

Epitomic Representation of Nepalese cultural Trauma in Narayan Wagle's 'Palpasa Café'

Kamana Aryal

Assistant Professor : English

NSU, Pindeshwor Vidyapeeth, Dharan

Orcid ID: <https://orcid.org/0009-0009-0333-2805>

aryalkamana@gmail.com

Abstract

This research paper explores the theme of cultural trauma represented by Narayan Wagle's *Palpasa Café*. The protagonist, Drishya's trauma stands for the then Nepalese trauma due to Maoist insurgency. In order to justify how his traumatic experience speaks for the whole Nepalese citizens' misery, this article prominently applies the traumatic theories of Jeffery et al., Cathy Caruth, and LaCapra. The central objective is to evoke a shared sense of suffering between the hero and the Nepalese people, as his anguish reflects that of a member intrinsically bound to the cultural collective. Drishya's melancholies due to war and its consequences vehemently shout for the loss of loved ones of those millions of Nepalese. Moving from Drishya's psychological trauma to communal one bitterly stands for each individual and his personal history mirrors the lived realities of the broader community. He is the witness and witnesses ghastly bloody deaths that significantly evokes the aghast images the public profoundly endured at the time. The Nepalese relate Drishya on an intensely personal level, a profound testament to the lived reality of cultural trauma.

Keywords: trauma, Maoist insurgency, Witness, Fear, Nepal

Introduction

The *Palpasa Café* by Narayan Wagle is centered to exemplify the cultural trauma of the Nepalese people during the ten years period of Maoist insurgency. Wagle becomes a vital figure to broach the pain and suffering of the Nepalese people via his words. With the aid of aesthetic genre of fiction, he fashions the new master narrative being in the institutional arena of literature. The representation of trauma is

just like the conveying a new story because there is always a cavity between the event and representation. Wagle himself did not go through such tumultuous situation of Maoist violence; rather he attempts to be the voice of those Nepalese who experienced such horrible situation. His endeavor in “meaning making process” to represent the cultural trauma, he uses the genre of literature: fiction with imaginative characters and imaginative event that parallel with the actual suffering of the Nepalese people during Maoist revolution. It compels us to share in the same pain, drawing us back to the event through a powerful emotional catharsis.

Rather than an individual phenomenon, cultural trauma is inherently a collective experience. When the crisis comes in certain ethnic, social, religious, linguistic group, its entire membership often responds with collective outrage and revolution; the suffering of one member is regarded as the suffering of all. Cultural trauma happens when a powerful group attacks another group’s culture—using violence, threats, or unfair policies in order to take gain resources or power for themselves (Subica and Link, 2021). Wagle contends on the behalf of all Nepalese addressing the social realities, the root causes of war and the moral responsibilities implied by these causes. Drishya serves as the representative character of Nepalese trauma during the period of Maoist insurgency; he is neutral figure who is neither aligned Maoist nor the state. He somewhat embodies the evocative role of ‘middle voice,’ but due to the thick ethic of the writer he cannot serve as an authentic testimonial figure. Therefore, when the question emanates to the identity of Nepalese, trauma emerges at the level of collectivity and social crisis becomes the cultural one. Hence, this study aims to address two principal research questions:

- a. How does Drishya experience the trauma?
- b. How does the protagonist Drishya’s personal trauma represent the broader cultural trauma experienced by the Nepalese during the Maoist Insurgency?

Methodology

Narayan wagle’s *Palpasa Café* (2005), translated by Bikash Sangraula is the basic text for this research article. This research paper applied the trauma theories including the cultural one which corroborate the relation between the traumatic experiences of the protagonist and the Nepalese people. The cultural and personal trauma theories aid to portray how the war and massacre speak the communal

suffering. Essentially, the theories of Jeffery et al., Cathy Caruth and LaCapra are dominant in this research paper.

Literature Review

The previous scholars have explored different issues related to *Palpasa Café*. Despite this, few studies have been conducted on this novel so far. However, this research paper focuses on the issue of cultural trauma. It tries to explore the connection between the traumas of the protagonist and the Nepalese citizens.

Devika (2018, p. 194), while exploring on travel theme on *Palpasa Café*, views that, “It refers to the modern travel in which the traveler finally reaches the destination from where he starts. Thus travel metaphors the journey from birth to death, from the starting point and to be back to it.” She explains how the novel successfully establishes itself as a travel narrative. According to her *Palpasa Café* has changed the literary scenario in Nepali literature adding the concept of aesthetic travelogue.

