Marxist says that religion is way of dehumanizing the people. Hence, Marxism is secularist that it demands the abolishment of religion. They also demand to be conscious of religion. Religious ideology and bourgeois in the same way dominate the workers by bourgeois and feudalist religion. Marxist portrays awareness of religion to the people. Marx and Engels both criticized in Christian religion. They generated their view on religion as following:

Everyone should be able to attend to his religious as well as his bodily needs without the police striking their nose in. But the workers' party ought to any rate in this connection to have expressed its awareness of the fact that bourgeois "freedom of conscience" is nothing but the toleration of all possible kind of religious freedom of conscience, and that for its endeavors rather to liberate the conscience from witchery of religion. But one chooses not to overstep the "bourgeois". (Marx and Engels, *On Religion*, p. 125)

For Marx and Engels, religious knowledge is nothing rather it's a way of making people intoxicated. This is bourgeois conscience of freedom that makes people motionless for their revolution. Religion also makes people descend from their life economically, culturally and politically. It needs to be secularist or materialist conception. As Marx and Engels depict on religion, *Revolution and Aesthetics* interprets secularist view and gives awareness of religious and feudalist illusion in the Nepalese culture. *Revolution and Aesthetics* also resists such religious veil of people. It's secularist exposition that it does not believe in supernatural and power of Goddesses. They expose as:

In a dance or play, religious idealism is included. The impact of the ruling class people's norms and values can be explicitly found [. . .].

Power of goodness is expressed in such literature, but it is not monotheism rather polytheism. Hindu feudalists spend their life in luxurious way. On the other, they object participation of female characters in literature, pop songs, dance and play. In brief, Hindu feudalists object people's activities. They attack on Rodi culture. Male characters are presented in the role of female characters. Exclusion of female characters in cultural program is the concrete reality. (My trans.138)

To Marxism, religion and feudalist or bourgeois are interconnected in which bourgeois or feudalist people exploit the proletariats. They make proletariats forget their pain and somehow feel better despite suffering. Bourgeois aesthetics keeps the common people in illusion giving the hope, and be happy life in the heaven or wherever after they die. Religion is a way to oppress the common people. Bourgeois follows religion in such a way by which they perceive beauty. Bourgeois and feudalist manner exploit women too through religion. They are not allowed to participate in cultural program. They regard that women should be serious and obedient to husband. So, Chaitanya mainly opposes such bourgeois and Hindu religion and feudalists of Nepal. To him, Hindu religion and feudalist dominate the common people of rural area as well as urban women. He demands proletarian aesthetics on religion that is secularist. In religion aesthetics, they are contrary and opposite forces. Marxists view of religion is materialist and dialectical. It is against heavenly life.

Hence, art and literature should seek freedom from religious illusion. Marxist aesthetics of religion is to approach the material life of people, and not "descend from heaven to earth" but we ascend. Aesthetic impulse in the text can be judged from the freedom of religious illusion. It is in the side of workers and against feudalist and

capitalist norms and values. Marxist aesthetics of art and literature on religion has belief of struggling relation. It has contradictory relation in contending class society, has exploitation of upper class upon lower class and women. They have never reconciliation in their thought because of exploitation. Though bourgeois society has restriction of women and workers, resistance is continuously taking place in the society. The struggle of two different classes is endless. Tussle between two different classes remain permanent.

In religion, bourgeois and feudalism always suppress proletariats and women. Aesthetic values stand in opposite way. Mao says that contradictions are universal in every field of human life in a class society. He says:

Contradiction and struggle are universal and absolute, but the method of resolving contradiction that is the form of struggle, differ according to the difference in the nature of the contradictions. Some contradictions which were originally non-antagonist develop into antagonistic ones. (Mao, *selected works*, vol. 1, p. 334)

In Mao's view, contradictions are endless. By birth, contradiction is no antagonism but it develops according to situation. In this statement, it is clear that religion has contradictory relation. Chaitanya talks about exploitation in Hindu religion and culture upon common people.

The impact of the ruling class people's norms and values can be explicitly found in religion and literary work. However, female resistance against injustice, extremely exploitation, importance of love affairs for marriage, bravery, revealing the conspiracies of the palace, relation of life with religious ceremony, intimacy of labor etc subject matter can be found [. . .]. Characters are included from lower class in

most of the plays, folksongs and dance [. . .]. Play, songs, dance have been raising voice against such feudalist thought. (My trans. 138)

Where there is restriction, there is resistance of it. Though Hindu religion and culture dominate common people, they resist it. As Marxist aesthetics believe contradictory and struggling are inherent, Chaitanya also expresses his view of Marxism in Nepalese context. In Chaitanya's *Revolution and Aesthetics*, it has voice of confrontation against feudalism and Hindu religious orthodoxy. Nepal was a Hindu country. It presents past domination of feudalism and tyranny of monarchy. However, resistance of such practice is being destroyed. It is cultural movement for people's freedom, gender equality. The book embodies that despite restriction and exploitation to masses, resistance and revolutionary voice has been raised regularly. It is the Marxist principle that everything has constant change and dialectical relation.

