

Exploration of Psychological and Cultural Trauma in Selected Nepali Post-Conflict Literature¹

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Abstract

This research paper analyzes psychological and cultural trauma in post-conflict Nepali narratives: Bhaupanthi's "The Senseless Killing of a Man" and Maya Thakuri's "The Descending Mountain" by delineating the mental stress and pains of those war victims who were badly affected by the ten-year long Maoist insurgency. Among many war affected people, Rukmana, a terrified mother from both fighting groups, her daughter Muna as well as a government officer who is assigned to hold a district administration office to provide service and security to the people living in the district, but he himself gets sabotaged by his own nephew are in psychological trauma as well as cultural trauma; the trauma of the whole community. This paper tries to answer how they become traumatized and how severely they go through this situation. The main objectives of the paper are to examine the causes of trauma in conflict victims and to delineate what kinds of trauma they suffer from. In doing so, the researcher has used the psychological insight of Caruth, cultural trauma of Alexander and other trauma theorists as theoretical parameter to analyze the primary texts. Here, the researcher examines both stories linking them with the traumatic aspects which would subsequently help one understand personal trauma and the conflict generated consequences in the lives of war-affected people and their socio-political factors associated with contemporary Nepali society.

Keywords: conflict, mental and physical hardships, people's war, trauma

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Introduction

The experience of trauma, particularly as an overwhelming event that resists full cognitive and emotional integration, is a central, yet often elusive, theme in post-conflict literature. A glimpse of the terror gripped in the breath of commoners who had been destined to survive under the shadow of weapons and ammunition and sandwiched between two fighting forces: rebels and state security forces; both adamant to their responsibility remained terrific in the hinterland of Nepal “situated high landlocked in high Himalaya” (Kumar, 2003, p. 169), a kingdom surrounded by two giant nations – India and China. It witnessed “destruction, displacement and gross human rights abuses” (Lawati, 2010, p.3) and remained the headlines of the newspapers from all around the world seeking the appreciation and meaning of the harsh life with an anticipation of peace and solidarity among the warring people from all corners. It remained operative from February 1996 to the first half of 2006 with “power abuse, corruption and a culture of impunity that became widespread and administration was politicized for partisan purposes” (p.21). The excessive power ensued by both fighting groups to execute the authoritarian dimension brought horrible consequences in people’s lives with “an overwhelming experience of sudden of catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled receptive occurrence of hallucinations and other intrusive phenomena” (Caruth, 1995, p. 181). As the conflict prolonged, the terror along with a desire to pertain peace in the life remained intact as the “violence that inhibits incomprehensively the very survival” (p. 20). Even after the successful comprehensive peace deal between both groups, as anticipated with long lasting solidarity, commoners still survived in terror with the uprising of banditry and crime when the split groups involved in “a series of abuses, beating and temporarily abducting members of rival political parties, disrupting their campaigns and intimidating voters” (Adhikari, 2014, p.210). And the indifferent youth to the fake promise of their ideal leaders remained disillusioned with the ongoing situation in an unpredictable mixture of poverty, poor governance, and fragile political and economic system that led the people to various patterns of psychological distress, hence they started suffering from trauma. On the other side to the fact that everyone expects from the state and there is law and order which protects them, but there is no “legal redress to the people arrested, killed, raped, kidnapped and disappeared and their political, legal and social rights have been eroded sharply and they have become the suspect in the eyes of the security personnel”

(Kumar, 2003, p.175). Having experienced such terrific situations, the commoners from both sides are seen crying for justice and attention of the concerned body for their right for living in just. Hence, it becomes very sincere to go through an atmosphere of building peace in such war-affected societies where the idea of non-violence and co-existence would be prevailed and everyone would be living as brothers and sisters irrespective of their caste, region, religion, colour and creed.

On the one hand, trauma through violence, destruction, mass killing, human barbarism, political exodus, genocide, homicide remains a threat and worrisome for the world peace, on the other hand, it has been a good source for the researchers and other writers to narrativize in the form of literary works like poetry, fiction, memoirs, drama and others with a message of (re)reading history once again even after many years for the coming generation. The usefulness of literature cannot be underestimated as the past is seen by people of the present, which as a panacea to trauma can deal with the healing process.