Achut Raj Kattel (2023, p. 11) expresses that, “Drishya faced the battle between Maoist insurgents and security personnel with the same fear as the villagers faced everywhere in Nepal for 10 years.” Kattel focuses on how both village and city were traumatized that time. They used to read and hear the news of traumatic events everyday and it was not even easier for the reporters and publishers.

The novel, *Palpasa Café*, winner of the Madan Puraskar, is a milestone of Nepali literature. Narayan Wagle constructs an imaginative world of Maoist violence in Nepal that mirrors the country’s reality. He triumphs in portraying the reality of Nepal through his writing. He begets his main protagonist Drishya, an artist, a native of the hills who begins to see life anew after his abduction by the Maoists. Not only we get a beautiful/tragic love story; but we also are getting into the tragedy of war, and the devastation that it caused the people who lived through it. This article shows how the realistic portrayal of historical events makes this narrative an emotional and immersive journey.

Discussion

Although Wagle includes himself in the story, he serves only as the reporter of the novel. He writes what Drishya sees and experiences in his life and Drishya’s agony become the suffering of all Nepalese readers. In this regard Khagendra Acharya (2011, p. 322) views that: It does not mean that the novel mimetically produces Wagle’s encounter. The author himself has admonished readers not to

interpret the novel along this line: “To write more honestly about Drishya’s experience I probably should have trekked through the hills as he did. But I am a busy man. I don’t have time for a long trek like that.” Hence, a major source of traumatic experience for Wagle is the primary witness, Drishya. Creating the meta-fictional world, Wagle renders us to feel as if he is schmoozed about his own trauma. This is called the clout of literature; though we may forget those dark-horrible-twenty-years we feel as if we are undergoing these catastrophes even now when we revisit this fiction. We flood ourselves into the stream of his literary writing and sink down into the mirages of Maoist violence. As Caruth says (1996, p. 4-5), “the event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the one who experiences it. To be traumatized is precisely to be possessed by an image or event.” Wagle proves his humanism as he raises the various solemn and adverse issues to write those things without favoring any group. The novel begins where it ends with the scene of Drishya being abducted. It goes to the flashback which seizes the life of Drishya who experiences the horrible moment of Maoist insurrection. He is an artist, living simply but steeply he meets Palpasa in Gowa beach and from that spell he falls in love with her. Two love birds are budding their love but suddenly the royal massacre ensues that he knows from his friend, Siddhartha who is “underground” (Wagle, 2008, p. 76). He takes him to the western part of the Nepal to ascertain the reality, though Drishya does not believe his words that he is subsidizing for the national amalgamation. He sees how village young girls and boys are engrossed in Maoist gang for war. They bestow false hope and persuade the youths to become revolutionist. Wagle is replicating the actuality that although the Maoist had the national scheme of unifying the Nepalese, they also have material interest to attain the position in the government.

Siddhartha leaves Drishya behind to experience the truth by himself. Every area is blanketed with the mines. He personally visits many school boys and girls who have left the school which are bombarded and closed due to war. Fassin and Rechtman (2009, pp. 20) write, “Some element of humanity inexorably resists dehumanization, and it is this humanity that the trauma of the survivors manifests.” It is the social reality where acquitted and naïve faces are trapped in the crevice of the war. Wagle himself embodies the common Nepalese citizens and his traumatic experience is equivalent to the every ordinary Nepalese which ensures from (a) witnessing of traumatic experience as an editor of national daily, and (b) the impact of Drishya’s testimony over him after Siddhartha and Palpasa’s brutal murder.

Drishya is anonymous about the veracity of the village but as he crosses the threshold he is agonized by the hallucinating incidents. He nearly faces the death when he stays in one lodge. As the word “trauma” itself says “in both English and German, is the Greek “trauma” or “wound” or an injury inflicted on a body. However, in the Freudian psychiatric heritage, it refers to a wound inflicted upon the mind” (Caruth, 1996, p. 3). That night Maoist attacks the district headquarters. The bullets are piercing the walls of the room and in such cool night Drishya was sweating as though it was hot summer’s day (Wagle, 2008, p. 132). The next morning, he observes “smoke swirling up from several burned buildings and the smell of soot was in the air” (Wagle, 2008, p. 133) and he witnesses the lodge owner “trembling violently” and her son with his pants wet (Wagle, 2008, p. 133). As Drishya enters into his own village he shudders when he knows that his “*mit*¹ friend of childhood had been killed a month earlier” (Wagle, 2008, p. 137), and still his parents have not overcome. The village is desperately pretentious by the war. The Maoist uses to inquire him in many places as a source of suspect. The vicious and nasty truth of Maoist war is undoubtedly uncovered when Drishya sees the melancholic sphere in one village caused by the death of a small girl in the bomb explosion, “She picked up a bomb when she was playing, and it exploded in her hands” (Wagle, 2008, p. 150). The section which vicariously traumatizes him after he witnesses the death of a small girl’s *mitini*², illustrates the symptoms of trauma as his legs feel weakness and drained of energy; he feels as if he is walking in someone’s funeral procession stepping on hot rocks with stones of bag (Wagle, 2008, p. 151). Drishya is emotionally drained and his fear is intensely breaking him. His pathetic break down is the-then social actuality of every Nepalese.