Art as the Product of Proletariats

The scientific character of Marxist theory is proletarian product of art. Marxist cultural validity is the basic theory of Marxism with the Marxist aesthetic experience and artistic practice, a combination product. It believes that work of art is scientific if it's produced from the feelings of labors. Art is to give inspiration to the labors or proletariats and address them. Proletarian product of art brings new aesthetics to the masses and it is to be opposite of ruling class. Aesthetic norm of proletariat is scientific; it is true literature and art. Art and literature exist if it is about worker, peasants and soldiers.

One of the twentieth century aesthetic thinkers of proletariat, Mao Tse Tung represents in proletarian product of art and literature.

He says:

Our literary and art worker must accomplish this task and shift their stand they must gradually move their feet over to the side of the workers, peasant and soldiers, to the side of proletariat, though the process of going into their very midst and into the thick of practical struggle and through the process of studying Marxism and society only in this way we can have literature and art that are truly for the workers, peasant soldiers. (Mao, *Quotations*, p. 300)

The purpose of Marxist aesthetics is to transform the literature and art as the opposite of the ruling class, and make critical existence of the power made, making for social change, and transformation for positive forces of the superstructure. Art and literature should concern the lower people that it gives aesthetic value of workers.

In *Revolution and Aesthetics*, Chaitanya valorizes art as the form of labor or people. It should oppose existing cultural norms of its time. The idea of artist is as leaders and shapers of society, which is to be revived in various forms by individuals. As Mao speaks to the side of proletarian art and literature, Chaitanya also has view in proletarian product of art and literature. To him, artists are to speak from the perspective of proletariats. They should be able to raise the voice of lower people of society, and inspire them for their courageous hope and movement. Art and literature can be the product of proletariats. Chaitanya's following statements expose as proletarian product of art:

Poem is taken from people, and it is important literary discipline to serve the people. A poem can't exist if it is not able to inspire people for courageous struggling against oppressors. Poem should give emotion of enthusiasm and belief, and it should inspire people to be

united to fighting against enemies. In a poem, only personal feelings should not express rather it is collective feeling of young guerrilla and struggling people. It is the reflection of whole people's opinion. It reflects beautiful dreams and hopes of life. Poem reflects new meaning, value and pleasure of life. (My trans. 200)

Marxist notion of culture focuses on art that it arise the people rather entertain the readers. To Chaitanya, poem is revolutionary if it's introduced the feelings of workers, and it should inspire them for courageous movement and hopeful aims for future. Poem is to reflect the feelings of young guerrilla and struggling against bourgeois norms and values. He reviews in Ichhuk's poem and takes it as product from the feeling of young guerrilla. The poem sounds:

This is not time to shelter in the hill

It is time to be Red-army

It is not time to roam the forest

It is time to make camp for guerrilla. (My trans, Ichhuk, *Salute Jelbang*)

Aesthetic impulse is evaluated in the poems that it encompasses the feelings and courageous movement of proletariats and red-army. For him, poem is to inspire worker struggling against oppressors. So, Marxist art is the product of collective feelings of lowered class people. It should include the feelings of peasant, labor and soldiers. It can be understood that *Revolution and Aesthetics* advocates to the side of proletariats.

Chaitanya's text slightly differs from other Marxists that his product of art is also based on proletarian feelings, but he talks in the context of Nepal and focuses on people's war. He says that art is product of common people. It should introduce the

feelings of all guerrilla and workers. Other Marxists also take that labors are source of art. Labors have complicated operations from which perfect form of art is produced. Engels says, “Labor adaptation to ever new operations, the inheritance of the mussels, ligaments and over longer period of time, [. . .] more and more complicated operations, have given the human hands” (*Dialectic of Nature*, p. 172).

Chaitanya also raises voice for people’s art but his source of art is war. He says, “Art and literature are for people, class struggle, freedom and revolution. The subject matter of art and poem existed due to the people’s movement and war” (My trans. 200).

Chaitanya differs from other Marxists that People’s war and movement help to establish proletarian art and literature.

Proletarian Aesthetics in Melodrama

The term melodrama refers to a dramatic work which exaggerates plot and characters in order to appeal to the emotions. It may also refer to the genre which includes such works, or to language, behavior, or events which resemble them. It is also used in scholarly and historical musical contexts to refer to dramas of the 18th and 19th centuries in which orchestral music or song was used to accompany the action.

Melodrama is part of literature. It is story, play or novel that is full of exciting events and in which the characters and emotions seem too exaggerated to be real. Melodrama is derived from Yunani language. It refers to music or play. Melodrama is a technique of combining spoken recitation with short pieces of accompanying music.

Marxist aesthetics believes that nature of art is an antagonism to bourgeois aesthetics in a class society. They emphasize that art is an important weapon in ideological struggle between classes. It can reinforce just as it can undermine the

power of the exploiters, can serve to defend class oppression or on the contrary, contribute to the education and development of the consciousness of the toiling masses, bringing them closer to victory over their oppressors.

