

I. Introduction

Performance refers to a broad continuum of human actions. Fifteen day long journey of Newari people in pulling chariot of Machhindranath, Sadhu's performance in Pashupati, beggar's appeal in Mahankal, king Gyanendra's action on 1st October 2002, Royal action of February 2005, twelve points agreement between seven-party alliance and the Maoist, nineteen days of People's Movement, cultural procession of Gaijatra, carving sculptures and painting Mandala can be seen as different types of performances. Thus, performance, unlike other literary definitions, resists fix definitions. It may be easier to say what performance is rather than what it is not.

Performance, which is deeply rooted in the ritual is highly related to the social events thus gives a sense of politics as well. During the 2006 April uprising that held from 6 April to 24 April 2006 in Nepal, people came to the streets of the country in a ritual-like manner to resist the king's dictatorship. Innumerable performances were staged during the Movement. Events like singing, dancing, reciting poetry, painting on canvas, performing plays in the streets are, indeed, cultural performances merged into politics. They made the people aware of their indigenous rights. They gathered in millions to oppose the then government. In its specific meaning, performance being a part of drama or theatre, those nineteen days resistance of people was also a theatrical event.

Unlike text based works, that can be transmitted by published books and stored for centuries, cultural performance has different theatrical value. The act of traditional performances like singing and dancing during the festivals, and a long procession with chariot of god or goddess and spectators who are involved in it have specific goal. But the theatrical goal of the performers of April uprising was pro-

democracy. Sense of resistance, which is the great political awareness, came with cultural performance during the Movement.

The researcher of this paper would like to select some texts to present the context. It is impossible to include all the texts related to April uprising. Thus some news reports and visual reports published in *The Kathmandu Post*, a national English daily, *Nepali Times*, an English weekly, *Nepal* and *Samaya* the Nepali weeklies and *Himal Khabar Patrika*, a bi-weekly magazines have been selected as texts for the research. Furthermore, the researcher has taken help from theories and concepts related to performance and theatre to support his argument.

Abhi Subedi, the president of International Theatre Institute Nepal delivered a message on the occasion of International Theatre Day 2006. In the message he states:

Dramas were played for the people's right and their existence from street to proscenium. The process is going on. Numerous images were seen. They displayed creative acting on the street, we call it theatre. Streets were changed into theatre in several ways to return their lost rights. Poets created theatre reciting poetry. Painters drew pictures in open sky. Dramas were played in street. People who are challenged by their eyesight also came to the street and acted realistically. [. . .] we saw such dramas in urban area. (10, My Trans)

In the same way, performance during the April uprising was an explosion against the dictatorship of King Gyanendra who became the king of Nepal after the Royal massacre in June 2001, which resulted in the deaths of King Birendra, Queen Aishwarya, Crown Prince Dipendra, Prince Nirajan and six relatives of the royal family. During the April 2006 people saw numerous cultural performances across the

streets of Kathmandu valley and all over the country. Everyday more than five million people participated in the street marches and performed their politics of local and global values.

Prakash A. Raj, in his book *Dancing Democracy: The Power of Third Eyes*, shows the amalgamation of cultural performance with political issues. He writes: "[. . .] the city was still under curfew, but defiant protests entered the city centered area, chanting slogans against the king burning his effigies" (33). Here, the writer has depicted the picture of April uprising where the people came on the street emotionally haunted by the ghost of indigenous right. In Movement, they acted their anger or rights through burning effigies.

Essay entitled "Andolan 2064 Ra 2062-63 ma shrashtaharu", Raman Ghimire states:

[. . .] in organized gatherings in Baneshwor and Kirtipur Ramesh and Rayan announced people to rise in Movement through their music and songs. Through the grouped voice, poets, Shyamal, Bishnu Bivu Ghimire, Govinda Bentaman, Sravan Mukarung, Arjun Parajuli appealed to people to participate in pro-democratic Movement [. . .]. Actors' organizations 'Sarbanam' and Aarohan awakened people to this Movement performing theatre on 8th Magh in New Baneshwor [. . .] through his energetic poem young poet Mani Kafle awaked the agitators of Kirtipur [. . .]. (3, My Trans)

Here, Ghimire shows the participation of protestors and writers. In such gatherings, poetics and politics got merged.

Abhi Subedi makes an observation of the Movement and its link with theatre. He says:

[. . .] In the political uprising of April-May 2006 which finally put an end to the power of king Gynendra brother of Birendra who ascended was accented in June 2001 palace massacre of his family the street was power the palace was theatre. The 1.5 million marcher everyday took out dramatic processions beating drums, changint songs, carrying green trees wings, showing body painted with primordial patterns and so on was the culmination of street performance [. . .]. The big marches were the combinations of theatre and ritual. The marches did create a new context of performance and enactment of narration. The nationalism evoked by those marches was different form the one evoked by the ritual marches. (54-55)

It was the scene of People's Movement which is captured in the theatrical eyes of Subedi.

Unnis Din: Jana Andolan Diary, a collection of diary reports of the nineteen day Movement of the April 2006, by Bishnu Nisthuri is a great documentation of April uprising. Bishnu Nisthuri, as a journalist has reported almost all the performance of the country during the nineteen day Movement. He reports:

Today MAHA duo performed drama *Panchayat ko Sradha* at Gurukul. After drama united them on strike scholars came to the road for peaceful demonstration. Rally included almost five hundred scholars demonstrating for pro-democracy gathered in Old Baneshwor. Scholars recited street poem. (72, My Trans)

As Nisthuri says it is the scene of Gurukul where the scholars were gathered against king's dictatorship. Later the Nepali police arrested them.

Hinduism and Buddhism are dominant way of life in Nepali culture. That's why performances related to both religions, mainly Hinduism, dominated the April uprising. The spectators could see many semiotics in the Movement. Dancing-singing, marching with green branches, women in front, red banners and flags, mourning, body paintings and so on were some of the images which dominated the People's Movement.

Dancing-singing and playing dominated the Movement. The typical Nepali folk songs and pop songs crossed the boundaries of aesthetics and made the people aware of their rights, and the objective of the Movement. Referring to one of these events, *Jana Andalon-II: A Witness Account* states; "Thousands of woman singing pro-democracy songs and carrying musical instruments took out a pro-democracy rally from Sangam Chowk in Gaighat, the headquarters of Udayapur district on April 16" (33).

During the Movement, one could see rallies of people head up with green branches. Raising such branches is similar to the cultural procession in several communities. This took the researcher very close to a cultural procession held on every five years by Aryal's the brahmanic community I come from. It is taken as symbol of unity and brotherhood. The Aryal marchers pray their family god for their peace and prosperity. On the other hand, the top of the tree symbolizes aspiration.

Women's participation was another semiotics in the Movement. Women, who are supposed to have remained marginalized, came to the front during the Movement. Performances like dancing and singing, whistling, having broom and kitchenware as well as the agricultural instruments were the dominating images of the April uprising. Similarly, the Hindu tradition takes the women as a symbol of power and wisdom through the goddess like Durga and Saraswoti. Regarding the women's participation

in the front of the Movement, Bishnu Nisthuri writes, "Thousand of women circumambulated different parts of the city beating winnowing-tray and plate, met at Buspark in Gorkha" (161 My Trans).

The mourning performance, similarly, became one of the noticeable performances of the Movement. Shaven heads, white dresses and half naked bodies and barefoot symbolized the performance of mourning over beloved's deaths in Hinduism. Protesters, during the Movement, acted such performances which symbolized the decay of government. Similarly, mourning dress as well as performance reflected the death of their attendants during the Movement. Grasping the scene of half-naked bodies and barefoot in Movement Bishnu Nisthuri writes: "[. . .] In Butwal Tharu and Madhesi community of rural area protested with barefoot. Youths displayed slogan of long live martyrs in their half-naked body [. . .]" (173 My Trans). Here, the barefoot symbolize the performance of poverty as well.

People's Movement 2006 was a political issue. People came to the street to reestablish their indigenous rights. Rallies with red flags, gave a sense of ritual ceremony. In Hinduism, red is a holy colour. It is the colour of pride to Hindus. Symbolically, red colour refers to the meaning of revolution. It is the colour of blood. In most of the cultural ceremonies Hindus use red flags as well as colour. The scene of the marches seemed cultural ceremony that indicated the Movement is a holy one.

Body performance was another noted performance in April uprising. Half-naked bodies, painted bodies and shaven heads were the noted scene of body performance. Being naked is a tradition in Hinduism to perform holy tasks such as worshipping god. Here, the demonstrators were worshipping the pro-democracy god with half-naked bodies, painted bodies and shaven heads.