Wagle claims that the Maoist revolution lacked any positive outcomes, as it resulted in the deaths of seventeen thousands Nepalese people. However, the present Nepal is democratic but what Wagle pageants that peace and prosperity can be sustained without adopting a revolutionary mindset. There are two social claims- two meanings- one was that the state condemned Maoist as terrorist. The Nepalese people opposed the Maoist’s violent conflict against the state in which the naïve Nepalese were trapped like mice in a mousetrap. Another meaning was brewed by the Maoist claiming that state is corrupting its own citizens and their struggle was

¹Male friend

²Female Friend

aimed at achieving communal prosperity. Whom to believe? However, in this condition, the both parties never ask what the citizens want instead they were compelled to be bootlickers. Drishya is being abducted and blindfolded by the Maoists. However, when the blindfold is removed, he sees Siddhartha and, in a moment of excitement, calls out his name. As a result, Drishya is forced to witness the Siddhartha's brutal death at the hand of the Maoist army. The intense and harrowing moment drives us to feel the gravity and despair of the situation. The narration confers that Drishya's condition after Siddhartha's murder is akin to the previous state when he hears the death of a small girl's *mitini* (Wagle, 2008, p.166):

He moved his lips. Blood was pouring out of his mouth. I could not understand what he was trying to say. I looked into his eyes. They tore my heart out. They were still so perfect and still so bright. His eyes flickered and died, like a candle snuffed out by the wind. I sobbed. I screamed. I wept like a child.

This hallucinatory phase of Drishya is an analogy to the harsh and callous traumatic condition endured by all Nepalese during the revolutionary period. The Maoist insurgency was a horrific nightmare. Narayan Wagle captures the cultural trauma inflicted not only by the Maoist themselves but also experienced collectively by the entire nation. The Maoist claimed they would dismantle existing state and establish a new government, successfully persuading and recruiting many young Nepalese to join their cause. Their agenda eventually became that of the youth, turning them into a driving force whose actions could lead society either toward progress or destruction. They became the carrier group and whose interests lead the society to either betterment or devastation. It took ten years for the country to restore the peace and calm. The formation and demolition of the nation is something to do with the war in relation with the loss of lives. Khagendra Acharya (2011, p. 80) holds that:

Ten years of Maoist insurgency in Nepal launched by communist party of Nepal, Maoist (CPN-M) from March 1996 to November 2000, has inflicted some horrendous cases of traumatic experience. In statistical terms 17000 were killed, 1500 disappeared, 75000 injured and 25000 internally displaced. The reality not acknowledged by the numeral above sounds equally horrible: countless people were tortured, raped and abducted and physically brutalized. Clearly, the period has

punctuated the memory of a large number of people and become the subject of fairly substantial body of writing.

The contemporary Nepal is the result of a decade-long insurrection. During transitional period, people were often too frightened to leave their house. Wagle vividly portrays this traumatic, overwhelming and nightmarish experience of the Nepalese painting it with colors of gloom and terror in his novel. It is because, “In its most general definition, trauma de - scribes an overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena” (Caruth, 1986, p. 11). Their Maoist revolution devastated numerous villages, murdered naïve citizens, raped women, leaving many widowed and children orphaned. Thousands were disabled and dispossessed. Although the movement claimed to aim for progress, no such benefits were realized. The main cause of their revolution, as per their contention, is for national unity but they have material interest too. To accomplish their plan, they used the innocent school kids. They did not hesitate in killing the naïve. This reveals their malicious agenda behind such ferocious insurgency. Their cruelty is reminiscent of Hitler’s ruthless extermination of innocent Jews and viciousness of throwing people into flames. They were obsessed by their agenda that they became blind to the difference between right and wrong.

