



From Conflict to Peace Building: Transforming Trauma in the Post-Conflict Nepali Narratives

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Article History: Submitted 23 January 2022; Reviewed 26 April 2022; Accepted 2 May 2022

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DOI: <https://doi.org/10.3126/paj.v5i1.45050>

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ABSTRACT

In this paper, I explore the devastation of war and its effect on the people's lives, followed by an anticipation of peace in the post-conflict narratives: Mohan Raj Sharma's "A Ra and a Mo" and Rajendra Bimal's "The Lankuri Tree Will Blossom Again." The narratives are about ten-year long Maoist insurgency that caused more than fifteen thousand innocent people's lives. In the beginning, the narratives have been analyzed by showing how these authors show the trauma of conflict victimized by dealing with the negative aspect of one fighting group, and trauma presented with the help of a neutral observer of the event not supporting and opposing any groups. A theoretical argument of some well-known theorists like Caruth, Lacapra, Alexander and Pandey have been discussed to bring out the traumatic facts of the insurgency. In particular, Caruth and Alexander's insights of trauma theory have been used to bring out the traumatic facts that the characters have undergone whereas Lacapra's middle voice has been used to measure how the narratives have been designed in the plot. The major issue of this paper is to show that the narrators being either a biased or partial observers of the insurgency or a neutral witness of the events have narrated the testimony of the insurgency.

KEYWORDS: Conflict, Maoist insurgency, peace, post-conflict Nepali narratives, trauma theory

INTRODUCTION

The term 'trauma' has been popular among the scholars of various disciplines to approach the experiences of violence and its aftermath. The metaphor of trauma draws an attention to the ways that the extremes of violence break the body and mind, leaving behind the indelible marks even after their healing and recovery. During February 1996 and the first half of 2006, Nepal had been in the midst of devastating crisis that increasingly threatened to tear the country apart. The excesses by the rebels and the government security forces in the pre-text of the people's war are consequently traumatic. Tortures, extortions, rapes, arbitrary arrests, unlawful killing and

disappearances featured the bloody landscape of violence.

A discussion of defeat, disgrace, death and transgression always takes place in literary writings, which is not only for unmaking the readers frustrated, frustration, but it is also for delivering them from disappointment. It is through witnessing and expressing testimony, which would subsequently lead the authors to create a literary work about trauma. This is the ability of literary writing that enlightens the interior condition of mankind for each other. Literature has been a provocative approach to elucidate the importance of peace, stability, co-existence, brotherhood and ultimately pacification in the war-rift nations like Nepal. In doing so, the protracted conflict and trauma would enable the country to re-establish equality, brotherhood and non-violence and peaceful settlement.

Many narratives were written about the armed conflict in Nepal. Most of them were written about the armed conflict between the rebel and the government security forces. They were also about those people who were the victims of this armed struggle, but who were not for the either side. Manjushree Thapa's *Forget Kathmandu* and *The Lives We Have Lost*, Govinda Raj Bhattarai's *Stories of Conflict and War*, Ram Chandra KC's *Rebel: Stories of Conflict and War from Nepal*, Narayan Wagle's *Palpasa Café* and *Mayur Times*, Bikash Sangraula's *Unlikely Storytellers*, Abhi Subedi's *Dreams of Mayadevi*, etc. are some of the works which are written about the conflict that gripped the nation-state for more than ten years. They were written to sketch the pathetic picture of Nepali society that was battered by the war. In these works, the authors have directly or indirectly narrated the pain and suffering of Nepali people due to the war that the Maoists imposed on the land causing the death of more than fifteen thousand lives. The characters in these works long for peace in the society so that they can get relief and live their lives peacefully. Among several post-conflict narratives, Mohan Raj Sharma's "A Ra and a Mo" and Rajendra Bimal's "The Lankuri Tree Will Blossom Again" are the short stories written about the ten-year long Maoists' insurgency and movement for restoration of multi-party democracy in Nepal. These narratives show how the characters, battered by the consequences of insurgency present their testimony, expressing the compulsion of living menial life and how they become ready to sacrifice for a good cause, that is, a long lasting peace in the country.

