

**A FESTIVAL TOURISM PRODUCT TRISHUL JATRA AND ITS PRESENT
STATUS**

A Thesis

**In Partial Fulfillment of The Requirement for the Degree of
Master of Arts in Nepalese History, Culture and Archaeology**

By

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APPROVAL SHEET

LETTER OF RECOMMENDATION

Mrs. Karuna Subedi has prepared this thesis entitled “**A Festival Tourism Product Trishul Jatra and its Present Status**” under my guidance, direction and supervision for her partial fulfillment of a Master’s Degree in Nepalese History, Culture and Archaeology under the Faculty of Humanities and Social Sciences of Tribhuvan University. She has worked in accordance with my suggestions and guidance. I am satisfied with his work. I, therefore, would like to recommend the thesis to Evaluation Committee for evaluation and examination.

Dr. Pashupati Nyaupane

Thesis Supervisor

March, 2024

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LIST OF ABBREVIATIONS

B.S:	Bikram Sambat
CHT:	Cultural Heritage Tourism
IUOTO:	International Union of Official Travel Organizations
MOCTCA:	Ministry of Culture, Tourism and Civil Aviation
N.S:	Nepal Sambat
PA:	Pashupatinath Area
PADT:	Pashupati Area Development Trust
PATA:	Pacific Asia Travel Association
PPP:	Public Private Partnership
S.S:	Saka Sambat
SWOT:	Strength Weakness Opportunities Threat
UNESCO:	United Nations Education Scientific Cultural Organization
WHS:	World Heritage Site
WTO:	World Tourism Organization

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ABSTRACT

Festival tourism is an alternate tourism form that is related to participating in different festivals and celebrations. In Nepal, huge number of festivals are celebrated by the diverse population. Among such festival, Trishul jatra is a native festival celebrated in Pashupatinath area by Newa community which is a processional event where five children are put on chariots with their back laying on a wooden pole and an iron spike poking up through their stomach. The festival is very unique and differs widely from other jatras of Nepal, thus holds a huge potential to boost Festival tourism in the area. However, due to the lack of documentation and the unidentified challenges to operate the festival has led to a problem to develop it as an effective festival tourism product. Several research has been done in the Pashupatinath region, but festival tourism has been left out. So, the objective of this research is to document the jatra, to identify the changes and challenges being faced by it, and to highlight how it can act as an alternate festival tourism product to boost tourism in the area. This study discovers some valuable information through qualitative approach with the data sources being interviews with ten informants, self-observation, photography, and literature reviews. The findings of the study are related to children selection method, worship procedure, other arrangements; changes in motive behind the festival, fund sources, dress, musical performance, social practice related to death rituals and so on; challenges like financial, social, environmental, infrastructure and others. As a result of thorough study from tourism perspective, the study informs what can be improved to bring Trishul jatra as a festival tourism product. This research also allows the concerned authority for better planning, policy making, organizing in converting cultural assets like festival to a tourism product.

CHAPTER ONE

INTRODUCTION

1.1 Background of study

Nepal is a beautiful nation with a vibrant Kathmandu valley, tranquil Himalayan villages, captivating hill settlements, and mesmerizing Terai plains. The superb blend of ancient culture and contemporary practices has placed Nepal as a land of outstanding culture. Tiwari (2009) notes that the difficult terrain of Nepal protected it from mass movement from the south or annexation, thus provoking an ideal climate for cultural development. The harmonious coexistence of different ethnicities and religions has resulted in a spectrum of cultures and traditions. Therefore, Nepal a multi-ethnic country, is rich in culture and every other day in the country there are some festivals being celebrated. Festivals are public celebrations that involve rituals as well as commemorations, and always a theme (Getz, 1991, p. 54). Most of the festivals in Nepal revolve around religious themes, while many of the Kathmandu valley are related to agriculture or rainfall. Amatya has divided Nepalese festivals into three categories: national, regional and local (2014, p. 23).

Among such festivals, 'Jatra' is a local festival of Nepal. Jatra is a procession held in different parts of Nepal, which have social and cultural significance. Most of the jatra have religious theme while some have social theme like Gai Jatra, Ropai Jatra, etc. In Kathmandu valley, the districts of Kathmandu, Bhaktapur and Lalitpur are renowned for the jatras like Ghode jatra, Gai jatra, Bisket jatra, Trishul jatra, Indra jatra, and so on. The Newar community, the indigenous group of this valley, come together to celebrate these processions with great enthusiasm. This study is aimed to understand the present condition of one such jatra called the Trishul jatra.

Trishul jatra is celebrated in Deopatan of the Pashupatinath Area, which is one of the oldest settlements of the Kathmandu valley. The availability of inscriptions of

Lichchhavi period belonging to Manadeva's reign (Vajracharya, 2030 B.S), and literal evidence mentioning the name Gvala (Vajracharya & Malla, 1985) support the idea of Deopatan being an old settlement. Among many jatras of Pashupatinath, Trishul jatra is very unique as children are kept on the top of a litter (khat) or chariot, and a trident is impaled on their body, as if it is stabbing the children laying on top of the chariot. Trishul jatra is held every year during the month of July, which according to the Nepali calendar is on the Ashad Krishnashtami also referred as Bhalabhala asthami. It is said that one who in their lifetime sees Trishul jatra gets free from the cycle of rebirth.

There are numerous legends that are associated with the jatra, and its origination. A common saying among the locals of Deopatan is that the jatra is to mark the death of a demon's child, the demon who kidnapped the kids of Deopatan. Chronicles of Nepal like Bhasha vamsavali also have similar descriptions on how the jatra commenced. Nonetheless, the chronicles have not referred to using the name Trishul jatra, rather terms like Kumari jatra are used. While the chronicles mention of this jatra being held on nine villages of Pashupatinath area, with nine different chariots; but at present only three chariot procession is held, with the chariots coming from Jayabageshwori, Mangalagauri and Bajraghar.

Trishul jatra is a native festival of Deopatan, so even being held in Pashupatinath area, people are still unaware of it. Many intangible cultural heritages are present here and most of them have already been studied from religious, cultural point of view. But, at present how changes have impacted these heritages and what things have changed is not well documented. Along with this, there are many tourism products in Pashupatinath area that encapsulates innermost cultural heritage tourism and festival tourism potentialities in its vicinity. Though, very limited tourism products have been explored for engaging and experiencing them.

The profound intangible heritage of Pashupatinath has attracted thousands of tourists around the world. Pashupatinath is already an established tourist destination, but the fact that tourists visit here solely to participate in the jatra is hard to justify. Therefore, a comprehensive study has become necessary for how to increase the engagement of

tourists with the intangible heritage. Thus, with this study through Trishul jatra, a new way of enhancing cultural heritage tourism at Pashupatinath area has unfolded.

1.2 Statement of the problem

Trishul jatra is a specialty of Pashupatinath area. Despite being unique to Pashupatinath area, there has not been any extensive research done on this jatra from tourism perspective. Due to social and financial constraints, the jatra has gone through significant modifications. Solid documentation is required so as to aid in the sustainability of the jatra. So, this research is aimed to be carried out because

1. The present status of Trishul jatra is not studied
2. The changes and challenges to operate and give continuity to the jatra are not identified
3. Trishul jatra from the tourism perspective has never been studied.

1.3 Research Objectives

Festivals play an integral role in Nepalese society, and particularly jattras have a great significance in Nepalese culture. Festivals are not just celebratory events but also an important heritage asset. The local culture is reflected in the jatra through feasting, dresses, music etc. Jatra is also source of income generation. They have also maintained authenticity which is a very important part in tourism. Jattras encourage community engagement, conservation and sustainability of cultural heritage. But, because such important festival of Pashupatinath area, the Trishul jatra is neglected by the concerned authorities as it is evident from the discontinuation of the jatra over a decade ago. Trishul jatra is a vital intangible heritage asset of Pashupatinath area which is not known to other parts of Nepal. Therefore, the main objective of the research is to conduct a thorough study of Trishul jatra, challenges that comes with it and how it can serve to boost festival tourism of Pashupatinath Area. The research aims:

1. To document the present condition of jatra comparing with the past years
2. To identify the issues and challenges of the jatra

3. To study Trishul jatra as a festival tourism product

1.4 Research Questions

Some of the below listed questions is addressed by the study. These are:

1. What changes in the Trishul jatra has occurred at present?
2. What are the challenges and issues while operating the jatra?
3. How can Trishul jatra serve as a festival tourism product in the Pashupatinath area?

1.5 Significance of the study

Pashupatinath is a treasure full of tangible heritage, but it is equally rich in intangible heritage. The jatras like Khadga, Ropai, Bachchaeswori, Trishul, and many more are part of the intangible heritage of the area. Thus, this study shall provide those individuals who have interest in Trishul jatra, particularly celebrated by the locals of Pashupatinath area, with new insights. This research is aimed to properly document Trishul jatra, so it will be helpful to the scholars interested in studying Trishul jatra. This research will outline the major challenges relating the operation of Trishul jatra; thus, it will also be useful to the concerned authority for planning, policy making and organizing the heritage of Pashupatinath area as well as tourism planning. Furthermore, this will also be useful to promote festival tourism as an alternative form of tourism. Lastly, the study shall also assist tourism professionals with a way to sell intangible heritage as tourism product among tourists.

1.6 Literature Review

Literature review of the study area

A book published in 1971, "*Festivals of Nepal*" by Mary. M Anderson, has descriptions of different jatras celebrated in the Kathmandu valley. The author highlights the primary motive behind jatras celebration. According to the author, Nepalese happily and unquestionably accept their festivals, and are unbothered by the contradictory legends about such celebrations. In the book, prominent jatra of Kathmandu valley

including Bisket jatra, Ghode jatra, Indra jatra, Gujeshwori jatra, Rato and Seto Machindranath jatra, and others, are discussed. The religious and cultural significance of each jatra is elaborated in the work by Anderson. But this book completely ignores Trishul jatra and other jatras which are celebrated in PA and are native to the area. Therefore, to fill the gap a documentation of Trishul jatra is done through this research.

A book by Kulchandra Koirala published in 2051 B.S. (1994) called “*Nepalka Aaradhyadev Bhagwan Shri Pashupatinath*” is a remarkable book. The book is first of its kind to throw so much light on the topic. It highlights the history of temple, cultural importance and mentions some notable jatras of Pashupatinath area. The book also put an emphasis on the shrines related to Shaktism like Bhuwaneshwori. In the book, Trishul jatra is described briefly. The writer has credited King Yakshya Malla to have begun the jatra in Nepal Smabat 634 (1570 B.S). He has mentioned this on the basis of a Nepalese chronicle. However, this seems not to be true as most of the available documents either propose Amar Malla or Narendra Malla as the initiator of the jatra. Thus, this research identifies the exact person who began the jatra.

Dr Govinda Tandon wrote a book “*Pashupatikshetra ko Sanskritik Adhyayan*” in 2053 B.S. (1996), which covers most of the tangible and intangible heritage of Pashupatinath area. The glory of Pashupatinath temple, antiquity of Deopatan, records of guthis, modifications on the temple architecture are minutely explained in the book. Temples, idols, dabalis/open grounds, inscriptions, asramas and akhadas, ghats/cremation site, mathas, festivals/events, forests, dharmashala, pati, and other heritage assets are carefully documented. The book consists of 15 chapters with the first two focusing on the geography of the area and 2nd chapter Shavism during rule of different dynasties. From third highlights Deopatan’s historicity. From fourth chapter onwards the origin of Pashupatinath temple, architecture of temple complex, general and special worships, position of Pashupatinath temple in Nepalese society, and priests of the many temples are discussed. The eighth and ninth chapter is related to guthi system and guthis of the area. Following chapter elaborates the management of Pashupatinath temple by different bodies including Pashpatigosvara, Pashupatiamalkotkachaheri and Pashupatibhandartahabil. Among these, the former two are important for me to study

about Trishul jatra. The remaining chapters of this section of the book is inventory of idols and images of gods and goddesses, jatras, and temples of this region. The final chapter is regarding the historical management of temple and PADT as a caretaker of the region. Tandon he has explored Pashupatinath from ritualistic, cultural and historical view but has not examined the cultural and festival tourism of PA. Furthermore, this book was written a while ago, and Pashupatinath area and settlement around has changed a lot since then. So, my research shall fill this gap by focusing on the present situation of Trishul jatra and identify any changes and challenges during the jatra. Along with that, my research also studies the potentiality of festival tourism through Trishul jatra.

In a book by Axel Michaels “*Siva in Trouble*” (2008), almost all of the jatra of Pashupatinath temple is studied in detail. The book offers excellent insights on the overall background of Pashupatinath area including the history, geography, settlements, etc. Chapter 7 of the book is dedicated to Trishul jatra, here the writer explains the history of most of the jatra and the processional event. The book also includes references from multiple chronicles of later period (17/18th century), as well as oral traditions noted directly from the locals of Deopatan about the origination of Trishul jatra. However, the book being fully devoted to Pashupatinath, has not mentioned any content on tourism. Thus, deeming the prospect of Trishul jatra in tourism diversification at Pashupatinath area, this research is aimed to be carried out.

Dr Chunda Bajracharya’s book (2072 B.S) titled “*Newa Sanskritik Chadparva*” brings to the readers different festivals and special days celebrated in Newa community. The festivals revealed in the book are mostly related to agriculture. Of course, the local celebrations of Kathmandu valley are highly linked with harvest as the land has been occupied by a huge population belonging to agriculture families. The author has highlighted festivals like Sithi Nakha, Gunla, Gathamugal, Panchadaan, Dashain, Tihar, Pachahare, etc along with how it is celebrated, what food is consumed in each festival and what other arrangements are necessary to carry out the festivals. Also, some famous jatra like Gai jatra, Indra jatra and Ghode jatra are discussed in detail. Nonetheless, other prominent jatra and none of the jatra of Pashupatinath region is present in the book. So, it is necessary to add a native festival of PA to the list provided by the author.

A book “*Pashupat Kshetrako Sanskritik Sampada*” by Dr. Sandhya Khanal and Dr. Nirmala Pokharel published by PADT in 2077 B.S., consists of different tangible and intangible aspects of Pashupatinath Area. The book is divided in three parts. Section one, chapter one of the book begins with an introduction to image worship, image making basic rules, ways in which Lord Shiva is worshipped and Shivalingas that is authored by Dr. Beena Poudyal. The geography of Pashupatinath area is presented in the second chapter. The second section of the book by Dr Nirmala Pokharel deals with the tangible heritage of PA. It covers detail study of Pashupatinath temple, idols and images within temple complex, temple complexes of Agamghar, Badrinath, Rudragareshwor, etc. Each idol within Pashupatinath temple premises is carefully examined along with their pictures and sketches. The architecture of the temple itself like struts of two stories, tympanum of each door, walls within and two circumambulatory paths, etc are also elaborated. The other chapters of the book cover temple of Batsleshowri, Bhuwaneshowri, Jayabageshowri, Guheshwori, etc as well as temples around Dathutol, Itapatha, and so on. The section three of the book covers by Dr Sandhya Khanal illustrates traditional way of worshipping Pashupatinath, general and special worships at shrines of Guheshowir, Jayabageshowri, dance and music, festivals and jatras celebrated in the area. This part also contains information about different guthis of the region, ghats, mathas and akhadas as well as castes who have been directly related to Pashupatinath worship since past. This section also covers Trishul jatra, but despite being a very comprehensive work, I believe that still more research can be done on Trishul jatra. Therefore, my research shall study the challenges of present times while conducting the jatra and cover tourism part which is missing in the book.

Literature on tourism

“*Tourism and Development*” (1997) a book by Ramesh Raj Kunwar encompasses different areas of Tourism. The book examines the historical development of tourism and how it evolved from 4000 BC ago to the 21st century. The book elaborates primary elements of international tourism as well as tourism demand and motivating factors. Kunwar writes the prime motivation for tourism is to escape from routine life. Tourism as an employment generator is also discussed thoroughly. Furthermore, the book also covers

the nature of tourism and its prospects. It points out tourist typology giving reference to Cohen's 4 types of tourists: drifters, explorers, individual and organized mass tourists; Smith's 7 types of tourists: explorer, elite, off-beat, unusual, incipient mass, mass and charter; and Plog's allocentric, mid-centric and psychocentric tourists. The book inquires anthropology of tourism. The author has pointed out 12 elements defined by Richie and Zins like Gastronomy, History, Handicrafts, Language, etc. He describes theories of model cultures, authenticity and center out there. Ecotourism and possible impacts on physical and cultural environment are also explained in the book. Different forms of tourism such as rural, village, domestic, inter-city, and pilgrimage tourism are described briefly. The book also provides insights on the socio-cultural impacts of tourism and finally the Tourism scenario in Nepal. Although being a comprehensive book, this book lacks any information regarding festival tourism, so my research shall fill this gap.

