

TRAUMA AND RESISTANCE: MAOIST INSURGENCY IN NEPALI LITERATURE

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ABSTRACT

This study examines the representation of Nepal's Maoist insurgency (1996–2006) in selected Nepali literary texts through an integrated framework of trauma and postcolonial theories, addressing a gap in scholarship on post-conflict South Asian literature. Focusing on Tara Rai's Chhapamar Yuwatiko Diary (Diary of a Young Guerrilla Girl), Manjushree Thapa's Seasons of Flight, and selected poems by Bhupi Sherchan; chosen for their direct engagement with insurgency experiences across memoir, fiction, and poetry genres; the research employs close reading to analyze narrative strategies such as fragmentation, silences, and syncretic imagery. Key findings reveal that these texts function as records of individual and collective trauma while serving as sites of subaltern resistance, amplifying marginalized voices of women, Dalits, and ethnic minorities against hegemonic state and insurgent narratives. Drawing on Caruth's concept of belatedness and Herman's recovery stages, the analysis highlights how fragmented storytelling reflects unprocessed psychological wounds. A postcolonial perspective, informed by Spivak and Bhabha; illuminates negotiations of power dynamics and the construction of hybrid identities. Ultimately, the texts' syncretic blending of Hindu, Buddhist, and indigenous elements fosters a resilient post-conflict Nepali identity, promoting reconciliation through cultural memory and contributing to national healing in the federal republic. This research underscores vital role of literature in post-insurgency identity formation and reconciliation in Nepal, enhancing the visibility of Nepali literary responses to conflict and bridging literary, anthropological, and political perspectives.

Keywords: Cultural memory, Maoist insurgency, Nepali literature, postcolonial theory, subaltern agency, trauma theory.

Trauma e resistência: a insurgência maoísta na literatura nepalesa

RESUMO

Este estudo examina a representação da insurgência maoísta no Nepal (1996–2006) em textos literários nepaleses selecionados, a partir de um enquadramento integrado das teorias do trauma e pós-colonial, abordando uma lacuna na produção acadêmica sobre a literatura sul-asiática no pós-conflito. Com foco em Chhapamar Yuwatiko Diary (Diário de uma jovem guerrilheira), de Tara Rai, Seasons of Flight, de Manjushree Thapa, e em uma seleção de poemas de Bhupi Sherchan —escolhidos por seu envolvimento direto com as experiências da insurgência nos gêneros de memória, ficção e poesia—, a pesquisa emprega a leitura atenta para analisar estratégias narrativas como fragmentação, silêncios e imagética sincrética. Os principais resultados revelam que esses textos funcionam como registros do trauma individual e coletivo, ao mesmo tempo em que atuam como espaços de resistência subalterna, amplificando as vozes marginalizadas de mulheres, dalits e minorias étnicas diante das narrativas hegemônicas tanto do Estado quanto da insurgência. Com base no conceito de belatedness de Caruth e nas etapas de recuperação propostas por Herman, a análise evidencia como a narrativa fragmentada reflete feridas psicológicas não elaboradas. A partir de uma perspectiva pós-colonial, informada por Spivak e Bhabha, são evidenciadas as negociações das dinâmicas de poder e a construção de identidades híbridas. Por fim, a combinação sincrética de elementos hindus, budistas e indígenas promove uma identidade nepalesa resiliente no período pós-conflito, incentivando a reconciliação por meio da memória cultural e contribuindo para a cura nacional na república federal. Esta pesquisa destaca o papel fundamental da literatura na formação identitária e nos processos de reconciliação pós-insurgência no Nepal, ampliando a visibilidade das respostas literárias nepalesas ao conflito e estabelecendo pontes entre perspectivas literárias, antropológicas e políticas.

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Palavras-chave: Memória cultural, insurgênciã maoísta, literatura nepalesa, teoria pós-colonial, agência subalterna, teoria do trauma.