This paper is centered on the issue of psychological trauma affected by the insurgency in the lives of the people living in the hinterland of Nepal about three decades ago. The primary texts in this paper: Bhaupanthi's "The Senseless Killing of a Man" and Maya Thakuri's "The Descending Mountain" delineate the war-affected people victimized by the consequences of the insurgency remained sandwiched by both warring forces and destined to suffer at any cost let alone the fighting insurgents and their families and relatives. They reveal trauma of the violence of the insurgency: living under the shadow of arms and ammunition of both fighting groups, terror of being abducted or massacred at any time by either side on the charge of being spied or spying, collecting mandatory donation to revolute for the right of the people and fear of being punished arbitrarily without any serious causes. In the same way, events like the arrest of innocent people while having meal or lying in bed after day's toil or returning home from work in the evening "tended to resort to extreme tactics to spread fear" (Baral, 2006, p.270) to add some consequences of the conflict. Such people being beaten to death on the charge of being spied or informers had "nowhere to go and question, sue or appeal for justice" (Bhattarai, 2011, p. x). Mostly male and in some cases, female, children and even aged people remained vulnerable of being targeted, hence physically and mentally harassed and became terror stricken, "insane, lost memory or went mad" (p.x). In Thakuri's "The Descending Mountain", the condition of Rukmana as a mother of a rebel is very pathetic

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as her son's activities upsurge the village, the security persons as well as the leadership of the rebellion instigated for the embezzlement of the money. Besides, her nine-year old daughter Muna, the younger sister of the rebel has to undergo with severe harsh consequences of the hatred and suspicions from both warring groups.

In the same way, the fatal sabotage of a government officer and the fatal outcome of other helpless villagers – Karmabir and Ramlal Baje in Bhaupanthi's "The Senseless Killing of a Man" living in the remote village gripped by the *jan sarkar* (people's government) of the rebellion "present terror in such a way that no reason can control, no word can give people's assurance of their survival" (Bhattarai, 2011, p. iv) and "bombs, gun, lethal weapon, explosion, clash, deadly attack, arson, murder, abduction, arrest, violence, torture have become common because many people from infants to elders are losing their precious lives in the maelstrom of such destructive rage" (Thakuri, 2011, p. 29). These people better represent the contemporary Nepali society by bringing afore a pathetic picture of a scattered family devastated by the insurgency, in contrast, the duty of security personnel was to protect common citizen were in need of a safe haven let alone the security of the ordinary people living "with an unbearable load of pain throughout their lives" (p. 29). The worthless sabotage of the whole family shows a bitter truth of common people's stature and the dreadful traumatic situation being sandwiched "with growing sense of vulnerabilities and insecurities, despair and hopelessness (Kumar, 2003, p. 175) by both the warring groups.

In the same way, the public servant assigned to providing security to the common people in the hinterlands and his trauma while bearing responsibility at the work place during "a sinister time when people were being killed and government institutions had not only grown feeble but its importance had faded away" (Bhaupanthi, 2011, p. 17) and government offices and people working there remained the most targeted ones in Bhaupanthi's narrative bring afore the "cruellest deed without any mercy, love and humanity" (Bhattarai, 2011, p. iv). Regarding the dreadful consequences without any regression while performing the duty among the immoral co-workers in his offices, who want him to die from the rebels is a sequence of sacrifice of a dutiful official from the hand of his own nephew, an insurgent in the rebellion, that coincides with the outcome of being victimized in the insurgency undergoing with severe traumatic pain as he had "a heavy heart not because he had a premonition of his death, but because he had witnessed

countless cases of murder and violence and they made him feel insecure (Bhaupanthi, 2011, p.18). These narratives, though written three decades ago when the Maoist insurgency was at peak and “doubt had engulfed everyone, even the atmosphere was filled with it” (Bhattarai, 2011, p. v) give a glimpse of deadly outcome of human psyche of the trauma “overwhelming and unprecedented in consequences” (Kumar,2003, p.174), an inescapable phenomena in which each one is “shocked at the telephone rings, dread talking to their friends, they flee their home, bid their last goodbye and take their leave, fearing any actions from their foes and fear has filled the town and village, the cave, mountain slope, jungle and riverbanks” (Bhattarai, 2011, p.v). This article has used trauma theory propagated by Caruth, Alexander, Kaplan and others as a theoretical parameter for analyzing the traumatic situation as faced by the main characters of these texts to fathom how and why people from both sides have to be victims and what makes them suffer from trauma.

This paper has tried to answer two major questions: what makes people suffer from trauma; and what types of traumatic experiences are seen in these narratives? Focusing on these two problems, this paper has outlined the research work bringing out the bitter experiences of the war victims who did not have any escape from their agony rather undergoing with severe pains.