Satyal's "*Tourism in Nepal*" (1999) is a book that is fully dedicated to Nepalese Tourism which highlights tourism trends in Nepal through statistics over the years. The writer mentions three reasons behind people to travel in ancient times, which are: due to interest, curiosity, and religious sentiment. Interest comes from political and commercial reasons like trade, government missions, etc., whereas being curious to know different customs, habits of people also motivate people to travel. Satyal describes how easy means of commune made mass travel a success. The book begins with a brief history of travel then progresses to definitions and types of tourism that are recreational tourism, cultural tourism, sports tourism, business tourism, etc. The book also mentions the evolution of tourism organizations including IUOTO, WTO, PATA, etc. Chapter 4 of the book elaborates the history of tourism in Nepal. The earliest traveler to Nepal according to the book is Manjushree Bodhisattva who is credited to have drained water of the valley from Chovar. Then, Shakyamuni visited Kathmandu valley during the reign of Kirata King Sthunko. Similarly, the history of travel in the valley continues all the time from the Lichhavi period with Chinese travelers visiting till the unification period and modern day. The following chapter describes different organizations set in Nepal for tourism development and the rest of the chapters present readers with statistics related to tourism like tourist arrivals, number of hotels, etc. This book has helped the researcher in

understanding the basic concepts of tourism, how it processes and how impactful it is for social and economic development. Nonetheless, this book has little explanation of cultural tourism and no mention of festival tourism, thus my research aims to deal with festival tourism by referencing Trishul jatra.

“Cultural Tourism: the partnership between Tourism and Cultural heritage management” is a book by Bob McKercher and Hilary Du Cros (2002) possessing many important concepts of tourism and heritage management. The book deals with the basic concept of cultural tourism and major elements that lead to cultural tourism. It compares tourism and heritage management through goals, use of assets, key stakeholders, and other parameters. The challenge for collaboration between heritage managers and tourism is also discussed where the writers highlight seven forms of relationship from full cooperation to full conflict between the two parties. It also mentions underlying concepts of cultural tourism like destination hierarchy, tourist behaviour, authenticity, etc. The book throws light on cultural heritage management where the authors discuss core concepts of tourism, sustainability, stakeholders, challenges encountered whilst presentation and management of tangible and intangible heritage. Developing cultural attractions and cultural tourism products with features like storytelling, participatory experience, focusing on quality and authenticity is also explained. The benefits through standardization, modification and commodification of cultural heritage assets into cultural tourism products is also elaborated. Furthermore, the book identifies 5 types of cultural tourists which are purposeful cultural tourist, sightseeing cultural tourist, serendipitous cultural tourist, casual cultural tourist and incidental cultural tourist. And the last couple chapters are about the planning, management and marketing of cultural heritage assets through a tourism and cultural heritage management perspective. The book has examples of World Heritage Sites of Nepal like Bouddha Stupa and Pashupatinath temple, therefore is very helpful for researcher to complete this study. However, this book has no mention of festival tourism, so my research shall fill the gap giving a concept of festival tourism.

Kunwar (2002) in *“Anthropology of Tourism”* writes tourism is a temporary movement of people other than their normal places of work and stay where they carry out

different activities in destinations by using services created to fulfill their needs. In this book he has examined many definitions of tourism and how tourism evolved since early times. He has also highlighted different approaches applied by sociologists and anthropologists in defining tourism. Kunwar has also put forward different tourism development theories like diffusionist theory, dependency theory and formal and informal sector analysis. Other theories include Noronha's three stage tourism development theory; Peck and Lepier's three scale of tourism development; and Butler's theory on evolution of tourist areas. Among these for the research Butler's theory of the tourism area is very useful. From chapter three onwards the book covers tourism in Nepal and particularly Tourism of Sauraha with a special case study on tourism development and its impact on economy and ecology of Sauraha, Chitwan. The case study presented in the book has helped me to study Trishul jatra from tourism perspective, and how the jatra can be marketed as a tourism product. Despite the book has references of cultural show, it still has no specific content on how festivals of Tharu can be converted into festival tourism product. Thus, this research fills the gap by examining festivals as tourism product.

A book "*Cultural Tourism in Nepal*" by author Shaphalya Amatya published by MOCTCA in 2014, offers a general idea of the different tourism destinations in Nepal including the Pashupatinath temple. In the book, history of tourism since the ancient time even before Gautam Buddha (Siddhartha Gautam) is discussed. Similarly, the book narrates how tourism was slowly open to the world post Rana regime. The potential sites around the Kathmandu valley are also highlighted on the book. Chapter 10 of the book is solely for Pashupatinath temple, where the author mentions the position of the temple in different period of time since pre-Lichchhavi times. Nonetheless, the intangible aspects of Pashupatinath are not presented in the book let alone mention of Trishul jatra. So, to fill this gap it is necessary to study all aspects of the jatra and link it with tourism, which is the main objective of my research.

Dallen J. Timothy's "*Cultural Heritage and Tourism*" 2nd edition published in 2020 is another comprehensive study on cultural heritage tourism. The book, divided into two sections, deals with many subjects under tourism and heritage discipline. The book highlights that in Asian context travel manifestations were through Hindu and Buddhist

pilgrimages in the ancient times. The author notes that heritage sites and cultural destinations are amongst the most prized attractions for tourism. Timothy notes that there are either casual heritage tourists who are not deeply interested in heritage otherwise are hardcore or serious heritage visitors who are keen to experience heritage. In the book, a thorough examination on the demand for Cultural tourism in global context is carried out. The demand shifters like demographic changes, political scenarios, economic and environmental settings are identified. The book also explains the concept of authenticity by providing reference to Boorstin's pseudo-event, MacCannell's staged authenticity, and Cohen's 4 degree of authenticity. The author mentions tourists perceive something authentic if there is accuracy in storytelling and the built environment is conserved. Furthermore, tourists believe products presented are authentic if they hold aesthetic value, are unique or possess scarcity, show workmanship, and products that are still in practice and functioning. The book elaborates the positive and negative impact of heritage tourism on culture, environment, economy and so on. The socio-cultural negative impacts like cultural theft, commodification, forced displacements, and more are described. The book narrates the political influence on tourism through travel warnings, travel restrictions and embargo, visa changes, and restriction on touristic activities. It also discusses international organizations involved in conservation, the need for conservation, and protecting heritage sites by using various techniques of preservation, restoration, and renovation. The second section begins with the classification of museums and the role of museums in promoting heritage tourism. Furthermore, the second part comprises of challenges faced by heritage managers in archaeological and holy sites. Planning and Zoning of heritage sites, along with concept of buffer zone is studied in the book. Different sites as heritage attractions including religious destinations, industrial sites are also explored. The idea of diaspora tourism as means of personal heritage tourism and ethnic tourism is explained, as well as its types like victim, trade, colonial, deterritorialized, and labor is briefly discussed. In the latter chapters of the book, dark tourism concerning sites like those with history of death, crime scenes, natural disasters, war/conflicts, etc is explained. The book is very useful in understanding different disciplines related to heritage tourism but lacks knowledge on festival tourism. So, this gap is fulfilled by my research.

A Phd research on Pashupatinath Area by Dr Pashupati Nyaupane (2022) is the most significant literature for this research. The research by Nyaupane features a list of tangible and intangible heritage of PA. He has identified the existing problems that have hindered PA to fully grow into a Cultural heritage tourism destination like lack of documentation of tangible and intangible heritage, preservation of cultural landscape, etc. Moreover, he has established the challenges and potentialities within PA. Recommendations to set a calendar fully dedicated to different events at activities is made in the thesis. Similarly, the researcher has emphasized the need of coordination and participation of stakeholders to promote cultural heritage tourism. “*The dissertation on Problems and Prospects of Cultural heritage tourism in PA*” by Nyaupane is divided into 8 chapters. Chapter one is the introductory portion about his study area and tourism with objectives of conducting the research. Chapter two consists of literature review on tourism discipline, cultural heritage; different theories related to tourism; literature review on Pashupatinath; several plans and policies; and master plans.

Chapter three is based on the political and cultural history of Kathmandu, and is subdivided into 8 sections. The sub-sections contain background of Pashupatinath area, it’s geography, origination, landscape, description of Devapattan as pilgrimage destination, concept of trinity in Hinduism, development of Shaivism since the vedic period to epic and puranic period, sects of Shaivism including the Kapalika, Kalamukha, Pashupata and Shaiva Siddhantins, and finally introduction to Shivalinga, its part linga and yoni(pindika); and faces Tatpurush, Aghora, Saddyojata, Bamadeva and Isana.

Chapter four and five covers the intangible and tangible cultural heritages of Pashupatinath. These chapters include different oral traditions, performing arts, festivals and rituals, temple architecture of Pashupatinath, Bhuwaneshwori, Guheswori, Jaybageshwori and many more, mathas, prominent images of gods and goddesses, inscriptions and other shrines. Chapter six has nine sub chapters, it begins with the history of tourism in Nepal on legendary grounds, then proceeds to Lichchhavi, Malla and post-unification. It also highlights tourism in Pashupatinath and different types of tourism practiced in PA namely Cultural Heritage Tourism, Religious Tourism, Spiritual Tourism, Research Tourism and Historical Tourism. This chapter then explains tourist

typology in Pashupatinath categorized as devotees (Hindu, Buddhists, others) and cultural heritage tourists. Similarly, classification of tourists on the basis of geography, interest is also done. The different components of tourism like accommodation accessibility, affinity, actors, etc. at PA are also elaborated. Furthermore, stakeholders in the region are also identified. The prerequisite for management of cultural heritage on the basis of 6'As of tourism, infrastructure development and human resource management is discussed. This is followed by assessment of cultural heritage management at PA through policy, planning, budgeting, coordination and collaboration with local communities and government sectors, etc. The present management modality like security, PPP modality, route, environment management, role of public private and international sectors is described. Then, a SWOT analysis is carried out at PA.

Chapter seven deals with the findings of research. Here the challenges and problems are identified on conservation, preservation, authenticity, resource management, product diversification, marketing and promotion, zoning, future prospects and so on. Nyaupane has classified PA into five different zones which are Temple/Monument zone, Riverfront/ Ghat zone, Forest/Spiritual zone, Cultural/Open zone and Residential/ Service zone. Lastly, the eighth chapter consists of summary and conclusion. This PhD research is quite vast and has provided the researcher with a wholesome information, but still this work has only recommended on festival calendar but no any focus is done on the tourism part. Therefore, this gap is filled by my research.

Reviewing the literatures on Jatras, it is observed that Trishul jatra is not studied deeply and the challenges the jatra faces are not recognized. Similarly, through literature review related to Tourism, the gap on festival tourism is realized. So, this research on Trishul jatra as a festival tourism product fills the gap of knowledge on promoting festivals as tourism product, as well as identifies the changes and challenges of the jatra.

1.7 Limitations of the study

This research is based on a local festival of Deopatan, therefore, it has some geographical limitation. The whole study is carried out within the ward no. 8 of

Kathmandu Metropolitan city. Along with examining major tangible and intangible aspects of the jatra, the research also reflects the possibilities of Trishul jatra in the PA by inspecting the elements required to develop it as a festival tourism product.

1.8 Delimitations of the study

Only the day of jatra is given utmost priority with least intervention on jatra's prearrangement. The temples associated with the jatra is studied briefly only.

1.9 Methodology of the Study

Research is to investigate any subject to either add more to what is known or to know what is still unknown. Kothari writes that research is an art of scientific investigation, that adds further knowledge to the already existing knowledge (2005, p. 1). It is systematic examination of a subject through observation, experiment, comparison, etc. Research Methodology is a step wise plan on how the study is undertaken like how problem is identified, how objectives are decided, research methods to collect data, what data are collected, and so on. Research approach are distinguished as qualitative and quantitative. Qualitative approach is primarily related to study of human behaviours, opinions, and attitudes using the data collected through observation, focused group discussions, interviews, surveys and so on, whereas Quantitative approach is related to data examination through numerical calculations. Festivals are part of socio-cultural phenomena thus, this research on Trishul jatra applies qualitative research approach.

Regarding the research data sources, both primary and secondary sources are consulted. For sampling of the data, purposive sampling and snow ball sampling is carried out. Through these techniques, the researcher choose participants those are most relevant to the research and also identified the potential participants who could contribute to the study. The data collection was done through interview, observation, photography, reviewing literatures, etc.

1.9.1 Primary data:

The data collected firsthand are called primary data. These are the original data collected by the researcher during the study. It is the data directly obtained using different data collection methods. This kind of data is more specific and controlled, however is also costly as well as time consuming. This method offered the researcher flexibility in data collection.

Observation: Observation is a technique of data collection where a researcher observes some scenes or behaviours to gain the data required for the study. For this study on Trishul jatra, self-observation was carried out during the jatra. The researcher observed the rituals and processes involved in jatra, observation participation of tourists, locals, guthi members, and other stakeholders.

Interview: Interview is another effective way of collecting data. The method sometimes is time consuming and hard to conduct, but results are great. The researcher for this study took interview with the stakeholders mainly government officials and locals. Among ten interviewee two were priests, four were officials of PADT, ward chairman, and three locals. Through the interview with these key informants many new information was brought to light. The informants were chosen on the basis of their participation during the jatra. Major stakeholders who are directly involved during the festivals are selected for the data collection through interview. As Trishul jatra is also an intangible heritage asset, to carefully examine the jatra photography played a crucial role. The jatra being a day event occurring once a year only, photography was the best to capture the needed information.

1.9.2 Secondary data:

Data collected from secondary sources are referred to secondary data. These are the already available data collected by others which provides further details to the chosen subject. For this research on Trishul jatra, literatures of the past like chronicles written during different period of time has come to be very useful. Some prominent secondary resources referred are as follows:

Books: Books are the best source to carry out literature review. Books provide plenty of information about the subject matter which has already been discovered by previous researchers. For this study on Trishul jatra, books related to Pashupatinath, festivals of Nepal, tourism and heritage disciplines were very helpful to collect the secondary data.

Journals: Journals are also a very reliable source to gain information on the study area. For this research journals like Ancient Nepal, Nepalese Culture, Purnima, International Journal of Tourism Research, etc. were very helpful.

Chronicles/ Bhamsavali: Chronicles are those documents that were prepared during different period of time to record the genealogy of the ruling dynasties, their achievements, any big incidents that happened during a particular time, and so on. In case of Nepalese history, chronicles play a very important role. Although the data from this source may not be completely reliable but are still valuable particularly when inscriptional evidence is missing. For the research on Trishul jatra, the chronicles of Nepal have provided a lot of data.

Other articles and research papers: To carry out this research, other secondary sources were also sought. Government report and statistics on tourism helped the researcher to discover data on tourist frequency on Pashupatinath area. Other paper like dissertations and research papers on Pashupatinath and tourism of Nepal helped the researcher to gather required data.

1.10 Research Design

A research design is a plan or strategy which determines which approach will be applied to conduct the study, what sources will be used to gather information and techniques used for analysis of the data. Kothari narrates “the research design is the conceptual structure within which research is conducted; it constitutes the blueprint for the collection, measurement and analysis of data” (2005, p. 31).