Trauma y resistencia: la insurgencia maoísta en la literatura nepalesa

RESUMEN

Este estudio examina la representación de la insurgencia maoísta en Nepal (1996–2006) en una selección de textos literarios nepaleses a través de un marco integrado de las teorías del trauma y poscolonial, abordando un vacío en la producción académica sobre la literatura sudasiática de posconflicto. Centrándose en Chhapamar Yuwatiko Diary (Diario de una joven guerrillera) de Tara Rai, Seasons of Flight de Manjushree Thapa y una selección de poemas de Bhupi Sherchan —elegidos por su compromiso directo con las experiencias de la insurgencia en los géneros de memorias, ficción y poesía—, la investigación emplea la lectura cercana para analizar estrategias narrativas como la fragmentación, los silencios y la imágineríã sincrética. Los principales hallazgos revelan que estos textos funcionan como registros del trauma individual y colectivo, al tiempo que operan como espacios de resistencia subalterna, amplificando las voces marginadas de mujeres, dalits y minorías étnicas frente a los discursos hegemónicos tanto del Estado como de la insurgencia. A partir del concepto de belatedness de Caruth y de las etapas de recuperación propuestas por Herman, el análisis destaca cómo la narración fragmentada refleja heridas psicológicas no procesadas. Desde una perspectiva poscolonial, informada por Spivak y Bhabha, se iluminan las negociaciones de las dinámicas de poder y la construcción de identidades híbridas. En última instancia, la combinación sincrética de elementos hindúes, budistas e indígenas fomenta una identidad nepalesa resiliente en el periodo de posconflicto, promoviendo la reconciliación a través de la memoria cultural y contribuyendo a la sanación nacional en la república federal. Esta investigación subraya el papel vital de la literatura en la formación identitaria y los procesos de reconciliación tras la insurgencia en Nepal, incrementando la visibilidad de las respuestas literarias nepalesas al conflicto y tendiendo puentes entre las perspectivas literarias, antropológicas y políticas.

Palabras clave: Memoria cultural, insurgencia maoísta, literatura nepalesa, teoría poscolonial, agencia subalterna, teoría del trauma.

Introduction

Background of the Study

Maoist insurgency in Nepal (1996–2006) was a decade-long armed conflict between the Communist Party of Nepal (Maoist) and the state, driven by caste, ethnic, and economic inequalities, resulting in over 17,000 deaths, widespread displacement, and deep psychological scars among marginalized groups like Dalits, Janajatis, and women (Subedi, 2013; Kohrt & Hruschka, 2010). The conflict challenged monarchical authority, leading to the 2006 Comprehensive Peace Agreement and Nepal's transition to a federal democratic republic in 2008, yet its trauma persists in collective memory, reshaping national identity and cultural production (Sharma & Gibson, 2023; Thapa et al., 2009).

Nepali literature has emerged as a key medium for processing this history, with writers like Tara Rai, Manjushree Thapa, and Bhupi Sherchan exploring trauma, resistance, and identity through diverse genres (Hutt, 2012; Acharya et al., 2020). Despite parallels with other South Asian conflicts, such as India's partition or Sri Lanka's civil war, Nepali literature's engagement with the insurgency remains underexplored globally (Pfaff-Czarnecka, 2005). Trauma theory, emphasizing fragmented narratives and silences (Caruth, 1996; LaCapra, 2001), and postcolonial theory, focusing on subaltern agency against hegemonic structures (Spivak, 1988; Bhabha, 1994), offer complementary lenses to analyze these texts. Nepal's syncretic Hindu-Buddhist-indigenous traditions further enrich such responses, positioning literature as a site for cultural memory and reconciliation (Shneiderman et al., 2016; Robins, 2012). This study thus examines how selected Nepali texts represent the insurgency's trauma and resistance, addressing gaps in interdisciplinary scholarship and highlighting literature's role in post-conflict healing.

Research Problem

Despite extensive historical and sociological scholarship on Nepal's Maoist insurgency, literary analyses of its trauma and resistance remain limited, particularly through integrated theoretical lenses (Subedi, 2013; Pherali, 2013). While global studies apply trauma theory to conflict literatures like those of Rwanda or Bosnia (Hussain, 2023), and postcolonial approaches dominate South Asian works on India or Pakistan (Rakshit & Gaur, 2023; Purkayastha & Sengupta, 2023), Nepal's syncretic, multilingual tradition is often sidelined. Psychological research documents the insurgency's mental health impacts but rarely links them to literary texts (Kohrt & Hruschka, 2010; George, 2010).

This study addresses a core research question: How does the combined application of trauma and postcolonial theories reveal novel dimensions of trauma processing and subaltern resistance in Nepali

literature on the Maoist insurgency? Trauma theory's focus on belatedness and fragmentation (Caruth, 1996) intersects with postcolonial concepts of hybridity and agency (Bhabha, 1994; Spivak, 1988) to generate a unique approach, uncovering how these texts not only document unprocessed wounds but also transform them into acts of decolonial resistance. This integration offers fresh insights into Nepal's post-conflict narratives, bridging psychological, cultural, and political analyses in ways prior text-specific studies (Acharya, 2020; Pfaff-Czarnecka, 2005) have not.

Research Objectives

The objectives of this study are twofold:

1. To examine representations of the Maoist insurgency's trauma and resistance in selected Nepali literary texts through an integrated trauma-postcolonial framework, uncovering how fragmentation and silences intersect with subaltern agency to negotiate identity, memory, and power dynamics.
2. To demonstrate how these literary processes contribute to post-conflict reconciliation and resilient national identity formation, highlighting Nepal's unique syncretic context within South Asian scholarship.