Shouting, whistling, blowing conch, rattling sounds of dishes were also the rooted images of April uprising. People did all these activities to awake the government from its asleep. They wanted to make the government aware of people's voice. On the other hands, conch, a sound instrument called 'Sankha' is used in ritual ceremony by Hinduisms also used for the April Movement.

Despite these images the April uprising blurred the concept of hierarchy. King who was supposed to the protagonist of theatre is now powerless. He is no more the incarnation of the lord Bishnu. Comparing such scene of performances and theatre drama critic Abhi Subedi writes:

[. . .] King himself who has always been a very important protagonist in the street ritual and marches. He became the audience and marchers became the performers. Street became the theatre, the royal palace become the audience place [. . .]. The rhythmic slogans, marching, rhythms and the use of colours did evoke a sense of street theatre [. . .].
(54)

In a nutshell, a cultural or political performance has a nature of merging art and politics. It reconciles aesthetic with politics. This research seeks to examine how the peoples' performance during the April uprising merged into politics. Since the performances have great political value, this dissertation attempts a new direction and possibilities of looking the performance from alternative perspective.

This dissertation which is which is based on public performance is the minute observation of People's Movement 2006 that held in Nepal from 6 April 2006 to 24 April 2006. Definitions of performance from ontological to epistemological, historical background of performance and some worldwide events have been surveyed to bring the issue to the fore in the chapter two. Chapter 3 is related to the text. Here, the

researcher will analyze news and visual reports made by different magazine, newspapers and photographs. Through these reports the researcher will show that the cultural performance in the April uprising had crossed the boundaries of aesthetics and merged into politics. The last chapter will be conclusion of the research followed by appendixes of photographs.

II. Methodological Tools

What is Performance: A General Survey

The word performance refers to musical, dramatic and other entertainments. It is an act of performing a ceremony, play and piece of music. Performance is the execution or accomplishment of work, acts feats and so on. A particular action and deed or proceed is also known as performance. Performance is the manner in which or the efficiency with which something reacts or fulfills its intended purpose. About an Anglo-French word 'performance' we don't have single definition. From the action of performing or performed something to the broadest most ill defined sense, performance may have occurred various definitions.

According to *The Oxford Dictionary* performance is "the carrying out of a command duty, purpose, promise etc. It is something performed or done, an action, act deed operation." It is a "piece of work (artistic and literary); a work a composition." It includes "the observable or measurable behaviour of a person or animal in a particular, usually experimental situation" is also known as performance. *The Oxford Dictionary*, furthermore, relates the meaning of performance as:

[. . .] (a) The action of performing a ceremony play, part in a play, piece of music etc. formal or set execution. (b) a ceremony cite or public function performed obs. (c) the performing of a play of music, of gymnastic or coffering feats or the like as a definite acts done at an appointed place and time, a public exhibition or entertainment. (d) A display of temperament anger or exaggerated behaviour of a fuse or scene, a difficult or ongoing action procedure. (544)

Performance, in literature, mostly related to dramatic events, in other words it needs spectators as well as performers. It is a social phenomenon. *Webster's Third*

International Dictionary presents such phenomena of the performance in quite different words;

1. (a) The act or process of carrying out something; the execution of an action. (b) Something accomplished or carried out: accomplishment feat. (c) a literary or artistic composition. 2. The fulfillment of claim, promise or request: implementation. 3. (a) the action of representing a character in a dramatic work. (b) a public presentation or exhibition. (d) The ability to perform: capacity to achieve desired result efficiency. [. . .] The manner of reciting to various stimuli: behaviour. (1676)

These definitions have given the sense that performance doesn't give the single meaning. It has different meanings in different fields of social life. It is different from its dramatic definitions to the definitions of law or the fulfillment of task. It is difficult to define it precisely.

Performance is equally familiar term in linguistics as well. Linguists have taken it as an opposition of the word competence. Linguistically, performance refers to the every utterance of internalized knowledge of sound system. *The Dictionary of Stylistics* defines performance as:

Usually discussed in opposition to competence [. . .], both terms made famous in the generative grammar of Chomsky (1965) [. . .].

Chomsky's main stress was on competence [. . .]. Performance was seen as secondary to competence. What we do when we actually speak, i.e. the process of speaking and writing. (290)

Here, the *Dictionary of Stylistics* mainly focuses on Chomsky's concept of performance.

The New Encyclopedia Britannica has presented "performance" quite differently. Going beyond the multiple perspectives of other dictionaries, the *Encyclopedia* delimits itself on law or in the language of court. Specify it from the previous definitions, the encyclopedia defines:

Performance, in law, the act of doing, that which is required by a contract. The effect of successful performance is to discharge the person bound to do the act from any future contractual liability. Each party to the contract is bound to perform promises according to the stipulated terms. In case of any controversy, as to the meaning of promise the court has usually decided that a person must perform it as the other part reasonably understood it to be. [. . .]. (287)

From this definition we know that word performance is related to court or lawsuit. It refers to the activity of those who are themselves involved into curlier case.

Performance, in *The Encyclopedia Americana* also is defined in relation to law. The *Encyclopedia* in its international edition defines the word performance as *The New Encyclopedia Britannica*. It describes; "Performance, in law, the doing of the acts required by a contractual agreement at the time place and in the manner stipulated [. . .]" (699).

These above definitions about performance show that performance is no longer easy to define or locate. Performance is a made of behavior, an approach to experience; it is play, sports, aesthetics, popular entertainments, experimental theatre and others.

The concept of the performance is the broadest one. Richard Schechner and his performance group propounded the concept of environmental theatre in which performance crossed the boundaries of stereotypical theatrical performance.

Schechner, one of the architects of performance studies writes; "Performance can take place anywhere, under a wide variety of circumstances, and in the service of incredibly diverse panoply of objectives [. . .]. Performances in the broad sense of that word were coexistent with the human condition" (Preface, IX).

Illustrating the hybridists of performance world wide, Schechener surveys everything from Shakespeare to Chimpanzee theatre, urban happenings, cultural mimicry gender and racial passing, the pig-kill dance in Papua New Guinea, and terrorism as a performance event.

Schechner doesn't limit himself only on above definition. His unique innovative research on performance has created new critique on performing arts. He writes:

Performance, the broadest, most ill defined disc. The whole constellation of events, most of them passing unnoticed, that take place in/among both performances and audience form the time the first spectator enters the field of the performance- the precinct where the theatre take place- to the time the last spectators leaves. (71)

Quite differently Schechner, here locates performance into a theatrical event, either proscenium arch or the street theatre. The concept of the broadest, most ill defined disc gives the sense of broad performance limitation.

Similarly, Victor Turner writes that social drama is combination of various genres of cultural performance. He says:

I regard the 'social drama' as the empirical unit of social process from which has been derived and is constantly being derived, the various genres of cultural performance [. . .]. My condition is that the major genres of cultural performance (from ritual to theatre and film) and

narration (from myth to the novel) not only originate in the social drama but also continue to draw meaning and force from the social drama. (92-94)

Here, the supportive term 'drama' emphasizes the multi generic nature of the examples presented, as well as the dynamics of the examples presented, as well as the dynamics of the materials and content of the performance. The social substratum is the constant formative factor that imbues performance with meaning; it also helps structure and restrictive of the performance.

The skillful employment of language, song and movement and their related arts in strategic temporal frames suggest that there are no clear boundaries between aesthetic and social dramas. Regarding such concepts of drama Turner further writes:

The aesthetic form of theatre is inherent in social cultural life itself, in what I call "social drama" and Kenneth Bruke calls "dramas of living" but reflexive and therapeutic character of *theatre*, as essentially a child of the repressive phase of social drama, has to draw on power sources often in habited or at least constrained in the cultural life of society's "indicative" mood. (12)

There are different voices in relating performance to the human life. It is an occasion when one's energies are intensely focused. Being, set apart, by various signals as distinct from ordinary routines of living. But as Victor Turnor, James L. Peacock relates the performance directly to the social life. He points out that:

[. . .] A performance is not necessarily more meaningful than other events in one's life, but it is more deliberately so; a performance is among other things a deliberately so; a performance is, among other

things a deliberate effort to represent, to say something about something. (208)

These definitions of performance make us clear that the magnitude of performance that consists of size and duration is broad. Schechner in terms of such magnitudes of performance argues, "Performance magnitude means not only size and duration but extension across cultural boundaries and penetration to the deepest strata of historical, personal, and neurological experience" (45).

It is hard to define "performance" because the boundaries separating it on the one side from the theatre and the other side from everyday life is arbitrary. For example, Gurukul organised two 'real time' and 'regular' performances of 'Sastriya Sangit' (classical song) in which audiences were invited to come to the theatre at the same time the performers did. The sponsor welcomed performers with Khada, spectators gave big hands to their performance of music and stopping. Two different performances occurred simultaneously: one for "real time" audience and one for the "regular" audience. For the "real time" audience, the "regular" audience was part of the theatre.

