



Index

- Aarohan Shanibar* (Aarohan Saturday), 13
- Aarohan Theatre Group, 1–2, 6–7, 12–26, 29, 55, 58, 114n32
- Arjun Parajuli and Sisnupani Parivar programme, 93–97
- brochure, 18–19
- criticism against, 14–15
- Deusi-Bhailo programme, 95–96
- development of, 209–210
- diversity of Shilpi and Space, 238–242
- dramatic techniques, 121
- establishment of Gurukul, 226–231
- experiences of Kamal, Rajan and Bhola, 106–111
- female artists, 230
- foreign plays staged, 13–14
- foundational cultural and social focus of, 18–19
- guru*, role of, 233–234
- guru-kula* tradition, 228–229, 237–238
- identity of, 14
- institutionalization of, 235–238
- king's coup of 2005 and, 22
- loktantrik natak* performances, 80
- members, 13–14, 211–226
- membership fee, 13–14
- National Theatre Festival, 91
- Newari dance and songs, 212
- origin of, 210–226
- performance continuity, 15–16
- Ramesh's performance, 92
- rebirth of independent stage theatre, 89–90
- royal coup and performances, 88–97
- Shrawan Mukarung poetry reading, 92–93
- space of action, 97–106
- struggles to preserve, develop, and reinterpret traditions, 18–19
- tradition and modernity in, 231–235
- trajectories, 238–242
- Yubaraj's conceptualization of theatre, 238–240
- Acharya, Hari Bansha, 110
- Adhikari, Badri, 13, 224
- aesthetic gap, 6
- aesthetics of theatre for social change, 29, 38, 45, 67, 113n24, 120, 129, 184–186, 195, 242, 247–253. *see also* *kachahari natak* (forum theatre/street theatre)
- aesthetic transformations, 4
- Ajoka Theatre in Pakistan, 13
- Akhil Nepal Janasanskritik Sangh (All Nepal's People's Cultural Association), 183–184
- Amatya, S., 211
- andolan kabi* (protest poet), 80
- Anekot Cultural Company, 182
- Anekot Cultural Group, 198
- Arendt, Hannah
- dramatic acting of oppositional plays and songs, 38
- 'space of appearance,' 38
- 'The Human Condition,' 37–38
- Arim, 43, 49
- artistic habitus, 187
- artistic performances, 187–188
- Aswikrit Jamat* (Rejected Generation), 56
- audience, 1–2, 5–7, 10, 12–14, 22–23, 27, 29n1, 31n28, 38, 40, 43, 51–55, 57–58, 64n49, 80, 82, 89–93, 95–97, 99,

- 101–109, 118–123, 125–126, 128–131,
 136–140, 143–148, 150–154
- Baral, Anup, 68–69, 91, 239
- Baral, Rishi Raj, 185
- Bedana Parivar, 49
- Bhatta, Basanta, 16, 21, 100, 123–124,
 223–224, 230, 234,
- Bisfot, Bijay, 43–45, 56
- Boadella, Albert, 55
- Boal, Augusto, 4–5, 29n1, 129
- Boal, Julian, 150, 157n35
- Boot Polish Demonstrations (1974), 56
- Bourdieu, P., 188, 200
- Brazilian Theatre of the Oppressed
 techniques, 19
- Brecht, Bertold, 13
- Burghart, Richard, 35–37, 55, 69
 governing rules vs practical work, 36
 interaction between private and public
 space, 37
 King Mahendra's take-over in 1960,
 description of, 35
 public life, 35
- Camus, Albert, 13
- Caramitru, Ion, 119
- Ceausescu regime, collapse of, 119
- Chand, Suresh, 20, 132, 134, 135, 149, 155,
 219–220, 239–241
- Chaudhary, Saraswati, 20, 102, 239
- 'child labour' (issue-based *kachahari*)
 actors and directors, 143–147
 audience of, 147–148
 characterization, 141–143
 choosing a location, 135–136
 devising the frame, 131–135
 performance, 136–141
 post-performance discussions and
 follow-up, 149–150
- Chomolungma, 185
- Chunu Shilpa Cultural Company, 182
- Chunwang, 201
- Citizens' Movement for Democracy
 and Peace/CMDP (*Shanti ra
 Loktantrakalagi Nagarik Andolan*),
 78–81, 90, 92, 97, 100, 109, 114n28,
 152
- Communist ideology countries, 184
- Communist Party of Nepal (CPN)
 (Maoist), 61n2
- conscious disciplinary process, 209
- Constitution of the Kingdom of Nepal
 (1990), 32
- 'construction workers' rights' (workshop-
 based *kachahari*), 131, 150–153
- Contemporary Nepali theatre, 212
- co-performance, 23–25
- cultural activism in Nepal
 artists after 1990 revolution, 56–59
 cultural families (*sanskritik parivar*), 42
 cultural group (*sanskritik samuha*), 42
 cultural programmes (*sanskritik
 karyakram*), 42, 48
 cultural workers (*sanskritik karmi*), 42
 establishment of Ralfa, 43
 Gai Jatra stage shows, 49–50
janataka git (people's songs), 43
 Panchayat period (1960–1990), 41–50,
 61n4
 political campaigning and mobilization,
 49
 political songs and cultural
 programmes, 1950s, 42–43
pragatisil git (progressive songs), 43
 Rana period (1846–1951), 39–41
 theatre for political change, 50–56
- Cultural Revolution, China, 184, 207n10
- culture
 cultural activities within development
 projects, 163, 180n13
 cultural programmes, 190–191
 Maoist cultural programmes, 190