Significance of the Study

This study illuminates how Nepali literature processes the Maoist insurgency's trauma, directly contributing to post-conflict reconciliation by amplifying marginalized voices of women, Dalits, and Janajatis through syncretic narratives that challenge hegemonic histories (Sharma & Gibson, 2023). The integrated trauma-postcolonial framework aligns with global conflict scholarship (Hussain, 2023) while connecting Nepal to South Asian resistance discourses (Purkayastha & Sengupta, 2023), fostering interdisciplinary insights for cultural studies and anthropology (Gilligan et al., 2013). Specifically, the analysis of fragmented storytelling and subaltern agency in texts like Rai's diary reveals pathways for collective healing, such as cultural memory rituals that promote empathy and inclusivity in Nepal's federal republic. By enhancing the visibility of regional-language works and their role in addressing ethnic disparities, this research offers concrete tools for educational curricula and policy dialogues on national cohesion, transforming literary insights into actionable support for affected communities.

Theoretical Framework

Trauma Theory

Trauma theory serves as a foundational lens for analyzing representations of individual and collective trauma in Nepali literature on the Maoist insurgency (1996–2006). Drawing primarily on Caruth (1996) and Herman (2015), the theory posits that trauma is not fully experienced at the moment of occurrence but returns belatedly through repetitive, intrusive memories. Caruth highlights its paradoxical nature: the overwhelming event escapes initial conscious registration, manifesting in literary texts as narrative fragmentation, silences, and disrupted temporality. This framework is particularly apt for Nepali insurgency literature, where authors depict the psychological aftermath of violence, displacement, and loss.

Key concepts from trauma theory- belatedness, fragmentation, silence, and performative memory; directly illuminate narrative strategies in the selected texts. In Tara Rai's *Chhapamar Yuvatiko Diary*, the episodic, diary-like structure and abrupt silences embody Caruth's belatedness, capturing the young female fighter's unprocessed grief and dissociative memories of detainment and comrades' deaths; these gaps not only reflect individual trauma but also evoke collective unarticulated suffering. Similarly, Manjushree Thapa's (2011) *Seasons of Flight* employs non-linear storytelling and disjointed recollections to mirror the protagonist's internalized displacement, aligning with Herman's stages of recovery (safety, remembrance, reconnection) while symbolizing broader communal upheaval.

Bhupi Sherchan's poetry anticipates and echoes these dynamics through repetitive imagery and evocative silences, portraying collective trauma as a shared, cyclical inheritance rooted in social injustice. Memory here is performative rather than static, using flashbacks and motifs to confront past atrocities, adapted to Nepal's syncretic Hindu-Buddhist-indigenous traditions that frame remembrance as communal and ritualistic.

To address postcolonial contexts, scholars advocate decolonizing trauma theory by incorporating non-Western expressions of grief, such as Nepali ritualistic mourning, where silence functions as resistance rather than mere absence (Visser, 2015). This adaptation reveals how fragmentation and silence in these texts not only record psychological wounds but also foster resilience, transforming individual suffering into collective cultural memory.

In short, trauma theory's emphasis on memory, silence, and fragmentation provides precise tools for unpacking the insurgency's psychological dimensions in Nepali literature, clearly linking core concepts to specific textual manifestations.

Postcolonial Theory

Postcolonial theory provides a critical lens for examining subaltern agency and resistance to hegemonic narratives in Nepali literary representations of the Maoist insurgency, revealing how these texts challenge state power and lingering colonial legacies. Rooted in the works of Spivak (1988) and Bhabha (1994), the theory addresses power dynamics in postcolonial contexts, including internal colonialism relevant to Nepal's centralized governance and ethnic marginalization.

Central to this framework is Spivak's (1988) concept of subaltern agency, which questions whether the oppressed can truly speak within dominant structures. In the selected Nepali texts, this illuminates how marginalized characters; such as ethnic minorities and lower-caste individuals; assert voice amid oppression. In Tara Rai's *Chhapamar Yuvatiko Diary*, the young Tharu protagonist's testimonial act of writing defies both Maoist indoctrination and state censorship, transforming personal survival into a subversion of hegemonic silencing. Similarly, Manjushree Thapa's *Seasons of Flight* portrays the Dalit protagonist Prema negotiating identity through migration, asserting agency against the insurgency's coercive binaries and post-monarchy exclusions.

Resistance to hegemonic narratives emerges as literature's counter-discourse, challenging the state's monolithic unity and official histories of the conflict. Bhupi Sherchan's poetry satirizes elite hierarchies and imposed national myths, highlighting ethnic resistance and subaltern perspectives that echo the insurgency's critiques of internal hierarchies. These textual strategies directly contest Nepal's legacies of British-influenced centralization and caste-ethnic domination.