Bourgeois aesthetics does not concern that aesthetics is based in class. They draw the most heavenly ecstasies of religious fervor, chivalrous enthusiasm. Bourgeois aesthetics in melodrama exists in religious and political illusions through characters. Bourgeois aesthetics believes that human beings become serious or happy because of sentimentalism. Drama is to entertain people and characters are from noble family for bourgeois validity.

Contrary to bourgeois, proletarian aesthetics is based on class and has revolutionary subject matter for social change; characters are from lower class and should be aggressive to the feudalist or capitalist people. In melodrama, the characters are from working class and give enthusiasm to labors. One of the famous progressive Nepalese dramatist, Khem Thapaliya talks about revolutionary drama in a better way. To him, drama is to perform against semi-feudalism or colonialism and unite workers to protest against oppressors. His idea move:

The main purpose of Nepalese progressive drama is to change semi-feudalism and progressive colonialism into people's republic of Nepal, and unite all people to protest against oppressors [. . .]. Revolution is possible only through class struggle in a class society [. . .]. New aesthetics, revolutionary art, literature and culture established from the people's war. Relation of progressive drama in Nepal is relation of consciousness and unconsciousness. (My trans. *MLAP*, p. 886-967)

Proletarian aesthetics develops a consciousness of the need for a fundamental revolution, the communist aesthetics. Such aesthetic belief of drama is to give

consciousness of working class people and helps to change society through class struggle and revolutions.

Chaitanya views on melodrama from proletarian perspectives. Proletarian aesthetics is to introduce the masses in which it should give consciousness through class struggle. The change can be in a practical movement by revolution. Melodrama is a discipline of literature that is regarded as important for social reconstruction. Each character has important role that gives powerful impact to the masses. To Chaitanya, proletarian melodrama is produced after people's war started. He explores:

Present subject matter of melodrama is against people who condemns revolutionary politics, abandonment of class struggle, and fascinate on capitalist art and domination of single character (hero). It's main feature of reactionaries in present Nepal. But it's essential to fight against reactionaries in the domain of melodrama. It has compulsion to compose revolutionary subject matter and character having the issue of class struggle in artistic way. Melodrama is an expression of collectively for proletariats. (My trans. 140)

Chaitanya's *Revolution and Aesthetics* demands emancipation and equality of masses. For him, subject matter should be class struggle, revolutionary and against reactionaries. He opposes the idea that condemns revolutionary politics, abandonment of class struggle and focuses on capitalist art. To Chaitanya, all characters have role of class struggle. They should be from proletariats. Chaitanya further says that bourgeois aesthetics of melodrama includes single hero who is from noble family, and subject matter is mostly based on faith, rebirth and heroism. The theme of melodrama in bourgeois society is to give entertainment of higher class family.

As Marxist materialist conception of art and literature, Chaitanya seems to oppose reactionary and capitalist favor of melodrama. His idea is applied in melodrama of Nepalese progressive writings. Khem Thapliya is revolutionary dramatist of Nepal. He has written '*War and Peace*' in which Chaitanya's idea can be found. It talks class struggle of society. The book produces, "Our society has two types of class; one is laborious and another is parasite. Class conflict is inherent in society. My class is labor party" (*Dialogue*, p. 69).

Similarly, another Marxist critic Bhawani Prasada Pande (Bhasker) criticizes bourgeois norms and value in his novel "*Dedication*." He argues that imperialist and fascist always follow foreign bourgeois policy and spread false message to the proletariats. He states, "Bourgeois people never try to be free from foreign imperialist and fascist. They spread false principle of capitalist in masses [. . .]. Their main goal is to loot money investing in the market [. . .] communist power is based in the principle that has class conscious" (My trans. P. 115-118).

Pande and Thapliya both make criticism of society and shout from perspectives of workers in their literary genres of melodrama. But Chaitanya seems to be slightly different from them. As Marxist critic, he also raises voice on the behalf of peasant. He focuses on literature that must include war theme. He explains, "Hand grenade has great role to destroy nuclear weapons of enemies. To protest reactionary artist or melodrama, revolutionary artists have great role in different melodramas as hand grenade does" (My trans. 145).

Melodrama is discipline of literature that characters have important role for change and give proletarian aesthetics to the masses. Chaitanya presents that melodrama has theme of class struggle, opposition to opportunist, revision and that must include war theme. It can be analyzed that his idea on melodrama represent as

proletarian aesthetics. To Chaitanya, only warrior melodrama can give aesthetics value to proletariats. So, his idea of melodrama differs from other Nepalese Marxists.

Aesthetics in Revolutionary Song and Music

It is said that song and music originated from different sounds and speech while people were working. In fact, music and song appeared in the nature and mixed with human voice. Rishi Raj Baral says, “Human beings developed it with its necessity.” (*Music and Aesthetics*, p. 24) It linked with human senses, need and labor aesthetics. Finally it presented in class.