- role in Leftist popular movements, 184, 186
- decline of theatre, 119–120
- Deuda dance, 159
- development, anthropological critique of, 6
- development campaigns, 120–121
- development culture, 176
- development theatre, purpose of, 118–119
 as an activist movement, 166–174
 vs development work, 174–177
- Devkota, Lakshmiprasad, 43, 46
- Dhakal, Kishor, 26
- Dhakal, Ram Hari, 20, 102
- Diamond, E., 92
- donor involvement in theatre, 120–121
- drama/theatre in Nepal, 7–12
- Dramatic Performances Censorship Act (1857), 41
- Els Joglars, 55
- Epskamp, K., 130
- ethnographic research
 challenges, 26–27
 field methods, 21–26
- Forum Theatre, 4, 23
 techniques, 5
- Franco's Law on Chamber Theatre and Theatrical Rehearsals, 41
- French Cultural Centre, 13–14, 55
- Gaine caste, 211
- ganatantra* (republic), 79
- Gaon Pharka Rashtriya Abhiyan* (Back to the Village National Campaign), 56
- Geertz, C., 67
- gender roles, 162, 180n7, 203
- Gharti, Purna, 185
- Ghimire, Madhav, 46
- Ghimire, Yubaraj, 20, 102, 132–133, 143
 218, 220, 222, 236, 238–242
- Giri, Sarita, 20, 102, 104, 132, 214,
 217–218, 225, 251
- 'Gorkha Bhasa Prakashini Samiti,' 39
- Gorkha Parishad, 62n20
- Gorkhapatra*, 35
- 'Gothale,' Govinda Bahadur Malla, 13
- Guha, Probir, 53
- guru-kula* practice, 29
- Gurukul School of Theatre, 16–17, 19–20
 foundational cultural and social focus
 of, 18–19
- Gyanendra, King, 32–33, 67, 86
- Gyawali, Ishwar Chandra, 190
- Hamal, Birendra, 68, 91, 217–218
- Hashmi, Safdar, 53
- HIV-AIDS NGO, 159
- Ichchhuk Parivar, 185
- ideology, defined, 208n26
- Indian People's Theatre Association (IPTA), 55
- Indra Jatra festival, 8
- Indreni Sanskritic Samaj (Rainbow Cultural Society), 49
- international non-governmental organizations (INGOs), 12, 34
- Jaljala Parivar, 185
- Jana Andolan II contentious performances, 81–88, 109–110
- janagayak* (people's singers), 80
- Janam, 51
- Jana Morcha, 41
- Jhapa Communist Movement, 184, 200
- Jhapa Revolt, 1971, 43

284

Joshi, Nandakrishna, 80
 Joshi, Satya Mohan, 91, 232
Jyapunach, 10
 Jyoti Punja Theatre, 15

Kabeer, N., 178

kachahari natak (forum theatre/street theatre), 1–2, 4, 21–23, 28, 66–69, 118, 122–124, 210, 247
 association with rural areas, 128–129
 background, 118–122
 challenges, 119
 connection between governing élites and symbolic forms, 67
 construction of the *kachahari* frame, 129–131
 divine characters, 66
 dramatic social or political events, 67–68
 issue-based *kachahari* frames, 131–150
 Jana Andolan 1990 and 2006 performances, 81–88
 mainstreaming, 126–128
 Nepalizing, 124–126
 number of performances, 130
 for organized political mobilization against state repression, 77–79
 ‘original’ form of, 129
 portrayal of crisis, 68, 70–72
 pro-democracy artistic performance, 79–80
sutradhar, role of, 64n49, 129, 156n24
 workshop-based *kachahari* frames, 131, 150–153

Kamlari Liberation Movement, 160
 Kamlari Natak Samuha (Kamlari Theatre Group), 1–2, 21, 158, 160, 162–167
 dramas in both Kathmandu and Dang, 177–178