Bhabha's (1994) notion of hybridity further explains how the texts blend indigenous, Hindu, and Buddhist elements with modern critiques, enabling characters to navigate multiple identities and resist monolithic nationalism. In Thapa's novel, Prema's diasporic reinvention embodies this hybrid negotiation, while Rai's diary incorporates shamanistic motifs to reclaim cultural specificity against insurgent homogenization. Sherchan's verses fuse traditional imagery with satirical dissent, fostering resilient post-conflict identities. Overall, postcolonial theory facilitates a focused analysis of how these Nepali texts assert subaltern agency, resist hegemonic state and insurgent narratives, and negotiate colonialism's enduring legacies through context-specific strategies of voice, counter-discourse, and hybridity.

Synthesis

The intersection of trauma and postcolonial theories provides a hybrid framework for analyzing Nepali literary representations of the Maoist insurgency, framing them as sites where traumatic memory intersects with subaltern resistance against marginalization. Trauma theory's emphasis on fragmentation, silences, and belatedness complements postcolonial concepts of subaltern agency and hybridity, transforming psychological wounds into acts of defiance against hegemonic power.

This integration reveals traumatic memory not as passive suffering but as active resistance. In Tara Rai's *Chhapamar Yuvatiko Diary*, the fragmented, episodic entries and deliberate silences around detainment and loss embody trauma's belated intrusions, yet the very act of testimonial writing asserts subaltern agency for a young female Tharu fighter, subverting both state censorship and Maoist exploitation of marginalized recruits. Similarly, in Manjushree Thapa's *Seasons of Flight*, the protagonist Prema's disjointed recollections and migraines reflect unprocessed displacement trauma, while her migratory reinvention and pursuit of education enact postcolonial hybridity and agency, resisting the coercive binaries of insurgent ideology and state neglect as a low-caste woman. Bhupi Sherchan's poetry further exemplifies this intersection through repetitive motifs and evocative silences that evoke collective trauma from social injustice, paired with satirical subversion of elite narratives that amplifies subaltern voices and anticipates ethnic resistance. Here, trauma's performative memory aligns with postcolonial counter-discourse, reconstructing hybrid identities rooted in indigenous and traditional elements.

Ultimately, this synthesized approach illuminates how the selected texts root the insurgency's trauma in postcolonial marginalization while facilitating healing through agency, positioning post-conflict Nepali literature as a space of ongoing resistance, cultural reclamation, and resilient identity formation.

Methodology

Text Selection

The primary texts were selected based on their direct relevance to themes of trauma and resistance in Nepal's Maoist insurgency (1996–2006), representing diverse genres (memoir, fiction, poetry) and perspectives. Tara Rai's *Chhapamar Yuvatiko Diary* (2010) offers a firsthand memoir of a young female combatant's experiences, capturing individual trauma and subaltern resistance among rural, marginalized youth. Manjushree Thapa's *Seasons of Flight* (2010), an English-language novel, portrays the insurgency's effects on displacement and identity negotiation from a diaspora-informed viewpoint. Selected poems by Bhupi Sherchan from *Ghumne Mechmatbi Andho Manche* (1969), including "Sahid ko Samjhanama," provide prophetic critiques of social injustice and martyrdom that resonate with insurgency motifs.

These texts were prioritized for their prominence in scholarly discussions of the conflict, confirmed through reviews of databases and Nepali literary archives. While accessibility in Nepali originals, English editions, or translations facilitated analysis, this criterion inevitably favored works with international circulation.

Analytical Approach

The study employs close reading as the core qualitative method, involving iterative, line-by-line examination of language, structure, symbolism, and motifs to identify representations of trauma (e.g., fragmentation, silences) and resistance (e.g., subaltern agency, hybridity).

To ensure analytical consistency across texts and genres, interpretations are validated through: (1) systematic cross-textual mapping of motifs, documenting patterns in a comparative table during analysis; (2) triangulation with theoretical concepts from Caruth, Herman, Spivak, and Bhabha, grounding readings in established frameworks; and (3) repeated readings to confirm recurring elements, minimizing imposed interpretations. Trauma theory dissects narrative strategies like non-linear timelines and silences as markers of belated, unprocessed experiences, while a postcolonial lens interrogates power dynamics, subaltern voices, and syncretic cultural identity. This integrated application maintains rigor by consistently linking textual evidence to both theories across all three works.

Data Sources

Primary sources comprise the selected texts: Rai's diary (Nepali original with partial English excerpts), Thapa's novel (English edition), and Sherchan's poems (Nepali anthologies with English translations), sourced from publishers and archives like the Digital Himalaya Project. Supporting historical context draws from post-2006 reports (e.g., Comprehensive Peace Agreement, UN documents), and secondary sources include peer-reviewed works on Nepali literature, trauma, and postcolonial studies from JSTOR, Google Scholar, and the Nepal National Library. Ethical handling of sensitive trauma content prioritizes respectful representation.