These several definitions demonstrate that the concept of performance that covers the whole human action from proscenium arch to social drama, and performance which generally supposed to have granted for the theatrical event doesn't have fix definition. It is in everywhere, in theatre, court, streets, hospital, farm house and in other places. But it is clear that performance is an act which represents the way of life. It is natural construct that is transmitted into culture and effects on politics.

History of performance

The first human attempt on performance begins with fertility. Stone Age humans celebrated such performances. Caves were the centre of performances.

Figures, carvings, paintings and symbols depicted human fertility as well. Human fertility in its association with dancing, and music has continued over the millennia. It became possible through the religions scriptures and places. About the symbols of fertility in temples and museums Richard Schechners writes; "[. . .] In India and elsewhere it is common practice to rub the representations of both phallus and vulva when one passes by them in a temple. I've seen people reach out in museums making the same life taking touch. Everywhere cult items are fondled; [. . .]" (68).

Schechner's view is on Hinduism. Phallus and Vulva are the complements of each other which are the two parts of bell. On the other hand, rubbing such phallus and vulva mean Hindus' tradition of celebrating lingam and yoni, which are entangled together at same places.

The earliest traces of civilization in Indian subcontinent date from between 2500 and 1750 BC, and yet the enormous wealth of archeological evidence provides a hint of the existence of the living theatre tradition. Dance and music seem to have been enjoyed by the people of those times, perhaps as part of religious celebrations. A search of Vedas--sacred hymns, among the world's earliest literary outpourings, dating from approximately 1500 to 1000 BC--yields no trace of theatre even though a few of hymns are composed in short elementary dialogue.

The period between 1000 and 100 BC share the rise of the caret Hindu epic literature. Particularly the Mahabharata and the Ramayana, still provide rural and urban dramatists with source materials and the Purans' stories which with the life and exploits of gods, too have long fascinated the cultural performances. There are references to a class of performers who may have been actors which are to be found in major epic stories.

The earliest reference to events which may have the seeds of Sanskrit drama is in 140 BC by Patanjali in his Mahabharata, after almost two hundred years later from Aristotle's poetics: Comedy and epic and tragedy" (334-323 BC). In order to make a point, Patanjali indicates that the action may be determined in several ways; through; pantomime, recitation, song and dance.

The stereotypical concept of performance is related to theatre, and the mythological origin of theatre is related in the Natyasastra, a treatise on theatre attributed to Bharat Muni and variously dated between 200 BC and AD 200. Brahma created drama (natya), which he referred to as fifth Veda or sacred text.

Bharat's simple story reveals many important facts about Sanskrit theatre. It is composed of sacred material. It should be performed by members of the priestly caste. Special skills are necessary to execute theatre, such as dance music, recitation and ritual knowledge, it should be performed on consecrated ground, and its purpose is to entertain as well as to educate.

Sanskrit performance culture includes celebrities' role on important religious occasions, in connection with temple festivals. The Natyasastra calls dramatic performance as a visual sacrifice to the gods and thus clearly identifies it as a sacred event. And as we know that performances were organized to celebrate secular events: a coronation, marriage, birth of child, the return of a traveler or the defeat of an enemy. The very concept of theatrical performance can be supposed by the idea of Phyllis Hartnoll. As per him:

The origins of theatre go back for into the past, to the religious rites of earliest communities. Throughout the history of mankind the religious rites of the earliest communities through traces of songs and dances its honor of a god performed by priests and worshippers dressed on

animal skin and of a portrayal of his birth, death and resurrection [. . .].

(7)

Hartnoll, here focuses on the lyric form of the dithyrambs of Greek plays, which originally dealt only with the life and worship of Dionysus, to include tales of demogods on heroes, legendary ancestors of the Greeks and their associate peoples, is reflected in the plays.

Theatrical performances, once the glory of Greece, and of some importance even in Republican Rome, became under the empire little more than a vulgar form of popular entertainment. Forgetful of its religious origins and its glorious past, the theatre seemed to die of its own inanity, in an unexpected direction. Just as Greek drama developed from worship of Dionysus, medieval liturgical drama developed from the Christian liturgy. Period like the dithyramb, and the lyrical parts of the Easter morning service provided the germ of further developments. The religious content of the liturgical plays needn't be stressed. The Christian story is part of the heritage of western civilization. Amateurs with clean voices and good memories might do well enough in the serious parts, but as the plays grew more complex even the world felt the need for guidance.

The performance of Bible-history died out in most European countries under the impact of the renaissance and the reformation although the last quarter of thirteenth century marked the beginning of secular plays. In late fourteenth century, Michaelangelo, an Italian painter portrayed the picture of naked man on the wall of church. Such muscled man was the symbol of sexuality and it was sin to portray in church. The same time it was nailed not only as the symbol of sexuality but also praise of humanity which gave birth to reformation/renaissance. Theatres of that period also started to celebrate humanity as a result Italy deserved her reputation as

the cradle of the modern theatre. But there was another important aspect of Italian theatre-commedia dell arte. Commedia dell arte a high degree of skill and a quick wit means "comedy perform by professionals" (Jacobus, 183) shows that "its practitioners were unequalled in their profession, combining the attributes of dancer, singer acrobat, low comedian, mime and pantomimist, together with incredible agility of mind and body" (Hartnoll, 61).

Elizabethan theatre fulfilled the lack of Italian Renaissance and the first permanent theatre in London was built. But the characters contained dual qualities of previous theatre. As in Greece there were no women on the Elizabethan stage and "as in Italy, all the actors has to be dancers and singers, sometime instrumentally for music played a large part in the plays, and in the gigs which followed thaem" (81).

In England, Charles II's exile resulted into a new innovation in field of theatre. William Deviant, who managed to stage a 'play with music' in London, gave continuity. This play with music now considered the first English opera. The female actresses (who hadn't any idea of acting) replaced the male's role of female in theatre. "These charming, talented young women replaced the Elizabethan boy-actors, seemed to come from nowhere; and with no training, but with abundant self confidence they took London by storm" (Hartnoll, 114-15).

In History of theatrical performance readers do not get any new innovations during eighteenth century. Theatres of Germany and France didn't have any new technique and theme. Theatres of these period were highly influenced by Elizabethan drama especially Shakespearean dramas were performed in native language. Commedia dell' arte ever influenced upon those theatre. "French drama was to have one last brilliant phase before the upheavals of the Revolution with two fine plays by Beaumarchais, *Le Barbier de Séville* and *Le Marries de Fingaro*" (160). Beaumachais

wrote these plays in the time of political disorder in the country and these plays gave a sense of awareness which is against the resent political system. About these plays Hartnoll writes:

Politically both plays were considered dangerous. [. . .] *Le Barbier de Séville* was acted in 1775 to amuse an audience which still felt secure from the Revolution it predicted, but by 1784, when *Le Mariage de Figaro*' was first produced, the public was beginning to recognize the dangerous which lay before it [. . .]"(161).

Hartnoll, in his criticisms of *Figaro*, order and wiser, are no longer directed against an individual, but against society as a whole.

In the early nineteenth century, the theatrical journey had crossed the Yellow Sea and reached United States. About a century later, in late nineteenth century, "*Andre*, a play based on the life of the play-acting spy of the war of independence, which thus ranks as the first native play on American material" (166). On the other hand, "the German theatre, even after the country had recovered from the tragic aftermath of the Napoleonic wars, remained faithful to melodrama and to the 'well-made plays' of France." Regarding the performance of the nineteenth century theatre critics do not find remarkable innovations. The past innovations were repeated and shared in western countries. There was equal distribution of old techniques in United States, England, France, Germany, Italy and other countries.

Performance and the stereotypical concept of audience changed after the playwrights like Henrik Ibsen, Anton Chekhov, August Strindberg, Oscar Wilde and Bernard Shaw. They detached themselves from the influence earlier playwrights. It becomes possible because of the new technical innovations and the revolutionary idea of performing arts through the changing subject. Focusing on such issue Hartnoll

writes; "Perhaps in memory of its religious origins, the tide turns against triviality and too great a divorce between reality and illusion. Audiences then demanded or perhaps it would be truer to say, are willing to accept-plays of social protest and criticism, even of propaganda [. . .]" (214).

With the advent of Ibsen and his followers, the text became all important and actors had to adapt themselves to the new conditions: Realistic dialogue, in conversational style, took the place of rhetoric and delimitation; gestures became more restrained and the scenery presented an accurate representation of the place and period of the play. 'Fourth wall' through which the spectators watched what Emile Zola, speaking of his own intensely realistic plays, called 'a slice of life.'