WRITING ABOUT THE CONFLICT

The ten-year Maoist insurgency (1996-2006) made the Nepali society in havoc and people living in the hinterland as well as rural areas were badly affected by it. Elucidating this chaotic condition, Adhikari (2014) opines, "Mass displacement, attack on civilian populations, mass losses of homes and belongings, amputations, child soldering and rape had typified in many parts of Nepal" (p. 33). The political and economic disenfranchisement of a large number of youths and other people enabled their participation in the armed conflict. It was grounded in an unpredictable mixture of poverty, poor governance and fragile political and economic system. This conflict even shattered the importance of civil society that could be the foundation of peace and development. Hence, different kinds of conflict and violence produced different patterns of psychological distress that would lead them to suffer from trauma. In this context, Thapa and Rayamajhi (2012) state, "Rape and other forms of gender-based violence were also integral elements of armed conflict" (p. 161). Even among the combatants, the main actors in the conflict who survived gender-based violence showed a great prevalence of mental and physical health problems.

The conflict had also its impact on the young children, specially students who were targeted by both rebels and the government security forces. In this regard, Shakya

(2006) points out, “Many children joined the Maoist to take revenge. School became a platform for either side of the warring parties or a place for recruitment, arrests and killing” (p. 7). As a result of this conflict, thousands of people with constant fear and threats left villages in a pursuit of safety and better economic prospects. Even the post-conflict period for Nepali society is the challenging one to establish the democratic norms and peace in the country. To prevail peace in the society, the state, rebels, civil society, private sectors and international community need to come together with conflict-solving programs as Dahal (2010) has elaborated it:

A robust interface between the state and institutions of civil society is essential to enable their efficacy in the realization of the vision of peaceful society that is both just and legitimate. Similarly, broadening awareness of the citizens about the changing nature of the national and local environment for all the actors, their interest positioning and shift from hostile position to identifying enlightened interests for shared gains is essential for a durable peace. (p. 1)

But the lackadaisical manner of the government and eagerness of the Maoists to instigate the war led the nation to destruction.

Muni (2010) while analyzing the socio-economic condition of Nepal views that the nation-state remained in the dilapidated condition as he states, “Hope was generated in 1990 with the success of the first *Jan Andolan*” (p. 4). But the dominance of politics without concern for development and the disappointing role of the democratic leadership as well as monarchy soon frustrated these hopes. Undergoing with a difficult situation, the survivors sought for justice. They could hardly get anything as they anticipated. Their lives turned to be even more problematic losing their kin in the conflict. There are still many who still cry for justice and draw an attention of the concerned body for their suffering.

The records of horrible events always remain in the reminiscence of the victims and their memoirs. For instance, in Nepal’s case too, there are many who have written to let the people know their experience and even in the fictional writing such as novels or short stories. The decade-long conflict has punctuated the memory of a large number of people and become the subject of fairly substantial body of writing. In this case, Acharya (2011) states, “The writings reveal variety in both the subject matter and the perspectives: a number of accounts record views of combatants/ security forces; many other present reporting of media correspondents and considerable number provide findings of researchers” (p. 80). The narratives written on the periphery of the insurgency can explore how the conflict exacerbated the life of people and how the course of their life changed. The personal experience can have a potential element to create narratives because personal memory can make the authors write memoirs and other literary texts. In this way, when other primary sources are unable to explicate the historical facts, it is only the narratives that could unfold all the incredible mystified past for future investigations.

TRAUMA AND EMBEDDED PEACE

The word “trauma” comes from the ancient Greek meaning “wound” as Caruth (1995a) defines it as “wound inflicted not upon the body but upon the mind” (p. 3). In *Unclaimed Experience: Trauma, Narrative, and History*, she turns to literary forms of interpretation of traumatic events and belated experience. Literature, she argues, enables one to bear witness to events that cannot be completely known and opens one’s ears to experiences that might have, otherwise, remained unspoken and unheard. Laub (1995) has talked about witnessing to truth in relation to past events; it would be “the quest of testifying and of witnessing . . . the process of the testimony” (p. 61) to begin again with