Scope and Limitations

The scope is delimited to three texts (1969–2010), enabling in-depth analysis of diverse genres and perspectives rather than a broad survey, with priority on materials accessible in English or translations for international discourse.

Key limitations include the small corpus and reliance on English-accessible or partially translated works, which restrict linguistic diversity (e.g., excluding Maithili, Tamang, or other regional-language texts). This may bias findings toward urban, diaspora, or elite-mediated voices, potentially underrepresenting authentic rural or indigenous experiences of subalternity and resistance from less-translated conflict zones. Consequently, portrayals of marginalized groups (e.g., ethnic minorities, Dalits) might reflect filtered perspectives, limiting the generalizability of insights into grassroots agency and cultural syncretism. The interpretive nature of close reading introduces subjectivity, mitigated by theoretical triangulation and cross-textual validation, though future research could incorporate oral narratives, untranslated works, or multilingual approaches for broader inclusivity.

Results and Discussion

Trauma in Nepali Literature

Nepali literature emerging from the Maoist insurgency (1996–2006) vividly captures the psychological and collective trauma inflicted by the conflict, manifesting through depictions of profound loss, forced displacement, and pervasive violence. These texts portray trauma not merely as an individual affliction but as a communal wound that permeates social structures, echoing the widespread devastation documented in

Nepal's post-conflict landscape. In Tara Rai's *Chhapamar Yuwatiko Diary* (2010), the memoir chronicles the harrowing experiences of a 15-year-old girl thrust into the guerrilla warfare, where the abrupt rupture of her rural life symbolizes the insurgency's indiscriminate assault on innocence and stability. Rai's narrative details her first armed encounter, subsequent detainment by state forces, and eventual release, framing loss as an existential void; the death of comrades, the shattering of familial bonds, and the erosion of personal agency. This psychological trauma is rendered through visceral accounts of impending death, where the young narrator grapples with fear and isolation, reflecting the broader collective anguish of thousands displaced from villages in Nepal's remote hills (Acharya et al., 2020). Similarly, Manjushree Thapa's *Seasons of Flight* (2010) illustrates displacement as a metaphor for internal exile, with protagonist Prema's journey from a war-torn village to urban Kathmandu evoking the 100,000-plus internally displaced persons during the conflict. The novel's portrayal of violence; ambushes, abductions, and familial betrayals—underscores the trauma's relational dimension, where loss extends beyond the physical to the dissolution of trust and community cohesion.

Bhupi Sherchan's poetry, though predating the insurgency, anticipates this trauma through prophetic critiques of social inequities that fueled the rebellion. In poems like "Sahid ko Samjhanama" from *Ghumne Mechmathi Andho Manche* (1969), Sherchan evokes the spectral presence of martyrs, their unavenged deaths haunting the national psyche and prefiguring the collective grief of insurgency casualties. The poet's imagery of blood-soaked fields and silenced voices captures violence as a cyclical inheritance, where psychological scars from feudal oppression manifest as a latent readiness for armed revolt. Collectively, these texts depict trauma as a shared lexicon of suffering; Rai's diary personalizes the fear of annihilation, Thapa's fiction spatializes displacement as a perpetual flight, and Sherchan's verses temporalize loss as an enduring national malaise. This multifaceted representation aligns with Herman's (2015) stages of trauma recovery—safety, remembrance, and mourning—yet reveals Nepal's unique impasse, where state impunity hinders communal healing.

A poignant example of unprocessed trauma appears across the three texts through fragmented narratives, systematically exemplifying Cathy Caruth's (1996) framework of trauma as an unclaimed experience that returns via belated and repetitive intrusions. In Tara Rai's *Chhapamar Yuwatiko Diary*, the episodic structure—jagged entries with ellipses and abrupt shifts—mirrors dissociative fragmentation, recounting detainment through disjointed flashbacks (e.g., gunshot echoes, metallic taste of fear, solitary confinement voids) and silences around sexual vulnerability as a female captive, implying horrors too overwhelming for direct articulation. These gaps and repetitive motifs (e.g., dreams of home disrupted by gunfire) highlight trauma's compulsive, unprocessed return, exacerbated by the lack of post-2006 truth commissions or reparations for child soldiers.

This pattern extends comparably to Manjushree Thapa's *Seasons of Flight*, where Prema's non-chronological recollections and hallucinations (e.g., migraines irrupting with rural raid memories) embody belated intrusions, with narrative jumps and unspoken grief over family fractures surfacing trauma in relational gaps rather than linear progression. Similarly, Bhupi Sherchan's poetry employs fragmented elegiac structures and repetitive imagery (e.g., blood-soaked fields, silenced martyrs in "Sahid ko Samjhanama"), evoking collective trauma through brevity-induced silences and cyclical motifs that prefigure the insurgency's unclaimed atrocities.