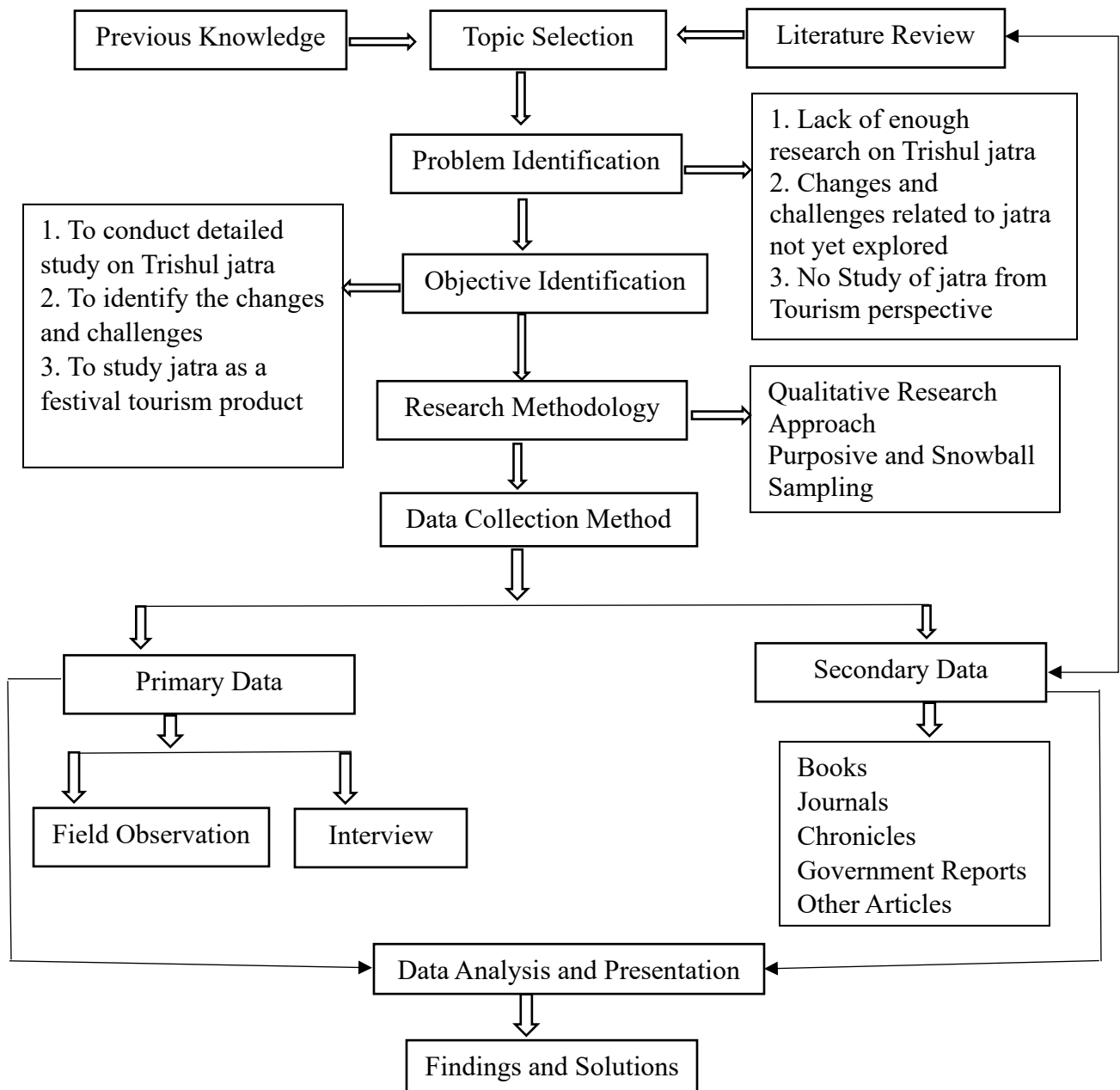


Diagram 1 Conceptual Framework of the research

1.11 Chapter Organization

Chapter One: Introduction

This chapter covers the foundation of the research. It introduces the main subject matter, highlights the objectives of the research, the significance of the study, literature review, research design and a research framework.

Chapter Two: Pashupatinath and its Historical, Political and Cultural Significance

This chapter deals with the overall background of Pashupatinath beginning with a short introduction. The geography and settlement of the area is also discussed briefly followed by the importance of the area during different period of times. Then, the chapter covers some portion of tangible and intangible culture of the area.

Chapter Three: The Trishul Jatra of Deopatan

Chapter three contains the history associated with Trishul jatra, different oral traditions about it, the procession route, the participants or stakeholders, and other arrangement of jatra, and so on.

Chapter Four: Trishul Jatra from tourism perspective

The chapter defines and explains cultural heritage tourism and festival tourism. It identifies the reason why product diversification is required in a renowned pilgrimage destination. It elaborates the potentiality of Trishul jatra to serve as a festival tourism product.

Chapter Five: Present status and Challenges of Trishul Jatra

This chapter offers contents on the changes that have taken place in the jatra in the recent years compared to the past. It also identifies the challenges and constraints that are being faced during the jatra including financial, social, environmental, and others.

Chapter Six: Summary, Discussion and Findings

The last chapter of the research provides a summary of all the above chapters. It highlights the findings of the study and provides some possible recommendations that can be helpful in overcoming the challenges.

CHAPTER TWO

PASHUPATINATH AND ITS HISTORICAL, POLITICAL AND CULTURAL SIGNIFICANCE

The Pashupatinath temple is a very sacred place, for both religious purpose and spiritual awakening. This temple of lord Shiva is also a tourism booster of the country as thousands of Hindu pilgrims and non-Hindu tourists visit here. Hindu pilgrims consider it to be the holiest land and the head or sirsthan among the main pilgrimage sites of Shiva (Tandon, 2077 B.S). Pashupatinath temple is believed to be even more fruitful than Kashi among the four major dhams of Shiva, while Kashi is for attainment of Mokshya, Pashupatinath on the other hand helps in fulfillment of all four Purusarthas of Hinduism that are Dharma, Artha, Kama and Mokshya (Poudel, 2020 B.S, p. 32). For non-Hindus, Pashupatinath area not only serves as an attractive destination for heritage tourism, but also a peaceful meditative center. The combination of tangible and intangible heritage of this area is one of a type, and this outstanding unique feature has contributed to the enlisting of Pashupatinath area as a UNESCO world heritage site. Many idols, inscriptions suggest that Pashupatinath area has successfully established itself as a major center for religious, political as well as cultural activity. PA is a living encyclopedia filled with culture, religion, spiritualism, archaeology, art and architecture (Nyaupane, 2022, p. 243).

The root of Shaivism is as old as the Indus valley civilization. The seals, lingas found at the site of Mohenjodaro, Harappa indicate the presence of the Shaivism cult. In the seals bearing Indus script is a three head male figure sitting in Yoga mudra surrounded by animals, thus this figure is identified as Pashupati, the lord of animals also called a proto type of Siva (Marshall, 1931, p. 52). Pashupatinath is recognized by other names such as Maheshwor, Girish, Shambhu, Rudra, etc. Rudra, the god who showers thunder during the early Vedic period, later in Puranic period came to be known as Shiva. The Rudra of Vedic period was also represented as a deadly god who was prayed to protect humans and cattle from any harm, and to heal diseases (Bhandarkar, 1965, pp.

102-103). Vedic texts like the Yajurveda and Atharvaveda have reference to Pashupati, a name simultaneously used for Rudra. In the Satrudrastrotama of Yajurveda, Rudra is also known as Pashupati (Regmi J. C., 2039 B.S, p. 3). Pashupati is composed of two words 'pashu' and 'pati'; one who identifies itself distinct from others while also everything evoked from it is Pashu. Pati is the owner; therefore, Pashupati is one who frees mankind from different pain, sufferings, attachments and miseries of this world (Tandon, 2077 B.S, p. 4). Pashupati is another well-known name for the Lord because he disguised himself as a deer and took animal form - pashurupa.

When referring to major pilgrimage sites, Yajurveda mentions Pashupatipuri, which according to Govinda Tandon is the Pashupatinath of Nepal. Similarly, Mahabharat also mentions Maheshworpur, which is referred to as Pashupatinath (Tandon, 2053 B.S, p. 199). As lord Shiva is also known as Maheshwor, the Maheshworpur of Mahabharat is Pashupatinath of Nepal.

2.1 Geography of Pashupatinath Area

Around three kilometers northwest of Kathmandu is Deopatan, Pashupatinath area which covers a huge land mass. The whole area is diverse with the presence of temple complexes, river, residential areas, forests and open grounds. The present-day political boundary of the region is roughly similar to that of the past. The boundary set by King Grivanyudhha Birkam Shah for Pashupatinath area stretches from Bagmati river in the east, west up to Dhobikhola, North Balsamsan/ Gaurighat and South Pingalasthan (Tandon, 2053 B.S, p. 3). At present the geographical boundary of Pashupatinath area under PADT is larger than before as it touches ringroad at Tilanga, Chabahil Kotubahal, and Guheshwori temple in Northeast. Pashupatinath temple lies at the west bank of river Bagmati. On the east of the river is a raised platform having shivalayas of the Rana period. Further east is the Slesmantak forest and Mrigasthali which is home to Kirateshwor Mahadeva. The hilltop stretch of Mrigasthali has many temples among which most remarkable are the Vishwaroop temple, Goraknath temple, Manakamana temple, etc. On the north-eastern part lies the shrine of the divine goddess Guheswori. Similarly, on the immediate east of the Bhasmeshowr ghat across Bagmati is Ram Mandir

area which has a life size image of Vishnu with ayudh purush. The other surrounding place of the area follows the Upako Vanegu route (Tandon, 2053 B.S, p. 4). The boundary according to it is to the south east shrine of Trivikrama vamana, first idol having date inscribed on it installed by King Mandeva in S 389 (Vajracharya, 2030 B.S); Pingalasthan to the south; Bankali to the south-west; Gyaneshwor- Kalopul to the west; and Kutubahal Chabahil to the north-west.

While this is overall area of the Pashupatinath area, PADT has divided the area into three zones: The Core area with Pashupatinath and Guheswori temple, Consonant area that encircles the core area extended from the Ringroad to Mrigasthali, and the Continuum area that marks the rest of the area of Pashupatinath region as far Tribhuwan International Airport (Michaels & Tandon, 2017). Within these boundaries lies sacred kundas, serene Sleshmantak forest, Bhandharkhal garden, Bankali garden, maths and akhadas, pati-pauwa, sattals and dharmasalas, shakti piths and temples, Kailash, several ghats, and a very ancient Newar settlement. Kailash hill is a special landmark of the region which is believed by some to be the palace of King Amsuverma, Kailashkut Bhawan. But this view isn't accepted by some as they reckon King Amsuverma wouldn't make his palace in a higher land than the temple Pashupatinath (Slusser, 1982; Tandon, 2053 B.S). Kailash welcomes huge number of visitors who make an overnight stay at the hilltop during Balachaturdashi by staying awake a night lighting lamp on the memory of deceased family member. PA is concentrated with plenty of secular architecture as well. Patis and sattals are in abundance immediately outside the Pashupatinath temple to inner settlement. These patis have served as resting places to many visitors and locals.

Similarly, the area has second deepest gorge of the valley at Suryaghat. Here is also the sacred cave where even Buddhist monks like Tilopa is believed to have meditated. The pristine Bagmati River flowing all the way from Bagdwar passes just by the east of Pashupatinath temple. Bank of the river is crowded by pilgrims during major festivals like Janaipurnima, Sorasraddha, Rishipanchami, etc. Overall, PA offers an amalgamation of variety of landscapes from dense forest to beautiful gardens, huge temples to small street shrines, lichchhavi period inscriptions to rare idols and images not to be found at any other site of Nepal.

2.1.1 The Settlement:

The settlement at Pashupatinath area seems to be very ancient. It used to be called as gvala which is a non-sanskrit word and was in vogue during Lichchhavi period indicates to the point that this area was probably associated with the Kirat (Tandon, 2053 B.S, p. 14). In the Bhasavamsawali we find that King Bhaskar Malla established a city called Suvarnapuri (Lamsal, 2023 B.S). Another chronicle mentions King Shivadeva who made Gol/gval city and installed an idol of goddess Jayabageshwori (Yogi, 2013 S.S, p. 34). The oral tradition refers to the presence of nine cities, nine gates, nine dabalīs, etc., but according to Tandon there is no such concept of things being nine in number. There must have been an assumption for nine because gvala seems to have derived from gu which in Newari means number nine (Tandon, 2053 B.S).

During the Lichchhavi period, the area was settled properly considering the inscriptions reinforcing the antiquity of the area. The term Pashupatikshetra was first seen in the inscription belonging to Sambat 455 (B.S. 590), which narrates as 'Bhagwan pashupatiko kshetrama' meaning the area of lord Pashupatinath (Vajracharya, 2030 B.S, p. 155). An inscription of S.S 467 mentions Dovagrama, which according to Govinda Tandon because of the mistake of the person responsible for engraving the inscription engraved Dovagrama instead of Devagrama. The Devagrama is Deopatan. Even D.R. Regmi supports this view (1960, p. 49). Pashupatinath area was known with the name Navagriha, as an inscription of King Narendradeva of S.S 103 (Vajracharya, 2030 B.S). But, the name navagriha did not represent the whole Deopatan but only present day Nawali tole, adjacent to Siphali ground (Tandon, 2053 B.S). Another reference showing connection of Narendra deva with Deopatan is observed in a chronicle which credits Narendradev for establishing Devpatan. Through these evidences, there is left no doubt about the antiquity of settlement around Pashupatinath temple.

Deopatan is settled by Newars of Kathmandu valley. Most of the present-day population is also occupied by the Newa community which was the same in the past. Examining the hierarchy of Newar caste, it is clearly observed that this settlement

comprises different caste groups with different hierarchy levels, but mostly populated by Jyapu.

2.2 Origin of Pashupatinath temple

Regarding the origin of Pashupatinath temple, the literary sources point out that Pashupatinath temple was a holy place even thousands of years ago. According to Himvatkhanda, Slesmantak forest which lies on the east of Pashupatinath temple was visited by Lord Shiva disguised as a deer. When lord Shiva was nowhere to be found, Brahma and Vishnu knew that he must be in the Slesmantak forest. So, when they arrived at the forest, Lord Shiva tried to escape them. As a result, Brahma and Vishnu had to get hold of the horn of the deer which due to such striking forces broke into two pieces and lord Shiva changed himself to a Shivalinga form (Jyotirlinga). This jyotirlinga with time was hidden and people forgot about it, until a cow Kamdhenu poured its milk on the same spot every day. The farmer, curious as to why the cow was doing so, dug the land and re-discovered the holy jyotirlinga. Since then, the jyotirlinga is worshiped as the main Shivalinga of Pashupatinath.

Later chronicles including Bhasavamsavali and Devmalavamsavali present us with the emergence of Pashupatinath jyotirlinga. When the world was full of water, Brahma and Vishnu had a dispute among them regarding who is the protector and the preserver of this world. Meanwhile a jyotirlinga emerged between them and asked to find the end of the linga. Both went to look for the end but couldn't find it, so Vishnu gave up and returned to the jyotirlinga, whereas Brahma in fear of losing asked a cow named Kamdhenu and a flower Ketaki puspa to be witness to his claim. They were reluctant at the beginning but eventually agreed and went to the linga along with Brahma. Brahma was caught in his lie and thus cursed by lord along with Kamdhenu and Ketaki puspa who were never to be offered to lord Shiva (Yogi, 2013 S.S, p 2; Lamsal, 2023 B.S, p 2-3). This jyotirlinga is the Pashupatinath Shivalinga.

The jyotirlinga slowly was covered by mud, until one day a cow went there to pour milk and the Mlechas noticed it. They decided to dig it and see what was under the

soil. Shortly after they discovered the jyotirlinga all of the Mlechas were covered by the jyotirlinga. Then Brahma shielded the jyotirlinga (Yogi, 2013 S.S, p. 2). Similar stories of the origin of Pashupatinath are circulated among the locals of Deopatan even today. After the Kirat dynasty, a king of the solar dynasty called Pasupuspa Verma built a huge temple of Pashupatinath and his son Bhaskar Verma covered the temple with a metal roof. Since the Lichchhavi period we have enough evidence concerning the admiration shown to Pashupatinath temple.

According to Mahabharat, vrishadhowj was offered at Mahesworpur. Tandon believes that Mahabharat was composed before the commencement of Kaliyuga, so must have been 5092 yrs ago. Thus, he claims that Maheshworpur which is Pashupatinath existed before 5092 yrs (2077 B.S, p. 6). A deep study is yet to be conducted on the dating of Pashupatinath temple.

The main temple houses a four-faced Shivalinga in a two tiered multi-roof temple, also called Nepalese style temple. The four faces and on invisible face makes a total of 5 faces of the lord from east as Tatpurusha, south Aghora, west Saddyojata, north Bamadeva and Isana, which is invisible. The present day Shivalinga was established by Jaya singha ram vardan of Banepa during after it was destructed by the muslim invaders. The temple architecture according to documents has been changed over the time, from five storied temple during the reign of Supuspadeva to double stories by queen Gangarani in the century. The temple premises has images of many other gods and goddesses, statues of kings queens and other important personalities of the past.