Bertolt Brecht, the dominating figure in the European theatre of 1950s, whose early plays showed him attempting to make use both of Piscator's 'epic theatre' and his own theory of 'alienation.' This new approach was to the problem of actor -- audience relationship consisted in destroying by various technical methods the once -- prized 'theatrical illusion' and so preventing the spectators from becoming emotionally involved in the action. Contemporary theatre, the latest concept on performance renews itself through dynamic international and intercultural encounters. Such a widening spectrum of globalization has led to a remarkable hybridization of the possibilities of or theatre itself.

Performance art, a highly stylized late twentieth century event, constantly demands that its audience redefine what it understands as an act of theatre itself. Lee A. Jakobus analyses such experimentation of Richard Schechner and his performance group and Jerzy Grotowski's Polish Laboratory Theatre in the follows manner:

Most of the interesting late twentieth-century experimental theatre was done in groups such as Richard sehechners Performance group, which

created what Schechner called Environmental theatre in New York city in the late 1960s and Jerzy Grotowski's Policy laboratory theatre in Wroclaw, Poland during the same period. (857)

Here, environmental theatre covers the work of Schechner and the work of other theatre companies, including the Bread and Puppet theatre, Open theatre and living theatre. Schechner also used the term to describe the indigenous theatre of Africa and Asia. Environmental theatre occupies the whole of performance space; it is not confined to a stage separated from the audience. Action can take place in and around the audience, and audience members are often encouraged to participate in the theatre event.

The size of naturalism as 'a slice of life' opened a path for semiotics. They include verbal and nonverbal communication alike: gestures, clothing, architectural designs, work of art, films and others. It covers the area of semiotics in the films of performance period between naturalism and Brecht's story of alienation is the heyday of semiotics. About semiotics, theatre critic Jindrich Honzl writes; "with required to the spectator and to the psychology of perception, [. . .] we must also bear in mind the fact that it is the matter of the perception of artistic signs and that this is a special case of perception" (276). Such concept of Honzl proves that semiotics plays great role in performance to treat the spectator's psyche.

The concept of performance has captured broad meaning after 1960s with the concept of environmental theatre. Performance which was heavily supported term of theatre is no more. It crossed the alley of theatre and entered into the broad continent of human actions. Regarding such dynamism of performance Elin Diamond writes:

[. . .] Since the 1960s performance has floated free of theatre precincts to describe an enormous range of cultural activity. Performance can

after to popular entertainments, speech acts folklore, political demonstrations, conference behaviour ritual, medical and religious healing and aspects of human life. (66)

It is almost impossible for the European mind to adjust itself to the traditional and ritual elements in the far Eastern theatre. Particularly interesting are the evocative symbolism of costumes, where each colour and every fold of material conveys a message, and the artistry of the actors, trained from childhood in a severe discipline which teaches control of every Movement of the body. Besides all these, the theatrical performance of the Orientals is different. If the people do not consider new impact of western theatre on it, it is much more conscious to tradition. The actors and event of the theatre are of ancient epic, especially Hindu epic like the Ramayana and the Mahabharata and there is a fusion of drama, dance and music. The actors walking, adjusting, costume and gesturing are underlined elements.

Indonesia, the performance-rich south-east Asian nation, is known for a unique concept of performance. Theatres are around wayang, type, gamelan and structured improvisation. Kathy Foley and Krishen Jit, the theatre critics of performing arts of south East Asian nations write; "The better documented theatres of Java, Bali, and Sunda are fusions of drama, dance and music [. . .]. To understand the major theatres of Indonesia, it is important to comprehend four concepts: *WAYANG*, type, gamelan, structured improvisation" (118). Furthermore, they have described these four components, "wayang is the puppet tradition of the Islands." Type, the second term, "Present the essence of character type rather a realistic portrait." The third focuses, "music is a necessary component of all traditional performance." Fourth, the final component of the theatres; "consider the role of structured improvisation" (118-19).

Such concepts of performance make us clear that performance, which is a daily aspect of human life, is as old as human civilization.

Performance and Politics

Since 1960s, performance departed from the narrow alley of theatre and captures the whole range of cultural practice like popular entertainment speech acts, political demonstration and other aspects of everyday life. In constructing and maintaining social relationship performance takes vital role. It has become much more difficult to develop a theory and practice of performance. Performance, remaining itself over the course of past decade, has moved beyond the classical ontology to a myriad of performance practices, ranging from stage to festival and everything in between: film, photography, television, computer simulation, performance art, music, political demonstration and others. Regarding such engagement of performance with politics Lizbeth Goodman writes; "[. . .] dance in Movement, languages and body language and gesture in performance, installation art and media performance as well as drama and theatre produce work that might be called political performance" (2).

Such a tendency of conceptualizing theatre is deeply rooted concept in Asian theatre. Centering himself to Asian performing arts Abhi Subedi in "Revitalization Asian performing Arts" writes:

The countries of Asia have long traditions of theatre, dancing musical performances, mimes, ritual plays, religious performances, and folk ballads, static visual effects as created in the paintings, sculptural patterns of dance, dramatic performances and duet song sessions in the usual settings (9)

It seems that the mode of Asian performance arts, through the traditions of cultural events reflected in public. Subedi further writes. "The scenario of performing arts in

the Indian subcontinent is characterized by such features as political as geo-cultural diversities and the strong impact of political upheavals, tumultuous events, [...]" (11). Furthermore, he describes; "The valid use of the language of protest against the freedom of expression was made in various forms of dramatic performances" (11).

The gradual development of civilization, come true in streets. Streets/ Roads became the semiotics of Movement. It is the centre of politics in modern world. So the street Movement has become another important feature. A long rally of people or the street march of different levels of people gives the sense of their representation. Streets, as a centre, people come to these to centralize their voice. It introduces the concept of pluritheatrical performances, which means that the people from different aspects of social life either they are professional on theatrical performance or not can form their own groups and perform.

In December 1997 a story of disabled citizens of Britain, who demonstrated against proposal government funding cuts to their funding, became news feature. An image of an aimless legless man on the ground in front of parliament painting the pavement blood-red with his stumps searched the public consciousness. Leslie Hill, a theatre critic comments on this event and writes; "[...] the event witnessed by the British public was performance art, not theatre, not simply life but powerful political performance art" (152). Here Hill tries to prove that mass voice or people's presentation on public space either that is street or the park or media is not simply a life rather it is performative art.

The broad concept of performative art shadows the concept of life/live. Political events are not only lively they are at first performative. The Magna-Karta of 1185 which forced to the Pope to cut his power, the Eighteenth century's American voice of independent and their protest against British Empire, the great event of 1789

of France when a large mass of citizens which targeted King's palace and headed over it and finally create a pond of blood into the palace beheading all the royal members were not only lively events, moreover, they were performative actions. The voice of negligence against British empire by the colonial country through the indigenous culture and their concept of nationalism, Black's voice against Whites through slang words, rap music and the rejection of white's norms and values are not only their expose of identity rather they are performance art which are politically motivated. Mahatma Gandhi (Bapu) directed the Movement of independence of India with as well known figure foreign cloths and food in the name of nationalism. Did it have merely a nationalistic value? Perhaps not. The performance art helped the people to engage on nationalism. 'Rap' music or songs are nowadays not only the voice of Black, it had crossed it boundaries and has taken the whole area of pop culture. Surely it is the result of performative art.

In 1920's against the Rana rule some of Nepali youths from Brahamin family, a high cast in Hinduism came on streets with bald heads, books of Purans and half naked body, came out to the streets with the slogans of "Jayantu Sanskritam". They demanded the rights of freedom and rights of education. The performance of such youths not only their expression against the Rana rule it is the artistic performance which made other people aware of it.

Thirty years old Encapuchados, a student political protest of Venezuela is a burning example of political performance. Tear gas, screams, vehicles burning and other activities are the performance. On his study on Caracas from January 1996 to the general elections of December 1998 Fernando Calzadilla writes: "[...] it is this "play," this control that makes the protest similar to a theatrical performance [...]. In this performance spectators are put at risk. Sometimes the Encapuchados performance

gets out of hand and somebody is injured or killed; both actors spectators of La Fura have been burnt" (6).

The power of performance which gives the sense of politics is very appreciable. News broadcasts especially television plays a great role on it, further Calzadilla says; "[...] The Encapuchados need spectators. Most spectators participate via the media; they took forward to reading about it or seeing it on TV" (6).

The new modes of media like Radio broadcasts, Television and computers play vital role in it. Internet is a latest technology on media. The live records or the reported records of such media bring the audiences direct to the event. Millions of audiences can watch it in the same time. As the scholars of performance see the reflected visual language the picture through TV and other journal are not the medium of performance, they are performance themselves, in other words the pictures are things rather than the words or images. Stuart Hall sees the power of representation in such photography. In his analysis; "the elements exhibited are of ten 'things' rather than the words or images and the signifying practice involved is that of management and display within a physical space, rather than layout on the page of an illustrated magazine or journal" (8).