The main objectives of this research work are to delineate the narratives from the traumatic experiences and show how the conflict survivors suffer from different kinds of trauma and the general objectives is to analyze how trauma of the insurgency can be a tool for narrativization of a historical event.

This paper aims to conduct a comparative study of Bhaupanthi’s “The Senseless Killing of a Man” and Maya Thakuri’s “The Descending Mountain” to demonstrate how these Nepali Post-conflict narratives embody Caruth and Alexander’s core ideas of regarding psychological and cultural trauma. By examining the narrative strategies, thematic repetitions, and fragmented temporalities within both narratives this paper has analyzed the psychological impact and cultural disruption.

The hypothesis of the study denotes that it provides a framework of bringing out the historical facts which people have not known if the abovementioned narratives had not been written. The research works with these two texts have better brought out the

facts of the Maoist insurgency, different types of traumatic experiences and the dimension of future study in this area.

Traumatic analysis as theoretical tool

To explore the nuances of these literary representations, this research paper employs Caruth's idea of trauma. Though the word "trauma" comes from the ancient Greek meaning "wound" referring to what Caruth (1995) says, "wound inflicted not upon the body but upon the mind" (p.3), it is inherently used in the medical field, but she, in *Unclaimed Experience: Trauma, Narrative, and History*, has used it as a literary form of interpretation of traumatic events and belated experience which one may find in the literary works written about war, conflicts and revolution. As in her words about trauma is a quick response to very unexpected or overwhelming violent events of what she says, "repeatedly in the nightmares and repetitive actions of the survivors" (p.4), she has elaborated it in the forms of repeated flashbacks, amnesia, latency, nightmares and other conditions. Hence, trauma as an interruption of consciousness by something comes too soon to be expected. In such condition one can approach to death, but as human nature he or she cannot exterminate the possibility of death, and lives with the stroke of painful trauma of what Caruth (1995) says, "the silence of its mute repetition of suffering" (p. 9). She emphasizes the incomprehensibility and delayed nature of traumatic experience, arguing that it is a "crisis of meaning - between the story of the unbearable nature of an event and the story of the un bearable nature of its survival" (p. 7); which denotes how actual events would be overwhelmed. On the other hand, Hunt (2004) has tried to show a difference between traumatic stress and ordinary stress in the sense that there is a fundamental rift or breakdown of psychological functioning – memory, behavior, emotion which occurs as a result of an unbearably intense experience that is life threatening to the self or others (p.7). It is usually a time limited experience of such intensity that the resources of the person are overwhelmed.

To bring out the essence of cultural trauma Alexender (2004) says, "Cultural trauma is the first of all an empirical, scientific concept, suggesting new meaningful and causal relationships between previously unrelated events, structures, perceptions and actions" (p.1); which shows the vulnerability of both social and political domains that gradually incorporate social groups, national societies and above all the whole

civilizations that would witness human suffering by taking some responsibility for its ultimate consequences. The overwhelming nature of the event is such that it leads to important and often permanent changes in the physiology and mental state of the individual. In the same way, Hunt has presented traumatic memory which relates to the person's initial unconscious response to the traumatic event (Hunt, 2004, p.7). He has further quoted different approaches in psychology including biological, cognitive, social and psychodynamic perspectives in traumatic memory. Here, one can find that the use of literature i.e. novels, poetry, drama, memoir, stories can support the psychological evidence that the readers obtain the impact of war and other painful events, and in some circumstances, help develop human understanding.

Observing the psychological aspect of trauma, Geertsma (2011) has pursued her study on trauma from the Freudian point of view, challenging the contemporary trauma theory. She has claimed that Freudian psychoanalysis is concerned with the 'how' instead of 'what' (p. 91). It can be said that a psychoanalytical perception of trauma can reinforce the value readers attach to language and literature in the process of handling traumatic events. Besides this, Thompson (2004) argues that traumatic events have the power to change a person's sense of self and safety in the world (p. 653). Unlike Thompson, Danielle Mortimer focuses on studies of trauma in the context of postmodern concept. He is in the view that a traumatic experience can be considered as that which is understood later – often too late, after the event has ceased to take place (p. 1). Likewise, Barenscoff (2006) points out that history can unfold many such facts that perpetuates in human psyche that can grasp larger attention even in today's time (p. 6). History, literary creations and their impacts on persons' psyche would be an important aspect for the study of a work of art.