2.3 Historical background

Huge part of Nepalese history revolves around religion and culture. In such a way, Pashupatinath area holds a prominent position in the history of Nepal. From legends to the available historical documents and the inscriptions from the 6th century A.D., Pashupatinath temple is mentioned almost everywhere. The antiquity of Shaivism and worship of Pashupati has already been discussed above. From the references of Indus civilization and Vedic literatures it can be known that Pashupatinath worship was already

an established tradition. The traces of Pashupatinath worship in Nepal is found in inscriptions of Lichchhavi period and chronicle of the early medieval period.

The oldest available chronicle of Nepal, the Gopalraj vamsavali provides a list of dynasties that ruled Nepal, beginning with Gopal or the clan of cowherds. According to the chronicle, before Lichchhavis, the Kiratas ruled the valley. Although we do not have written history of Kirat dynasty, the Kirateshwor Mahadeva at Mirgasthali suggests that the Pashupatinath area had a significant position even during that period. An idol of Virupakshya is located on the eastern side of the Pashupatinath temple, at the bank of Bagmati river, which is believed to belong to the Kirat period (Dahal, 2057 B.S). The same chronicle credits King Supuspadeva for erecting the Pashupatinath temple and covering it with a roof (Vajracharya & Malla, 1985, p. 122).

The fact that there are over 30 inscriptions of the Lichchhavi period, makes it clear that the Pashupatinath area by then had become a very important part of the Kingdom of Nepal. Powerful Lichchhavi rulers of the valley like Amshuverma, King Narendradeva, Jishnugupta and many more took a title of *bhagwatpashupatibhattarakapadanugrihita* showing their deep respect towards the lord Pashupatinath. Coins from the Lichchhavi and later period with Pashupati engraved on them also suggest that Lord Pashupatinath was considered as national deity and protector. Not only kings managed land for running Guthis, even the public also donated land for different social and religious work. The early medieval period, though has very little inscriptional evidence, however has literal evidence like manuscript colophons which provide insights to how Pashupatinath still served an important role as a religious center. Gopalraj vamsavali mentions Kings performing major worship rituals at Pashupatinath when the country was under famine. The earliest reference of such worship is from the period of King Ganadeva, a Lichchhavi King, who offered treasury to Pashupatinath temple to get rid of drought that lasted for three years (Vajracharya & Malla, 1985). There are several such incidents of paying homage to lord Pashupatinath by Kings of different dynasties in the Gopalrajvamsavali. Pashupatinath was not only an imperative deity of the valley, but the outsiders who attacked the valley also showed reverence to the god. The Khas kings of Western Nepal like Jitari Malla and Ripu Malla during their visit to the

valley worshiped Pashupatinath and offered treasury to the god (Vajracharya & Malla, 1985, p 143, p 145-146).

The early medieval rulers respected Pashupatinath and this is reflected from the titles of the King in their inscriptions. King Jayasthiti Malla called himself *srimatpashupangaghripangaraja*, while his son King Jyotir Malla took title of *srisrimatpashupaticharankamalsevit* (Vajracharya, 2067 B.S., p 172, 277). King Yakshya Malla took the same title as his father King Jyotir Malla. These kings also constructed water conduits (dhungedhara), established idols of gods and goddesses, as well as offered land for Guthis at Pashupatinath area.

During the later medieval period, Pashupatinath still remained one of the most important deities with Kings paying homage to the lord by offering precious metals. As during Lichchhavi period, the Malla kings also showed appreciation to the god by taking titles devoted to Lord Pashupatinath. The last king of Kantipur state, Jayaprakash Malla inscribed in his Suki coins on the obverse is *sri tin Pashupati* and reverse *sri tin Guheshwori* (Joshi, 2042 B.S, p. 81). This shows that the Pashupatinath area and the deities of the region gained continuous patronage from the Malla rulers. The traditional practice of worshiping lord Pashupatinath and offering land for Guthi kept on going till the Shah period. Shah King Rana Bahadur Shah and Grivanyudhha Shah provided plenty of lands for Guthis to look after different festivals and temple worship. Also, King consorts like Kantiwati initiated Mahasnan worship at Pashupatinath temple. This shows a long history of lord Pashupatinath worshipped as national deity.

2.4 Political background:

Pashupatinath area, though primarily a religious hub, also played a significant role in terms of political affairs. Rulers from different regions visited the area for different purposes. A popular oral tradition is of King Ashoka's visit to the valley during the reign of Kirat king Sthunko. During King Ashok's visit he was accompanied by his family, and his daughter Charumati. Charumati decided to stay in the valley and thus established Deva patan along with a chettri called Devapala, who she was married to (Wright, 1877 ,

p. 111). With no other evidence supporting the claim, it is hard to believe if King Ashok actually came to the valley or not, but if he did visit Nepal and Charumati stayed in Deopatan, then this place must have some political significance. Otherwise, a Chakravartin emperor who had most of the Indian sub-continent under his rule would not just give her daughter in marriage to any common place. Nevertheless, it is to be clearly understood that Deopatan is a later given name.

In the aforementioned inscription of King Narendradeva of S.S 103, aryavikshusanga are given some sort of governing rights. This shows that a certain level of authority in terms of political affairs was exercised by the Pashupatinath area. Gopalrajvamsavali has the word Gwala used for Pashupatinath area which is the present day Deopatan (Vajracharya & Malla, 1985, p 137, p 139). This settlement was very important because it had a strong influence in political matters. In NS 352, Deopatan along with Tripur, Banepa, Nuwakot, Pharping united against Palanchowk (Vajracharya & Malla, 1985, p. 142). Similarly, in NS 419 Deopatan with Tripur and Patan attacked Pharping (Vajracharya & Malla, 1985, p. 143). Through these references it is known that Deopatan served a crucial role in contemporary politics.

Major events of a nation like the coronation of the King were also done at Deopatan. The crowning of King Jayadeva in NS 277, and King Jayarimalla in NS 440 was held at Deopatan (Vajracharya & Malla, 1985, p 140, p 146). There must have been some important palace for such an event to be conducted here. According to local folklore, the present day Amalkotkachaheri once was a nine storied palace (Tandon, 2053 B.S). This is yet to be researched but the above-mentioned evidence from Gopalraj vamsavali shows us the political influence of Pashupatinath area.

During the Muslim invasion led by Shams Ud-din, Pashupatinath was cut into three pieces. This implies the destruction of the Shivalinga by the invaders. Swayambhunath stupa was also destroyed by the attacking troops as per the inscriptional evidence. So, the interest of foreign invaders in looting the Pashupatinath temple and all the vamsavalis emphasizing this event shows that the area was very crucial in the past. The selection of Pashupatinath temple in particular by the Muslim invaders was directed

to demonstrate their power to the public as this temple was very important among the citizens.

Pashupatinath temple played another unique political role in the medieval period. King Yakshya Malla, before commencing war with some states, made an agreement through a treaty in presence of Lord Pashupatinath and the Dharmasila at the southern part of the temple. Here he made a treaty with Sankhu, Lalitpur, Pharping, etc to help him during his attacks (Vajracharya, 2067 B.S, p. 323). For such political support, similar agreement was made by King Ratna Malla along with brothers Rana Malla, Ari Malla and cousin brother Bhim Malla to unite against Raya Malla and Bhaktapurians by taking oath in the Dharmashila (Dahal, 2057 B.S, p. 148). Later, in the modern period as well the Shah King gave continuity to this practice. King Grivanyudhha Bikram Shah made treaty with the ministers in the Dharmasila at Pashupatinath. Therefore, Pashupatinath played a role of check and balance among the kings, being a witness to different royal agreements.

Even today Pashupatinath area is significant in political matters. Either Hindu or non-Hindu foreign delegates, they visit the area. The non-Hindu delegates are not permitted inside the temple, but they come to see the surrounding areas. Nepali president also comes to worship the temple after being elected, and each year participates in different activities related to Pashupatinath temple.

2.5 Cultural Background:

Pashupatinath area is undoubtedly very rich in terms of tangible and intangible cultural heritage. For being unique and having outstanding universal value, Pashupatinath area was designated as one of the UNESCO World Heritage Sites of the Kathmandu valley in 1979. Pashupatinath area which is spread over a huge region, houses plenty of tangible cultural resources. The scattered art objects, inscription points to the fact that Pashupatinath area has successfully carried the legacy from as early as the 5th AD. It serves as an open museum with presence of both tangible and intangible heritage.

The term heritage has a broader meaning which is generally associated with the word 'inheritance'. It means something transferred from one generation to another (Nyaupane, 2019, p. 97). Timothy notes "history is the past, whereas heritage is the modern-day use and valuation of the past for tourism and other purposes, such as education, community development and scientific exploration" (2020, p. 3). Heritage covers tangible assets, such as natural and cultural environments, landscapes, historic places, sites and built environments, as well as intangible assets (ICOMOS 1999). Timothy and Nyaupane write "Heritage is the symbol and source of individual, community and national identity" (2009, p. 35).

UNESCO defines intangible heritage as "The practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage". The UNESCO Convention on Safeguarding Intangible Cultural Heritage 2003 states intangible heritage is manifested in the forms of:

oral traditions and expressions including language

performing arts

social practices, rituals and festive events

knowledge and practices concerning nature and the universe and

traditional craftsmanship

The tangible and intangible heritage combinedly act as the soul of Pashupatinath area. Both the heritages are interdependent on each other to provide a wholesome experience to pilgrims as well as tourists. Some of the tangible cultures of the area are (Tandon, 2053 B.S; Khanal & Pokharel, 2077 B.S.):

Temples: Pashupatinath temple and other temples including Bhairav, Krishna, Surya, Basuki, Navadurga; Sankaracharya temple, Bhuwaneswori, Jayabageshwori, Bankali, Pingalamai, Guheshwari, Batsleshwori, Ram Mandir, Goraknath, Bishwaroop, Shivalayas etc. These are few of the many temples of the area.

Ghats: Ghats are the cremation site. Ghats in PA is largely concentrated at the east of Pashupatinath temple. Some major ghats are Gaurighat, Suryaghat, Aryaghat,

Ramghat, Bhasmeshworghat, Rajrajeshworighat. Ghats are also an important tangible asset during Trishul jatra. A part of Trishul jatra is related to death, so after the end of the jatra a fake corpse made of flower is thrown at the river Bagmati from Rajrajeshwori ghat. It is a part of Hindu funeral rites.

Inscriptions: From one of the earliest inscriptions dated Saka Sambat 381, to over thirty Lichchhavi period inscriptions, and plenty of Medieval period inscriptions are available here. Some important inscription belonging to Pashupatinath area are Manadeva's Trivikramvaman inscription at Tilganga, Suryaghat Bijayawati's Shivilinga inscription, Bhasmeshworghat Dhruvasanga inscription, Deopatan Amshuverma period inscription by Bhogdevi, Jayadeva II's eulogy inside the Pashupatinath temple complex, etc.

Idols: Pashupatinath area has in hundreds and a greater number of images of gods and goddesses scattered all over the region. An idol of Virupakashya, west of Bagmati river is considered to be an early image dating late 4th AD (Bangdel, 1982, p. 55). Being a strictly Hindu pilgrimage destination, there are also idols related to Buddhism and Jainism. Idols of Shiva, Uma-maheshwor, Surya, Navadurga, Bhairav, Ganesh, Vishnu, Saraswati, Ardhanareshwor, Nataraj, Agni, Indra, Kuber, Buddha, Jain image, Bhimsen, Chamunda, Kirateshwor Mahadeva etc. and many other forms of gods and goddesses are found here.

Dhungedhara: Traditional water taps at Bhuwaneswori, Barundhara at Bhakuntol, Luhiti at Jayabageshwori, Bankali and Rajrajeshwori dhungedhara. Taps of recent period are found around Sankharacharya Temple.

Asramas and Akhadas: Annapurna Bhandar Asrama, Bhagawat Sanyas Asrama, Udashi Akhada, Bhairagi Akhada.

Kunda: Umakunda, Gyankunda, Naagkunda, Jyotikunda, Suryakunda, and many more.

Other important tangible heritage like Agamghar, Mahasnanghar, Bajraghar, Panchadeval Trideval, Brahmanal, Open squares (dabali), big bells, statues of kings and queens, bull, lion, and other animals.

The tangible cultural heritage relies on the intangible cultural heritage (ICH) for its interpretation. A death ritual performed at Brahmanal gives a clear picture to the viewer about the importance of an inclined stone slab at the bank of river. Without the intangible aspect, Brahmanal is nothing but a stone slab. Therefore, the intangible heritage of Pashupatinath area gives meaning to the tangible heritage present. With each monument, idol, water conduits, etc. there is some sort of deep meaning and purpose. Many of the intangible heritage of Pashupatinath area are already on the path of extinction, so the concerned authority must divert their attention to safeguard these valuable intangible heritages. Here are few of the main intangible cultural heritage of Pashupatinath area:

Oral Traditions: For every temple worship, jatra or idol there is some related story. Like, a popular saying among Nepalese is of the idol of Virupakshya which is referred as Kali. This idol is only visible till the waist, but if this torso raises completely from the ground and its full body becomes visible, then the world will end. Many other oral traditions are yet to be studied and documented so that these important ICH can be preserved.

Rituals: Rituals and rites are very important part of Hindu tradition. Among common rituals are Bratabandha, Marriage, Death rituals at the bank of Bagmati river, Worship rituals (daily worships, special worships and worships for each god, for instance tantric worship for goddesses). But of all these, death rituals are visible to all the visitors and tourists are quite attracted towards it. The funeral rites are also part of Trishul jatra.

Festivals: As frequently mentioned, being a religious place every month some festivals are being celebrated in Pashupatinath area. Shivaratri, Teej, Janaipurnima, Dashain, Balachaturdashi, Batsleshwri jatra, Bajreshwori/ Pingalamai jatra, Bankali jatra, Gangamai jatra, Bagmati jatra, Trishul jatra, Gai jatra, Ropai jatra, Guheshwori

jatra, Shrawan Sombar, Krishnajanmasthanmi, Ramnawami, etc. are major festivals of the area. These festivals observed at PA provide a foundation for being a potential festival tourism destination of Nepal.

Performing arts: Jatras involve different sort of performing arts in them. Almost all the jatra have music troops like Dhime baja khala. A group of people during Dashain (Day 1 till 10) circumambulate different shrines of Pashupatinath area by playing musical instruments. Dances are also important part of intangible heritage of Pashupatinath area some are the Navadurga naach, Harisiddhi nach, etc.

CHAPTER THREE

THE TRISHUL JATRA OF DEOPATAN

The cultural diversity present within Nepal has resulted in celebration of different sorts of festivals and ceremonies. The nation accounts for over 100 ethnicities having their own culture and tradition. With more than fifty festivals in a year, there are also some special festivals celebrated once every 12 years. Almost all the festivals are based on the culture, religion and traditional practices. Most of the festivals began as either to celebrate certain events of the scriptures, to thank god for good harvest, to commemorate birth dates of gods, to honor deceased ones, mark very special days or among agricultural communities to mark events of the agriculture calendar (Anderson, 1971; Slusser, 1982). The major festivals of Nepal are Indra jatra, Dashain, Deepavali, Chhath, Bala Chaturdashi, Vivahapanchami, Maghe Sankranti, Lhosar, Mahashivaratri, Fagu Purnima, Ram Navami, Ghode jatra, Nepali New Year, Bisket jatra, Rato Macchendranath jatra, Buddha Purnima, Panchadaan, Janaipurnima, Krishnajanmasthami, Teej, etc.

In the Kathmandu valley, the local Newars are the culture bearers who despite many challenges and barriers gave continuity to the intangible cultural heritage. Among many intangible cultural heritages, a huge portion is covered by Jatras. Jatra is a procession held to mark different events like victory over evil, commemorate deceased ones, for religious purposes, and so on. In every jatra a certain circumambulation route is followed.

Jatras play an integral role in bringing people together through different celebrations like feasting together, playing music, pulling chariots, etc. (Levi, 2007). The Kathmandu valley is renowned for various jatras like Indra jatra, Gai jatra, Bisket jatra, Rato Matsyendranath jatra, Ghode jatra, Trishul jatra, Batsleshwori jatra, Gangamai jatra, Handigaun jatra and many more. There are other several jatras like Chandeswori jatra of Banepa, multiple jatras of Deopatan, Pachali Bhairab jatra, Seto Macchendranath jatra, etc. which are also part of our cultural heritage.