On the other hand, there is another meaning of whole Nepalese citizen who want peace and security in the country but they are destitute in between the fight of state mechanism and Maoist agents. The “third source of cultural traumas is the change of fundamental institutions or regimes” (Sztompka, The Trauma of Social Change, 2004, p. 163). The present world "is dubbed a traumatic age, and identity is determined by suffering and survival" (Meek, 2010, p. 6). What Drishya feels while witnessing the savage and chaotic life of the village people is deeply felt by the readers as well. The victimized villagers symbolize the countless individuals who lost their lives during the Maoist revolution. Mahendra Lawoti and Anup K. Pahari (2010, p. 2) argue that, “The escalation of violence surprised many because Nepal was considered a peaceful country. More than hundred countries had endorsed the zone of peace initiative of king, Birendra by 1990. Hence, it shocked many people when the country regarded as a ‘Shangrila’ turned into a battle field.” Similarly, Jeffery (2004, p. 1) reports that:

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways.

Nepal was once known as peaceful country, largely due to the efforts of king Birendra. However, that reputation and prosperity turned into ashes when the country was engulfed in the flames of war. This tragic transformation is reflected in *Palpasa Café*. In this case John (2014, p. 1) views that, “Testifying to the past has been an urgent task for many fiction writers... trauma narratives- fictional narratives- have been an important place among diverse artistic, scholarly, and testimonial representation in illuminating the personal and public aspects of trauma.” Wagle revisits the past, capturing its horrific glimpses and attempting to kindle the same emotions among the Nepalese people a decade later through his fiction. Though stories are imaginative yet they speak reality. Drishya’s inability to help the people mirrors the fear and bewilderment of the -then citizens. Michal Richard (2013, p. 3) views that, “Although events may be catastrophic, dislocating and painful, affecting masses of individuals, they are not inherently traumatic: in its collective form, trauma is a socially mediated attribution.” We are literally traumatized as we go through the pages of *Palpasa Café*. When Drishya witnessed the death of his friend, Siddhartha, he loses his sense of awareness and he becomes blank. Upon returning to Kathmandu in a dazed, moonstruck state, he feels as though the entire forest is weeping, the river is screaming, and he has descended into a hellish underworld. The Wagle tremendously arouses the cultural trauma using the medium of a novel to get the real story across.

The Maoists were never took the responsibility of their actions. Their refusal to acknowledge their guilt only fueled growing resentment among the citizens. They created a harsh and oppressive atmosphere, shrouded in fear and violence. Victimized people’s trauma could have been addressed and possibly healed if the Maoist would be legally penalized. Vickroy (2002, p. 2) argues that, “Psychological frameworks share with trauma fiction an investigation of the situational and social variables shaping the experience of trauma survivors. They help reveal the many emotional, social, and cognitive implications of trauma.” The trauma can be cured a little bit if the perpetrator takes the responsibility but the Maoist was not ready to

bow. The career of the concept trauma as applied to society begins with the realization that change itself, irrespective of the domain it touches, the groups it affects, and even irrespective of its content, may have adverse effects, bring shocks and wounds to the social and cultural tissue (Sztompka, 2004, p. 157).

Therefore, when we read the novel today, we still experience the same agony and sense of alarm. It is so because our collective trauma is yet to be fully released. The novel caters various trauma inflicted over wage due to Drishya's bearing witness to the events. Drishya serves his mind and decides to visit the countryside without any conscience that the journey would inflict trauma on him. Although the traumatized may forget the details of the traumatic event because of its heinous and unbearable nature, they can still suffer from phobias and obsessions related to that event (MacCannell and MacCannell, 1993, p. 205). On the way, many terrible events bear significant scar on him. As Kolk and Hart says (199, p. 153):

Traumatized individuals frequently develop posttraumatic stress disorder (PTSD), a disorder in which the memory of the traumatic event comes to dominate the victims' consciousness, depleting their lives of meaning and pleasure.