Across these works, fragmentation is not mere style but a shared textual embodiment of psychological rupture, establishing a clear pattern in Nepali insurgency literature: readers piece together brutality from shards, whether personal (Rai), relational-diasporic (Thapa), or prophetic-collective (Sherchan). This systematic representation underscores trauma's evasion of coherent narration, revealing common socio-political encodings of exploitation and unresolved loss (Acharya et al., 2020).

In Thapa's novel, psychological trauma intertwines with collective displacement, as Prema's migraines and hallucinations symbolize the insurgency's internalized violence. The narrative's non-chronological jumps between rural raids and urban alienation reflect Caruth's belatedness, where past atrocities irrupt into present exile. Sherchan's poetry complements this with elegiac fragments, such as lines evoking "the blind man's revolving chair," a metaphor for disoriented national memory amid injustice. Collectively, these depictions reveal trauma's dual scale: intimate psyches scarred by loss and violence, and a society adrift in displacement, underscoring literature's role in witnessing what official histories suppress.

Resistance and Subaltern Agency

Nepali literature from the insurgency era transforms trauma into narratives of resistance, portraying subaltern agency as a defiant reclamation against state oppression and, at times, the very Maoist ideology

that promised liberation. Drawing on postcolonial concepts, these texts interrogate power asymmetries, negotiating tensions between individual and collective resistance as marginalized figures—rural women, ethnic minorities, and lower castes—navigate personal coercion within broader communal and structural power dynamics.

In Tara Rai's *Chhapamar Yuvatiiko Diary*, Rai's individual resistance—through reluctant enlistment, survival tactics in detainment, and ironic reflections on ideological indoctrination—asserts narrative control over personal victimhood while subtly critiquing Maoist exploitation of rural Tharu communities. Her quiet subversion of both rebel and state tyrannies highlights how individual endurance intersects with collective grievances over ethnic marginalization, transforming private testimony into a broader indictment of recruitment practices that instrumentalized entire villages.

Manjushree Thapa's *Seasons of Flight* extends this negotiation by depicting Prema's gendered, migratory agency—strategic evasion through education and diasporic self-reinvention—as a personal rejection of Maoist-monarchical binaries and patriarchal instrumentalization of women. Yet this individual flight is embedded in collective trauma: Prema's family fractures and village displacement reflect communal disruptions, where her remittances and letters home sustain community defiance against state surveillance, bridging personal reinvention with ongoing rural solidarity.

Bhupi Sherchan's poetry further illuminates this interplay, elevating individual dissent to collective scale through satirical choruses that mock elite commemorations of martyrs, amplifying subaltern voices from oppressed castes and ethnic groups. Poems like "Sahid ko Samjhanama" portray martyrdom not as isolated heroism but as communal inheritance of injustice, negotiating resistance as a shared cultural critique that prefigures the insurgency's mobilization of marginalized communities against centralized power structures. Across the texts, this tension resolves in hybrid forms of agency: individual acts (testimonial writing, migration, satire) rooted in and sustaining collective struggles, challenging hegemonic narratives at both personal and communal levels.

Sherchan's poems prefigure this agency with satirical barbs against elite hypocrisy, urging subaltern uprising through ironic martyrdom anthems that mock official commemorations. In "Galat Lagchha Malai," the poet's persona rejects imposed national myths, embodying resistance as intellectual dissent that echoes in post-insurgency calls for federalism. Collectively, these portrayals frame resistance not as heroic valor but as everyday subversion, Rai's diary entries as covert testimonies, Thapa's characters as nomadic agents, Sherchan's verses as mnemonic weapons, against oppressive structures.

A key example is the representation of marginalized voices in Thapa's fiction, interrogated through Spivak's (1988) query, "Can the Subaltern Speak?" Prema, a Dalit woman from a Maoist-affected village, embodies the subaltern's paradoxical eloquence: her internal monologues articulate silenced grievances—caste-based evictions, gendered violence during raids—yet are mediated by urban privilege, raising Spivak's concern over elite co-optation. Thapa navigates this by granting Prema narrative authority, her letters home weaving resistance into remittances that fund family defiance against state surveillance. This portrayal critiques Maoist ideology's failure to empower Dalit women beyond battlefield utility, as Prema's flight abroad signifies agency beyond armed struggle. Spivak (1988) warns of the subaltern's ventriloquism by hegemonic discourses, yet Thapa counters this by embedding Prema's voice in untranslated Nepali idioms, preserving authenticity against diasporic erasure.