Pashupatinath region indulges in celebration of other major festivals including Janaipurnima, Shrawan Sombar, Teej, Naagpanchami, Krishnajanmasthanami, Dashain, Balachaturdashi, Maghesankranti, Sripanchami, Shivaratri, Ramnavami and so on. The place alone celebrates over fifteen jatras (Tandon, 2053 B.S; Michaels, 2008; Khanal & Pokharel, 2077 B.S.) like:

Gangamai jatra	Du Du Chya Chya
Trishul jatra	Desodwarpuja
Gai jatra	Batsleshwori jatra
Ropai jatra	Bajreshwori jatra
Khadga jatra	Bagmati jatra
Upako Vanegu	Bankali jatra
Ganesh jatra	Guheshwori jatra
Madhavnarayan jatra	Linga jatra, Kunda jatra, etc.

All of these jatras are very unique and are related to some kind of myths and legends. In this study the researcher shall particularly discuss the Trishul jatra, its history, present condition and how it can be promoted as a tourism product.

Trishul jatra is native to Pashupatinath area. This jatra is only celebrated in PA and does not have direct relation to lord Pashupatinath even though it is celebrated in this area. Trishul or trident is one of the attributes of Lord Shiva, and Devis are also seen with Trishul. Trishul is made of the word tri+shul, tri means three so it has three prongs representing three gunas i.e., sattva, rajas and tamas. It also symbolizes the creation, preservation and destruction of this world (Singh, 1985, p. 104). Trishul is also believed to eliminate the three sufferings or dukkha which are Adhyatmik, Adhibhautik and Adhidaivik. But, these interpretations of Trishul do not show any connection with the Trishul jatra.

The cult of worshipping goddess as the main deity is referred as Shaktism. During Trishul jatra in major Shakta shrines of the valley which are ChakkuBakku, Bhuwaneshwori, Jayamangala and Jayabageshwori special worship is held. Therefore, it is clear that Trishul jatra is directly related to Shaktism. Furthermore, the chronicles assert to that this jatra was dedicated to nine goddesses of Pashupatinath area (Yogi, 2013 S.S).

Trishul jatra is celebrated on Ashad Krishna Asthami. This jatra is called Machati in local language which literally implies to children on top. Children are the central character in the jatra, therefore this name could have emerged. The pre-arrangements of jatra begins from the day of Baishak Purnima and during Sithi Nakha which falls on the Jestha sukla sasthi children are selected for the parade. There are multiple legends regarding the commencement of the jatra. Some of them shall be discussed briefly.

3.1 The History of Trishul Jatra

Multiple chronicles provide minor details of the jatra. But, not all of them mention the name Trishul jatra. So, it has been a necessity to compare the different stories of chronicles and reach a final conclusion that all of this mean to indicate the Trishul jatra. So far Amar Malla is credited to have commenced the jatra, but still more evidence which gives an exact date for the beginning of the jatra is yet to be disclosed.

An oral tradition recorded by Alex Michaels (2008), credits King Narendradeva for starting the jatra. Once a demon terrorized Suvarnapuri by stealing children and killing them. This caused a lot of trouble and thus King Narendradev along with Bandhudatta planned to kill the demon. Bandhudatta asked for soldiers with the King and aimed to kill the demon by hiding on the route of Nagarjun, where the demon lived. However, the demon knew about this and fled from the scene. Despite an attempt to get rid of Bandhudatta and the soldiers, the demon was killed at Nagarjun with a trishul. To mark such a joyful event, the residents of Deopatan began celebrating Trishul jatra.

Chronicles of Nepal do not directly mention about the Trishul jatra but give an account of King Amar Malla who started the jatra with nine different chariots dedicated

to the lord Pashupatinath and goddess of the area (Michaels, 2008, p. 110). In Bhasavamsavali it is narrated that during reign of King Amar Malla, priest of Bhuwaneshwori Muni Acharya to please goddesses Batsleshwori, Mangaleshwori, Jayabageshwori, Bhuwaneshwori and Pashupatinath began a procession of nine chariots. The chariots with musal, trishul, Khadga, three churi pasa, etc made annual parade circumambulating Ishaneshwor, on the ashad krishna asthami, whereas nine kumar and kumaris were put on those chariots (Lamsal, 2023 B.S, p. 53). Nevertheless, the same chronicle again claims that King Narendra Malla renovated the shrine of Bhuwaneshwori to be bigger than earlier time and also donated guthi land to operate Trishul jatra.

There is another version of the origin of the jatra which was initiated by King Yakshya Malla in NS 634 (Koirala, 2051 B.S, p. 499). This version narrates how Muni Bandhu prepared nine types of chariots according to the tantric rites decorated with trishul, sankha, musal, pasa, Khadga, etc. and performed a procession which circumambulated Sri Isanesvara Mahadeva with total nine kumar and kumaris on the chariots.

While the above version published by Koirala has the name of Yakshya Malla, Devamalavamsavali for the same legend gives the name of Amar Malla. Here it is said that a priest of Sri Bachaladevi called Muni Bandhu made nine chariots for nine kumar kumaris. Muni Bandhu wanted elixir so he left his body in a room, locked it and his soul went in search of elixir amrit. As he did not return for a long time, there were rumors of his death. On the day of ashad krishna asthami, while he was returning back, to his surprise he came to know that his wife had already performed his death rituals. For this reason, the people of Deopatan curse and swear the female of Kathmandu as it was home of Muni Bandhu's wife (Yogi, 2013 S.S, p. 102).

Daniel Wright's History of Nepal has a similar version of legend. Here the jatra is called 'the jatra of nine Kumar and Kumaris' which was instituted by Muni Bandhu during the reign of Amar Malla (Wright, 1877 , p. 203).

During the jatra, a symbolic corpse (on a bamboo slot is placed a special flower, clothes covered with yellow coloured fabric) is brought and walks behind the jatra. This special flower is called 'Muswa' which is used during Trishul jatra for the last time until other jatra begins. Muswa blooms during mid- March and is used in Ghode jatra for the first time and is used for final time during Trishul jatra of the year. The reason behind preparing a corpse can be traced in the chronicles. Once a priest of Bhuwaneswori Bhumi Achaju entered the Agam room for daily worship. Without his knowledge his son followed him to the room. While performing worship, achaju prepared for sacrifice a black goat. Meanwhile devi asked achaju to offer her that item which was behind him. As it was against rule to show back to the devi, achaju agreed. But after slaughtering came to know it was his son. Killing own blood is a sin, so in N.S 627 he decided to go in search of amrit (elixir) to bring his son back to life. He strictly ordered his wife not to enter the locked room. After hiding son's dead body in the room, securing it with locks he left. Days went by and his wife got worried as their son was also missing. After talking to her parents, she decided to look for their son in the locked room. When the room was unlocked, she saw her son dead and eventually blamed his husband for the crime. Bhumi achaju collected amrit and was on his way back home where he saw flock of people coming from Deopatan. He asked a bystander of what had happened and the person said the priest of Bhuwaneswori murdered his son, and ran away so the wife performed deceased son's death rites. Knowing this achaju got disheartened and dropped amrit on the grass at a place which at present day is called Chakkubakku (Tandon, 2053 B.S; Khanal & Pokharel, 2077 B.S.; Lamsal, 2023 B.S). The ground where the elixir was dumped had dubo/ grass and the dropped elixir was also consumed by crow. So, both dubo and crow are believed to be immortal. King Amar Malla knew achaju was innocent, and wanted to give justice to the priest as he had no fault. So, the king ordered to take some items from Bhuwaneshwori during Trishul jatra representing achaju's son (Tandon, 2053 B.S). Coincidentally this day the corpse parade fell on the Bhalabhala asthami when Trishul jatra was taking place, thus till today during the jatra a corpse replica is set out from the shrine of Bhuwaneshwori.

In Daniel wright's book a slightly different version of the same legend is narrated where the worshipper of Bhuwaneshwori Muni Acharya in N.S 677 went in search of elixir so was not seen in Deopatan. Because of his disappearance his descendants gave his horoscope shape of dead body and circumambulated along with the jatra. When returning with elixir Muni Acharya discovered his horoscope was about to be cremated so he actually disappeared inside his horoscope leaving the elixir at Kubkudo (Wright, 1877 , p. 204).

Apart from the defeat of the devil, the celebration of Trishul jatra could also be related to rain. The jatra falls on the Bhalabhala asthami so might be that the jatra was started to beg for rain (Tandon, 2053 B.S, p. 505). Being celebrated on the month of Asar, which is the month that requires rain for cultivation, and also huge participation of the Jyapu caste who take agriculture as main occupation, shows some connection of the jatra with rain (Tandon, 2053 B.S). Similarly, when pulling the litters, the locals shout and yell phrases like 'har har mahadev pani dey! pani dey!' which implies begging of water to Lord Shiva.

So far, the most widely accepted explanation for the beginning of jatra is that it was King Amar Malla who ordered the priest of Bhuwaneshwori to start the new festival. King Amar Malla is the grandson of King Ratna Malla of Kantipur. Many chronicles have name Amar Malla in chronology after Surya Malla who was son of Ratna Malla. But for the same period, there are many documents and inscription referring to the reign of King Narendra Malla. So, D.R. Regmi (1960) has listed Narendra Malla as successor of Amar Malla, but in fact, Amar Malla and Narendra Malla are the same person with interchangeable name. The two separate eulogy inscriptions of Pratap Malla have once used name Amar Malla and once name Narendra Malla right after Amar Malla (Rajbanshi, 2021 B.S). But even so the date provided by the chronicles of Amar Malla and Trishul jatra differs widely from one chronicle to other, so dating is still a problem.

The term Trishul jatra is not directly used in the literary documents except in Bhasavamsavali where it is clearly specified that King Narendra Malla donated land for the jatra. In the same text, a processional event of 9 kumar/kumaris was held by King

Amar Malla is mentioned. Examining the date of the jatra which falls on the Ashad Krishna Asthami, it is clear that the Kumari jatra mentioned in the chronicles recorded by Daniel Wright, Devmala vamsavali, and Trishul jatra of Bhasavamsavali indicates Trishul jatra which was once celebrated with 9 chariots having 9 kumar/kumaris at the PA.

3.2 Preparation and Participants

Trishul jatra is a one-day event but the preparations are held in late April or on the day of Baishak Purnima. The Pachali Naike, Hari Om Vaidya says that during this day eleven children- nine girls/kumari; two boys/ganesh and kumar are selected (Personal Communication, 14 January, 2024). On this day they are fed a special feast called Ku: Ma Macha in local language. Then, on Sithi Nakha among those eleven children, three (two girls and one boy) is selected by the priest. This is how three kumar kumaris are prepared for the Jayabageshwori khat. Similarly, on the day of Sithi Nakha which is diwali puja of Newar, two boys are selected for the two chariots: Bajraghar and Mangalagauri. The children or kumar/kumaris must meet certain criteria to be selected for the event. Some of the main criteria are:

- They should belong to Maharjan, Dangol caste
- The boys should not have done Bratabandha
- The girls should not have gone through menstruation cycle
- They should not be married, in case of girls Ihi should also not be done
- They must have second batch of teeth (first batch of teeth should have fallen)

The children are somewhere between five years to nine years old. Usually, repetition of kids is preferred which means that the same kids are used for years until they are eligible.

Besides, children having active participation, majority of participants in the procession from Bajraghar and Managalagauri are from Dangol and Maharjan caste, whereas from Jayabageshwori are from Sangat caste. The Biset Naike from Shri Pashupatinath Bhandartahabil, Guthiyar of Vaidya Guthi, Priests of Bhuwaneshwori and Jayabageshwori temple, Pachali Naike of Shri Jayabageshwori Bhandartahabil, and

Dware of Pashupati Amalkot Kachehri are also involved in the jatra. Dware, Ramkrishna Dangol adds that like most of the jstras celebrated in the PA, in Trishul jatra as well there is direct or indirect participation of nine jatis of the region which are Vaidya, Bhandari, Rajupadhyaya, Biset, Khadgi, Karmacharya, Kapali, Maharjan/Dangol, and Bhatta. The bisets are seen carrying the corpse from Bhuwaneshowri temple.

Ram Krishna Dangol adds that during the jatra the worship items are quite similar to that used during other jstras. Items like vermilion, abir, kesari, camphor, rice flour, jau til, oil, Akshata rice uncooked grains, lava, yajnasutra, flowers, roti. Panchamrit, karnapata, panchapata, incense stick, paan, garlands, tul kapada, khane masala, curd, pala, agnikala, egg, jajanka, money, thuma (sacrificial goat), etc (Personal Communication, 6 October, 2023).

Making of Khat/Litter: Although oral tradition says of nine chariots, now only three chariots are prepared. Each chariot is made of wood separately at three different spots on the day of jatra. Agrakh wood is used to make the chariot. Ramesh Karmacharya, the priest of Jayabageshwori says that in the past when the wooden chariot was to be renovated, wood from Mrigasthali/Sleshmantak forest was used (Personal Communication, 14 Januray, 2024). The wooden chariot has a wooden post where the children are placed. To lift the khat, bamboo is used which is tied by a jute rope. On each khat the intestine of the sacrificed animal is also tied. A type of flower which is called Lagerstroemia indica, asare fool in Nepali language is placed on the chariot (figure 6). Other decorations like small branches of trees, old fabric symbolizing demon children's clothes are also placed on the chariot. 108 branches of Asuro is also placed on the chariot as part of decoration (Tandon, 2053 B.S).

Four days prior to the jatra, a Karmacharya priest from Bhuwaneshwori goes to Chakkubakku for a worship. At Jayabageshwori temple, the iron trident which is otherwise placed on the top floor of the temple is taken out four days ahead of the jatra. Then it is taken to the sattal/ Trishuljatra pati where a special tantric puja is conducted. Each 4 nights until the jatra day the trident is worshipped. On the day of the jatra, the chariot is brought out whereas the trident on the chariot is attached to each child on the

chariot right before commencing the jatra. Meanwhile, during jatra day, worship at Bhuwaneswori, Jaya Mangala and Jayabageshwori begins from early in the morning at around 9 am. The children are given baths, trimmed nails, and taken for special tantric worship. The three children at Jayabageshwori after puja at the temple itself, are sent to Bhuwaneshwori. At Bhuwaneshwori, total five children are worshiped and chanted a special mantra which is believed to make the children more stable and fear free during the parade. Then, the children are fed prasad or meals, after which they are prepared for makeup and dress up (figure 16). For the clothes, a red fabric is used which in most cases are those offered to goddesses of respective temples. When these children are dressed up, they are hidden from the public. Once all three chariots are assembled, decorated then only the children are put on the litter which happens just before sunset.

Among three chariots, one is brought from Mangalagauri shrine which is near to the Batsleshwori complex. Here one kumar is put on the litter. Another from Bajraghar also with one kumar, and third is from Jayabageshwori shrine which has two kumaris and one kumar. The litter from Jayabageshwori bears strong resemblance to trident/ trishul (figure 14,15). A symbolic corpse as well as a shivalinga is also prepared and joins the procession from Bhuwaneswori (Self-observation).

The Priest of Bhuwaneshwori and Jayabageshwori hold the highest responsibility during the Trishul jatra. Once the chariots are prepared, achaju performs worship making a yantra in front of the chariot (figure 7). The yantra is the asana or seat where the goddess is invoked for the event, this is made of rice flour- pota in local language. The worship is strictly done according to tantric practices. After this, a goat- Thuma/bheda is sacrificed in each chariot. On the Bhuwaneshwori temple, a black goat is also sacrificed which is reckoned to be representation of Bhumi achaju's son who was slaughtered by his own father.

3.3 The Procession route

Once all the preparations are done, the jatra procession begins at around 5 in the evening. First the litter at Mangalagauri is lifted where a kumar (figure 11) is put on the

top of the litter. It seems as if the wooden pole has stabbed the child. Ahead of the chariot walks the achaju of Bhuwaneshwori ringing a bell. The chariot heads towards the Bajraghar where another chariot with a kumar on top follows the former. After these chariots reach Bhuwaneshwori, a corpse representation follows the jatra (figure 17, 18). While moving towards Jayabageshwori, the route between Balkumari and Bhuwaneshwori is taken. This is the middle path making Itapakha on the left and Pachutol, Dathutol on the right. After reaching Jayabageshwori another litter with two kumaris on each side and a kumar at center are kept on the top of the litter. Just before putting children on the khat, Khadgis play musical instruments for a brief 10-15 minutes. Then, this chariot follows the other two.