Drishya even envisions the vision of killing himself. He is extremely consumed by the horrifying environment surrounding him. His own hallucinatory image speaks to him leaving him in confusion to grasp what is truly happening. His state of dilemma and bewilderment augments his crisis further. A man approached him he finds his image on that stranger. His illusion further coerces him to imagine the man wearing same clothes and carrying his rucksack with unshaven face. Vision of clashing with that guy is the utmost intensity of his trauma. Drishya has become totally diviner due to the revolutionary atmosphere. Trauma seems to connote a sudden overwhelming experience and stress a more prolonged aggravating condition (Smelser, Psychological Trauma and Cultural Trauma, 2004, p.31). For the second time, Drishya again encounters his own image. The apprehension of being killed by Maoists drives him to imagine himself committing suicide. It illustrates the intensity of terror, and how deeply people were scared. Palpasa goes to the village for the documentary film but she is frequently interrogated by the armies and Maoists. Therefore, her trepidation compels her to return to Kathmandu. Drishya and Palpasa are travelling back to Kathmandu when their bus bombed in a forest resulting in Palpasa's death. It gives a colossal shock to Drishya (Wagle, 2008, p. 186):

Everything seemed to be on fire. I heard people groaning. A few people were running wildly, tripping over me. When I got up, the bus was on fire. . . I thought I could hear Palpasa's voice . . . and the sound almost drove me insane... 'Palpasa!' I screamed again toward the inferno. But no one in the bus could have survived . . . my whole body was shaking like a leaf . . . all my dreams and desires were suddenly gone.

Drishya is plagued and his unsound mind does not see anything around him. He does not feel the presence of the crowd and walks recklessly. Bessel van der Kolk (2000, p. 9) states regarding this case:

The repeated reliving of memories of the traumatic experience tend to involve intense sensory and visual memories of the event, which are often accompanied by extreme physiological and psychological distress, and sometimes by a feeling of emotional numbing, during which there usually is no physiological arousal. These intrusive memories may occur spontaneously or can be triggered by a range of real and symbolic stimuli.

Drishya even cannot share the news of Palpasa's death with her grandmother. The loss of his beloved has a strong trace in his mind. Who is responsible for this? Victim's pain can be healed if the victimizer takes the blame of the incident but here the Maoists are unlikely to stop their violence. Furthermore, it upsurges the hatred of the people.

Drishya tries to heal himself through his painting. Drishya, instead of acting out trauma he recalls the traumatic experience because of his conscious control, critical distance, and perspective (LaCapra, 1995). Accounting Drishya's experience in working through mode, the narration reads, "Every movement was devoted to images. Even when I didn't have a brush in my hand, lines and colors danced in my mind. I needed to keep working on the series to remind myself I was alive" (Wagle, 2008, p. 216). Drishya opaquely says (Wagle, 2008, p. 211), "I wanted to put hope into the figure of Palpasa. . . I couldn't even distinguish between vermilion and blood." He paints the image of Palpasa to relieve his melancholies. However, at last, he is captivated and flashback ends here.

Wagle employs the middle through the character of Drishya who symbolically represents the Nepalese people during the Civil War period from 1996 to 2006. He is neither Maoists nor state's army. Wagle chooses an ordinary man to demonstrate

the core verity. According to Monir (2019, p. 719) “trauma is not realized in the original event but the echo of this traumatic experience lasts to be heard and exercised by the one group with the same ethnic, racial, gender, sexual or economic background. This leads to “a post-traumatic culture.” However, it is the thick ethic of Wagle that makes Drishya an incomplete testimonial figure because he sees and feels what Wagle wants to him to witness and endure. During the Maoist insurgency nobody was truly safe or protected; anybody could be abducted or killed at any moment. Khagendra Acharya (2011, p. 101) holds that, “The contribution of context in trauma rendition appears when Wagle describes the atrocities of security forces.” Armies were in charge of defeating the Maoist, any of the descriptions and stories related to army demanded clean and sterile. For instance, Wagle needs to state who is involved in Drishya’s abduction; he indicts the Maoist behind the crime. However, the romantic love affair between Drishya and Palpasa assists to shrink the force of trauma and ushers the readers toward the process of “working through” it.

Conclusion

Thus, Narayan Wagle projects the cultural trauma of Nepalese people evoking the horrendous moments in his novel. When Drishya grieves in the novel beholding the dreadful condition of villagers, the readers also feel the moment while reading the text. The death of Palpasa, Siddhartha, a small girl, Drishya’s *mit*, Maoist commander, local villagers; soreness and despair of old parents, and school aged children remind the readers someone of them. It renders their heart and retrieves the same melancholic state. He is the representative character of those Nepalese who went through the similar traumatic phase during those ten years period. The event doesn’t create trauma: it depends upon how the victim takes the incident. Nevertheless, in the case of Nepalese history of Maoist revolution, every citizen considered it as mayhem and violence which cause collective trauma. The escalation of violence stunned many because Nepal was considered a peaceful country. Therefore, it shattered the citizens when the country regarded as a ‘Buddha’s Place’ descended into violence and bloodshed.