All of these concepts which has shown the relationship between performance and politics make it clear that the gradual change in the concept of performance which lately stroke in politics is much more marriage, funeral, ritual procession as well as singing, dancing and paintings are not only the performance. The heavy loads of semiotics beside them during the revolution/Movement bear politics. News broadcasts like televisions, magazines, newspapers and journals are also included in it and represent the truth and became the performance which is entangled with politics.

I. 2006 April People Uprising: A Performative Analysis

The political Movement of 2006, popularly known as the April-2006 people's uprising had great performative textures. It had multiple narratives. However, this work takes the rising of the action of the politically dramatic character of the Movement from the twelve point agreements reached between and among seven-party alliance (SPA) and the Communist Party of Nepal(Maoist) in Delhi on November 22, 2005. It was at the back of this Movement. This agreement brought new political aspiration among the people throughout the country. It aimed the throw absolute democracy through restoration of the parliament with the force of Movement. This proved an effective catalyst for the political change.

Statement issued on March 19, 2006 by the leaders of seven political parties with their signatures announced nation-wide general strike on April 6, 7, 8 and 9. Agitating seven political parties and Maoists agreed on the fact that power of People's Movement was the only means to achieve the common goal. The second agreement between seven parties and the Maoist was made public on March 19. The top leaders of the Seven Parties Alliance (SPA) urged trade unions and professional alliance to participate in the four-day general strike of Seven Parties Alliance against the Royal takeover of the previous year. A joint statement was issued by the Seven Political Parties on March 30, 2005. It said that a peaceful and intensified mass Movement was the only options for restoration of complete democracy in the country.

Challenging a possible government crackdown on the demonstrations, the alliance called on academics, teachers, student, businessmen, civil servants, farmers, lawyers and industrialists to take it to the streets. Just before the end of expository part of the protest, government arrested human right leaders and activists, students and professionals on April 9, 2006. Meanwhile, in an attempt to foil the general strike of

seven parties the government started to raid the houses of leaders of major political parties.

The whole dramatic texture developed from 6 April 2006. The exposition had already shown that the drama would be full of violence. By the early morning of 6 April's in various places of capital as well as in districts, Nepal police started to arrest demonstrations and the protestors. In the name of security, government already issued the notice of curfew separately in Kathmandu and Lalitpur effecting from 11.00 Pm April to 3.00 April 6, 2006.

Demonstrators went on next day too. There were reports of arrests and interference of police throughout the country. The protestors carried out rallies in different parts of the valley and the country that infringed the government. Home Minister pointing out to the involvement of the communist party of Nepal (Maoist) in that Movement said that by indulging in violence, the Maoists were enticing government to use force.

The development of the Movement had its own pattern. On the third day of the Movement, the government imposed thirteen hours curfew from 7.00 am to 8.00 pm. The government also disconnected both prepaid and postpaid mobile telephone services. Protestors defied curfew orders and staged rallies. The stage became a spot of firing, bullets, baton in bloody background. Tens of thousand of people participated in various rallies led by activists in different districts of the country. They chanted anti-king slogans the gradual process of development of rallies and protestors, agitators damaged statute of late kings' in different parts of the country. The numbers of injured persons also increased.

Pro-democracy activists continued to defy curfew orders on April 9 in the capital and adjoining areas and continued their protests against the royal regime.

Thousands of local people and students gathered around Kirtipur and the streets in the outskirts of the capital as well as various parts of country. They roared with anti-king slogans and defied curfew orders. The reaction of the government was also equally powerful. Police opened fire at demonstrators and shot several dead. But it forced spectators from different walks of society to participate into the protests and demonstrations. The government denied to supply curfew pass to the journalists. It was the effort of government to humiliate the active performance of medias.

Thousands of activists marched towards the centre of their gathering defying the curfew throughout the country. During the Movement because of their active participation, the journalists became the subject of government target. The agitating political activists of the seven- party alliances rubbed out 'His Majesty's Government' and wrote 'Nepal Government' on the signboards. Medical professionals too joined the Movement. More amazingly, tourists also took part in it. By the seventh day journalists, professors and professional including, artists were manhandled police.

Firing and charging over demonstrations by batons and rubber bullet became common. Charging didn't have the sense of high and low social status either economic or academic. Those nineteen days begun with demonstration, the police opened fire with rubber bullets, lobbed tear gas and charged baton at the demonstrators, and ended with scattered footwear, tore cloths and pieces of stones and bricks.

People continued walking in streets for what was being described as the decisive Movement for the establishment of demonstration and democracy. There were reports of organization of demonstrations and police interferences at several places.

The People's Movement of 2006 was a great text of millions of characters. But there was not a clear figure of hero. Everyone was supposed to be the hero. All the

characters played important role. The social theory didn't work. To express hundreds years of suppression over them and to identify their existence, thousands of women singing pro-democracy songs and playing musical instruments as well as kitchen wear took out various pro-democracy rallies. The voice from the medias to the proscenium arch, was artistic. The focus point was Katmandu but the spectators could be seen in every part of the country at same time. The equal participation of performances caused spectators failed to find out the hero.

No one could guess its development as the other dramatic texts - exposition, and development until its end, climax and resolution. In sixteen day the dark blue light covered the stage and spectators were curious on new Movement of drama. King Gyanendra was behind the curtain. He came on stage and addressed. But the force of protagonists grouped under the name of seven party alliance and Nepal Communist Party (Maoist) took it as a bubble full of seven colors. Spectators who were active performers chanted, slogans like 'King's address is a sham'. Leaders didn't compromise with the king.

Stating that the Royal address didn't address the goal and agenda of the pro-democracy Movement, seven party alliances on April 22 flatly rejected king Gyanendra's offer for premiership. They said that the April 21 royal address didn't accommodate the chief demand of the pro-democracy Movement. Protesters on April 23 continued to stage demonstrations across the nation. The demonstrators also continued seven- party alliance leadership to march ahead towards the Movement's goal without any compromise with the king.

Again, on 24th April, king Gyanendra reinstated the house of representative which was dissolved on May 22, 2002. This proclamation of the king was a resolution, which gave an end to the great dramatic texture.

Despite the demise of more than two dozens of brave citizens who contributed their efforts and the seven thousand performers termed as live martyrs, the April uprising reached tragic-comic height. Autocracy, the antagonistic force finally bowed down its head.

After watching such environmental theatre or the social drama spectators found new taste. The stage was littered with blood, bullets, tear gas and batons. More than two dozens of people, became heroes, were not from aristocratic family

Schechner's concept of environmental theatre which includes all the dramatic event of human life applies to the Public uprising of 2006. The Movement was full of cultural procession, scene of baton and bullet, tattering sound of bullets, people's demonstration with chanting slogan, singing and dancing and a long rally of one million people. More than that, different semiotics played vital role on it. Semiotics of performances including media performances, gave the sense of Brechtian epic theatre because of presentation of People's Movement through screen and news headlines. It was the amalgam of Schechner's concept of environmental theatre, Brechtian concept of epic theatre and semiotics rooted Asian performing arts.

The April uprising had one of the characteristics of drama rooted in Newar community of Kathmandu valley. To them; the Newar marching or procession is one of the most important dramatic performances of the people. During the Movement people participated and performed such dramatic performance through marching. A long procession of the people in the Kathmandu valley during the festival or worship their deities are important. In the same way, people took part in the Movement as if they were going to celebrate the festival.

The Kathmandu Post in its April 6 issue, reports with the title "Regime clampdown: Massive repression, about 150 protestors arrested", states; "Police on

Wednesday used excessive force to repress peaceful rallies taken out by in support of the four-day general strike called by seven party alliance (SPA) , starting Thursday” (1).

Marching is not merely a marching alone with a silent walk step. It is the musical one. It has its own unique features and they vary from culture to culture. Dhime, a musical instrument of the native people of Kathmandu, has its special occasion of performance. It mostly performed in almost every festival. In her minute observation of Nepali festivals Mary M. Anderson writes:

Every clan, every household it seems, has its own musicians, whose crashing cymbals, many toned drums and mournful, blasting trumpets are hard at every festival. Their highly stylized pageants, dramatic presentations and ritualistic dances, performed with grotesque masks and ancient ornate costumes, reflect their love of beauty and grace, their pride in tradition, and their aptitude for mimicry and humour [. . .]. (35)

In People's Movement as a festival people came to street with their pride of tradition, such tradition has kept them always free from any domination to celebrate their festivals and perform their culture. Surprisingly unlike celebrating festivals, they came into streets with anti-king slogans, printed red banners against king's dictatorship and in favour of the indigenous rights of the peoples and their demand of absolute democracy.