Karki, Aruna, 20, 121, 125, 132, 134, 136, 142, 214–216, 221, 224–225,

Kathiwada, Prabin, 20
 Kathiwada, Rajan, 20, 98, 103, 106–108, 110, 132–134, 153, 217–218, 228, 238

Index

Katuwal, Pramila, 20, 225
 Khatri, Devi, 17
 Kinoshita, Junji, 13
 Koirala, Girija Prasad, 57
krantikari natak (revolutionary theatre), 1
 Krishna, Radha, 62n26

Lal, Ganga, 40, 48
 Lama, Chyangba, 198
 Lama, Maila, 185
loktantra (people’s democracy), 79
loktantrik natak (theatre for democracy), 1–2, 23, 210, 247
 performances, 97–106

Loktantrik Shrastaharuko Samuha (Democratic Writers’ Association), 68

macro-political conflict (poiesis), 3
 Madhya Samana Battalion 6, 182
 Maharjan, Bekha Narayan, 10
 Mahendra, King, 11, 35
 Mainali, Chandra Prakash, 62n26
 Malla, Ashesh, 51–52, 54, 58, 64n45
 Malla, King Jayaprakash, 8
 Malla, Prachanda, 9–10, 41, 195, 212–213
 Malla, Saugat, 20, 104, 106, 133–134, 141, 217–218

Mani, Kamal, 20
 Manjul, 43, 45–49, 58
 Maoist artists, 186–187
 Maoist cultural groups, 2, 23, 50, 183
 Maoist cultural work, 6
 Maoist jargon and metaphors, 193–195
 Maoist movement, 77–78
 Maoist People’s Liberation Army (PLA), 91
 Maoist performances, 2, 24
 Maoist political cultural programmes, 1

- Maoist revolutionary cultural programmes,
 182–187
 in cassettes, CDs and videos, 196
 live performances, 196
 Maoist artists, 198–201
 Maoist modality of ‘displaying’ cultural
 diversity, 197, 207n20
 outfit of dancers, 197
 as popular culture, 196–198
 revolution, as life, 201–205
 revolutionary performances, 187–196
 rhythms of songs and dance, 197
- ‘marked’ performance, 3
- mimesis (imitation), 4
- Mithila culture, 158
- Mithila Natyakala Parishad (MINAP), 158
- ML (Communist Party of Nepal - Marxist
 Leninist), 41
- Mukarung, Shrawan, 173
- Nachghar (National Theatre), 53
- Nahusa, King, 210
- Narayan, Bekha, 41
- National School of Drama (NSD), 15
- National Theatre, 58
- National Theatre (*Rastriya Nachghar*)/
 Cultural Corporation (*Sanskritik
 Samsthan*), 11
- Naxalite movement in India, 184
- Naxalite revolutionary cultural groups, 193
- Nepal Academy, 58
- Nepal Academy (*Pragya Pratishthan*), 11
- Nepal, Kamal Mani 20, 103, 106–109, 135,
 138, 216–217, 221–222,
- Nepali Bhasa Prakashini Samiti, 40
- Nepali civil society, 78
- Nepali Communist Party Masal, 185
- Nepali Congress, 62n20
- Nepali theatre(s), 7–12
 connection to political power, 7–8
 created by ‘teacher-dramatists and
 student-performers,’ 10
 history, 8
 kings performed as actors on *dabali* or
dabu, 8
 Malla period (1200–1768), 8, 12
 modern drama and theatre, 10
 Ranas (1846–1950) period, 9–10
 relationship between foreignness and,
 15
 Shah Kings period (1768–1846), 8
- New Nepal (*Naya Nepal*), 26
- NGO theatre, 121
- Pakhrin, Khushi Ram, 185
- Panday, Devendra Raj, 78
- Pangeni, Badri, 80
- Parajuli, Arjun, 80
- Parsi theatre and performances, 9–11
- Patnaik, Subodh, 53
- People’s Cultural Federation, 201
- People’s Movement, 2, 28, 33, 43
- People’s War, 61n3, 96, 127, 163, 176, 182,
 185–186, 188, 191–192, 196, 204–205
- Pokharel, Anil, 21–22, 119, 125, 213–215,
 234
- Pokharel, Mani, 20, 125, 132, 145–146,
 228
- Pokharel, Nisha Sharma, 16, 110, 221, 225,
 227, 245n47
- Pokharel, Sunil, 13–17, 20–21, 27, 32–33,
 52–53, 55, 57–58, 60, 68–69, 89, 97,
 119–120, 124, 150–151, 214–215, 218,
 221, 239, 245n47
- political situation of Nepal
 King Mahendra’s take-over in 1960,
 35–36
 levels of repression during Mahendra’s
 rule, 35–37
 political resistance, 36–37
 state of emergency, 32–35