The jatra then follows the route of Nawali tol to Siphali. After circumambulating Siphali returns back to Jayabageshwori and from here takes a different route than the previous one. At Siphali the locals swear and curse in vulgar words which according to oral tradition is dedicated to the wife of Muni Bandhu. Some even say the cursing is for the demons who once terrorized Deopatan. From here, jatra takes the route of Dathutol, Pachutol and comes at the outer western gate of Pashupatinath temple. From here it takes a right turn towards Bhuwaneshwori and heads to Bajraghar. The kids are brought down from litter (figure 21) and taken to Bagmati river for a quick purification ritual where a few drops of water from the river is spilled over their head (figure 22,23). The corpse is also taken to the other side towards Rajrajeshworighat. Here the flower is thrown in the river whereas the clothes and the Shivalinga which was held by achaju is brought with himself to Bhuwaneshwori. Before bringing the Shivalinga at Birateshwor Shivalinga a sacred worship is performed. Then, a priest from Dakshinamurti performs Laskush (welcoming rite), and finally keeps it inside Bhuwaneshwori temple. But it is said that the Shivalinga is taken to each guthiyars house for them to worship before placing them in the temple. The kids and all the other participants are fed well and sent to their home. The three chariots are taken to their beginning points after completing the parade. While the children are granted cash, they are also provided some sort of scholarship and health insurance.

4 days after the jatra, the achaju of Bhuwaneshwori again visits Chakkubakku for special worship. The puja before jatra is therefore called Chakupuja while after jatra is the Bakkupuja. The worship is done four days after because the four days gap is for purification after the death rituals or as in Nepali language 'jutho barne'. The later worship at Chakkubakku is quite grand and a feast is held after completion of the worship for which the priest of Bhuwaneshwori is responsible.

3.4 Financial arrangements

The money needed to conduct the jatra was collected by selling satbeej (mixed of grains thrown in ground during Balachaturdashi) in the past (Tandon, 2053 B.S; Khanal & Pokharel, 2077 B.S.). At the present the financial arrangement for the jatra is done by three different bodies. PADT covers the cost of jatra for the Jayabageshwori led by Pachali Naik of Shri Jayabageshwori Bhandartahabil. The three children for Jayabageshwori khat each are provided cash NPR 50,094. Similarly, sacrificial goat is also funded by PADT. To Pull the chariot, Sandhya Pustakalaya gathers interested participants and each of them are paid NPR 1,000 and fed a feast at the end of the jatra. Earlier, there was division between guthi on ownership as Raj guthi (government guthi) and niji guthi (private guthi). To operate the jatra revenue from the guthi land was used, but due to conversion of such niji guthi lands into private (raithan) and selling them, at the moment there is no much land left which can help in operating the jatra. Therefore, the niji guthi of Vaidya which is responsible for Bajraghar khat is partially supported by Pashupati Amalkot Kacheheri, which is a part of PADT. The kumar for Bajraghar is given cash prize of NPR 35,000 by PADT, whereas some monetary gift is provided by Vaidya guthi. For the worship of Bhuwaneshwori, Mangalagauri and chariot from here, during the jatra Guthi Sansthan arranges the finance through Chutguthi led by the priest of Bhuwaneshwori. Guthi Sansthan provides around NPR 40,000 cash to the priest and a sacrificial goat along with other worship items.

3.5 Other arrangements

3.5.1 Food and Beverage

Like every other jatra, Trishul jatra also involves food and drinks by the end of it. The day of jatra main participants, and attendees who are interested are served with a delicious Neawari Cuisine. The sacrificial goat meat is given only to the kumar/kumaris not the attendees. It is said that eighty-four byanjan is prepared during the feast (Tandon, 2053 B.S; Khanal & Pokharel, 2077 B.S.). Separate feasting is held as per three chariots at three different places.

3.5.2 Security

Jatras usually have huge participation of locals and other visitors raising serious concern on security. During Trishul jatra for security of attendees and participants, PADT coordinates with Nepal Police. Security personnel are deployed in the heritage trail, and in the places which are bound to get more crowded during the procession. Sasastra Prahari (Armed Police Force), Nagar Prahari (KMC police), Janapath Prahari (Gaushala Police) and security guard of PADT are employed during the Trishul jatra.

3.6 The Goddess Shrines

During the jatra, three shrines of PA which are Jayamangala, Bhuvaneshwori and Jayabageshowri get special attention as the three chariots are devoted to these three shrines. Among the major goddesses of PA all these three goddesses are considered to be the avaran devi.

Jayamangala (figure 1) is a principal deity of Pashupatinath region. The shrine of the goddess is on the west bank of Bagmati River, south of Batsleshwori temple. The goddess is referred as Mangalagauri as well and the image is of Mahagauri shown with 8 hands seated with one leg folded and right leg resting on the double-lotus pedestal seat (figure 2). Mangalagauri is also said to be one of the dasamahavidya goddess of the region and is worshiped as Bhairavi. For the daily/nitya worship Karmacharya priest of

Bhuwaneshwori visits the temple. During Trishul jatra the two kumar of each chariot are hidden here and are chanted secret mantras before the jatra.

Bhuwaneshwori (figure 3) is one of the goddesses of Dasamahavidya. Goddesses Bhuwaneshwori is believed to be mother of Lord Pashupatinath, while in some instances his consort. The worship of Bhuwaneshwori is done through tantric ritual by Karmacharya priest. Although an image of the goddess is placed inside the shrine of the goddess, she is worshiped on the floor. Bhasavamsavali narrates that the shrine was established during the Lichchhavi period (Poudel, 2020 B.S). Trishul jatra has direct connection with the temple and a separate black goat is sacrificed in the temple during the jatra.

Goddess Jayabageshwori as chronicles narrates is said to have come from Mansarovar crossing the Sila river. The goddess is said to be Kali of Pashupatinath area. Bhasavamsavali mentions of King Shivadeva, a lichchhavi ruler who installed the idol of goddess and have it replaced every year. Later King Amsuverma changed the system and made it mandatory for the priest to change the image every twelve years. So, till today every 12 years kalewar change is done at the shrine. A licchavi period inscription is present inside the temple which is considered to be the feet of goddess Jayabageshwori. On the left and right of the image of the goddess are Bhairav and Ganesh. Unlike other ganesh images, the ganesh idol inside the temple has no trunk. The priest of the temple says that the worship of deity is done on the feet and they cannot look at the face of the goddess. Jayabageshwori (figure 4) is said to Mahasaraswati, therefore animal sacrifice inside the temple is forbidden. Nonetheless, the matrikas immediate south of the main sanctum receive animal sacrifice and the head of the sacrificed animal is taken inside Jayabageshwori temple for tantric worship. Among the dasamahavidyas, many consider goddess Jayabageshwori to be Matangi deity of the Pashupatinath region.

Chakku Bakku temple lies south of Deopatan which is a temple dedicated to goddess Bhagawati. This temple is renowned for having presence of Amrit kunda, which is believed to have existing since Bandhudatta Achaju's time.

CHAPTER FOUR

TRISHUL JATRA FROM TOURISM PERSPECTIVE

Tourism is an act of moving from one's permanent place to a destination seeking relaxation and pleasure. Humans in the prehistoric times traveled for the purpose of survival, but the modern tourism era began with the invention of wheel and money by Sumerians (Bhatia, 2002). While merchants made sea voyages and long road trips, heritage tourism was more confined to visiting religious places. Pilgrimage was popular among Hindu and Buddhist followers, and during Roman and Greek rule the seven wonders of the world were frequently visited. This way tourism slowly progressed until the 16th century when the Grand tour was introduced in Europe (Timothy, 2020). At present tourism takes place so frequently that it represents a huge part of the global economy.

Tourism occurs when a person stays away from his/her usual place of residence for at least 24 hrs and the act does not involve employment of any sort. UNWTO defines:

Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure (UNWTO, 2008).

Satyal writes tourism must meet three criteria which are: tourism should be temporary, voluntary and non-remunerated employment (1999, p. 7). Tourism is divided into several types on the basis of motive behind travel, which could be for education, relaxation, to gain different experiences, and so on. Smith has provided five types of tourism that are Ethnic Tourism, Cultural Tourism, Historical Tourism, Environmental Tourism and Recreational Tourism. Cultural tourism is defined as a form of tourism that concerns knowing language, customs of people in alien lands, exploring places rich in historical monuments in the center of ancient civilization or places of great modern

achievement like visiting art galleries. It also encompasses visiting religious sites or enjoying any sort of art, music, dance and festival (Satyal, 1999, p. 14). Cultural tourism involves four major elements (McKercher & Cros, 2002) which are tourism, use of cultural heritage assets, consumption of experiences and products, and the tourists.

Heritage tourism is defined as tourism that revolves around heritage (Nyaupane, 2022). Timothy defines “Heritage tourism as seeing or otherwise experiencing built heritage, living culture or manifestations of art” (2020, p. 4). Cultural tourism and Heritage tourism are overlapping phenomena; therefore, it can be altogether defined as Cultural heritage tourism which is a branch of tourism that occurs when a person visits heritage sites with interest in art, architecture, food, music, festivals, etc that are distinctive from their home culture. Cultural heritage tourism brings together the recognized practices of research, site development, design, planning, building, conservation and preservation, interpretation, and visitor facilities and connects them to the enactment of tourism in marketing, research, product development, and promotion (Jamieson, 1998, p. 65). Cultural heritage tourism utilizes and showcases monuments, rituals, festivals, norms and values (Nyaupane, 2022, p. 234).

Cultural heritage tourism is influenced heavily by the recognition of big organizations like UNESCO, which automatically adds more value to any heritage site making it more tempting to the visitors. The UNESCO has recognized two cultural and two natural sites of Nepal as WHS carrying outstanding universal value which are in cultural category Lumbini, Kathmandu valley that includes seven sites that are Kathmandu, Patan and Bhaktapur Durbar Square, Swayambhu and Bauddhanath Stupa and the Hindu temples of Pashupati and Changu Narayan. The natural heritage of Nepal are two national parks; Chitwan and Sagarmatha.

Besides the UNESCO WHS, Nepal has many already well recognized tourism destinations, but also has a large number of potential tourism destinations and tourism products that can boost tourism and take it to new heights. But not all attractions are equal to the tourists due to the destination hierarchy. Despite the fact tourism is driven by attractions, all attractions may not have the same obligations for a tourist to visit

(McKercher & Cros, 2002, p. 31). So, it is necessary for any attraction to have few features that compels a traveler to visit it. McKercher and Cros write cultural heritage places should be well-known beyond local community, unique, accessible, and provide experiences that can be consumed (2002, p. 33)

Pashupatinath area is an established tourism destination for culture and heritage tourism. Pashupatinath temple has always been a central attraction where many Hindu pilgrims perform puja and worship lord Shiva and other deities inside the temple complex. On the other hand, most of the non- Hindu tourists dip themselves into the sight of death rituals, while some also engage themselves in conversation and photography with the sages. But these activities have been done for many decades and such a potential site has not yielded much tourism. Comparing tourist arrival in Nepal with the number of visitors to Pashupatinath, it clearly shows that Pashupatinath is preferred less than other sites (does not include Indian pilgrims).

Table 1: Total Number of Tourist Arrival in Nepal 2013- 2022

Year	Third Country	Indian	Total	% Change
2013	616642	180974	797616	-0.7
2014	654775	135343	790118	-0.9
2015	464156	74814	538970	-31
2016	634,753	118,249	753,002	40
2017	779386	160832	940,218	25
2018	978749	194323	1,17,3072	25
2019	943041	254150	1,197,191	2
2020	189749	40336	230085	-80.7
2021	86290	64672	150962	-34.3
2022	405535	209334	614869	307.3

Source: Nepal Tourism Statistics 2022, MoCTCA

Table 2: Total Number of tourists arrival in Pashupatinath Area excluding Indian tourists
2013-2022

Month	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
January	10298	8592	9148	5960	6673	8045	9030	9899	0	679
February	9778	12705	13167	6207	7503	10711	11525	6651	0	1319
March	14369	15066	14652	6463	11067	16073	22250	8850	0	5477
April	19101	17178	15777	8567	14204	22255	17890	0	0	5131
May	12855	10266	1685	8447	8506	11214	10145	0	0	4443
June	5973	5590	1786	7413	4319	5837	6335	0	0	1759
July	5043	8444	3476	5604	4752	6729	5842	0	0	1411
August	9993	12556	2501	5375	7053	10658	13921	0	0	7026
September	9131	14758	4998	8047	9835	12131	13051	0	0	14570
October	21473	28428	3994	13091	22709	27150	25287	0	863	4913
November	24881	21997	4197	12918	18814	21926	22840	0	1144	5003
December	13963	10593	3299	7319	8745	10582	13821	0	1183	3473
Total	156858	166173	78680	95411	124180	163311	171937	25400	3190	55204

Source: Nepal Tourism Statistics 2022, MoCTCA

To motivate tourists to visit Pashupatinath area, to extend their length of stay or time spending, and encourage them to try new tourism products, there must be product diversification (Nyaupane, 2022). Thus, an existing concept of festival tourism which is well recognized but not yet put into practice must be introduced as an alternative tourism product in PA.

In general, a product is anything that fulfills some sort of need or solves any problem. Tourism products are classified as core, tangible and augmented products

(McKercher & Cros, 2002). Core product is the one that fulfills the reason or motivation of travel. It is the most important product that actually satisfies tourists. Tangible product is the physical manifestation of the tourism product or service. Tangible product is the means by which the core need of tourists is satisfied (McKercher & Cros, 2002, p. 104). Augmented products are those which provide additional features and extra values that help in satisfaction of tourist's needs. In a nutshell, tourism products are those tangible and intangible elements like beach, mountains, food, festivals, events, music, dance, artifacts, dress and ornaments, services, interpretation methods etc. that directly or indirectly fulfills the need of traveler.

A successful tourism product is created only when it fulfills basic criteria of tourism which are the 4 major components which are 4 A's: attraction, accommodation, amenities, and accessibility. Pashupatinath region is a very well-developed tourism destination. According to Butler's tourism area life cycle, there are 6 stages starting from exploration, involvement, development, consolidation, stagnation, and decline or rejuvenation (2006, p. 5). Nyaupane (2022) highlights, Pashupatinath area is in the third stage of development. The development of the growth stage demands a tourism product mix to meet the needs of curious tourists.

The intangible heritage of the PA comprises a wide range of festivals, rituals, performing arts, folklore etc. A Hindu devotee indulges in worshiping different deities, however to non-hindu tourists except for gazing at the funeral scene and the sages, other features are of little appeal. Therefore, to make Pashupatinath area a more desirable tourism destination, the unique intangible heritage of the site must be brought to play. Festival tourism offers a gateway to experience the profound intangible heritage of the area.

Festival Tourism is an alternative form of tourism related to participating in different festivals and events. Festival tourism is an indispensable part of cultural heritage tourism which offers entertainment and insights of such cultural practices and celebrations that could be completely new than the home culture. Festival tourism along

with providing tourists with a new experience, it also helps community in sustaining their heritage.

4.1 Potentialities of Trishul jatra as Festival Tourism product

Each jatra is peculiar and has a charm of its own. Nonetheless, Trishul jatra is a bit different from other jatras celebrated because of which jatra has a huge potential to serve as a best tourism product.