Gai Jatra, the day immediately following the sacred thread festival of the August full moon is the great festival of the native people of Kathmandu and of Newar community of all over the country. Because of its unique performance style of worshipping the dead forefathers it is familiar among all Nepali people. After early

morning rituals for the dead at the home each, parade starts on its way to join hundreds of similar groups in an endless procession. Mary M. Anderson writes, "Householders give food and coins to member's each procession, including the cultural and impersonated"(100). People of Kathmandu and of all over the country performed it politically during the peoples' Movement. From the roof of their houses they poured water to calm the heat of sun and supplied drinking water to the marchers. In some places people supplied curd, juice and fruits as well. Such performance of the people is captured in *The Kathmandu Post*. The post reports:

As the jubilant rally marched along the Ring Road people standing on the both sides of the road welcomed the rally with cheers and applause. The bystanders were offering drinking water to demonstrators at a number of locations while in some places locals were sprinkling water on demonstrators to help them beat the sun. (2)

It is the tradition of the people of Kathmandu. As in *Gai Jatra* they had got a great satisfaction helping protestors by supplying water. There were not only the people of Newar community on such performance. There were several communities and they politicized it through the performance.

Mockery is another important feature of *Gai Jatra* festival. Sometimes marching rally and mostly after a long procession performers mock. They mock Nepalese institutions, social and religious customs, the government, political leaders, army, foreigners and sometimes the god themselves. During the Movement King Gyanendra and his government became the centre of mocking, Protestors mocked them through parody songs, caricature, poetry recitation and performing drams. *The Kathmandu Post* reports such event in very briefly. "[. . .] from 10.00 am to 5.30 pm , the demonstrators enjoyed pro-democracy poems and parodies recited by Mani Kafle,

23 a student at the Education Department of Tribhuvan University” (1). Mani Kafle mainly focused his parodies and poems to the government which shamelessly delivered the fake message to the people and attempted ineffective curfew and other tasks against the People's Movement.

The performance of singing and dancing was one of the most important features of People's Movement. It became the medium of evoking the goal of the Movement i.e. the end of autocracy of government and its negligence. Lok Dohori, a traditional dialogue form, folk song became popular among the pro-democracy activists. The famous artists could be seen in such performance. Capturing the issue Nisturi again writes; "Young singer Badri Pangeni has involved in the Movement through dialogue form folk song [. . .]" (My Trans, 165). Badri Pangeni through the dialogue form folk song demanded absolute democracy. His involvement on the Movement was his very quest for democracy. Dhime in Kathmandu, Dhan Nach in Eastern part of Nepal, Rodhi, in Gurung society of western part of Nepal, and the Deuda, in far western were also performed on the occasion. Kathmandu as a centre of social and political groupings or the parts of Nepal exercised all these dramatic performance during the People's Movement or April uprising. Regarding such festival like performance of the people Bishnu Nisthuri writes: "Around 63 prisoners of 2 No. Barrack Maharajgunj celebrated the Bishu festival with popular Deuda singer Nanda Krishna Joshi, Hridaysh Tripathi of Nepal Sadbhavan Party Ananada Devi, human right activist Krishna Pahadi, and other singing pro-democratic Deuda songs" (69).

Here, the theatrical event of the People's Movement people's participation on singing-dancing performance. This was different from the other stereotypical performances on its aesthetic purity. People reached the point of politics and demanded their rights through performance.

Theatrical performance of marches or the protesters not always comes with festival like scene. Sometimes the protestors give a scene of mourning, a ritual ceremony. The performance of burning effigies is one of them. The interesting point is that the marches which took out the effigies were not in same dress or performance during the April uprising, most of them imitated the Hindu tradition of funeral procession. They blew conch shell, shaved hair, wore white dress and they burned that effigies but it was not the compulsion of the performance. People applied various norms what they exercised in their culture. The mourning performance during the Movement was a satiric performance or a farce. It was not the mourning of the relative of their favor rather it was of their enemy. Such semiotics of performance conveyed a message of the on going decline of the person or the ideology. Capturing the scene of torch rallies and the burning effigies during the People's Movement *The Kathmandu Post* reports; "[. . .] Student union took out torch rallies and burnt effigies of regression at various campuses in Kathmandu valley" (1). This report remarks that the scene being one of the performances of the People's Movement and students' vital role on it. The effigies which were burnt were of government. The performers were supposed to guess that the government was no more live or it should be dead.

The semiotics of marching with green leaves is always powerful in Asian performing arts. Marching with green leaves was one of the semiotics in the Movement. A flow of marchers with green leaves was an interesting one. The green leaves made the performers easy to protest. It protested the people from direct sunlight. The leaves or branches of the trees united the people on the Movement as the huge chariot of Machchhindra Nath united them. The top of the branches also took its symbolic meaning. Spectators show the 'hope' through the top of the branches. There was the follow of hope during the Movement. On the other hand, the Movement of

people with green branches is the Movement of lives. The marchers were lives although the autocracy treated them as inhuman.

The women too played vital role in the People's Movement. They came to the road with kitchen wears and forming instruments. The road became 'free estate' to whom that had to suffer themselves into the narrow boundaries of the kitchen and field. They awakened the people and they joined with their instruments in their hands. They demanded the absolute democracy through which they can go outside from the alley of household. They believed that the autocracy imprison them into such alley.

Teej, a three day festival in August or early September, is the great festival of Hindu women. Above the fasting and worshipping Lord Shiva or His Lingam, is the period of evoking their pain and troubles of previous year. They have got freedom doing such performance, "women take pride in concealing any ill effects, many laughing, dancing, beating small drums or ringing ancient hymns" (Anderson 118). In the same way, women's performance during the People's Movement, singing and dancing way another mode of evocation of democracy.

Dabu is the centre of performance of the native people of Kathmandu valley. It refers to a large stage or wide range area among houses. Similarly, during the People's Movement the chowks became the centre of the locality where people made their gatherings. People of neighbouring villages come here to show their artistic performance. In other words, the chowk of the streets became the centre of performance carnival. Performers who were rich in their artistic talency came here and make the people aware of it. They encouraged the mass to go against the recent government and in favour of absolute democracy. They encouraged people through singing, dancing, poetry recitation, caricature and through body performance. All these were against the king and his government.

During the People's Movement, the whole Kathmandu valley became Dabu, people from neighboring districts came here with their artistic performance with a march of body paintings, musical instruments, and large banners a numerous play cards. Regarding the people's heading of such Dabu in its 16 April issue of *The Kathmandu Post*, Joe Jackson and Bishnu Bhudhathoki writes: "Tens of thousands of pro-democracy protesters poured on to the Ring Road and attempted to march peacefully into Kathmandu city centre late in the afternoon" (1).

Thus, Dabu a cultural heading of the people turned into the political gathering. Such gathering did not escape from its cultural value but the centre was dominated by the political ideology rather its aesthetic value.

The remarkable point is that the people with their cultural procession of musical instrument headed towards performance like caricature, poetry recitation and street drama. It was the canalization of ideology of the people of different fields and it made the audiences difficult to understand whether it was the gathering of farmer, businessman or academicians.

The gathering of the academicians or scholars was the daily routine of the nineteen day Movement. They were not united altogether in same place but in partial from in different places. Gurukul was one of these. There was a kind support from film artists, dramatist, singers, and litterateurs to the Movement. Madan Krishna Shrestha, Haribansah Acharya, Ashok Sharma, Bairagi Kaila, Tulsi Bhattarai, Dhurba Chandra Gautam, Abhi Subedi, Hari Govinda Luintel, Khagendra Sangroula, Govind Bartaman, Kiran Manandhar, Sunil Pokhrel, Ashesh Mall, Pradeep Bhattarai, and so on supported the People's Movement from their own field. Sunil Pokhrel and his institute Gurukul played vital role to unit such scholars. Capturing such event of

the People's Movement in Gurukul, *The Kathmandu Post* reports with title "cops open fire at poem recital" in its 13 April issue:

About 200 litterateurs, actors and journalists who had gathered to express solidarity with the ongoing Movement for democracy were listening to poetry recitation after watching "Panchayat ko Shraddha" a 1991 hit by Haribansa Acharya and Madan Krishna Shrestha stayed at Gurukul theatre. (1)

It was the great event, which showed the limitation government's brutality. The government fired batted over scholar or artist Desh Bhakta Khanal became wounded and Sanjeev Uprety, Tulsi Bhattarai, Hari Govinda Luintel, dramatic artist Bholaj Raj Sapkota and Ram Kumar Rai were arrested.

The performance of poetry recitation and of staging drama was different from previous. The performer neither recited the poetry from the lines of Mahabharata and Ramayana nor the stanzas of Vedas or Gita or they favors the Romantic poems of love and tragedy or the inspiration of kings and other elitist group. In different way they recited the poetry of their motto of Movement, the brutality of the government and by the means of police and the whimsical nature of the state leaders.