Music and song are the disciplines of literature. Value of music and song in Marxism is based on revolution. For them, song and music are not only to entertain people but arouse people for revolution. Marxist aesthetics of music and song believe that it should have voice of drastic social change, freedom of masses and class struggle. To Marxist, it should be against exploitation, injustice, oppression suppression of feudalism or capitalist, it has to have freedom of people and nationality.

Nepalese Marxist aesthetic thinker, Dr. Rishi Raj Baral talks about revolutionary song and music. His notion of aesthetics and music is proletarian aesthetics that raises voice for drastic social change and people’s voice. It is also based on class struggle, against feudalist oppressors and exploiters. He remarks:

People’s song and music mean song and music that are on the side of people. People’s side can be understood from historical process and value. Traditional song and music of people lie that it has voice of against exploitation, injustice, extremeness, oppression, suppression and conservation. Present song and music is opponent of Feudalism

and imperialism, and its demands the freedom of oppressed, exploited and dominated people. (My trans. Baral, *Music and Aesthetics*, p. 25)

Baral explores that music and song of people is not only to entertain people, but it also raises voice against suppression, oppression and exploitation. It also demands the freedom and equality. To Baral, music and song give material consciousness to the masses. Proletarian aesthetics of music and song can be found in Chaitanya's book. He opines as revolutionary writer on people's song and music. He says that people should be aware of capitalist song and artist is to transform music and song into revolutionary. Chaitanya's conception on music and song sound as:

In the name of fundamental, modernity and newness, negligence and corruption of folk song and music are spread everywhere. Majority of people are fascinated by the enchantment of capitalist music, and take it as indivisible music. Capitalist tune of music should be avoided and good aspect of music should be taken, but it should be changed and transformed into revolutionary music. (My trans. p. 140)

In class based society, capitalist music and song dominate the society. Its purpose is to entertain and earn more money through advertising. They purpose to compete in the market and strive to establish their fame on contrary, and revolutionary song and music centralize people's need, wants and mass feelings. Revolutionary music and song are produced on validity of proletarian feelings. Chaitanya's *Revolution and Aesthetics* has expression of class struggle, tears, happiness, sorrow, aggression, rebellion, feelings and sensational. It has full sound of war and freedom of labors.

Pradip Bewan is well known famous progressive singer of Nepal. He sings people's song on the basis of people's war and proletarian advocacy. The song sounds:

After crossing Arun and Tamor Nana!
 We sang song of bravery
 Though spears stabbed Red-army
 They were increasing in numbers
 The people's war makes rulers escape.

It helps to give proletarian consciousness through music and song. He focuses on music and song that should be changed into revolutionary and enthuse labors. Such music and song for proletariats are based on people's war of Marxism.

New Aesthetic Criterion in Countryside

New aesthetic criterion means new aesthetic value of life, art and culture. New aesthetics always comes against old one. Primarily new aesthetics is created from lower class people. It opposes established aesthetics. Marxist value of art and literature agree that new aesthetics can't exist without class struggle. For them, freedom is never given from above. *Communist Manifesto* says, "freedom is never given from above, but must be taken from below; yet it can only be taken by men who has philosophy as well as habit" (p.15).

In this sense, aesthetics of thought primarily exists in proletariats. Large number of people live in countryside who are mostly proletariat. So, new aesthetic value impresses the life of countryside. In the relation of Nepal, new significance originated from people's movement that dominates to the life of village.

One of the well known Marxist aesthetic thinkers of Nepal, Prachanda expresses his view in new aesthetics of rural area of Nepal. This value developed as what Marxist thought of dialectics or opposite struggle between two forces. Prachanda explains new aesthetics of rural area that interprets:

New aesthetics is being established in the process of political revolution against old cultural value. People's progress of Nepal is playing this role. In this countryside, religious belief, racism, superstition, faith, conservatism, exploitation, oppression, patriarchal, feudalist values are being destroyed, and new people's cultural vision is being established. (My trans. Prachanda, *MLAP*, P. 4)

New artistic value is effective to the proletariats. Proletariats are subject, exploited and oppressed people of society. Their nature is against feudalist and capitalist.

Prachanda elevates new enthusiasm in the countryside. Chaitanya's view new criterion in rural can correspond to Prachanda. It goes as:

Here, revolutionary knights are fighting against feudalism, imperialism and revisionism. It is on the favor of class struggle, mass movement and people's war. The situation is on the side of revolutionary and people's war in every river, hill, mountain, forest climate, village, social life, culture, feelings, thoughts etc. Bombs, gunpowder, capture, attack, explosion, guerrilla, red army operation etc subject matter are included in the form of poems and literature. The rulers are Shakuni, demon, Kansa, Hitler, Musolini etc in this period. Struggling people and martyrs are symbol of beautiful flowers; revolution and hopes are for the representation of new aesthetics. (My trans. 200)

Dialectical materialism holds that opposite struggle between two forces is eternal. Old is dying away and new is being born. New aesthetics of art and literature is accessible to the masses and promote their needs. *Revolution and Aesthetics* praises the people's association that it gives the effort of war to the masses, and new aesthetic criterion has been established in the countryside. New aesthetics in countryside holds that art and

literature have voice of class struggle, attack, explosion, gunpowder, capture, guerrilla, red army operation etc. Rulers are given name of Shakuni, Kansa, Hitler, Musolini etc. Such subject matter in work of art established after people's war and it came in practical. New criterion in countryside is more effective. The countryside of Nepal became the source of new aesthetics and literature because more workers live there.