In Rai's diary, subaltern agency manifests in the act of writing itself—a guerrilla girl's clandestine jottings defying illiteracy norms and captor censorship, echoing Spivak's call for epistemic disruption. Rai's reflections on ethnic marginalization as a Tharu recruit highlight resistance to Maoist homogenization, where her survival narratives assert cultural specificity. Sherchan's poetry amplifies this through collective subaltern choruses, as in martyr odes that parody state funerals, urging Dalit and Janajati voices to "speak" through satirical inversion. These texts thus portray resistance as multifaceted: personal survival, migratory reinvention, and poetic subversion, challenging both state repression and insurgent dogmas while affirming subaltern potentiality.

Cultural Memory and Identity

Nepali literature constructs post-conflict identity as a syncretic mosaic, blending Hindu, Buddhist, and indigenous elements to forge resilience amid the insurgency's ruptures. These texts memorialize the past not as static relic but as dynamic archive, where cultural memory—rituals, myths, landscapes—serves as antidote to erasure, translating symbolic reconstruction into tangible contributions to social reconciliation and transformation.

In Manjushree Thapa's *Seasons of Flight*, Prema's recollections of Himalayan terraced fields and monsoon floods interweave with Buddhist motifs of impermanence, symbolizing fluid identity in displacement while modeling practical reconciliation: her diasporic perspective fosters empathy across divided communities, envisioning a plural Nepali self that integrates indigenous animism and Hindu rebirth cycles to heal ethnic fractures and promote inclusive federalism in the post-2008 republic. Tara Rai's *Chhapamar Yuvatiko Diary* embeds memory in shamanistic idioms, with dreams of ancestral spirits blending Kirati folklore and indigenous rituals against Maoist secularism; this hybrid strategy not only reconstructs personal survival but also preserves marginalized ethnic narratives, facilitating communal mourning and inter-group dialogue that support real-world truth-telling and reparative processes for former child combatants and rural survivors. Bhupi Sherchan's poetry elevates syncretism to national scale, deploying Newari festival imagery and indigenous motifs to satirize monarchical pageantry and reclaim memory from elite capture; by amplifying subaltern cultural continuity, it contributes to broader social changes, such as reinforcing multicultural policies in Nepal's federal transition and encouraging collective rituals that bridge caste-ethnic divides toward lasting reconciliation.

Thus, this symbolic syncretism actively aids post-conflict transformation by preserving diverse memories against erasure, fostering empathy for marginalized experiences, and providing cultural blueprints for inclusive national identity that influence educational and societal discourses on unity.

Through these blends, literature heals fractured identities: Hindu karma explains insurgency karma, Buddhist detachment mitigates grief, and indigenous lore affirms ethnic continuity. Post-2008, this construction aids reconciliation, as texts like Thapa's envision federal Nepal through multicultural tapestries.

An illustrative example is the syncretic imagery in Sherchan's poetry as a response to conflict, where motifs of revolving blindness fuse Buddhist samsara with indigenous trickster tales to critique social stasis. In "Ghumne Mechmathi Andho Manche," the blind man's futile spins evoke insurgency disorientation, yet indigenous earth-mother allusions ground memory in fertile resistance, blending Hindu fatalism with shamanic renewal. This imagery constructs identity as adaptive syncretism, countering trauma's amnesia. Similarly, Rai's spirit invocations and Thapa's seasonal cycles memorialize loss while affirming rebirth, weaving cultural threads into post-conflict cohesion.

Comparative Insights

Drawing parallels with other South Asian conflict literatures enriches Nepal's experience, revealing shared postcolonial contours of trauma and resistance. Sri Lankan civil war narratives, like Michael Ondaatje's *Anil's Ghost* (2000), mirror Nepali fragmentation in depicting LTTE-state violence through ghostly absences, where unclaimed bodies evoke Caruth's belated trauma akin to Rai's silences. Shehan Karunatilaka's *The Seven Moons of Maali Almeida* (2022) parallels Thapa's displacement with ghostly migrations, framing resistance as spectral agency against ethnic erasure, much like subaltern voices in Nepali texts.

Kashmiri literature, such as Basharat Peer's *Curfewed Night* (2008), echoes Sherchan's satirical memory in necropolitical critiques of Indian occupation, blending Sufi mysticism with insurgent folklore to construct hybrid identities against militarized trauma. Mirza Waheed's *The Collaborator* (2011) parallels Rai's diary in fragmented confessions of complicity, using Spivakian subalternity to resist hegemonic partitions. These comparisons contextualize Nepal's insurgency as a regional echo of civil strife, where literature mediates decolonial memory amid ongoing marginalization.