In the People's Movement the poets played important role. It is difficult to remark all the poets' participation during the Movement. Although Arjun Parajuli, Benju Sharma, Aahuti, Bimal Niva, Bishnu Bivu Ghimire, Chanki Shrestha, Manu Kanchuli, Jhamak Ghimire, Govind Bartaman and Mani Kafle can't be missed. They performed their poetic quality against the king's autocracy and for the absolute democracy. They added new images in their poetry which were much more realistic than romantic. Regarding such issue of poetry Jagadish Chandra Bhandari writes:

Artistic beauty of poem has not only come through the image of night's moon, cool and calm air, poisonous begul, river of sweat and blood, history of Jang Bahadur [. . .] and so on, It has been artistic because of the reality of Nepal revolutionary way of life . In poetry there is a presence of hard life and challenge to its enemy monarchy [. . .] (70, My Trans)

It is the example of poets' participation on People's Movement through poetry blurring the concept of very images privilege in poetry.

Music, theatre and paintings somehow came lately in the People's Movement than literature. But they seemed more powerful in the People's Movement. Except the traditional folk songs artists sang songs in favour of absolute democracy street dramas were performed. They echoed people's voice, voice of time. Pop Band Gloomy Guys became the centre of attraction because of its performance for absolute democracy. It contributed Music conference on 16th and 24 April 2006. Pop artists Hari Shrestha, Nirmal Sainju, Mitra Bhochhibhoya and Suresh Baidhya who are the members of Gloomy Guys, awakened people through the pop songs. Praising their remarkable task Damber Krishna Shrestha writes:

After a week of beginning of the Movement in Banepa on 15 April Hari Shrestha, Nirmal Sainju, Mitra Bhochhibhoy and Suresh baidhya of pop band named Gloomy Guys came on road with guitar and Madal [. . .]. After arriving on the road they sang songs in chowks requesting people's participation in the People's Movement. (69, My Trans)

It was the example of such new performance which became much fruitful and successes to increase the amount of demonstrations on the road.

The dramatists didn't keep themselves virgin during the People's Movement Dramas were played both in proscenium and on the streets, Streets dramas were performed largely in amount. Most of them were scriptless. The actors of Aarohan performed Abhi Subedi's *Maya Devi Ka Sapana (The Dreams of Mayadevi)* to deliver the message of necessity of end of the status quo in proscenium of Sama Theatre. Maha duo also performed *Panchayat Ko Sraddha*, a 1991 hit drama wishing won't be performed again.

Painters reflected People's Movement on canvas. The canvases were used both for writing poetry and drawing paintings. Many painters did workshop on Peoples Movement. Ghimire Yubraj, one of the active scholars for the Movement of pro-democracy has raised such issue. He writes; [. . .] Kiran Manandhar drew painting keeping fired bullet firing by soldier. Many litterateurs wrote anti-aristocratic poems on canvas painters drew on same [. . .]. In many places actors performed (staged) pro-democratic melodrama (66, My Trans).

Very clearly it is the scene of the peoples' Movement where the performers seemed very successful in their performance.

The painters kept themselves in quite different location from their previous stand. They saw the lack of colours in their canvas and couldn't chose other colour than red and black. The People's Movement causes all these Focusing the condition of paintings Bishnu Nisthuri writes; “Artist Kiran Manandhar is drawing the paintings in the Movement, the roads are revolutionized, paintings are created seeking the ensemble of Buddha and the Himalayas in the moment the colours being covered up by the acnes, said moreover” (61, My Trans).

Only Kiran Manandhar was not the painter of such fate. All painters had same fate. They couldn't escape from it. Because of such fate painters made engaged

themselves on that paintings which were mostly dominated by the colours of black, red, and they were seeking blue.

The painters didn't move their hands only on canvas. They created Mandala a holy painting on the road to indicate it was the holy place. The chowks and places were re-named. The blood of martyrs caused the holy place. The road was painted for its name which gives a sense of Mandala. But, it is remarkable that the well known painters did not create Mandala. It was created by those who were not professional. Among the huge mass of the protesters those Mandala were created.

In political Movement slogans are not only the medium of opposing neither government nor the protestors' presence with the pieces of breaks and stones. The professionals keep them always far from such activities and accept others mediums. Silent rally, candle rally, lamp rally, pen down, rally of bending wrists, head or arms with black piece of cloths also the mediums. *The Kathmandu Post* entitled with "1000 medicos join the protest" reports that; "An estimated 1000 took part in today's silent rally, Said Dr. KB Yogi of the Department of Medicine and general secretary of Nepal University Teachers' Association (TUTH)" (1). It is the event of the first day of nineteenth day Movement, which shows the participation of professionals in the People's Movement.

Kirtipur became a great centre of protest during the People's Movement. It is the residence of both native and migrant people. Both were very conscious and against the active monarch. There are two points beside it historical and intellectual. The first is the native people, who had the bitter history of almost two hundred and forty years; most of their ancestors lost their nose by the group of armed soldiers led by the present king's forefather, Prithvi Narayan Shah. Second are the scholars and the educated one who are always conscious on people's uprising. Their presentation of

verbal images seemed equally powerful as visual; their experience of batons and bullets was reflected in media. Sanjeev Uprety, the lecturer of Tribhuvan University showed his experience of the People's Movement through verbal images. He writes; "Leg stated getting extreme pain awakening me from the recent world of sing and images and landing on the reality of pain and penalty [. . .]. But suppress made us powerful as thousands of other people fighting against government" (My Trans, 15).

On the other hand, the scholars of the same field performed their academic discipline quite different way. They presented the Kirtipur's glory which was their own because of their involvement on it. In his description of glory of Kirtipur, Arun Gupto writes:

The glory of Kirtipur is visible these days through the voices of mass standing on the ascending entrance of the city [. . .]. The students and local shout slogans for democracy and sing dohari songs and recite poems. Kirtipur looks like an awakened earth! [. . .] When I asked a student from Kirtipur how the city looks these days, replied on the phone "A carnivals of aestheticized politics!"(6)

Gupto sees nearby People's Movement through communication. The very term 'awakened earth' gives the meaning of revolutionary place.

Kirtipur's glory didn't end with the People's Movement it became the subject of praise after its end also. Such praise or reflection of glory is their own glory of scholars thus they continuously praise it. It was not a long period of the end of People's Movement but Govinda Raj Bhattarai couldn't forget it. He remembers that; "The rally departed of Kirtipur, was not half when it reached Kalanki. Men of all ages-- students, teachers, professionals, journalists, businessmen and common people

were participated in it. Perhaps in Nepal's history such ocean of people didn't see anyone ever'. (My Trans, 9)

It is the extreme praise of Kirtipur, a praise of peaceful rally of People's Movement. It was the glory of Kirtipur.

Abhi Subedi's observation brings me closer to the finding of my research different here. Abhi Subedi writes that his four decades long involvement on theatre and performing arts revealed him the beauty of performance in politics. His views:

All over the day students marched at kirtipur with stick. Me, devoted on theatre, caused extreme pleasure. In those youths, there was a power of theatre and a presentation of imagery demonstration art [. . .]. The performance of my students and other at Kirtipur with stick was street theatre. That was Bertold Brecht's epic theatre. (9)

Here, Abhi Subedi's dramatic view over demonstrative art of the student reflects the glory of Kirtipur.

All these points and concepts of scholars who are directly involve in Kirtipur show the true picture of the Kirtipur and scholar's involvement on the People's Movement although it was different from the performance of Prof. Krishna Khanal and student Mani Kafle.

The demonstration of the people during the People's Movement with their instruments either spade of farmers or the stethoscope of doctor was the national identity. Dhruva Kumar reveals such identity and writes:

The third characteristic of this Movement is the unity of people and demonstration of national identity. It has united the nationality of only Nepali in single point. In other words, this People's Movement is a

national negligence Movement against monarchy which has been marked as pioneer example in Nepali history [. . .]. (My Trans, 13)

Through the points national identity and the unity of people, it is clear that people, came to streets with their indigenous culture, the culture which has introduced them for hundreds of year.

All these semiothcs identified the people's unity on the People's Movement. In its direct sense, it was the national unity of the people from different walks.