Works Cited

Abd El-Sameea’ Monir, Zeinab. (2019). Development of the Term Trauma from Psychoanalytical Perspective. *Journal of the Faculty of Arts, Fayoum University*, 11(19), pp. 710-737. <http://dx.doi.org/10.21608/jfafu.2019.62054>

- Acharya, Khagendra. (2011). Trauma of Maoist insurgency in literature: Reading Palpasa Café, Forget Kathmandu and Chhapamar ko Chhoro. *Bodhi: An Interdisciplinary Journal*.5 (1), pp. 98-10.
<http://dx.doi.org/10.3126/bodhi.v5i1.8046>
- Alexander, J.C., Eyerman, R., Giesen, B., Smelser, N.J., & Sztopka, P. (2004). Psychological Trauma and Cultural Trauma. In *Cultural Trauma and Collective Identity* (1st ed., pp. 21-59). University of California Press.
<http://www.jstor.org/stable/10.1525/j.ctt1pp9nb.4>
- Alexander, J.C., Eyerman, R., Giesen, B., Smelser, N.J., & Sztopka, P. (2004). The Trauma of Social Change: A Case of Post Modernist Societies. In *Cultural Trauma and Collective Identity* (1st ed., pp. 155-195). University of California Press. <http://www.jstor.org/stable/10.1525/j.ctt1pp9nb.4>
- Alexander, J.C., Eyerman, R., Giesen, B., Smelser, N.J., & Sztopka, P. (2004). Toward a Theory of Cultural Trauma. In *Cultural Trauma and Collective Identity* (1st ed., pp. 1–30). University of California Press.
<http://www.jstor.org/stable/10.1525/j.ctt1pp9nb.4>
- Bessel van do Kolk. (2000). *Dialogues in Clinical Neuroscience*. Posttraumatic Stress Disorder and the Nature of Trauma. Taylor and Francis, 2(1), pp. 7-22.
- Caruth, Cathy (1996). *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press.
- Fassin Didier and Richard Rechtman (2009). *The Empire of Trauma: An Inquiry into the Condition of Victimhood*. Trans. Rachel Gomme. Princeton University Press.
- John, Leema. (2014). Insanity and Trauma in Contemporary Fiction. *Academia.edu*.
www.academia.edu/9437856/Insanity_and_trauma_in_contemporary_fiction.
- Kattel, Achut R. (2023). Cultural Trauma in Wagle's 'Palpasa Café.' *Medha, Multidisciplinary Peer Reviewed Journal*, 6(1), pp. 1-14.
<https://doi.org/10.3126/medha.v6i1.63952>
- LaCapra, D (2001). *Writing History, Writing Trauma*. The Johns Hopkins University Press.
- Lawoti, Mahendra and Anup k. Pahari. (2010). *The Maoist Insurgency in Nepal*. Routledge.
- Mac Cannell, Dean and Juliet Flower MacCannell. Ed. Caroline Ramazanoglu. (1993). Violence, Power and Pleasure: A Revisionist Reading of Foucault from the Victim Perspective. *Up Against Foucault: Explorations of Some Tensions between Foucault and Feminism*. Routledge, pp. 203- 238.

- Meek, Allen. (2010). *Trauma and Media: Theories, Histories, and Images*. Routledge.
- Neal, Arthur G. (1998). *National Trauma and Collective Memory: Major Events in the American Century*. M. E. Sharpe.
- Richards, Michael. (2013). *After The Civil War: Making Memory and Re-making Spain since 1936*. Cambridge University Press.
- S, Devika. (2018). Mobility, Nostalgia and Self Transformation in Nepali Literature: Reading Narayan Wagle's Palpasa Café as Travel Narrative. *The Creative Laucher: An International, Open Access, Peer Reviewed, and Refereed Journal in English*, 2(6), pp. 192-197. <https://doi.org/10.53032/tcl.2018.2.6.30>
- Subica, Andrew M, and Link, Bruce G. (2021). *Cultural Trauma as a Fundamental Cause of Disparities*. <https://pmc.ncbi.nlm.nih.gov/articles/PMC9006767/>.
- Van der Kolk, B. A., & Van der Hart, O. (1991). The intrusive past: the flexibility of memory and the engraving of trauma. *American Imago*, 48(4), pp. 425–454. <https://www.jstor.org/stable/26303922>
- Vickroy, L. (2002). *Trauma and survival in contemporary fiction*. University of Virginia Press.
- Wagle, Narayan. (2008). *Palpasa Café*. Sangraula, B. (Trans.). Nepa~laya.