Testifying such painful past has been an urgent task for many authors over the long span of time because they try a lot to preserve personal or collective memories from assimilation, repression or misrepresentation. Their work may generate the importance of catastrophe and oppression on individual psyche, which can resemble a perspective that has emerged with examination of psychological consequences of wars, poverty, colonization, and domestic abuse. Hartman (2001) argues, "Understanding the nature of traumatic experience through literary works as "overwhelming, alien, amnesiac, and often incomprehensible" (p.1) which could open some new historiographic, testimonial,

and representational approaches that would help one interpret and reconfigure the enigmatic traces of memory which make one feel it time and again. But psychiatrist Bloom (1999) opines that trauma is an addiction to stress from which normally one cannot escape by arguing that exposing overwhelming stress one can show “the alternation in his biochemical system” (p. 9). Stressful memories, thus, mishap one to go ahead confounding in one sphere, and remain there as addicted. Trauma as seen in these theorists’ would be directly related to human psychology and the causes of suffering, that impacts all social, cultural, political and historical dimensions.

Traumatic aspects in post-conflict Nepali narratives

In *Unclaimed Experience: Trauma, Narrative, and History*, Caruth (1995) “one of the leading scholars of trauma theory” (Pandey, 2009, p. 124) argues, “the silence of its mute repetition of suffering” (Caruth, 1995, p. 9). A traumatic event does not only affect a person, but the whole society – “deeply tied to our own historical realities” (p.12), that makes individual mentally suffer in their own way and they “begin to reshape their thinking about physical and mental experience, including most recently the responses to a wide variety of other experiences such as rape, child abuse, auto and industrial accidents” (p. 11). Sometimes, recurring and counseling with the previous traumatic events one can get relief, but it won’t last long. This type of posttraumatic stress disorder of the officer in Bhaupanthi’s narrative is a sign seen when he meets his own nephew who has come to murder him whom he considers the class enemy, an exploiter of the proletariat and his party has assigned him to kill him; as a result, the officer remains baffled like this, “So, I’m going to be killed by my own nephew.” (Bhaupanthi, 2011, p. 25), the remark has come after a long time silence within himself. The surrounding atmosphere that makes one depressed which the narrator clarifies, “It was only evidence that a man can do nothing once death begins to drag him. This is how people all across the country were killed” (p.17). He was neither in the condition to escape from there, nor he could strongly face the challenges and take action against those who had broken the law and order, but one thing that he could do was to prove he was helpless to the ongoing situation about which the narrator explores, “The officer went to the office that morning. He had a heavy heart not because he had a premonition of his death, but because he had witnessed countless cases of murder and violence they made him insecure” (pp. 17-18). In the same way, in the absence of security and assurance from the authorized people in the

village gripped under the shadow of arms and arms holders for terrifying the denizen and their helplessness of the situation while remaining silent, Rukmana and her beloved daughter Muna “had been hiding in a narrow jungle cave for the past three days after having walked a whole day from the village” (Thakuri, 2011, p. 31); that is the outcome of the severe pangs both mortals have undergone as a result of her son who is being blamed of espionage from both the fighting groups. In such condition, the sound of “Bombs, gun, lethal weapon, explosion, clash, deadly attack, arson, murder, abduction, arrest, torture, violence” (p. 29) and the like would always make the human sound mute and ordinary people prefer silence as “many people from infants to elders are losing their precious lives in the maelstrom of such destructive rage” (p. 29). The person whom Rukmana has seen her patron has been turned into the cause of her suffering; the sudden outbreak of her anger overrules her sense by hearing “the sonorous sound of conch shells” (p.30) and knowing her vagabond son who has turned to be a rebel and has raised the weapons against the security forces. She narrates about his whereabouts, “A group of people would come day and night and threaten, ‘Where is your son? We’ll punish that spy.’ Then again another group of people terrorize me, enquiring, ‘Where have you hidden the property he looted’” (p. 33)? His action resounds with the mission to sabotage the class enemy of the society, but remains worthless either to make society as he had dreamt or his home to protect his family; hence remain targeted. These three people have been “exposed to the type of very intense emotional trauma that can lead to posttraumatic stress disorder, or PTSD” (Bouton and Waddel, p. 41). The trauma as seen in these characters does not show clearly for what they suffer and get sabotaged at the end. The outbreak of sudden sensation as a reaction can be seen in these characters’ psyche in the form of “traumatic memory which lies outside verbal-semantic linguistic representation” (Fierke, 2006, p. 23) is an outcome of overwhelming and unprecedented occurring.