the plausibility of the past and to “build anew its linkage to, and assimilation into, present-day life” (p. 62). In the past events, the survivors should not only survive so they would tell their past memory, but they would have to share their stories for their survival, too. In the same way, Felman (2000) states that to bear witness is to take responsibility for truth. It means that bearing witness is to testify of what is “more than simply to report a fact or an event or to relate what has been lived, recorded and remembered” (p. 103). For that, memory plays an important role to address another, impress upon the listeners and address the community, which would ultimately lead each affected ones to a reconciliation. It has been taken as a response to very unexpected or overwhelming violent events of what she says, “repeatedly in the nightmares and repetitive actions of the survivors” (Caruth, 1995, p. 4), which cannot be grasped totally but they recur in different forms i.e. repeated flashbacks, amnesia, latency, nightmares and other conditions.

According to Caruth (1995a), reflections on trauma can make an important contribution to a way of thinking about history, politics and even ethics. To help soothe tension caused by trauma speaking and listening would inherently be meaningful. Here, she argues: “This speaking and this listening – a speaking and a listening from the site of trauma – doses not rely, I would suggest, on what we simply know of each other, but on what we don’t yet know of our own traumatic pasts” (9. 11). It is trauma, which may provide a link between cultures within the traumas of contemporary history that would ultimately create an ability to make a departure from the grief. Here, one can assert that Caruth’s (1995a) invocation to “our ability to listen through the departures we have all taken from ourselves” (p. 11) might well serve as a powerful description of the essential role that literature can play in human experiences. For Caruth, it is literature as testimony, which is one of the ways to tell one another about aspects of traumatic experience that cannot be contained by ordinary modes of expression and that may even exceed human understanding. But, memory whether narrative memory or traumatic memory would be sorted out in mind, otherwise it might result in dissociation. Sharing and unfolding the knots about the past traumatic experiences can have some soothing features in reconciling with the warring sides and coming in meeting points so that both sides can live together. The traumatic experience can be sublime and this aesthetic category would be seen as a process to open to history and change.

When a community is subjected to any kinds of horrendous events leaving its members with indelible marks on their consciousness and making their memory active for a long time even creating future identity in irreplaceable ways. Here, cultural trauma emerges with a feeling of togetherness sharing pain and suffering in group. To explain it, the innovator of cultural trauma Alexander (2004) opines, “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). It incorporates the domain of both social responsibility and political actions. Besides, social groups, national societies and the whole civilizations would witness human suffering that can take some responsibility for it. They would identify “the cause of trauma, and thereby assume such moral responsibility, members of collectivities define their solidarity relationships in ways that, in principle, allow them to share the sufferings of others” (Alexander, 2004, p. 1). It would not be good to underestimate the existence of others’ trauma and refuse to accept their responsibility for their suffering, which only propagates the tension.

Alexander has delineated the importance of cultural trauma in the context of establishing a harmonious society with more chances of reconciliation and peaceful co-existence after bloody and catastrophic disastrous events in the past. The painful past is

not only an issue of collective trauma, it can also regenerate a new regime of hope and bright future. In the same way, Pandey (2009), while bringing out the importance of cultural trauma, points out that its presence in narratives would function as a memory to illuminate the traumatic past and also a possibility to settle the hostility which had led to the violence triggering the trauma. He takes the latter function as a drawback from the perspective of the aesthetics of trauma (p. 128), about which one can easily elucidate its main purposes.

There has been a tendency to convert trauma into the occasion for sublimity and to transvalue it into an entry into the extraordinary. In explaining trauma and sublime, Lacapra (2004) opines, “The excess of trauma becomes an uncanny source of elation or ecstasy. Even extremely destructive and disorienting events may become occasions of negative sublimity or displaced sacralizations” (p. 23). This may help create “founding trauma” which paradoxically becomes the valorized or intensely cathected basis for identity. Modern arts and writings involve the feeling of keeping faith with trauma which subsequently “leads to a compulsive preoccupation with aporia, an endlessly melancholic, impossible mourning, and a resistance to working through” (Lacapra, 2004, 23). Here, one can be involved in secularized displacements of the sacred and its paradoxes.