Marxist principle of art and literature regards that it is always against traditional norms and values of literature. Many Marxist critics agree that people's violence is against tyranny of ruling class and bourgeois, feudalist and fascist. They judge people's war from the perspectives beauty.

One of the well known Nepalese Marxist critics, Dr. Jagadish Chandra Bhandari states about Nepalese war:

Before people's war, political and intellectual element thought that people's war is beyond imagination and impossible [. . .]. People's war has attacked superstition, conservatism, racial discrimination, blind thought that originated from people's war. It has also attacked people who veil social inequality. People's war has been established by the then communist party Nepal (Maoist) that it is for the freedom of proletariats and prosperity [. . .]. People's war attacks reactionary, anti-revolutionaries, revisionist and imperialism. (My trans. Bhandari, *Communist Outlook*, P. 57)

Chaitanya is a Nepalese Marxist thinker whose principle of Marxism is similar to western fundamental Marxist writers like Marx, Engels, Lenin and Mao. His idea in literature is not different from Marxism that develops through class struggle. His writing is based on dialectical and historical materialism. For him, art and literature

have important role to change the social and cultural dimensions. But he presents Marxist thought of art in the context of Nepalese revolutionary movement.

Chaitanya's aesthetics and aesthetics of Prachandapath are similar to their notions of cultural value. Aesthetics impulse lies in the death of warrior for the freedom of workers. *Aesthetics and Revolution* expresses the new values of culture in the Nepalese context. The following lines explain:

Class consciousness is an explicit form that originated from oppressions and sensitive thought of time by common people. Though, the brave warrior falls in the process of tremendous war, thousands of warriors stand in the line to hold guns. In this process, there were terrible oppressions and suppressions but it has succeeded for avoidance, bravery and dedication of life, it has been fulfilled by the sons and daughters of Nepalese people. The avoidance, bravery and dedication of life were not only for great value of life but also the source of global revolutions. (My trans. P. 38)

As Marxist always takes the side of the proletariat and opposes the ruling class values, Chaitanya also seems to advocate for the freedom of peasants, labor and soldiers through violence. He also views beauty on war because he sees beauty on the death of warriors. It carries Marxist theory that rebellion is final goal of right.

Marxists state that freedom is never given from above but must be taken from below. To Chaitanya, people's movement took place in nation for freedom of all people. In this process, rulers strived to condemn the conflict, but the young guerillas were ready for sacrificing their life. Though hundreds of warriors were killed in the conflict, thousands of warriors stood in line to hold guns. The statement can be judged

as Marxist always fights against bourgeoisie and explodes bombs in the headquarters of capitalists. So, writer sees beauty in violence.

Dialectical and Historical Materialistic View of People's War

Chaitanya is a Marxist critic and progressive writer who perceives the people's war from the perspective of dialectical and historical materialism. Dialectical materialism is a world approach phenomena of nature. It is against spiritualism or universal spirit. Dialectical materialism believes on materialistic world. It holds that a phenomenon of nature is being in constant movement and undergoing constant change, and the development of nature as the result of development of the contradictions in nature. In dialectics, internal contradictions are inherent in all things. Contradictions occur because it has conflicting relations between two opposite forces. Lenin says, "Dialectics is the study of the contradiction within the very essence of things" (philosophical notes, p. 265). So, struggle between new and old thought exists in human mind also.

Historical materialism studies the condition of life of society. It gives the relation between social being and social consciousness, between the condition of development of material life and the development of the spiritual life. It believes that production of the means influence the human life in all social structures. Every society appears in history in which wealth is distributed and society is divided into classes. Men are distinguished from animals because of their consciousness. So, men make their history themselves but not as yet with a collective will rather with their effort war. The existing society is the society of class struggle. Chaitanya judges people's war from aesthetic way in the context of Nepal. His principle of aesthetics is based on Marxist-Leninist and Maoist. Chaitanya elaborates that people's war is established in Nepalese warfare from human materialist consciousness, and new

cultural values against tyranny of ruling class or kingdom of Nepal. Marxist believes in only materialist consciousness that says' "It is not the consciousness of man that determines their social being but on the contrary, their social being that determines their consciousness" (*German Ideology*, p. 31).

He further says that struggle between two classes occurs in Nepalese society as a dialectical nature. In dialectics, struggle of opposite classes is inherent and it has changeable nature. Marxist says, "All nature, from the smallest thing to the biggest, from grains of sand to sun, from protista to man, has its existence in eternal coming into being and going out of being in a ceaseless flux, in unresting motion and change (Marx and Engels, *VOL, XII, P. 23*).