Hartman in his “The Humanities of Testimonies: An Introduction” alludes that the victims would not reciprocate to one atrocity, but remain intolerable and repetitious details of massacres projected by an artificially impersonal mode of narration of the ongoing situation which he elucidates “Loss must become legacy. The shattered or isolated self of the victim is given a chance to reenter, through the interviewing process and however provisionally, a personal bonding that is also a social bond and which is necessary for the transmission of memory” (p. 257). From this, it is a proactive to create a living monument of retrieved voices. The retrieved voices of Rukmana about her son

who has been in the search warrant of the security personnel for a long time as well as in the target enemy of the rebel whose looted money he had grabbed and hidden somewhere would make her family undergo as part of her destiny and the loss becomes a legacy and suffering has become a part of her life about which she says, “But I knew nothing of his condition, dead or alive” (Thakuri, 2011, p. 33). The vulnerability she undergoes with the painful situation remains unbearable to her as “the village was ravaged by war; huts were blown up with bombs; people were made homeless; several innocent children, youths and defenseless elders were shot dead; it seems fear dwelled in the villagers’ eyes” (p. 31). Living in such condition as well as the atrocity uploaded by the activities of the sons, people like Rukmana and her daughter would have to flee away from village and have to take shelter in the cave. But it was different in the mentality of the government officer, for whom going to the office and performing his duty would be just like worshipping to God. But he seems helpless as death approaches to him that he had “premonition of his imminent murder” (Bhaupanthi, 2011, p.17) and the initiation for his responsibility is worth noticing. Besides, the observation of his surrounding becomes a terrific atmosphere to him like this, “While going to and returning from his office, he saw the marketplaces submerged in silence: fear of the rebels’ attack seemed to be floating in the air and people talked little, laughed little” (p.19), which clarifies the officer’s mentality of judging his responsibility and the outside chores both of which look very appalling.

Unlike the previously mentioned critics, Kaplan (2005) in the context of bringing out the pangs of the commoners affected in the conflict, the root cause of one’s suffering is his or her “environment, specific institutions that involve, the state of her community, its politics” (p.39) besides the prolonged catastrophe awaiting them along with the “overreaching social, political, and cultural condition” (p. 65) of the consequences imprinted in one’s psyche as posttraumatic stress disorder with – killing innocent people in the name of political movement of bringing peace and solidarity among the people when “a social group is the target of planned persecution and therefore not only the individual but also its social environment is afflicted” (Hamburger, 2021, p. 3). Rambir Baje and Karmbir, two aged characters in “The Descending Mountain” presented as spokespersons witnessing the ongoing situation and passing their testimonies to others, are in dilemma to the ongoing sociopolitical means of deteriorating the social norms and making people feel dominated by the sociopolitical factors which can be seen in Karmbir’s dialogue, “What crime have the children committed when they are simply

enjoying their multicolored lives, exposing life's many layers? Why were golden dreams seized from their innocent eyes and for whom and for what reason are they made the victims of violence" (Thakuri, 2011, p. 29)? He is astonished with the life each of the villagers including innocent children are undergoing with from which they don't find any exit to come out, which is further described like this, "The villagers were forced to open their doors when a group of torchlight holders came for a night raid and landed their boots on the doors. Finding themselves threatened at gunpoint, the villagers did not know even the reason of the brutality" (p. 31). In the same way, the apathetic mental burden the officer is carrying with him is transpired with the surrounding's atmosphere, "Upon learning that the district he was posted to had been affected by rebels, he started looking at people doubtfully; he did not believe that the headquarters were within the circle of security" (Bhaupanthi, 2011, p.18); however, he tried to cope with the situation holding the office with uncooperative co-workers along with their "mockery, insult, and cowardice; and his mind was filled with the fear of any possible destructive acts in his office" (p.19). The trauma seen in these characters is the ultimate consequence of social and cultural changes happening in the contemporary Nepali society with an inherent determination that "war is a sacrifice and every warrior maintains a direct and unique relationship with the divine, since in warfare he or she makes a sacrificial gift of his own person, the *balidan* - a gift that results in a noble death" (Lecomte-Tilouine, 2006, p. 51). Embarrassed and dominated by the perilous and emphatic sociopolitical dimension, each individual from both fighting groups are found awaiting a final resolution.