In the context of trauma and middle voice, sacrifice is another condition which can help someone reenact traumatic scenes in which “victimization is combined with oblation or gift giving, a type of activity which, in its undisplaced or unsublimated form, involves actual killing” (Lacapra, 2004, p. 24). Various modes of writing can be a symbolic displacement of sacrifice. The middle voice as a proper way of representing realistically modern experience is an affirmation, which would prescribe an “insufficiently modulated rhetoric” (Lacapra, 2004, p. 26) or any other forms of discourse. It can undermine the necessity of third person referential statement, direct quotations and summaries or paraphrases. It is implied as a way of presenting “insufficiently differentiated treatment” (Lacapra, 2004, p. 26) of victims and perpetrators. It would seem to undercut or undo systematically any distinction between victims and perpetrators. It would accord with a scene beneath or beyond ethical considerations and calling for representations in the middle voice. To go ahead, an account of relations of the middle voice to other uses of language as well as a subtle exploration of actual and desirable modulation in discourse addressing various topics is required.

The middle voice designates the types of action where the agent remains enveloped in the released actions. Lacapra (2014), while elaborating further on the middle voice, delineates that it harbors an affirmative or even utopian dimension and it would be desirable to explicate that dimension as clearly and fully as possible in order to facilitate informed attempts to evaluate it and submit it critically to reality testing without which affirmation would become empty and utopianism is tantamount to wishful thinking (p. 32). Here, it is able to provide viable indications of desirable social and cultural articulations including institutions and practices which may induce indiscriminate hyperbole and undecidability. Lacapra has given the importance of middle voice in writing history, which should neither be written or understood from the victims’ nor perpetrators’ point of view, but it should be narrated objectively not supporting either side, rather neutrally (Lacapra, 2004, p. 32). He states that, in bringing out the historical events in present, one should be neutral while writing about the past events; not aligning to either side, hence, the middle voice would be a proper way of delineating the painful life of the past, which would, otherwise, leave the victims or perpetrators in dilapidated condition.

TRAUMA AND ANTICIPATED PEACE IN POST-CONFLICT NARRATIVES

Mohan Raj Sharma's "A Ra and a Mo" deals with the periphery of ten-year long Maoist's insurgency, which once inflicted the Nepali society very badly. The conflict shows how the Nepali society was badly affected by this conflict and how the explosions of bombs and other lethal explosives thrown here and there in the society. It has also confiscated the lives of the innocent inmates living in the houses and outside and left many others badly in the dilapidated condition. Besides, it shows how those people who survived the fatal incidents have undertaken a perilous path being prostitutes or imps in the society. They are in a traumatic condition. They seem to be presenting their testimony how they survived from many fatal incidents while their inmates lost their lives and how they are living a very hard life amid many blocks and strikes imposed by the rebels; they are still anticipating a bright future.

The story shows the principal characters Mo and Ra in trauma because Ra has lost all her family members in a bomb explosion and Mo has to live a pathetic life due to the insurgency. Both characters are presented as the victims of the insurgency, but both are determined to sacrifice for the betterment of the nation. The author has pointed neither rebels nor security force who responsible for their difficult life. It is written not supporting either side, but with the help of middle voice as propagated by Lacapra. The author has brought out the historical facts of ten-year long insurgency that killed more than fifteen thousand lives and many others displaced as well as millions have badly been injured mentally and physically. While bringing out the facts, the author seems very conscious to describe the events not supporting any sides. He does not seem to ignite any group's emotion to conflict.

Here, the family members of Ra have lost their lives once the bomb was thrown over them during the conflict between the rebels and the security forces and brought in by her younger brother exploded in her house when she was away in school. The explosion severely killed everyone. This event consequently made her orphan and unable to live peacefully. The narrator states her painful past in the following lines:

Her youngest brother had brought home a round object lying astray on the way. As he was entering the house playing with it, the object exploded in his hand with the ear-shattering sound. The explosion shattered his body into tiny pieces which lay scattered all over the floor. Her mother, who was busy stirring the food with a ladle, had collapsed with a gush of blood in one of the corners of the house. Her father, who was worshipping with a bell in his hand, was writhing about the floor like a slain goat. The roofs had been blown to dust. Ra, who had gone to school early in the morning, had got the message of the annihilation of her whole family while she was taking the class. No sooner had she been told of it than it seemed to her that the whole surroundings were reeling. She thought her whole world had collapsed. (Sharma, 2007, p. 38)

This event penetrated the traumatic facts about how the inmates died in the explosion has made the living, here, Ra in bitter condition. She is neither able to live happily nor forget it. Rather she is living her life very pathetically.