People protest against oppressors, exploiters and suppressors because of their consciousness and ceaseless flux in their mind. *Revolution and Aesthetics* sounds dialectical. It comments:

The people's war has been occurring for five years that it has established new truth in social quantitative. Perpetuating war contributed new value of life, emotion, aggression and pain to the proletariats [. . .]. This tremendous movement is dismantling the old religion, suppression, patriarchal norms and racial discrimination. It has been established as new thought of culture and human assumption.

(My trans. 82-83)

In this statement, his explanation corresponds to dialectical nature of art. In the same assumption, people's war occurred that it comes as new idea and thought of masses.

People's War as Spirit for Progressive Poet

In class society, proletarian group is hostile to bourgeois values. Marxist openly declares that their ends be attained only by the forcible overthrow of all

existing social conditions. They feel that every revolutionary movement is against the existing social and political order of things. Marxist learns that revolution is an art, and that it needs certain historical conditions if it is to be successful. They mean that when an alliance of the progressive forces in society overthrows the reactionary forces, the workers must not allow bourgeois democrats or social reformers to stop at the point where private ownership of the means of production remain unchanged; so, progressive poet favor socialism.

In socialism, poet reflects the real condition of people in the society, and they are against exploitation of ruling class people. One of the known progressive writers, Ghan Shyam Dakal says that people's war is a source of creating Marxist art. To him, from that situation writers wrote more polemically against upper class people. He says:

In the process of movement of Nepal, writers wrote literature in protesting way, and it exposes dehumanized people [. . .] writers are to be revolutionary that they become enemy of people who are against people's freedom. People's movement is for emancipation of all dominated. (My trans. *MLAP*, p.12-13)

In *Revolution and Aesthetics*, Chaitanya applies Marxist vision in the people's war on artistic values. Chaitanya perceives aesthetics of people's war as consequences of class struggle or mass protest against ruling class. Class conflict ends by revolutionary thought. For him, people's protest is an attack on feudalism, bourgeois supremacy, post-modernism and revisionism. In the people's war, people perform their sacrifice, bravery and avoidance. Chaitanya says that it is the battle for justice and freedom of every class people. He describes people's conflict from the perspectives of truth, Goddess and beauty. In his view, reactionary thought takes it as false suppression,

vain-movement and ugly. Chaitanya says that in continuing people's conflict, many poets were killed mercilessly. Some people are unknown but Chaitanya regards that those martyrs were the great heroes for revolution of society. He views that progressive poet never ends by oppressing rather abandonment, bravery and sacrifice of people give strength to the revolutionary poets. They become extreme socialist for reconstructing the society. So, people's war is source of composing poems and literature instead of disappearing. The following lines illustrate the source of energy for the revolutionary poets. In this regard, Chaitanya says:

When people's war starts as a historical movement in nation, it brings brutal oppression and state terror. Common people are killed mercilessly. On the other hand, people's war happens to establish as a high glorification of bravery, abandonment and sacrifice. Such situation psychologically terrifies the people or progressive poets, but the effect of people's war adds strength to their poetic writing. It helps writers to create the new feelings which are very qualitative. It is immortal and sentimental creation for proletariats [. . .]. Poet does not only respect the sons and daughters of Nepalese people, they also vomit the fire against enemies. Poets also empathize and console them.

(My trans. 191-192)

Hence, people's hostility is a source of strength and people are killed mercilessly but crowd of movement remained continuous. Killing people make poets frightened in their mind but they never surrender to oppressors. In *Revolution and Aesthetics*, Aesthetic impulse is judge in the death of progressive writers. Sacrifice and dedication of progressive writers creates additional energy.

A Study of People's War: Artistic Creation and Aesthetics of Prachandapath

The title expresses that it is new form of subject matter in Nepalese art in Marxist point of view. It clarifies the commitment of Prachandapath and Chaitanya's thought on people's combat. Hence, Chaitanya's aesthetics corresponds to Prachandapath. Chaitanya has made the subject matter of new thought and its artistic creation and aesthetic thought in Nepalese people's war. Chaitanya has described about people's war. To him, people's war has established new value of art and culture. Chaitanya talks about aesthetics of people's war that has created new value in Nepalese art. Chaitanya introduces revolutionary form of poems, stories, essays, novels, songs, music that have reflected new value and feelings of people. He introduces: *The Clock of History* (2055) and *Jail and Chandragiri* (2057) by Ichchuk, *From Nation of the Moon* (2057) by Ishwor Chandra Gywali, *Filingo* (2057) by Dil Sahni, *History of Blood* (2060) by Lokendra Bista, *The tune of freedom of the War* (2060) by Pratirodh Family, *Military Gift* (2058) by Rishiraj Baral etc. The above titles itself expose in new form of subject matter of people's war. He analyzes Marxist thought, against reactionary and revisionist in terms of Nepalese aesthetics. And Chaitanya evaluates that supporters of people's war are Marxist and revolutionary, and he regards opponents are reactionaries and revisionist.