Discussion

The analysis of selected Nepali literary texts—Tara Rai's *Chhapamar Yuvatiko Diary*, Manjushree Thapa's *Seasons of Flight*, and Bhupi Sherchan's poetry—through the lenses of trauma and postcolonial theory reveals a profound integration of psychological fragmentation and subaltern resistance, positioning Nepali literature as both a record of the Maoist insurgency's trauma and a dynamic site for contesting marginalization. Trauma theory, as articulated by Caruth (1996) and Herman (2015), illuminates how these works depict the insurgency's psychological scars through narrative strategies like fragmentation and silences, mirroring the unprocessed nature of individual and collective wounds. For instance, Rai's disjointed diary entries capture belated traumatic intrusions from detainment and loss, serving as a textual archive of unclaimed suffering that contributes to concrete reconciliation by preserving marginalized testimonies absent from official truth commissions.

This aligns with postcolonial insights from Spivak (1988) and Bhabha (1994), where fragmentation becomes resistance, disrupting hegemonic narratives and amplifying subaltern voices. In synthesis, the texts function as hybrid spaces with tangible impacts: Rai's testimonial writing records child soldier trauma while fostering agency that supports real-world advocacy for reparations and reintegration programs for former combatants, challenging ideologies that instrumentalized youth.

Thapa's novel exemplifies this further, intersecting postcolonial hybridity with trauma's dissociative effects. Prema's fragmented recollections of displacement blend with diasporic reinvention, recording rural exodus while resisting oppressive binaries; her narrative authority over unspoken grief models subaltern negotiation that influences social empathy, as seen in post-insurgency educational curricula incorporating such texts to promote inclusivity across ethnic divides in Nepal's federal system.

Sherchan's prophetic satire records pre-insurgency traumas through fragmented memory and revolving blindness imagery, critiquing elite hierarchies via indigenous-pan-Nepali blends; this transforms trauma into equity calls that have informed cultural policies reinforcing multicultural federalism and communal rituals bridging caste-ethnic tensions post-2008.

Empirical studies support these links: Acharya (2011) notes how similar insurgency literature (e.g., *Palpasa Café*, *Forget Kathmandu*) humanizes conflict sides through neutral testimonies, aiding transitional justice efforts and community dialogue programs. Pokharel (2022) demonstrates that testimonial narratives transform trauma into resistance, directly contributing to peace-building initiatives by facilitating survivor-led reconciliation and reducing stigma around mental health in affected regions.

Overall, this synthesis positions Nepali literature as a dual mechanism with verifiable social impacts: preserving ruptures (e.g., 17,000 deaths, displacement) while envisioning agency pathways that influence reconciliation processes, such as integration into school curricula for empathy-building, survivor advocacy for policy reforms, and cultural memory projects promoting national cohesion. This reframes the insurgency's legacy as resilient subversion, strengthening post-conflict transformation and enriching South Asian conflict literatures.

Conclusion

This study has explored how Nepali literature represents the Maoist insurgency (1996–2006) through integrated trauma and postcolonial lenses, analyzing Tara Rai's *Chhapamar Yumatiko Diary*, Manjushree Thapa's *Seasons of Flight*, and selected poems by Bhupi Sherchan. The findings reveal that these texts serve dual purposes: poignant records of psychological and collective trauma, and dynamic sites of subaltern resistance against marginalization.

Through trauma theory, fragmented narratives and silences capture unprocessed grief and disorientation: Rai's disjointed diary entries convey a young female combatant's lingering violence and loss; Thapa's novel depicts rural displacement via non-linear memories intertwining personal and societal upheaval (over 100,000 displaced); Sherchan's pre-insurgency poetry anticipates cyclical national wounds through elegiac martyrdom imagery. Postcolonially, the texts assert agency challenging hegemonic narratives: Rai's testimony defies child soldier exploitation and ethnic silencing; Thapa's low-caste protagonist rejects oppressive binaries via migratory reconstruction; Sherchan's satire subverts hierarchies with syncretic indigenous-pan-Nepali motifs envisioning equity. This integration records scars while fostering resilience through Hindu-Buddhist-indigenous elements. Beyond literary analysis, these findings hold concrete implications for post-conflict Nepal. By amplifying marginalized voices and modeling empathy across divides, the texts support social reconciliation processes, such as survivor-led dialogues and transitional justice initiatives that address unresolved grievances. Their syncretic portrayals inform cultural policy, reinforcing multicultural frameworks in the federal republic to promote ethnic inclusivity and communal healing rituals. In education, integrating these works into curricula can build historical awareness, reduce stigma around trauma, and cultivate empathy among youth, contributing to long-term national cohesion and prevention of future conflicts.

However, the study's focus on three texts; prioritizing those accessible in English or translations; limits linguistic diversity and may bias toward mediated urban/diaspora perspectives, potentially underrepresenting rural or indigenous subaltern experiences. Future research could expand to untranslated regional-language works, oral narratives, or larger corpora to deepen insights into grassroots resistance and reconciliation.

Collectively, the study underscores Nepali literature's practical role in documenting human costs while driving tangible transformation: reimagining inclusive national identity, advancing reconciliation, and guiding policy and pedagogical efforts toward a more equitable society.

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