Similarly, Mo's condition as hawker at present has been crippled due to strike as he is unable to do his work. He becomes sick and lies in bed hungrily for seven days in which his friend Ra could not bear, but commences prostitution to help him. Mo, being unable to cope with this painful situation thinks a storm surging inside him, and presents his testimony like this, "The very pangs drove me into the inn. I tilted to liquor and young girls. Far from forgetting inner pains, I happened to throw myself in the embraces of anybody and everybody and earned this AIDS. Then I happened to pass it on to you"

(Sharma, 2007, p. 40). Both these characters are seen true victims of the conflict that made many victims live in such a painful condition.

Apart from this, the story also brings out the 2006 people's movement to root out the two hundred thirty years old monarchy, an important historical fact that caused a U turn in the Nepali politics. Here, the author is able to bring out the fact how the supporters of monarchy and of democracy fought for democracy and how they sacrificed their lives with a cause of emancipation from all kinds of bonds. Ra and Mo, victims of AIDS and due to hunger caused by strikes, show how they took up this perilous path due to this political impasse,

- Oh Ra, Don't remind me of those days of band. I still feel giddy. As the papers stopped being circulated due to vehicular strike, I was left penniless and was crushed by the rage of hunger. My whole body still prickles at the thought of those terrible days.
- Mo, as you were laid up with a week-long starvation, I found everything out of my control. Don't ask me wherever I did not wander and whatever I did not try to do, but in vain. Then what could I do? That drove me to prostitution. Then I don't know when that disease called AIDS entered my body and nested there. Later I passed it on to you. (Sharma, 2007, p. 40)

When Mo and Ra found the life with AIDS meaningless to continue, they noticed the people's movement a good cause to sacrifice themselves even not caring how difficult it would be. They express their dismay like this, "Our lifelong foe AIDS has already hurled into the mouth of death. Let's defeat the foe from the mouth of death itself. This disease has been eroding our lives everyday. After all, we are wasting away. Instead, if we give up our lives for the revolution..." (Sharma, 2007, p. 42). The fatal disease they suffered from the compulsion and the sacrifice they are going to do for the good cause indicate that the author is able to bring out the historical facts not provoking either side but letting the readers know the truth and show how people came together for the good cause such as the revolution even not caring for their precious lives with the prospect of bright future. The narrator shows the scene like this:

A sea of people is surging there. The machine-like demons are standing sentinel along the other side of the road to stop the torrent of people. They are rotating the stout canes and batons firmly held in their hands and enjoying the ruthless game of smashing the heads, wringing the necks; breaking the backs and ripping open the stomachs of those who encounter them. The blood-smearred people are yelling out and stampeding here and there for their lives. On the other hand, the demons are busy showering the volley of gas shells aiming at the skulls of the panic-stricken people. Moreover, the people are falling like the rootless trees and writhing about on the ground like slain goats owing to the volley of shots fired from the guns clutched in the demons' hands. (Sharma, 2007, p. 42)

This is how an important historical fact of Nepal has been presented. History is believed to have been written about the great people ignoring the contribution of the commoners who have also sacrificed for the nation.

Unlike this, this story does not talk about the great people rather it shows two commoners Mo and Ra, victims of the insurgency and AIDS have happily sacrificed for an attempt to restore democracy in the nation. Sharma (2007) talks about their situation in this way:

Mo and Ra break the baton, snatching them from the demons' grip and they make way shoving and pushing them. The demons stand frantic, go white with fear and step aside as they see simmering crowd moving with a dauntless commitment, hopping, dancing, clamoring and chanting slogan. (p. 44)

These commoners have made their dauntless effort that the autocrats have to turn back. As they step onto the land of democracy, people start chanting the slogans of victory and joy along with the contribution of Mo and Ra as they express:

Down with
Autocracy!
Long live
Democracy!
Long live
Mo and Ra!
Long live
Nepalese people! (Sharma, 2007, p. 45)

The narrator is to be a witness, presenting his testimony as an account of historical fact that helps establish a record in the form of literary writing. He is witnessing how common people at one place not even caring for the safety of their lives have brought a great historical change in the country.