Elucidating trauma as part of culture, Alexander (2004) in his essay "Towards a Theory of Cultural Trauma" views that trauma occurs when members of the community feel they have been subjected to a horrendous event (p.1). It leaves indelible marks upon their group consciousness making their memories forever as in the words of Edkins (2006) "thread thrown" (p. 99) and changing their future identity in fundamental and irrevocable way as a universal suffering subject outside of history (Bell, 2006, p. 10). Cultural trauma as a "universal manifestation and occurrence and typically a response from culture" (Wilson, 2007, p. 4) is deeply rooted in the collective devastation from which the survivors can hardly escape the memory of the traumatic past that generally affects the groups. There would be many people suffering such agony from which no one can escape. As the Maoist rebellion started, thousands of people badly impacted and many other were displaced from their own societies. The life of the officer is a specimen

of many other government officers and other security personnel who had been targeted by the rebels as seen in this extract, “What if he is my uncle? ... This is a revolution. What is an uncle and what is a nephew, sir? We’re at the peak of our revolution. It is a high time for the next phase” (Bhaupanthi, 2011, p. 24). The whole of the community has been inflicted and remain in trauma for a long time. How the institutions like that of the officer’s office or other security organizations have been detonated with bombs when the office bearers are inside the office is a representative tale of the whole community tale. The society and neighborhood has been a remarkable institution for good civilization, which remains on the verge of extinction which Ramlal Baje objects, “They used to say that a good neighbour’s duty was to help others in difficulties, but in today’s adverse situation, when one knocks at the door of his neighbor crying for help to protect his life and property, the neighbor shuts in so as to save his own life” (Thakuri, 2011, p. 30). From one event instigated by a rebellion, the whole of the community and institution could not be aloof and remain submerged along with it. As such condition prevails, the security personnel and other government officers are also prone to destruction of the whole community who are suspected to be the Maoist rebels. Consequently, both communities are the victims of the rebellion. In the eyes of the foundation, they are terrorists and should be killed. Muna, Rukmana, the government officer and other office bearers as well as commoners are the target for the rebels who suppose they must be killed and vice versa.

Conclusion

This paper’s exploration of Bhaupanthi’s “The Senseless Killing of a Man” and Maya Thakur’s “The Descending Mountain” through the lens of Caruth’s trauma theory affirms the profound and unsettling presence of psychological and cultural trauma in Nepali post-conflict literature. This paper shows that these narratives function not merely as historical records, but as sites where the traumatic, ‘unclaimed experience’ of the Maoist People’s War is repeatedly, though never fully, encountered and articulated.

Thus this study confirms the efficacy of trauma theory in interpreting non-western conflict narratives and provide deeper appreciation for how Nepali writers engage with a history that is, for many, still an open, “unclaimed” wound people like Rukmana, Mana and the government officer are only specimen to represent the horrific historical event

that affected not only such particular persons as mentioned above, but the whole of the community and later the whole of the nation. Each of the individual either living in plains or in hills or in mountains remained mentally affected by the consequence of the conflict that caused a huge destruction. Hence, the trauma mentioned in these two narratives is psychological because the mental stress of the government officer is unbearable and unspeakable and get sabotaged by his own nephew, and both mother and daughter expelled from the society affected by the presence of both fighting groups have been in psychological trauma which they could not speak about and get massacred for the embezzlement of the fraud son. In both situations, not only individuals but the whole community remains traumatized with awaiting their extermination. The twentieth century ended with many fatal casualties causing the annihilation of my physical and mental disruption which did not finish immediately, let alone the physical wounds, lest various forms of mentally upheld and adapted occurrences that remained in human psyche for a long time. Just take one, the Maoist insurgency, locally known as People's War that took the lives of many people and millions others were badly displaced from their own places has left many people in trauma from which they could hardly escape, but many literary figures and other observers have taken the insurgency as a resource to create good narratives that become a testimony of the historical event.

Both texts, written about the Maoist conflict and the survivors who underwent through severe traumatic experiences which the victims themselves cannot express themselves but with the help of literary creations, they are created as an art of narrativizing the historical facts. In this, Caruth's psychological insights and Alexander's theory of cultural trauma have better analyzed the mental anxiety of the conflict survivors. Maoist insurgency and trauma theory have multiple dimension for research works in future for those who wish to bring out other aspects of trauma theory to elaborate other aspects of the insurgency as a historical event.

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