4.1.1 Attraction

The major motivation and in many cases sole motivator for travel is attraction (Cooper et al., 2005, p. 346). Attractions are indeed an integral part in developing any tourism product. Products in the tourism field are largely associated with attractions including monuments, arts, festivals; and other products which are tangible like food, drinks, handicrafts, etc. The abundance in cultural heritage assets and natural resources at PA has led to a spectrum of tourist attractions. Trishul jatra is an intangible cultural heritage resource that can act as a wonderful tourism product due to its simple yet dramatic presentation. The unique wooden chariot of Trishul jatra which doesn't resemble the traditional temple style palanquin alone draws the attention of many visitors. For attraction to be converted to a tourism product they must be able to either tell a story, make experience participatory, focus on quality and authenticity, make it relevant to visitors, and make the asset come alive (McKercher & Cros, 2002, p. 122). Trishul jatra complies with these criteria as it certainly narrates stories related to demon, children, the locals and tantric priest. Tourists can join the procession without any difficulty and even attend the feast after the procession. The jatra also makes the heritage asset come alive with active storytelling. For instance, during Trishul jatra temples of Bhuwaneshwori, Jayabageshowri, Siphall ground all are brought to hype as these are associated with the legends of the jatra. To make the event relevant to the tourists is very complex as it depends on their interest and understanding of the things around them. To be able to successfully deliver the social and religious significance of the jatra

interpretation skills of guides is necessary. Only through good interpretation can any attractions leave a positive impact on tourists about the site.

Unique selling point (USP):

Among many jatras of Nepal, Trishul jatra directly involves children. Gai jatra also has children's attendance but Trishul jatra itself revolves around children. Therefore, it is new to tourists because other jatras have more religious significance but this is more social, and also direct involvement of children can be observed. Furthermore, Trishul jatra requires children to be tied on iron spikes on the wooden post symbolising a trident, and are carried around the city of Deopatan. This gives goosebumps to many tourists as there is high risk here.

The uniqueness of Trishul jatra lies in different aspects of the jatra. The jatra is one of a kind, and only a few festivals in the world put children at risk to celebrate it. A festival in Spain called El Colacho or Baby Jumping festival is also considered to be a dangerous festival that involves children. During the May/ June Catholic feast of Corpus Christi in a village Castrillo de Murcia, near Burgos, Spain this festival is organised where Colacho (devil) leaps over babies born last year. Men dressed as devils jump over babies who are laid on ground in the belief it cleanses their sin and protects them from evil. This festival is quite similar in terms of children participation, devil concept to Trishul jatra.

4.1.2 Accommodation

PA has served as a major religious destination for several centuries. The region hosts a variety of accommodation services encompassing traditional rest houses or dharmashalas to luxury hotels. As per the rule, within km meat products cannot be sold or eaten, but besides the declared boundaries, both non-vegetarian and vegetarian meals is served. The heritage circuit of Trishul jatra has a good number of accommodation options. Therefore, there shall be no problem regarding overnight stay and meal arrangements when participating in the festival.

4.1.3 Accessibility

Pashupatinath area offers an ease in accessibility. The region is connected to Ring-road which enhances smooth surface travel. Furthermore, it is just few kilometers away from the Tribhuwan International Airport which is also another advantage in terms of accessibility.

4.1.4 Amenities

Among the vital components of tourism, PA overall seems to be behind when it comes to amenities like visitor information centers, parking, resting places, sign posts, toilets, waste management and so on. The information center for tourists is located on the outside of the southern gate of Pashupatinath temple complex. This is very close to the spot where Trishul jatra commences, so it provides easy access to tourists if they need any help during the jatra.

4.1.5 Activities

The jatra being a procession covers wide range of activities for observers. Tourists who aim to know about the religious significance of jatra can participate in the jatra from early morning. The shrine of Bhuvaneshwori, Jayabageshwori and Jaya Mangala that lies on the outer part of the Pashupatinath temple complex are open for Hindu and non-Hindus, thus one can observe the worship leading to animal sacrifice in the festival. For attendees who wish to get social-cultural experience may take part in the procession in the evening. Trishul jatra due to being a seasonal event cannot be enjoyed all year around, but tourists can walk around the procession route/ Trishul jatra heritage trail instead while a tour guide takes tourists into the deep stories of the jatra.

Heritage trail- Unlike other procession held at Pashupatinath region, the route of Trishul jatra is very unique and is short allowing tourists to explore more of the region in limited time. In Newar settlements, there are different routes assigned for different purposes like routes where only corpses are carried, routes of certain rituals, etc. Similar to that, Trishul jatra first travels through a route designated for corpses and then takes the

common route of other jstras. The jatra passes through the Deopatan city which has been settled since the past 1400 years, providing tourist authentic heritage tour (Figure 24). The route of Tirshul jatra passes through the core settlement which showcases many temples, inscriptions and idols. A brief route of the procession is as follows:

Vatsaleshwori Temple Premise → Bajraghar → Bhuwaneshwori Temple →
Balkumari Temple → Jayabageshwori Temple → Siphah Ground → Nawali
Tole → Jayabageshwori Temple → Dathu Tole → Pachu Tole → Poda Pati
→ Bajraghar → Bagmati River Bank

4.1.6 Culinary experience

All of the jatra in Nepal calls for a feast. Some festivals have feast in the beginning and between the event, while most have by the end of the jatra. Food and drinks have become the essence of Nepalese festivals. In Trishul jatra as well, local Newar cuisine is served to attendees. For the preparation of the meal it is said that 84 different ingredients are used (Tandon, 2053 B.S). At the temple of Bhuwaneshwori and Jayabageshwori food as prasad is served when the jatra comes to an end. Tourists can also receive the prasad and immerse in a unique culinary experience.

4.1.7 Entertainment

All festivals are entertaining in their own way. During Trishul jatra, the atmosphere gets very exciting and thrilling at the same time as it showcases a much riskier side. The attendees are seen running after the chariots with full enthusiasm. Many photographers are waiting to get the perfect shot of the children lifted on the chariot. The Khadgis play wonderful music at Jayabageshwori which further heats with the surrounding. The overall ambience is very joyful and vibrant.

4.1.8 Technology

A different technique is used to make the chariot which has a long wooden pole at the center where one child is placed on top for the two chariots while three children

giving a shape of trident are placed on a single chariot. Exceptional skills to carry children on a litter just made of wood and without resting the chariot at all until the end of the procession shows the mastery of skills in chariot making. Trishul jatra chariot is so unique that there is no place to rest the body or place image of any deity unlike other chariot festivals of Nepal. There are no wheels on the litter and throughout the whole procession the chariot is not allowed to touch the ground.

4.1.9 Religious and social activity

Trishul jatra is related to Shaktism, so it is guided largely by different religious worship in three different shrines of the PA. During the jatra the priest of Bhuvaneshwori and Jayabageshwori are seen performing tantric rituals to invoke goddesses. PA is a Hinduism dominant region, therefore the rituals associated are largely related to Hinduism. The death rituals which are part of Nepalese society are visible at the banks of Bagmati river. A glimpse of such social practice can also be observed during the Trishul jatra.

4.1.10 Community involvement

No intangible cultural assets can come to life until there is involvement of the local community. The community helps in conservation and sustainability of local heritage. Without their support no tourism product can last for a long period. Newar community is always forward in celebrating different events and festivals which has become an inseparable part of their lives. The festival of Trishul jatra has active engagement of the local community of Deopatan. The main stakeholder in the jatra are the locals. The locals come together to pull the chariots, play music, enjoy delicious local cuisine, and so on.

CHAPTER FIVE

PRESENT STATUS AND CHALLENGES OF TRISHUL JATRA

Heritage is a legacy of the past that is passed down from one generation to another. With the changes in lifestyle, technology, climate and other factors, heritage keeps on taking different shapes to fulfill the needs of contemporary society. While tangible heritage is less prone to changes, the intangible cultural heritage is more vulnerable and keeps on changing. Such changes can also be seen in festivals, rituals and other social practices. Many aspects of jatras also get modified as per the need of time.

5.1 Changes in recent years

Similar to many other jatras of Nepal, Trishul jatra in these many years also has gone through many changes. The exact date of when the jatra began is still debatable, but if accepting the chronicles description; then the jatra was started somewhere between during the reign of Narendra Malla (Amar Malla used simultaneously for the same king). So, in the span of more than 500 years, this jatra must have changed as society evolved.

- Being celebrated in the time of the year when farming requires huge amount of water, in earlier times the jatra could have been associated with rain. Also, most participants in the past were primarily from agriculture caste or Jyapus, whose main occupation was farming. Therefore, in the past the motive for jatra seems to be to beg for rain for good harvest, but at present the settlement of Deopatan has no agriculture fields and the prime motive to celebrate jatra is not the same. Rather, these days jatra is celebrated only to give continuity to the traditional practices.
- The oral tradition and legend mention nine sedans with nine kumar and kumaris, but at present only three sedans with a total of five kumar and kumaris are observed during the jatra. The tradition of three chariots was already reduced to two (from Mangalagauri and Jayabageshwori), and from 2067 B.S another chariot from Bajraghar was re-started in Trishul jatra.

- Mukunda Vaidya says that Trishul jatra is also a festival related to deceased son of Muni Bandhu, so in the past people of Deopatan did not cook any meal until the jatra was over, as it is considered impure and to mourn the death of the son. At present such practice is not seen (Personal Communication, 6 October, 2023).
- Previously financial arrangements to operate the jatra was done by selling satbij and through the revenue of Chutguthi, but now is undertaken by Guthi Sansthan. Also, when PADT was established many government bodies including Sri Pashupatinath Bhandartahabil, Pashupati Amalkotkachaheri and Sri Jayabageshwori Bhandartahabil also came under PADT. So, at present the financial arrangements for jatra are done by PADT.
- Unlike previous years where kumar and kumaris were given cash, at present they are also offered education scholarship. Similarly, children also have insurance coverage provided by PADT in case of any accident during the procession.
- Earlier the people who pulled the chariot wore 'kacchad'- a kind of fabric wrapped under waist, and the upper part of the body was left uncovered. Their shoulders and arms were massaged by oil. But at present all of the chariot pullers wear full clothes and that too westernized clothes like jeans and shirts.
- During Trishul jatra a special kind of music is played by Khadgi caste. Before throughout the procession this musical instrument was played but at recent times only for few minutes there is a musical performance.
- The jatra has a tradition of scolding and cursing people of Kathmandu city. While previously only Newai curse words were used, at present Nepali language is also used.
- Ram Krishna Dangol highlights that in recent years people have become more aware regarding the conservation and preservation of their heritage. The youths are seen concerned towards their culture and are participating actively to sustain them. This is also seen in Trishul jatra as many youths are actively participating in the jatra compared to decades ago.
- The Bagmati river in comparison to the past has become much more polluted and the volume of water is significantly low. In the past during Trishul jatra, the children would dip in Bagmati after ending the jatra but now they do not even

wash their face with water from Bagmati river. They simply spill a few drops on their head and wipe wet hands on their face.

- Recently, when the Coronavirus pandemic was spreading massively, people were reluctant to participate in the jatra. Particularly parents were not willing to let their children get involved. Therefore, by adapting the ongoing pandemic situation just to give continuity to the jatra an empty chariot procession was held. Other rituals of worship were done as usual but there was minimum participation of locals. So, adaptations also should be made as required by surroundings.

5.2 Challenges in operation of Trisul jatra

5.2.1 Financial Constraints

Funding to operate the jatra is done by private guthis and PADT. The chariot processions from Jayabageshowri and Bajraghar are done directly by PADT, while from Bajraghar is also done by Vaidya Guthiyars. Barun Khatiwada adds that the guthiyars bargain during jatra for fund arrangement while it is their own duty to gather funds as the land donated for guthi is under their ownership. But lately the guthiyars of private guthi have sold the guthi land and earning from small portion of the remaining guthi land is not enough to run the jatra from Bajraghar. This was the reason why the chariot from Bajraghar was discontinued till 2067 B.S.

5.2.2 Social Issues

5.2.2.1 Reduction in availability of children:

As a result of low birth rate Deopatan area has relatively low number of children who are suitable for the jatra. Adapting the changes now even other caste children are also accepted but still the number of children who are fit to participate is very small.

5.2.2.2 Reluctancy of parents:

Many parents are reluctant to let their kids turn to Kumar/Kumari for the jatra. This is primarily due to the risk involved while laying on top of the wooden pole.

5.2.2.3 Counselling children:

Every year finding children is the most difficult task to execute the jatra. To prepare the kids psychologically is very challenging as they tend to get scared easily. This year one kid was put down at Dathutole because he was too scared (figure 20). Therefore, despite the rule of procession does not allow chariot to be put on ground, this year chariot was landed and the kid was taken down. So, to make a kid ready physically and mentally has become very difficult lately.

5.2.2.4 Cursing:

The tradition of cursing towards the people of Kathmandu or as some say to the demons was only general swearing in the past. But recent times locals use abusive and harsh words other than required for the jatra. The main aim of cursing is not targeted towards the main motive, rather the participants use it as a way to show their dissatisfaction and frustrations towards the management.

5.2.2.5 Dress change:

Dress and ornament are significant part of our heritage. With advancement of society, heritage preservation becomes a challenging task. In case of Trishul jatra Gauri Prasad Parajuli adds that people have forgotten their traditional dressing pattern which was only use of Kacchad and bare torso (Personal Communication, 3 October, 2023). But now, during jatra participants either wear western clothes or simply put on a T-shirt printed for the jatra by local clubs. So, this is problematic as dress is important aspect of Newari culture and heritage. Also, when attire does not present any appeal, then the celebrations also lose a bit of credibility and thus festival tourism also loses its appeal because tourists are captivated by the dresses and ornaments.

5.2.2.6 Musical Performance:

Previously there used to be performance by Khadgis during the jatra where they played music from Jayabageshwori until the jatra ended. But now they only play it for

some time right before and at the end of the jatra. Hari Om Vaidya says that the people of Khadgi caste who know how to play the instruments are very low in number and most of them have aged. Therefore, there is high risk that this tradition may disappear in the future. Music is also part of culture and if such important heritage is at risk, then it directly affects festival tourism.

5.2.3 Infrastructure issues

5.2.3.1 Poor wire management:

Barun Khatiwada says that every year Nepal Telecommunication, Nepal Electricity Authority, Internet Service Providers and Tv cable providers are informed beforehand regarding wire management in the procession route to ensure safety during jatra (Personal Communication, 3 October, 2023). But there is still huge risk and dangers associated with the unmanaged wiring system as the wooden chariot poles could get tangled with the wires (figure 19). This is very serious issue and could be fatal. The tangled wire also showcases a very unpleasant aesthetic of the heritage trail, making tourist to not be able to view the procession with clarity.

5.2.3.2 Lack of basic amenities in the jatra route:

For any destination to be converted to tourism product, it must fulfill the basic components of tourism which are the 4 A's. PA does fulfill these more or less but the one component that is still lacking is amenities. There are few toilets and spaces allocated for parking but waste management is a huge problem. In the route of Trishul jatra there are no dustbin for proper waste disposal by tourists. The route is already narrow and motorbike parked on the route makes it even hard for spectators to view the jatra. Festival tourism is such flexible form of tourism that the amenities can also be temporary, like mobile toilet, signposts of heritage trail, etc. But, in the jatra these basic facilities are also missing.

5.2.4 Environment challenges

Polluted Bagmati is not only a problem faced by Trishul jatra but the whole image of PA is getting washed away with rising pollution in the Bagmati river. Due to over pollution and direct sewage disposal in the river the water is stagnant and has hygiene issues. Due to this while earlier after the procession of Trishul jatra children took bath at holy Bagmati river. Now this tradition is completely avoided and only a few drops of water from the river is withdrawn to wipe the face. If water remains polluted in future as well then slowly this formal part of spilling water will also disappear as well as admiration towards holy river Bagmati will vanish. If important part of the

5.2.5 Other issues

5.2.5.1 Not promoted as Tourism product:

Pashupatinath temple is a tourism hub that welcomes thousands of tourists, both domestic and international daily. Pashupatinath area as a whole has so much potential with diverse heritage components. However, different elements as a single tourism product is not promoted and marketed neither by government nor by private sector. Trishul jatra has a huge potential to generate tourists but concerned authorities have shown no interest in marketing it as tourism product. There is no concept of festival tourism in such a place where almost every month there is some sort of festival being celebrated. The concerned authority are seen to be ignoring festival tourism altogether.

5.2.5.2 Not enough documentation and research:

PA is an ocean of cultural heritage. This area is so vast that it covers many subject areas from geography to religion, culture, heritage, archaeology and many more. So, being a huge study area, it is a real challenge to document each and every element of Pashupatinath minutely. The legends and chronicles relating Trishul jatra emphasize on nine villages, nine gates, nine dabalīs and so on but there has not been enough documentation and research on this matter. So, within Trishul jatra as well in-depth research is necessary.