In “The Lankuri Tree Will Blossom Again,” Bimal as a neutral observer of the insurgency has portrayed a horrific story of trauma of a grief-stricken family living in a remote village terribly gripped by both warring forces. The life of hinterlands’ people is badly impacted by the conflict and has intensified of what Caruth (1995b) argues is “the experience of trauma that would seem to consist in an inherent latency within the experience itself” (p. 17). While narrativizing the events, he presents them objectively neither aligning with the one nor villainizing another. The catastrophe shown in the story is of what Caruth (1995a) “the most striking feature of traumatic recollection” (p. 151) that would require “integration, both for the sake of testimony and for the sake of cure” (p. 153). The story, thus, would have a message to the warring groups to come to peace and reconciliation.

Bimal (2007), being a neutral observer of the conflict enraged by both warring groups – the Maoists and the Nepal Army, which is successful to bring out the facts of war-stricken villages of hinterlands. The story portrays about how people were badly gripped by the war – “the bullet has no conscience, brother. Whoever it is – the Army or the Maoist – it is we Nepali who die” (p. 60). Kaude, a representative of all war-ridden villages of then Nepal is overwhelmed by observing the chaotic and terroristic condition of his village as Bimal (2007) observes his condition like this:

He saw himself how the whirring of security force’s helicopter, hovering in the sky made the panic-stricken villagers stampede and hid in desperation. He also saw who and at what time sticks the Maoist pamphlets on the trunk of the lankuri and flees, and how anybody charged with spying has to prepare himself to get shot in the name of “operation” ... The same terror has also struck Kaude. He wishes to speak but cannot muster courage to do so. Anybody may fall prey to the bullet the Maoists or that of the security force, if caught talking about the political matters openly, who? (p. 61)

There was no political, social and cultural activity, which would help them share their feelings to each other; rather everyone expects him or her falling prey any time sooner or later. Kaude and his grief-stricken family are shown traumatized having lost Cheuki as a consequence of the terroristic political repression from which each one living in such village would fall prey.

The middle voice designates the types of action where the agent remains enveloped in the released actions. Talking about the middle voice, Lacapra (2014) delineates that it harbors an affirmative or even utopian dimension that would be desirable to explicate that dimension as clearly and fully as possible in order to facilitate

informed attempts to evaluate it. In doing so, it helps respond critically to reality testing without which affirmation would become empty and utopianism is tantamount to wishful thinking (p. 32). The author has written consequences of the war keeping the political ideology away from the main characters Kaude and his family.

The story has brought the traumatic facts of conflict-hit people. Kaude and his parents after losing Cheuki have been shown in unspeakable pain of which Stampfl (2014) opines “the explicit admission of the inadequacy of language in a given case” (p. 15). While defining unspeakable as a trope, Stampfl (2014) argues that the unspeakable is only a phase in the “process of traumatization” (p. 16), which they can hardly expose to anyone. Here, the mother expresses the pain of separating from her daughter:

Cheuki, my poor daughter, once abducted by the Maoists, both characters and life are said to be burnt at the stake. Better than this, if you do washing up in others’ houses, to a large extent it is only the characters that may be stained. At least, I don’t have to lose my only daughter, always full of life. How come you won’t come back to your mother’s bosom one day. (Bimal, 2007, p. 62)

Along with the pain of separation, the mother has clearly anticipated for better future when all the conflicts and tensions residue. She would, one day, be able to meet her daughter in spite of the fact that she has wandered facing many ups and downs as an outcome of the conflict.