These were not only the complete picture and activities of performance during the People's Movement. There were many more verities of marches of huge numbers of people, rallies of musical instruments from different communities, singing-dancing, reciting poetry, parodies, music, theatre, paintings and so on are cultural. That's why the People's Movement succeed There were different kinds of performance aesthetic such as:

- in Syangja farmers ploughed on the road.
- Tandi, in Chitwan farmers demonstrated with plough, spade, sikles and others agricultural instruments.
- Tourists protested candle rally demanding peace and democracy in Nepal in Pokhara.
- Students in Dolakha took out funeral of autocracy blowing conch cell. Cultural procession of Rai, Limbu, Gurung, Newar and others demonstrated in Ilam wanting in favour of Loktantra and against autocracy and brutality.
- In the demonstration of Bharatpur municipality youths were paint 'Loktantra' on there bald heads.
- Bhojpurbasi celebrated New Year singing Loktantrik song entitled Raja bhagdaichha, Janata jagdaichhan (King is escaping people are rising).

- Women of Palpa, Rampur took out rally with broom, plate and spoon.
- Against autocracy dog-rally performed in Mugu.
- After firing in Tripureshwor there were hundred dozens of footwear (slippers) scattered on the road.
- The rally was ousted in Beni Bazaar singing bell and blowing inverse conch shell.
- Police did air-fire in Birgunj over huge demonstration.
- People from the village demanded end of monarchy in Ghorahi. They were around 150 thousand.

How such events imprinted in public mind? There is an easy reply the medias broadcasted. The people agree that media made them awaken to participate in the People's Movement. As in Ashutosh Tiwari's words "a free press safeguards democracy, just as democracy safeguards a free press [. . .]" (9). The medias of Nepal during the People's Movement devoted themselves to inform the events of the Movement to the ordinary people although they had numerous obstacles. *Kantipur National Daily*, *Kantipur FM*, *Kantipur Television*, *Nepal FM*, *Sagarmatha FM*, *BBC World*, *CNN* and hundreds of other local, national and international medias took vital role during the People's Movement. They broadcast the program schedules of the protesters as news. *Kathmandu Post*, the English daily published on its April 24th issue entitled "Parties to encircle Kathmandu Tuesday. The news is that; “[. . .]. They have informed that there will be torch rallies, effigy burnings, mass meetings and marches in 1000 places in the valley on the eve of the shadow down”.

It is an example of such broadcasting. But it is not only a medium for international broadcast. There are several others which minute observation published

lively, Entitled "At the edge of Curfew" on its 14-20 April issue of *Nepali Times*

Andrea Nightingale and Judy Pettigrew writes:

During the curfews these alleys remained defiantly civil society spaces where people gathered moved between neighbourhoods and constantly tasted the boundaries of security forces control. These people are not 'protesters' but exercising more subtle form of civil disobedience by refusing to accept their neighbourhoods lanes as the king's [. . .]. (8)

In these lines, the reporters report the people's courage to disobey the government's warning. After reading such articles people came to know that the government was no more powerful if they do some it couldn't control. Simply it encouraged people doing so.

Medias turned the People's Movement into a children's game. It was a simple one. No one was forced to participate on it rather they seemed eager to participate on it. In CK Lal's voice; "Media doesn't hold up the mirror to society, it is the mirror. Media monitors almost everyone but there are not many who monitor the media [. . .]" (14). Although, Medias monitor over them they enjoyed in its monitoring. And people played such game under the monitoring of the Medias. In "Nepali Ama: A grass cutter's journey through a street uprising", Trishna Gurung writes:

Like a game of advance and retreat, the mob scatters into the narrow alleys below the main road when riot police arrive. They regroup as soon as the police van moves on [. . .]. Someone issued them a license to vandalize and they seem to be taking their job seriously. The arrival of a TV crew adds an incentive-now they can watch themselves in the evening news. (9)

What is reality then? The ordinary people started to get international fame; neither is they the democratic leaders not the autocratic ruler. Here, people saw the democracy of monitoring. Under such democracy people wanted to live and they participated on it. On 22 April police fired over thousands of people in Tripureshwor Kathmandu people runaway. Thousands of slippers were abandoned, and there were dozens of armed police above such heap. This scene was broadcast all over the world and published in newspapers and magazines. There isn't necessity to explain such scene. Every one could know through the People's Movement that they were suppressed under the autocracy for hundreds of years.

The semiotics of national identity ruled the April uprising. In his analysis of the People's Movement through the dramatic eyes, Shiva Rijal states that;

The People's Movement of April 2006 has brought new wave in every sectors of our country. On of the many voices heard among the people is that, now can't do develop some languages and cultures dominating others [. . .]. Nepali theatre, now is not started by Atal Bahadur Swanr and developed through Sam, has came to cover up the creative arts of all languages and cultures in both past and present. (94, My Trans)

Here, Shiva Rijal has focused the cultural performances of the people in the People's Movement. He has also focused that such performances are not belongs to only one community or belong to some dominating-it is of all communities with their indigenous identity.

Photography played vital role during the People's Movement. But it was not the single visual reports. It would be quite foolish if we shadow down the task of cartoonists. The role of cartoonists also equal as the role of photographer. They delivered the hundred pages of news into a few square inches of box. Batsyan, Rajesh

KC, Basu Kshitiz, Rabin Sayami, Abin were the remarkable names in the Movement. They delivered the visual news through the national newspapers and magazines.

The impact of scientific technology also effected the People's Movement. People who were close to the media got chances of invitation from their friends to participate in People's Movement. Mobile phone mainly worked efficiently in its working period. People sent SMS wishing pro-democracy in New Year.

Not all the medias delivered fruitful or favouring absolute democracy message to the public. During the Movement only private Medias delivered fruitful message. The government guided Medias engaged themselves always in utopian reports. It was very interesting that an around one hour long news bulletin the government guided medias Radio Nepal and Nepal Television didn't include People's Movement rather the news were twisted dramatically. *Gorkhapatra*, and *The Rising Nepal* always filled pages with prays of king Gyanendra and the views of the cabinet members who seemed for responsible to the People's Movement. The negligence of People's Movement was reflected in *The Rising Nepal* entitled "Shakespeare in India: Bollywood's best at bard". in its front page it states that; "[. . .] Indian film makers are trying to make Shakespeare hip for young Bollywood audiences with new versions two of his best know tragedies" (1).

The article was published on the front page of national daily on the eve of great massacre in the capital of the country. There was a not single article of People's Movement rather it was talking about the Bollywood film industry which was going to make new versions of films on Shakespeare's dramas.

During the People's Movement, the impact of European and American culture of demonstrating also reflected there. People, especially on youths such impact was reflected through their painted body and printed vests. In western societies or

countries people demonstrate nakedly showing their genitals as well. In other words, it is the extreme form of performance. During the People's Movement people didn't show their genitals but other types of performance were performed in the People's Movement.

Students took vital role in People's Movement. They burnt tyres, threw stones over armed and marched with torch, effigies and other carnivals chanting anti-king slogans. Mostly these are the students of public campuses. Unlike the students of public campus, the students of private campus protest differently. They didn't come on the road to protest but they wore printing vests in favour of absolute democracy. Such kind of performance was also an impact of western performance.

These cultural performance either they were carnivals of indigenous culture or the impact of western one were deeply rooted in political uprising of the country. Schechner's concept of environmental theatre and the birth of new concept of performance theory include media performance is one of the cultural performance. Scholars from different field who performed culturally through media were also merged into politics.

IV. Conclusion

Nepali people's unity in diversity generated the People's Movement, 2006. People came to the streets and raised their voice against government led by king Gyanendra from October 1, 2002 onwards. They had a single motto to restore democracy.

It is easy to understand that such a unity of people came through various cultural performances like processions, singing and dancing, poetry recitation, performing street theatre and their festivals. The present action of the local performing arts and the instruments related to the people's profession became nationwide and took a space on multinational medias. In this sense, Medias, the means of cultural performance played vital role through a representation of 'lively' picture of the People's Movement verbal and visual.

The People's Movement had a political agenda. At first, the leaders of the seven-party alliance and CPN (Maoists) agreed on general strike for four days. When the government started to suppress the demonstrations of the general strike more than million people started to come on road daily.

They came with their performing arts which are integral to their festivals. People did not wait *Gai Jatra* to caricature the government leaders and mock its tasks. Women didn't wait *Teej* to evoke their suppressed voice. They performed protesting and demonstrations into cultural performances wherein both aesthetics and politics were merged into one.

During the People's Movement the presentation of the people was really admirable. Their presentation of indigenous culture against king's autocracy and the government was admirable. They were with insurmountable zeal and wanted to demonstrate their political cum cultural performance through global medias. They

didn't escape from the battle field because they had their culture which they had to perform through global medias.

The streets of the nation which turned into stage and the cultural procession and demonstration became performances on the stage are the major elements of the great dramatic event. The performance of the people which motivated the political change of the country is remarkable.

Thus, the cultural performances of People's Movement did not only bear the aesthetic value. Through the aesthetic value of the performance they addressed the politics, or political issues. Cultural performance became the merger of aesthetic and politics and played vital role to change the recent political status of the country.

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