286

Index

- political slogans and renaming, 82–85
 political street theatre, 2. *see also kachahari natak* (forum theatre/street theatre)
 power, anthropology of, 6
 Praja Parishad, 40
prajatantra, 42, 60n1, 79
 Prakash, Ratnadas, 41
 Pratirodh Pariwar, 185
 Pudasaini, Rajkumar, 20, 66, 125–126, 129, 132, 135–136, 141, 217–218, 221–223, 226–229,
 Rai, Pasupati, 20, 103, 110, 134, 136, 139, 141–143, 228–229
 Rakesh, Mohan, 13
 Raktim Pariwar (Family of Blood), 185
 Ralfa, 43, 46
 Ramesh, 43, 49
 Rana, Maharaj Jang Bahadur Kunwar, 39
 Rana, Shumsher, 9
 Rayan, 43, 49
 reflexivity, 4
 representational space, 38
 restored behaviour, 3, please add 111
 revolution, 1990, 56–59
 revolution, as life, 201–205
 revolutionary art, 206n9
 revolutionary art and literature, 186
 revolutionary artists, 198–201
 revolutionary performance, 187–196
 as popular culture, 196–198
 Revolutionary theatre, 2
 revolutionary theatre and cultural programmes, 28
 Rimal, Gopal Prasad, 12, 39, 41–42
 Rimal Natak Ghar, 17
The Rising Nepal, 35
 Royal Nepal Academy, 13, 91
 rural Nepalis, 118
Sadak Kavita Kranti (Street Poetry Revolution), 56
 Sailung Parivar, 185
 Saipal Samuha, 159
 Sama, Balakrishna, 10, 12–13, 30n14, 41, 211–213
 Samana Parivar, 183
 Samuna, KC, 20
 Sapkota, Bhola, 20, 98, 102, 106–108, 110, 132, 135, 139, 217–221, 239
 Sapktota, Agni, 184
 Sartre, Jean-Paul, 13
 Sarvartha Yogabani, 40
 Sarwanam, 50, 52, 57
 Sarwanam Theatre Group, 91
 Scarry, E., 177
 scripts, 3
 Sen, Krishna, 189, 198, 206n6
 Sen Chyan Cultural Group, 190
 Sen Chyang Cultural Company, 182
 Sen Chyang Cultural Group, 196
 Sen Chyang Parivar, 25
 Sen Chyang Sanskritik Parivar, 21
 Shah, Prithvi Narayan, 8
 Shah dynasty
 process of ‘creating’ state power, 72–77
 Shah Kings period (1768–1846), 8
 Shah ‘theatre state’, 72–77
 Shakya, Hitman, 185
 Shakya, Mahesh, 20
 Shamsar, Prime Minister Chandra, 9
 Shamsar, Bhim, 39
 Shamsar, Chandra, 39
 Shamsar, Deb, 39
 Shamsar, Juddha, 40
 Sharma, Jeevan, 185

- Shiva Sharada Cultural Company, 182
 Shrestha, Ramesh, 80
 Shrestha, Siddhicharan, 41, 43
 Shristi Natya Samuha, 158
 Shroud March, 86
 simultaneous dramaturgy, 5
 Sircar, Badal, 53
 Sisne Parivar, 185
 social dramas, 3
 social performance, 3
 South Asian popular theatre artists, 211
 Srijana Chaitra 3, 100
 state of emergency, 2005, 32–35, 70–72
 Sthapit, Keshav, 227
 street theatre, 121–122. *see also kachahari natak* (forum theatre/street theatre)
 Subedi, Abhi, 24, 68
 SWAN (Society Welfare Action Nepal),
 160, 162–166, 180n11
 activism *vs* development work, 174–177
 performance of SWAN/*kamlari*
 identity, 175–176
 theatre, as an activist movement,
 166–174
 symbolic creators, 59
 Tamot, Shyam, 92
 Taranga Sanskriti Parishad, 159
 Tendulkar, Vijay, 91
 Thapa, Dharma Raj, 43
 Thapa, Manjushree, 77
 Tharu communities, 180n4
 cultural identity and social exploitation,
 173–174
 culture, 174–175
 dance and songs, 170, 172
kamlari pratha (practice) among, 161
 Maghi festival, 174
 power within, 181n16
 process of aestheticization of, 173
 stick dance, 174–175
 theatre, as an activist movement, 166–174
 theatre for development, 28
 Theatre of the Oppressed, 4
 theatrical space, 3
 Tiwari, Bhim Nidhi, 10
 Tuladhar, Manik Man, 9
 twice-behaved behaviour, 3–4
 Vaidya, Mohan, 201
 Vampolov, Alexander, 13
 witness art, 198, 207n21
 Yatri, Krishna Shah, 15