5.2.5.3 Delay in Museum construction:

Trishul jatra being one day festival tourists on the day of jatra can get authentic experience, but for those who cannot make it to the jatra day can also enjoy it through museum. But, The museum which is an adapted building (Mahasnan ghar) is still under renovation and is not open to public even though work has been done since many years. Due to lack of museum in PA, special occasions like Trishul jatra is still in dark and such spectacular tourism product's potential is being wasted.

With increase in houses, the route of Trishul jatra has been somewhat obstructed as a house comes in between the traditional procession route. Every year couple of days before jatra, the house owner is informed to clear up the space for the sedan to move.

Lastly, although many local youths are attracted to conserve their heritage, still during jatras locals join only because they are granted money to pull the chariot.

CHAPTER SIX

SUMMARY, DISCUSSION AND FINDINGS

6.1 Summary

Nepal's diversified landscape, unique culture, religious harmony and striking landmarks has successfully landed Nepal as one of the most preferred travel destinations in South Asia. From stereotype mountaineering, trekking to delightful cultural heritage sightseeing, Nepal truly offers once in a lifetime experience. Pashupatinath region is among such cultural heritage sites that has single-handedly steered tourism flow during different festivals and has potential to promote cultural heritage tourism in the future as well.

Among many intangible heritages of Pashupatinath area, festivals and rituals account for the most lively cultural assets. Trishul jatra is a very ancient jatra which is believed to have begun in the early 16th century, enjoyed by the locals of Deopatan. Trishul with three prongs is believed to represent the three gunas and it is also an attribute to Lord Shiva and Devi. Although direct connection with Lord Pashupatinath is not observed during jatra, but some believe that being celebrated in PA, it is somehow related to Lord Pashupatinath. Shaktism and Trishul jatra is directly related as in three divine Shakta shrines of the region Jayabageshwori and Bhuwaneshwori special worship is held.

Trishul jatra is a native festival to PA where children are the main participants. It is celebrated on the Ashad krishna asthami for a day. While the initial arrangements for jatra begins from Baisakh Purnima, the procession is held just around time of sunset, but worship rituals start from morning. This jatra is one of a kind as there is no such other jatra that has so much danger involved in it. On the basis of legends and written documents the jatra is dated around 500 years old. Three chariot procession held during the jatra with five children placed on wooden pole and a corpse representation are the most important elements of the jatra.

The jatra can play an integral role in tourism development of the area through product diversification. Trishul jatra fulfills all the important aspects of being a tourism product. Through the jatra the length of visit in the PA can be extended as well as the extraordinary intangible heritages can get significance attention of the tourists.

In many years, the jatra has gone through several alterations from financial arrangements, number of chariots and children, public participation to changes in dress preference. These changes have brought several positive aspects as well as challenges within it.

6.2 Discussion and Findings

Lord Pashupatinath is considered to be the national deity and the history of Kathmandu valley is inseparable from the lord. The significance of Pashupatinath area as an important site for Hindus is perceived from the inscriptions as ancient as the Lichchhavi period. PA is a treasure of Nepal as the area possesses a large number of shrines, idols and images, inscriptions, ghats, ashrams, mathas, festivals and rituals.

Jatra carries religious, social and cultural significance, but most importantly it is functioning as a remarkable tourism attraction. The city of Deopatan hosts plenty of festivals and events annually providing diverse tourism activities. Trishul jatra has huge potential to be brought forward as a tourism product with its uniqueness and blend of religious-social aspects. Nonetheless, the jatra has gone through many changes and challenges which are a real threat to the continuation of the jatra.

Trishul jatra is a promising festival tourism product in PA because it involves entertainment, uniqueness, features traditional cuisine, and only a jatra where children are put at risk. The need for diversification of tourism products can thus be fulfilled by Trishul jatra. Festivals and local celebrations are huge contributors in the development of CHT. Like every tourism area experiences different cycles of growth, bloom and decline; it is necessary to introduce other products for tourist consumption to further enhance tourism in PA. Festival tourism also helps in sustainability of the cultural heritage assets and contributes to the overall tourism development of any destination. Therefore, through

the peculiarity of Trishul jatra, festival tourism can grow better and make PA a diverse destination rather than only a Hindu pilgrimage site.

The study has yielded findings listed below:

- Change in the motive behind jatra is observed, before it was specially celebrated to beg God for rain now this is not the case
- Social customs are no more practiced compared to past like those concerning death rituals
- Discontinuation of the festival attire 'kacchad' is seen
- Musical performance is played for short period of time compared to past
- Differences in children selection method for the three chariots
- Polluted Bagmati river preventing the completion of jatra as it used to be in past
- Bargaining between PADT and other stakeholders like priests, guthi members regarding the fund for jatra
- Reluctancy among children to participate in the jatra as kumar/kumari
- Hesitation of parents to let their children bear the risk of being on the chariot
- Repetition of kids preferred over new selection
- Inactive participation of Vaidya Guthi members due to which jatra from Bajraghar discontinued till 2067 B.S
- Unmanaged wire causing disturbances during the procession
- Lack of basic amenities like dustbins, resting places in the procession route
- Being a potential festival tourism product, Trishul jatra is not promoted among tourists
- No participation of tourists was observed
- A very unique jatra route/ procession route is taken during the jatra which is completely different from the other jatras route of Deopatan
- Museum construction delay has resulted in loss of potential of Trishul jatra as a festival tourism product as it is a one-day event but museum can serve it to reach to wide audience

- A semi-permanent structure (a one storied house of tin) obstructs the jatra route, which has to be removed couple days prior to the jatra
- The youths of Deopatan are seen to be keen in conservation and sustainability of their heritage, but still there is lack of locals who are genuinely interested to pull the chariot during Trishul jatra
- Due to Covid-19, for two consecutive years 2020 and 2021 an empty chariot procession was held
- In this year jatra 2080 B.S, an unpredictable incident took place as the kumar of Jayabageshwori chariot had its trident spike tangled in the wire due to which the child was scared and was put down. The chariot was also rested which was otherwise never to be rested until the jatra ended

Festivals are an integral part of Nepalese society. Jatras feature a large portion of intangible heritage of Nepal, so it is very important for us to preserve it. With declining heritage, tourism also declines and thus it is a loss of a nation. Therefore, to generate awareness among locals regarding local festivals, to motivate researchers and academicians to study more on the festivals, the government sector should take initiative. Some recommendations regarding Trishul jatra are:

- The unmanaged wire should be managed properly by an underground wiring system or other alternative to cease the risk possessed by the wires.
- Government authority should make a festival calendar for PA, so that it becomes easier for travelers and tour operators to create itineraries.
- PADT's attention should be diverted towards promoting tourism not only to Hindu devotees but other non- Hindu tourists.
- Tour operators should be encouraged to sell Trishul jatra as a festival tourism product by providing different materials related to the jatra
- As Trishul jatra is a one-day event, a museum showcasing a full procession of chariot through diorama or tableaux should be constructed or incorporate videos to demonstrate such valuable intangible cultural heritage.

- PADT should recruit human resources with deep knowledge and interest in the culture of PA so that plans and policies targeting the safeguarding and sustainability of heritage can be outlined.
- Pollution at Bagmati river is now a national issue, nevertheless it is also hampering Trishul jatra and its tradition. So, the public and government should try to keep sewage away from rivers and try to bring the river back to its pure form.
- Researchers are motivated to study more on Trishul jatra as many parts of the jatra are still a mystery. This research mostly examined the jatra from tourism perspective but from other aspects like economic, social, more research can be done.

Lastly, PA is a renowned cultural heritage destination but it should not only be confined to religious sites or limited activities like watching funeral rites or interacting with sages. With tourism comes a need to conserve and preserve heritage, so all of us must encourage tourism growth in PA so that our valuable heritage gets the recognition they deserve. Also, intangible heritage is very vulnerable so for sustainability of it we need to promote them as a tourism product.

GLOSSARY

Aasare fool: A red-pinkish flower, Lagerstroemia indica used during the Trishul jatra

Abir: Red colored powder used for worship

Ashad: Third month of the solar calendar

Asuro: A plant Justicia adhatoda, which is believed to increase soil fertility

Dubo: A type of grass also called Bermuda grass Cynodon dactylon used as auspicious plant in Hindu rituals

Guthi: A social institution of Newar community commissioning different social-cultural activities through land revenues

Jajanka: cotton threads having red color at the end used during worships

Jatra: A type of festival celebrated with/without a parade usually of religious significance

Jau-til: Seeds of barley and black sesame used as worship item

Kesari: Yellow colored powder used for worship

Khat: A chariot/litter/sedan that is used during processional festival

Muswaa: A flower used during worships

Panchamrit: A liquid made with combination of 5 elements like milk, ghee, honey, curd and sugar

Trishul: Trident, a weapon having three spikes commonly seen as an attribute of Lord Shiva and Devi

Yajnasutra: A sacred thread worn on the left shoulder across right waist, also used in worship

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APPENDIX A: NAME LIST OF INTERVIEWEE

S.No.	Name	Address	Age	Designation
1	Gauri Shankar Parajuli	Pashupati	57 yrs	Officer PADT
2	Barun Khatiwada	Pashupati	48 yrs	Officer PADT
3	Ashaman Sangat	Nawali tole	48 yrs	Ward Chairman
4	Mukunda Vaidya	Dathutole	80 yrs	Local
5	Ram Krishna Dangol	Pashupati	47 yrs	Dware, Amalkot Kachaheri
6	Suvarna Vaidya	Pashupati	74 yrs	Local
7	Ravi Karmacharya	Bhuaneshwori	58 yrs	Priest, Bhuaneshwori
8	Hari Om Vaidya	Jayabageshwori	43 yrs	Pachali Naike
9	Ramesh Karmacharya	Jayabageshwori	45 yrs	Priest, Jayabageshwori
10	Ganesh Kumar Shrestha	Nawali tole	50 yrs	Local

APPENDIX B: INTERVIEW QUESTION CHECKLIST

1. What do you know about Pashupatinath area and the temple?
2. What are the important tangible and intangible cultural heritage of the area?
3. What do you know about Trishul jatra?
4. Why is it important from religious, cultural and social point of view?
5. Is there a full documentation of the jatra?
6. Who are the participants in the jatra?
7. How is the chariot made? By whom and when?
8. What sort of decoration is done on the chariot?
9. How are children selected for the jatra?
10. What kind of ritual worship is carried out?
11. Why are three goddess shrines given more priority?
12. Which trail does the jatra follows?
13. What sort of meal is prepared during the jatra?
14. What kind of music is played during the jatra?
15. How are the financial arrangements done?
16. How can Trishul jatra be incorporated to enhance tourism in PA?
17. What sort of changes have occurred in the jatra comparing with past?
18. What kind of challenges: social/political/financial/environmental has the jatra faced?
19. What do you suggest to overcome the challenges?
20. What other recommendations do you have for conservation and sustainability of the jatra?
21. How do you think community participation can be increased?
22. What are responsibilities of PADT during the jatra?
23. How is the status of public-government coordination during the jatra?
24. How can private stakeholders be encouraged to promote Trishul jatra?

APPENDIX C: PHOTO COLLECTION



Figure 1 Mangala Gauri/Jaya Mangala Shrine



Figure 2 Idol of Mangalagauri



Figure 3 Bhuvaneshwori Temple



Figure 4 Jayabageshwori Temple



Figure 5 Batsleshwori Temple complex, from here two children are put in two different chariots



Figure 6 Decorated chariot of Trishul jatra along with a sacrificial goat



Figure 7 Worshipping chariot making a yantra by preist of Bhuvaneshwori



Figure 8 Bringing kumar from Mangala gauri temple to be kept on the chariot



Figure 9 Assembling and decorating Chariot at Bachhaleshwori temple premise



Figure 10 Hiding Kumar/Kumari from public by wrapping them with fabric



Figure 11 Carefully placing Kumar on the chariot



Figure 12 Iron spear attached to Kumar's stomach, representing a trident



Figure 13 Procession begins, as locals carry the chariot. This chariot is immediately followed by other two



Figure 14 Putting three children on the chariot at Jayabageshwori temple premise, here chariot resembles a trident



Figure 15 Three children- one kumar/boy at center, two kumari/girls at two sides



Figure 16 Painting feet of kumar as part of makeup



Figure 17 Corpse made of muswa flowe covered by red fabric joins parade from Bhuvaneshwori



Figure 18 Behind the corpse walks priest of Bhuvaneshwori ringing bell and locals holding sticks with child clothes



Figure 19 Wires making it difficult to navigate the chariot



Figure 20 Due to some issue, the kumar of Jayabageshwori chariot was brought down from the chariot in between the parade



Figure 21 Two kumari of Jayabageshwori chariot brought down at the end at Bajraghar



Figure 22 After putting the children down, covering them and taking them to Bagmati river



Figure 23 Spilling some drops of water on the children, and then ending the jatra

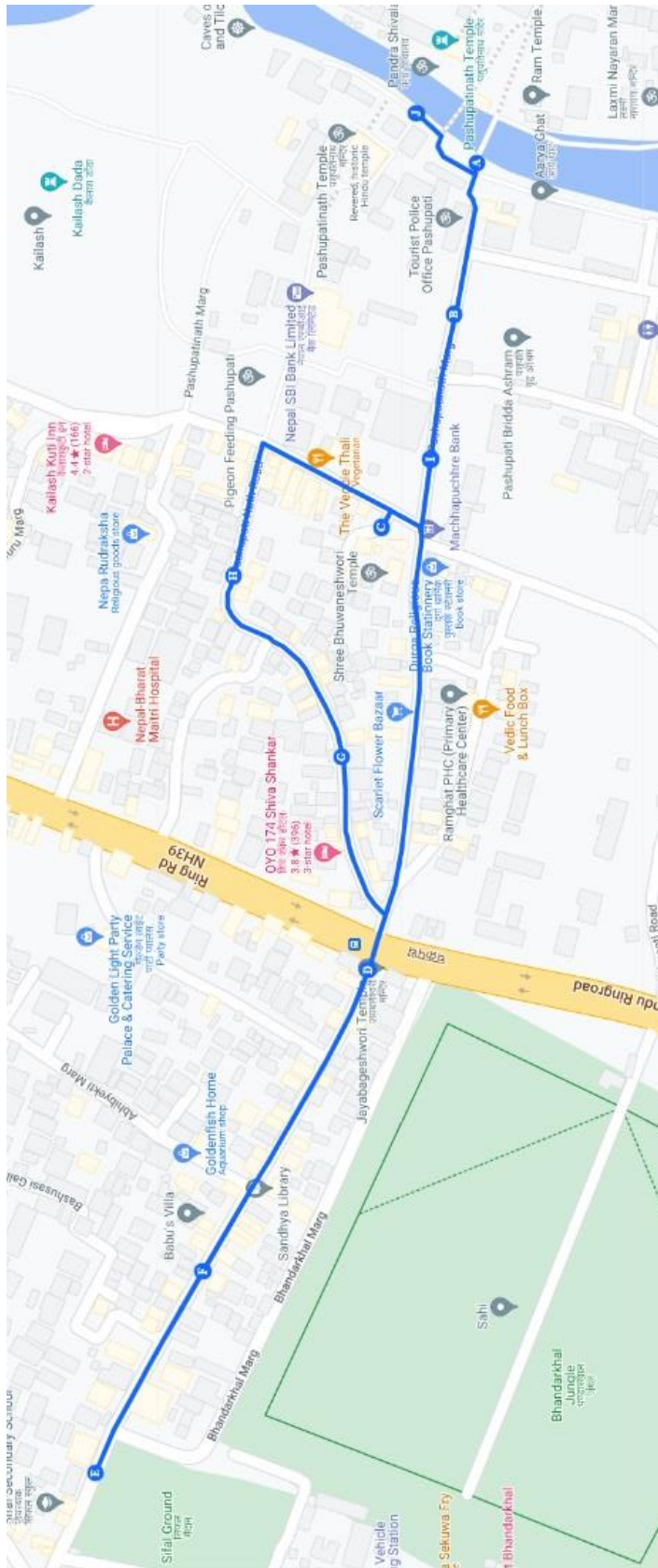


Figure 24 Map of Trishul jatra Procession route/ Heritage trail

List of Sites		
A	Starting Point- Vatsleshwori Temple Complex	F Nawali Tole
B	Bajraghar	G Dathu Tole
C	Bhuvaneshwori Temple	H Pachu Tole
D	Jayabageshwori Temple	I Pode Pati
E	Siphal Ground	J Ending Point-Bagnmati River Bank