In the story, the tree *lankuri* is a symbol to describe the traumatic situation of the family and also embedded peace that would probably be endorsed in the conflict-hit villages. As the story opens with destruction and vandalizing the society, “the branches of the *lankuri* breaking and piling on the earth” (p. 64) that connote how the condition of *lankuri* looks all mutilated Nepali killed in the clash. But towards the end of the story, the same tree has been shown as a symbol of renovation and chances of reconciliation in the war-rift society when Kaude’s father tries to console his grief-stricken son from all traumatic situations:

My son, we are not the tree of *lankuri*... Nobody understand its whispering voice, but there is power in our voice, in our arms, in our brain, and in our heart. We can prevent our destruction ourselves. To speak the truth, at the moment, you see this raging storm has made this *lankuri* like a corpse, breaking its branches. One day you will see that with its inner power some sprouts will grow from its vary stump. New buds and then the flowers in full blossom with their fragrance will be casting a spell all around. It does not suit for the youth like you to lose the heart. (p. 65)

Kaude’s father, who is always bedridden as he fell of the roof while thatching the Jimwal’s shed, has forecasts that good time would come and everything would return to a normal condition.

Although Bimal has not used the prose of otherness on the other alienating either group, it has become successful in better measuring the depth of human emotion to each other. But, if the language of revenge and sacrifice had been used, writing literary works about trauma would have turned into redemptive and fetishistic narrative, which, sooner or later, would embark hostility and enmity. Pandey (2014) is of the opinion that the politics of language of violence should not be chauvinistic; the authors of trauma should employ the language which should neither reduce the specificity of the experience nor should nullify the possibilities of co-existence. It should rather develop a humanistic, critical consciousness in pacifying immemorial feuds, hatred, not the notion of separation and partition (p. 136). Following this idea in this story would ultimately help establish a peaceful and co-existing society even after the blood-shedding rebellion in the Nepali society, which anticipates peace and solidarity to come out from the years’ long hostility.

In this way, both stories have been written to bring out the painful traumatic historical facts as testimony, which have dilapidated many common people's lives. But while bringing out the facts, both authors have presented all the facts not aligning to either sides, but with the middle voice, which would help both victims and perpetrators know about what had happened to them and how they have undergone with such painful traumatic past.

CONCLUSION

In short, traumatic events which would reshape human thinking about physical and mental experiences must be told or heard or even written in any condition. It is the literary work in the form of testimony, which is one of the ways to tell one another about aspects of traumatic experience. Narrating the painful experience which would remain in mind for a long time can reconcile the conflicting groups, too. As literature is considered as a substitute for the scientific analysis of the consequences of trauma, it is useful to convert such horrible experiences and memories in writing so that the concerned people who were affected badly would know and realize the facts later. Testimony, as a form of expressing trauma, can have a common ground between literature and ethics, meeting point between violence and culture and witnessing and events. It can help unfold many facts with different literary genres. Writing about the painful past would not be only an issue of collective trauma, it can also regenerate a new regime of hope and bright future and its presence in narratives would function as a memory to illuminate the traumatic past and also a possibility to settle the hostility. Empathy has given the importance of middle voice in writing history which should neither be written nor understood from the victims' nor perpetrators' point of view, but it should be narrated objectively not supporting either side; it should be rather neutrally.

In this way, different approaches of trauma have been discussed for identifying the causes, consequences and solutions of the conflict between the warring groups. Both victims and perpetrators would realize their past mistakes and consequences, which once instigated the tensions and ultimately helped both groups sustain relationship to each other as earlier and live with reconciliation forgetting all their previous enmity and developing a new relationship. Elucidating some important tenets of trauma theory i.e. acting out, redemptive trauma, structural trauma, working through and middle voice propagated by LaCapra, Caruth, Felman and Hartman, this study has tried to bring out traumatic facts of post-conflict narratives written on the context of ten-year long Maoist's insurgency. Thus, when trauma is narrated in literary writings with the help of middle voice or not internalizing any groups, both groups can realize the deeply rooted causes of the conflict; they can forget their past perilous path and adept into prosperous lands.

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To cite this article [APA style, 7th edition]:

Pokharel, B.P. (2022). From conflict to peace building: Transforming trauma in the post-conflict Nepali narratives. *Prithvi Academic Journal*, 5, 160-170.