In the title, Chaitanya describes about aesthetics of Prachandapath. It is his main subject matter. He explores that cultural norms of Prachandapath develop from people's war. Prachandapath is based on Marxist-leninist and Maoist principle. It raises voice of proletariats against bourgeoisie and talks aesthetics of people's war. He explains and analyses the artistic thought of Prachandapath in Nepalese people's movement. Chaitanya analyzes the concept of Prachandapath in form of truth, beauty and goodness of cultural value, and he also analyzes the concept of politics, art and

literature of Prachandapath. To Chaitanya, these statements are important from the perspective of Marxism. Hence, Chaitanya elucidates about the concept of Prachandapath and tries to clarify it. He makes people's war recognized as cultural freedom, class struggle and tremendous war. Finally he shows necessity of studying literature for the process of people's fighting. Chaitanya includes aesthetics of Prachandapath and says:

People's war has established new facts, culture and aesthetic value and relation between literature and politics. Freedom and commitment should apply in nation. Pen, drum and gun should produce unified sound of freedom. The cultural movement is against feudalism, imperialism and revisionism. Progressive writers and artists are necessary for social transformation. (My trans. 99)

In this way, Chaitanya uses the aesthetics of Marxist-Leninist-Maoist and Prachandapath. He evaluates that people's war has been established by Marxism. He agrees with the Marxist literature. Chaitanya criticizes the people who are against Marxist literature. Chaitanya explains his opinion about people's war that it has been created by new cultural thought and values of life. In this way, he corresponds to the ideas of Prachandapath who has values of truth, goodness and beauty of people's war. To him, concept of class struggle creates new value of life. Chaitanya says that Prachandapath developed from Marxism and applied was applied to the context of Nepalese people's war. For him, aesthetics is for the freedom of every class people, equality and emancipation from exploitation, oppressions and domination. In this view, aesthetics of Prachandapath is against established cultural validity, ruling class and it is for the process of reconstructing new society. To chaitanya, Prachandapath helps to creates literature, art and culture in new aesthetic way.

III. Independent Observation in Chaitanya's Text

In Chaitanya's *Revolution and Aesthetics*, Aesthetics impulse exist in perception of proletariats. It distinguishes that aesthetics is class based. Aesthetics of Marxism is regarded as a social science and aesthetics of proletariats. Aesthetics is philosophical study of beauty and taste. It is closely related to the philosophy of art which is concerned with the nature of art and the concept in terms of which individual works of arts are interpreted and evaluated. Marxist aesthetics involves a dialectical approach to the application of Marxism to the cultural sphere specially related to the beauty of art. Marxist aesthetics opposes bourgeois aesthetics that believes in human understanding is universal. Marxist aesthetics is an advocacy of oppressed people so proletarian aesthetics involves in the feelings of workers as a whole.

Marxist aesthetics believes that it is science of sensational knowledge. It studies every aspect of life, nature and presentation in art aesthetically. For Chaitanya aesthetics helps to distinguish between imaginative world and material world. So, it is the philosophical science.

Chaitanya is revolutionary and progressive writer. His writing is based on Marxism-Leninism-Maoism but he focuses on Maoism in the context of people's war of Nepal. He views people's war from Marxist dialectical and historical materialism. He explains aesthetics of Prachandapath, and Maoist's views on war. So, Chaitanya's artistic vision primarily talks about vision of people's war in aesthetic way. Aesthetics impulse is evaluated from this vision.

Chaitanya's vision of art and literature corresponds to Maoism and Prachandapath. His *Revolution and Aesthetics* is based on the principle of Marxism. He uses this principle in the Nepalese society as a social writer and critic. As a revolutionary writer, he strongly opposes reactionary, bourgeoisies and fascist idea

who condemns socialism and people's war. Chitanya receives Marxist artistic principle and describes his views in the Nepalese context of people's war. Chaitanya seems to be aggressive against those who are against people's war and revolutionary writers. He appreciates with progressive writer who are in the favor of Nepalese movement. He is an aggressive with people who use Marxist art as reactionary way. Chaitanya attacks the opponent of Marxist notion of art and literature. He seems to develop Marxist notion of art and literature in the circumstances of people's confrontation of Nepal.

In *Revolution and Aesthetics*, he talks about aesthetics on the basis of Marxism. His literary view is in the favor of workers. And his aesthetics resist bourgeois dictators, imperialism, and feudalism and fascist norms and values. His book describes that new value of culture is established in people's thought by the movement of proletariats. According to him source of new values and norms is beginning from people's combat. It is effective in the village than urban areas because of proletariats majorities. He portrays people's war from the perspective of beauty that he means 'destruction is reconstructing social order', and it is result of class struggle. Hence, Chaitanya's vision elevates dialectical concept of historical materialism.

He depicts that people's movement originated against old norms or tyranny of ruling class. In his opinion, people's war gives lower class people new values of life and beauty. It also advocates for equal rights and freedom to each class people like; untouchable, women, indigenous, marginalized, Madhesi etc. It is voice of synthesizing two classes; lower and upper class. In new value of life, large numbers of people are involved. It is antagonism to bourgeois trend that they take war as a beauty. For him, Marxist principle is more scientific and appropriate way of life.

Class struggle is final goal in Chaitanya's aesthetics of art and literature. He advocates for proletarian art and culture that gives consciousness, courage, emotion, new value of life, enthusiasm etc.

Chaitanya also links literature and politics. To him, literature cannot be detached from politics. Politics is to be beneficial for common people or supremacy of proletariats in the state. Marxist art and cultural value help in emancipation from exploitation, oppression and suppression. But politics is more powerful to transform social order. So, detachment of art from politics does not help to improve society.

In *Revolution and Aesthetics*, he accepts that bourgeois and proletarian aesthetics are inherently contradictory. Class struggle is inevitable for cultural change, and equal justice in society. Aesthetics impulse is judged in the feelings and on behalf of workers. *Revolution and Aesthetics* is an optimistic presentation for lower class people. It departs from the contemporary bourgeois aesthetics, and he presents people's hostilities in aesthetic way.

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Interview

1. What is aesthetics?

Ans. Aesthetics is study of beauty in art, human life and nature. Aesthetics exists in art, nature and human life but it mainly studies presents of beauty in art.

2. What does Revolution and Aesthetics manifest mainly?

Ans. It was written in the mid of the people's war. The book speaks against ugly art, politics and culture. It strives to establish new form of society because our society is full of exploitation, suppression, racial discrimination, male domination, oppression of class and disharmony. So, the book demands harmonious society.

3. What is difference between historical Marxist and Revolution and Aesthetics?

Ans. Many Marxists developed the theory of Marxist aesthetics; like Lukacs, Lork, Chaskey etc. There was more study of Marxist in China. Similarly, Revolution and Aesthetics is based on Marxist principles. I have written it in the basis of Marxist principles studying the life, nature, art and literature of Nepal.

4. What is relation between politics and literature?

Ans. Politics and literature both are parts of social consciousness. Politics presents one part of life and other literature. These are different aspects of single life. Human life is whole life of all aspects. Literature represents politics. Literature presents revolutionary feelings even in critical phase of politics. Politics and literature are interrelated.

5. Why it could not be more effective study of Marxism in Nepal?

Ans. There was long domination of feudalism in Nepal. Then multi-party system came in Nepal but it remained under bourgeois norms and values. Marxist theory has not been included in curriculum of education. Hence, it could not be effective.

6. Why new criterion is more effective in remote area than urban?

Ans. The main policy of Marxism is to capture urban from village. Its target is to make center of proletariats in rural area. Then they surround urban areas. Accordance with awareness of people's war, their condensed should be village or remote areas. Thus, new criterion existed more in remote areas.

7. What is bad characteristic of capitalist in bourgeois society?

Ans. They focus only on individualism. They describe about capitalism. Bourgeois society targets to get high post and selfishness. Bourgeois people do not consider in poverty, peasant, Dalit, indigenous, female and proletariat.

8. How can we give proletariat consciousness in bourgeois society?

Ans. Struggle is continuous in bourgeois society. Proletariat consciousness is possible by giving education of economic, political and social struggle. Proletariats should be arisen to involve in movement.

9. What is difference between previous literature and after people's war?

Ans. Marxist literature began around 2006 B.S. But after the people's war establishment, Marxist art and literature became more effective to common people. Large number of people participated in people's war. Female, Dalit, indigenous, ethnics, peasant, labor and proletariat participated in war due to influence of Marxist art and literature. The war conducted for ten years. People's war reflected in art, music and literature. Before people's war, literature talked only ugliness and badness. It did not talk social reality

actually. There was quantity of art and literature but not quality. Therefore, people's war is source of qualitative art and literature.

10. Do you think people's war as source of qualitative Marxist art and literature?

Ans. People's war occurred in society that influenced people. Its impact reflected in art, literature and music. Hence, people's war became source of uncontaminated Marxist art, literature and music.

11. Is the book Marxist theory?

Ans. No, I have given my view in the basis of Marxist principles. It is collection of articles. I have written it focusing the Nepalese life style and considering development of class struggle.

12. Would you tell about your family?

Ans. I was born in Pyutha at Khaira VDC, ward No. 3. I was born in lower class family. I have nine members. My father is Sashidhar and Mother is Januka vaidhya. I have seven brothers. I'm eldest one. I have separate family now. There are five members in my family; wife and three daughters.

13. What do you convey a message to the Marxist readers of Tribhuvan University like me?

Ans. Study is to understand the world and change it. Nepali society has disharmony and bar for revolution. Thus, class struggle should be understood appropriately. Marxist principles should be applied on the behalf of exploited, suppressed and oppressed people.